

CURRENT GOSSIP ABOUT THE NOTABLES IN FILM AND ON STAGE

CAPITOL Theatre Now Showing Until Monday



A Cosmopolitan Production

The story of a man who was true to one woman, though another man stole her away.

Like the wild goose that knows but one mate, he chose her from all her sex as his wife. And then, through disgrace and treachery, even death, he stood by her, fought for her, won her back.

A romance as big as a boundless love.

Personally Directed by Albert Capellani From the Story by Gouverneur Morris



With MARY MACLAREN NORMAN KERRY HOLMES HERBERT

Paramount Picture

Comedy - 'THE GREENHORN' Capitol Orchestra - Regular Prices

CHAPLIN FINISHING 'IDLE CLASS;' RAY STARTS LATE ONE

Exceptionally Fine Films Are Being Prepared for Fall Release.

Movie fans can now look them over, read up on the subject, then watch for the picture. Here are a few of the pictures in course of production for future release.

West Coast Productions.

'The Idle Class'—By Charles Chaplin. Directed by Charles Chaplin.

'My Lady Friends'—By Frank Mandel and Emilie Nivtray. Directed by Lloyd Ingraham.

'Possible'—By George Marion, Jr. Directed by Wallace Worsley.

'Slippy McGee'—By Marie Conway Gember. Directed by Wesley Ruggles.

'Bits of Life'—By Hugh Wiley, Donn Byrne and George Ade.

'Two Minutes to Go'—By Richard Andre. Directed by Charles Ray.

'A Question of Honor'—By Ruth Cross. Directed by Edwin Carewe.

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Louis B. Mayer-Anita Stewart production. 4th week.

'Serenade'—Directed by R. A. Walsh. With Miriam Cooper, George Walsh and Josef Swickard.

'The Wonderful Thing'—By Lillian Bradley and Forest Halsey. Directed by Herbert Brenon.

'Tollie David'—By Joseph Hergeheimer. Directed by Henry King.

'The Wild Goose'—By Fanny Hurst. Directed by Albert Capellani.

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AT GREAT FALLS THEATERS THIS WEEK

Shown above: 1—House Peters in 'Isabel, or The Trail's End.' 2—Eva Novak in 'The Torrent.' 3—Priscilla Dean in 'Reputation.' 4—Scene from 'Sunset Jones.' 5—Edith Roberts in 'The Fire Cat.'

At the Theaters This Week

PANTAGES VAUDEVILLE AT THE GRAND

'Hanky Pank'—A New York production with an all-star cast and the pick of New York's dancing beauties.

'Serenade'—Directed by R. A. Walsh. With Miriam Cooper, George Walsh and Josef Swickard.

'The Wonderful Thing'—By Lillian Bradley and Forest Halsey. Directed by Herbert Brenon.

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AMUSEMENT CALENDAR

Week of July 17 to July 24

Tuesday and Wednesday—Five big acts of Pantages vaudeville.

ALCAZAR

Sunday, Monday and Tuesday—All star cast in 'Sunset Jones.'

Thursday, for Four Days—Mansuet L. V. Johnson promises an unusual bill with a big special feature film.

CAPITOL

Sunday and Monday—Mary McLaren in 'The Wild Goose.'

Tuesday, Wednesday and Thursday—'Shout Sisters'—Bertram Grassby, James A. Marcus, Nobel Johnson, Lillian Nicholson, Madame Marstini, Ardita Milano, Adelbert Knott, William Eagle Eye and Calabassa Pete. An R. A. Walsh production.

Friday, Saturday and Sunday—Priscilla Dean in 'Reputation.'

IMPERIAL

Sunday and Monday—Edith Roberts in 'The Fire Cat.'

Tuesday and Wednesday—Eva Novak in 'The Torrent.'

Thursday, for Four Days—Jane Novak in 'Isabel, or The Trail's End.' Also Clyde Cook comedy.

GEN

Sunday, and All Week—Musical comedies with a complete change of program on Thursday night. Tuesday is amateur's night.

'THE WILD GOOSE' AT THE CAPITOL

When a photoplay production is made by Albert Capellani for Cosmopolitan, it is a certainty that the finest players obtainable will interpret the various roles and that its stage inflections will be all that the most discriminating artistic taste could demand.

'Sunset Jones'—A high class wire act which is both dangerous and thrilling.

'SUNSET JONES' AT THE ALCAZAR.

At the Alcazar theater for three days starting today is 'Sunset Jones,' a high class western drama—an epic novel of the west—which will afford an enjoyable evening for those who are weary of sex triangles and society plays.

'Sunset Jones' is just a few glowing pages from virile American life among the Rocky mountains, with real men and real women in it.

Others in the cast include Norman Kerry, a capable player who was last seen in 'Proxies' and 'Buried Treasure.'

Edith Roberts is to be seen at the Imperial theater today and Monday in one of the exotic roles to which her personality is particularly adapted.

The story in which this popular player will play the starring role is 'The Fire Cat,' a Universal production of a South American romance.



makes each character a work of the highest skill. She is supported by a well balanced company, including Niles Welch, Welsh, Rex de Roselli, Harry van Meter, Dick La Reno, Harry Carter, Mae Giacri and many others.

'TRAIL'S END' AT THE IMPERIAL

Few screen productions have offered photoplay lovers the remarkable north-land scenes which are the settings for the story related in James Oliver Curwood's 'Isabel, or The Trail's End,' which is to be presented at the Imperial theater for four days starting Tuesday.

This production, adapted from Curwood's greatest novel 'Isabel,' and starring House Peters and Jane Novak, has been heralded in all sections of the country as one of the most compelling love stories ever related on the screen.

It has to do with the love of one Sergeant William McVeigh for the beautiful and faithful wife of the man McVeigh has been assigned to take dead or alive—McVeigh being of the Royal Mounted Police.

Set drift in the Pacific, her boat was swept ashore on an uninhabited island. The government aviator searching for her ran short of gasoline and crashed in the South Seas, and makes up a party of social idlers and adventur-esses.

To escape her husband's drunken caresses she gets into the yacht's boat and trails behind. Then she hears a cry that he is dead, and, startled, drops the line that holds her to the vessel.

The aviator who is thrown beside her on the island is the man she once loved, and they become man and wife in complete. But on their return to civilization they find her husband still alive.

'The Torrent' is Eva Novak's second starring picture and it is said that it reinforces the right to stellar honors she earned with 'Wanted at Headquarters.'

Stuart Paton, the man who produced both pictures, is the man who produced 'Twenty Thousand Feet Over the Ocean.'

Based on a magazine story by Edwin Levin called 'False Colors,' out in screen form by Lucien Hubbard, scenario edited at Universal; and directed by Stuart Paton, with the aid of a carefully selected cast, 'Reputation' has been given to the screen as an example of the highest form of emotional drama.

The story is unique. A girl deserts her husband and child to go on the stage. She goes to Europe and there becomes the most talked of actress on the continent.

Back in America the child grows to beautiful womanhood, and also seeks fame on the stage. Circumstances draw them together and make them the principal figures in tense and thrilling drama.

Priscilla Dean plays a dual role—the mother and the daughter—and



the Goldwyn studios the other day, she was unable to stop crying. For half an hour afterwards she sobbed bitterly.

Helene Chadwick is another player who puts herself completely into the character which she is interpreting. She seems to forget self entirely as she 'lives' the part.

After Mary Alden had finished the big mother role in 'The Old Nest,' a Goldwyn picture to be released in the fall, she sought absolute rest for several weeks.

Not Play. From all of which it will be seen that play-acting is not play. On the contrary, it is hard, exacting work. It takes strong nerves, good health, great ambition and unusual energy.

Business people reach their offices at 9 o'clock in the morning, but the actor or actress must be 'made up' and on the set by that time. This means that he must arrive at the studio by 7.

Lon Chaney usually gets there at 7 because of the care with which he paints his face and dons his clothes. Phoebe Hunt, who recently left the speaking stage to appear in 'The Grim Comedian,' by Rita Weiman, surprised the Goldwyn gate-keeper by arriving at 6 o'clock; she was lost to have plenty of time to prepare for the camera.

It's a great life, boys and girls. There's a big future in it for anyone who has an unlimited amount of emotion to sell, and who is willing to peddle it to the studios at 8 o'clock in the morning.

ON TRIP AROUND GLOBE.

Eddie Polo is sending his wife and daughter on a trip 'round the world. Mrs. Polo is widely known as Pearl Grant, the actress, while his daughter, Malven, has just completed her work in 'Foolish Wives.'

The serial star is sending them on the trip around the globe to round out his daughter's education and allow Mrs. Polo to renew many of her friendships on the continent. The trip will take them through Europe, Asia Minor and parts of northern Africa.

MOST BEAUTIFUL WOMEN.

Joseph Cummings Chase who is painting 50 of the most beautiful women in America for a forthcoming exhibition, has selected Norma and Constance Talmadge as his first subjects. These portraits will later be produced in book form.

HOUSE PETERS' LATEST

House Peters, who played the leading male role in 'The Invisible Power,' has the leading part in another of Goldwyn production, 'The Man from Lost River,' by Katherine Newlin Burt.

Kathryn Perry has been Owen Moore's leading woman in two Selznick pictures and soon begins a third picture play opposite the same star.

APERIAL LETS GO-ITS CONTINUOUS COOL CHERRY COMFORTABLE Nature's Awful Moods Shown in a Tremendous Spectacle TODAY AND TOMORROW A Thrilling and Romantic Story Set in the South American Andes ERIN ROBERTS the beautiful heroine of LASCA in Norman Dawn's GREAT SPECTACULAR LOVE DRAMA The FIRE CAT COULD YOU LAUGH OR WEEP AT WORD OF MOVIE DIRECTOR It's Not So Easy as It Looks, and All Screen Stars Must Do It. By JOSEPH A. JACKSON. Emotion on tap! Tears for the asking. Laughter when there is no mirth. That is the task of every actor—to be able to 'turn on' his emotions at the will of the director. Whether the actor really feels the anguish or joy which he portrayed has long been a subject for debate. But in the newer branch of dramatics—the motion picture—there is a general desire among directors for the real thing. Nearly all the big directors want their players to experience the emotions which they are to show on the screen, rather than to simulate them. A Book About It. It's almost terrifying when you come to think about it. It's so unique that Rupert Hughes, who now spends most of his time at the Goldwyn studios, is going to write a novel about it. What is the effect on the players themselves of cultivating their emotions for the camera? That's the question the eminent author is to answer. Anyone who has had opportunity to be around a studio and watch production closely knows that the actors are often very deeply affected by their simulations. For instance, when Leatrice Joy finished an intense emotional scene in 'The Poverty of Riches,' at