

Film

TODAY'S FILM FEATURES.
 Peoples—Pauline Frederick and Willard Mack, "Nannette of the Wilds."
 Majestic—Theda Bara, "The Vixen."
 Columbia—William S. Hart, "The Devil's Double."
 Sunset—Ethel Clayton and Carlyle Blackwell, "His Brother's Wife."
 Star—Margarita Fischer, "The Pearl of Paradise."
 Globe—Kathlyn Williams, "Into the Primitive"; "The Scarlet Runner."

To Frank McIntyre belongs the credit of being nearly the last stage player of repute to become a motion-picture star. John Drew, Blanche Bates and Elsie Ferguson are practically the sole survivors of the stage-wide sweep of the motion picture.

In signing an agreement to star in an adaptation of "The Traveling Salesman" for the Famous Players, Mr. McIntyre became the first organized stage celebrity to be introduced upon the screen by that concern alone. The first on the long list was Sarah Bernhardt, who consented to appear in an adaptation of "Queen Elizabeth" in 1912, when the great majority of stage players refused to appear before the camera.

With the way paved by the Divine Sarah, James K. Hackett, Mrs. Fiske, Henry Dixey, Lilly Langtry, James O'Neill, Cecelia Loftus, John Barrymore and Cyril Scott followed in rapid succession, giving the movement a great impetus against which those few who have already been named have stood firm. Doris Kenyon, who scored a success in support of Eleanor Painter in "Princess Pat," has been engaged to support Mr. McIntyre in "The Traveling Salesman."

A writer in Motion Picture News makes the following amusing and apposite comment:
 "Will some kind director please bury forever the pistol-in-the-draw-drawer? It's really getting painful to see—a broker who has just lost his all in the market stagger into his office or his den, open the drawer and extract a pistol therefrom without even looking to see where it is. If a director who thus exposed his lack of originality went to see his own picture shown to the public, he would speedily reform, for his mortification would be overwhelming as he staggered from the theater, derisive laughter ruining the dramatic effect of his scene."
 "Just for the future, on the other day we slowly opened our own desk drawer and groped for the pistol. We almost ruined one perfectly good hand on a pair of scissors. Not contented, we thought we'd try again when the boss was out, and that time tackled his desk drawer. But a pistol? No, no, we came upon a cigar—which may still be there for all we know. Pretty soon we're going to take a canvass, a sort of straw vote as to what we should do out how many business men have made all arrangements for easy suicide."

Ethel Clayton readily can be termed a pioneer film player. She graduated from the stage to the screen during the period of the most important of the "When Henry B. Harris was in the height of his dramatic triumph, and "The Lion and the Mouse," "The Traveling Salesman," "The Chorus Lady" and "Children of Destiny" were running on Broadway, Ethel Clayton was creating her first impression as a dramatic actress in "The Lion and the Mouse." Later Mr. Harris assigned Miss Clayton to the principal role opposite Wallace Eldred in "The Making of Bobby Burnitt," and in which she made an excellent personal hit, although the show itself was not a financial success.

Later when "The Country Boy" was produced, Miss Clayton was taken from the cast of "Bobby Burnitt" by Mr. Harris and Mr. Selwyn, the author, and given one of the most important roles in it, which proved to be one of the biggest hits of the season. It was while Miss Clayton was playing in "The Country Boy" that she attracted the attention of the film makers and a short while after "The Country Boy" completed its engagement in New York, Miss Clayton made her appearance in the first three-reel production ever made, entitled "When the Earth Trembled," and which sold to a greater extent in point of prints used, than any subject of similar length since its creation.

Miss Clayton appeared in no less than 18 features during the past three years, the most important ones of which include "The Lion and the Mouse," "The Gambler," "The House Next Door," "The Fortune Hunter" and "The Wolf," and completed her final appearance for Lubin in "The Great Divide." Miss Clayton left the screen two years ago to play the leading role in William A. Brady's production of "The Brute," and returned to the screen later, preferring the silent to the spoken drama.

Margarita Fischer has taken up archery as a sport, and one of the manifestations of her skill with the bow was to put a steel-tipped arrow through the interior economy of a tree owl that had been annoying her at the bungalow on Catalina Island for nearly two weeks.

"I turned to be a pretty fair shot with a bow," said Miss Fischer the other day, "but believe me, I'm not a proficient in my prowess because I killed the owl. Mr. Pollard remarked to me as he spotted the bird sitting in a tree, that this was the same bird we had been listening to night after night. It was a perpetual 'Hoo! hoo! hoo.'"

"Just for fun I fitted an arrow and shot at the bird, which came down a fluttering mass of feathers. For a time I tried to make Harry believe I had shot the owl with careful aim, but

actually it was the merest chance. The really important thing about my archery is that it taught me I had something the matter with one eye. I noticed whenever I aimed at anything I had to shoot about a yard to the right to come anywhere near my target.

"One night at dinner in Avalonia I was remarking about this to Dr. Clinendist, of San Francisco, who was there for the fishing. Clinendist is the man who grazed a rabbit's corner onto a negro boy's eye in San Francisco.

"Come in and let me look at your eyes," said the doctor.

"Well, after he had put all sorts of glasses on my eyes he said I had astigmatism and that the reason I had to shoot to the right with my arrow was that one of my eyes was shorter-sighted than the other. For a few minutes I was terrified that I'd have to wear glasses, but the doctor said the correction was so slight I wouldn't need to. Gosh! Wouldn't Ulta be a hit in specs!"

"The greatest actors and actresses are those whose methods are the least intricate; those who act naturally," says Bessie Barriscale, the Triangle-Ince star. "To act naturally it is obvious that an artist must know the part to be played, must study it carefully and must enter into the very spirit of it."

"Nowadays an author has several copies of his completed photoplay script made, and a copy is given to each principal to read and study. This, to my mind, is absolutely necessary, in order to allow one to 'get into' his or her role."

"There still are some directors in the business who do not know what is in their scenarios. They contend that so long as they know what they want, it is not necessary for the artist to bother their heads about anything. All they have to do is to dress as they are told and rehearse each scene as they are directed."

"Could anything be more foolish to the thinking person, more insulting to an intelligent actor? Naturalness under such conditions is impossible. Artists under such directors are mere puppets and grow careless. How could it be otherwise?"

"I study every part I have to play and visualize every scene, every action. My main thought is, 'How would a girl with such a temperament act? What would she think? How would she dress?' And I know that every really successful actor or actress does the same thing. Naturalness otherwise would be quite impossible."

"To act naturally one must dress as befits the part, or one will not be able to make the role natural. It is necessary to try to think as such a person would think, walk and move as such a character would do, in real life."

Good Looks Help.
 "Good looks, grace and previous experience are rare helps to an artist, but they are not enough to insure a long professional career. Any student of the screen will readily see that it is the artist that thinks, the one that lives in the work, who takes a firm hold on the public. It is the artist that studies the most who retains the affection of audiences and who can act naturally."

"Dramatic instinct and talent must be there, of course, but to be entirely successful, I repeat, an artist must be able to act in such a way that the character presented claims sympathy by its naturalness."

"Your son has fallen on the field of honor."

This is a sentence from an official letter of information received by Mrs. Mary McGowan from the Intelligence Office of the British government. It came to her in her home in Australia. She is a widow, and was the mother of two sons—now one. He is J. P. McGowan, director of the company in which Helen Holmes is starring as the heroine in the Mutual release, "A Lass of the Lumberlands." The other son, the one of whom the British government wrote, died in a charge against the German lines, "somewhere in France."

A fortnight after receiving the official notification from London, Mrs. McGowan sailed from Melbourne to join her other son in California. She is with him now.

Theda Bara is now the proud possessor of a shako.

This is not the name of a new automobile. Neither is it the name of a newly discovered animal.

It's a hat—and a hat with a history. A shako is the headdress of the Black Watch, the crack Scotch regiment, one of the finest bodies of infantry in all Europe.

The headdress came to the noted William Fox star with a letter of just three lines which explained that the writer had been incapacitated for further service in the war, and that he was sending his own shako to Theda Bara, whom he considers the most remarkable woman in the world."

Mme. Petrova, who appears exclusively in Metro features, has long been known as the best-dressed actress in the world. An idea of the extent of her wardrobe can be gained from the fact that she wears no less than 15 gowns in any picture in which she appears and has worn as high as 23 gowns in a single production.

Mme. Petrova's wardrobe has grown to such proportions that it has become necessary to enlarge her dressing-rooms at the Popular Plays and Players studios in order to have a space to store her costly raiment. Carpenters began work recently in building an addition to the star's dressing-rooms to be used for storing the clothes worn by Mme. Petrova. The addition will be divided in sections to contain her gowns, hats, slippers, shoes, furs and other apparel, so that they may be readily accessible when the occasion demands.

At present there are more than 125 gowns of all periods and descriptions and those are constantly being added



Ethel Clayton, and Carlyle Blackwell, in "His Brother's Wife," at Sunset.



Pauline Frederick and Willard Mack, in "Nannette of the Wilds," at Peoples.



Margarita Fischer, in Scene From "The Pearl of Paradise," at Star.



Theda Bara, in Scene From "The Vixen," at Majestic.



Win. S. Hart and Enid Markey, in "The Devil's Double," at Columbia.

to as new productions are commenced. A scene for a new Mack Sennett-Keystone comedy to be produced at an early date under the direction of William Campbell requires some exceptional dancing talent. To fill this want a portion of the mammoth interior Keystone studio has been allotted to a dancing school. Miss Dot Hagar's Keystone comedienne, who was a dancer of note before she went into the movies, is in charge and she has a number of promising pupils who are receiving daily lessons at the studio.

The terpsichorean exhibition is being arranged for a scene which soon will show an elaborate lawn fete and a number of pretty maids will participate in the dances. Miss Hagar has enrolled the following apt pupils to date: Cecile Arnold, Marie Rae, Helen Sunshine, Ethel Colwell and Vivian Guild.

Paramount Pictures in forthcoming issues will contain the exclusive war pictures taken by Donald C. Thompson in Europe.

Mr. Thompson went to the war zone to take pictures for Paramount and a well-known magazine and brought back to America a few weeks ago the greatest war picture yet received in the United States.

After having finished his compilation and assembling of these pictures for Paramount, Mr. Thompson decided to take a rest for two weeks, and on November 30 sailed on the Empress of Russia for a trip around the world to take pictures especially for the Paramount Pictures.

These war pictures have made Mr. Thompson the most talked-of photographer in the world. He took his life in his hands often and the shell wound he received on the top of his head while obtaining his last reel nearly ended his life. Fort Thompson, near Antwerp, was named for him because of his valor and the big things he did.

Of all the horde of adventurous characters who were drawn to the Continent on the outbreak of war as iron filings are attracted by a magnet, it is certain that there is no more picturesque figure than Donald Thompson, Paramount photographer.

The publicity chief of the factory that produces Balboa feature films met the other day in solemn conclave at Long Beach, and passed the following resolutions, which were engrossed and sent to President Wilson:

"Whereas, You have been re-elected to the Presidency for four more years, and

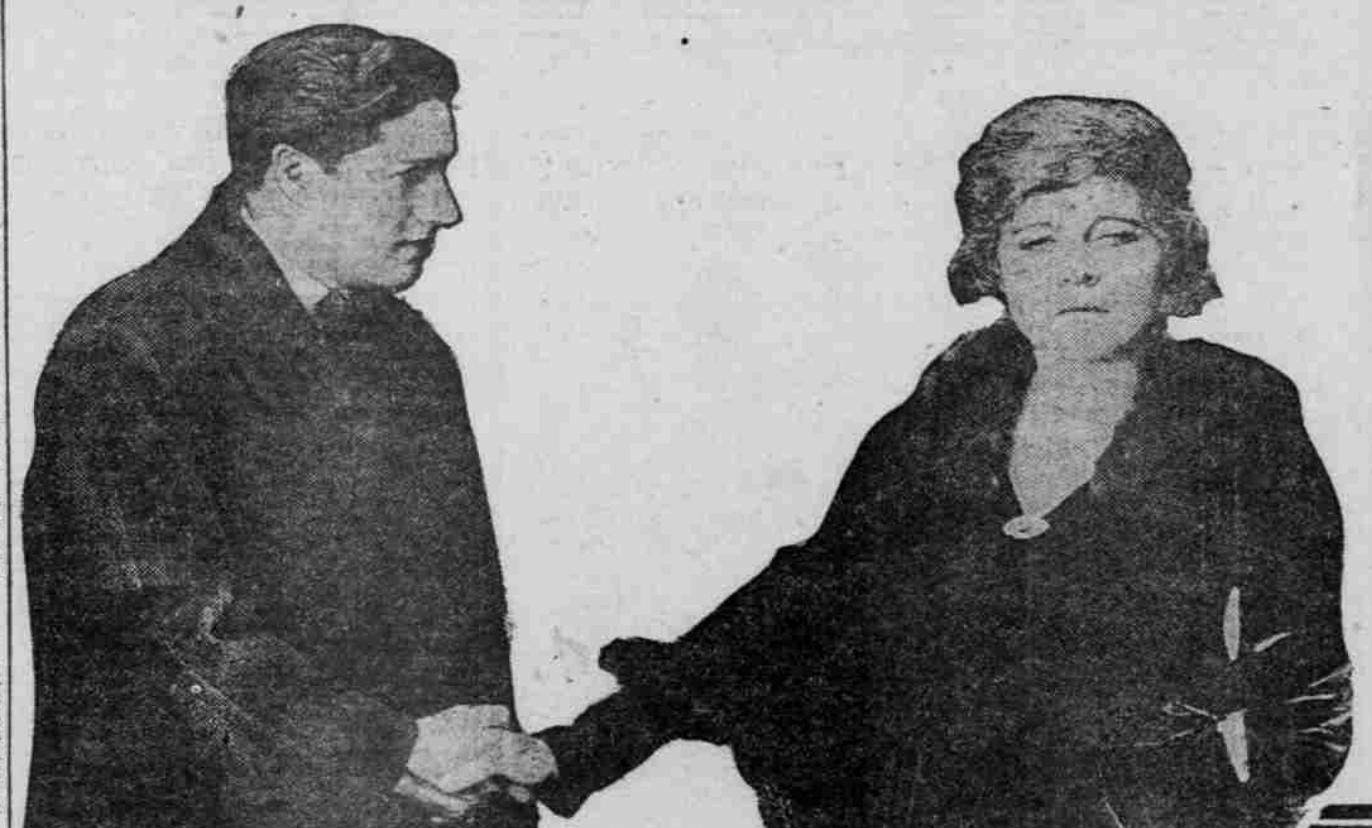
"Whereas, The moving picture industry has grown to such stupendous magnitude that it needs a special department in the executive branch of the Government, and

"Whereas, It is plain that a Cabinet officer should be created to comport with the dignity of the proposed department, therefore, be it

Resolved, That you embody in your message to Congress the recommendations herein set forth and, when the necessary legislation has been procured, that you proceed at once to appoint to your Cabinet a Secretary of the Screen and that secretary be

"U.S."

A forthcoming delight from the Vitagraph studio will be a comedy in which Frank Daniels takes the stellar role. He plays the shoemaker of Koenigsberg. A dozen years ago the world rolled in mirth at the joke of a shoemaker of small German town, dressing himself as an officer of the German



IT'S HERE!
 The Film that all Portland and the School Board has been talking about!

When Friends Marry Twins

Made in Portland and played by a cast of local High School students, chosen by patrons of this theater, including Ruth Rohlfing, Jean McDonald, Robena Rhodes, Ernest La Pine, Antone Sonnenberg, Scott Brown.

ETHEL CLAYTON

Star of "Dollars and the Woman," etc., with

CARLYLE BLACKWELL

—in—

His Brother's Wife

Acknowledged the Greatest Work These Great Stars Ever Made!

Raymond Hitchcock and Mabel Normand in My Valet

The 4 Act Comedy That Made Triangle Films Famous

We don't care to brag but we are proud of our pictures and invite comparison with any you have seen anywhere.

TODAY
 For Four Days
 at the

SUNSET