

The Silent Drama



Doug Fairbanks, in "Down to Earth," at Peoples.



Alice Brady, Star of "Bought and Paid For," at Sunset.

TODAY'S FILM FEATURES.
 Columbia—Louise Glaum, "Idolators."
 Majestic—"The Honor System."
 Sunset—Alice Brady, "Bought and Paid For."
 Liberty—"The Whip."
 Peoples—Doug Fairbanks, "Down to Earth."
 Star—"The Argonauts."
 Circle—Clara Kimball Young, "The Test."

AND yet another Portland girl is on her way to film fame.
 The latest is Loretta Wilson, pretty, petite and blond—very blond—who, bulwarked by a letter or two and two weeks' experience in the Baker Stock Company, invaded Los Angeles last February. She has just returned a full-fledged comedienne, well on her way to stardom under the banner of the L-KO Company.
 Miss Wilson is the very personification of under discussion. She has visions of her name in big type, first as a featured comedy player, and then in the more serious realm of the drama, to which she aspires.
 "I'm just crazy about it. I wouldn't give it up for anything," is the way this pretty girl views the new world which has claimed her. Hence her stay in Portland—she is visiting her sister, Miss Lenore Wilson—will be of only a few weeks' duration. Then she will return to her berth with L-KO, where she is made so many of those slapstick comedies. The girls, from a dozen to fifteen of them in the four or five companies, don't spend their time dodging pies or falling downstairs; they consist largely of looking pretty and flirting—the latter confined as much as possible to the camera-glass.
 Because the limitations of comedy, particularly that brand known as slapstick, naturally has her eyes glued on the drama. However, she is intelligent enough to realize that she is gaining experience and that at 18, or a trifle more, there is plenty of time for histrionic development.
 The Portland girl spent two weeks with a light opera company when first she invaded the southland. The millionaire backer of the troupe tired of his job as "angel" and the company disbanded. Miss Wilson was given a berth with the Louise Lovely-Jack Muihal company, making "The Sirens of the Sea" at Santa Barbara, and for two months she was a sea nymph, or "sea simp," as she says the girls styled themselves.
 From there she joined the L-KO Company, Manager Jacobs adding her to his bevy of blond beauties. Her parts have been growing of late and are long and exacting to become a "lead." With that goal achieved the struggle for further recognition will be on.

Names of Players Changed.
 After a long period of careful study, backed by years of observation, Albert E. Smith, president of the Greater Vitagraph Company, has decided that names have a psychology all their own, and he has proceeded to apply this theory to several of the players now engaged on Vitagraph contracts.
 Mr. Smith believes that no matter what the talent or beauty of a woman star, a hard or unpronounceable name will militate against her success and chances of popularity with motion picture fans. He believes that euphonious names not only have a trade value but they also give a player his or her just deserts in the minds of the motion picture patrons.
 "Citing the case of Charlie Chaplin," said Mr. Smith, "it is a splendid name, easy to remember, easy to spell and assists the audience to associate the name with the player, thus giving the player distinction."
 "Recently I have added to the list of Vitagraph players several people of ex-

ceptional talent, and I have great hopes for their future as artists and Vitagraph stars. Three girls, beautiful and talented, are among them. They are Miss Miriam Fouche (pronounced Foo Shoo), Miss Alice Rodier (pronounced Rod-ee-ay), and Miss Agnes Eyre (pronounced I-er). Now these are all beautiful names, if properly pronounced, but not frequently would they be pronounced properly. The fans would make their own pronunciations, and perhaps 10 fans would have 10 different pronunciations for each of these names.
 "Now, to make it easy for the fans, and make it fair to the girls, I have, with their consent and in agreement with them, decided to change their names as follows: Miriam Fouche will be Miriam Miles, Alice Rodier will be Alice Terry, and Agnes Eyre will be Agnes Ayres.
 "These names, you see, are easy of pronunciation, and when a fan appreciates the work of these girls, he or she will have no difficulty in remembering their names. In that way these girls will build up, following the usual mean much to their future in pictures or stage life. These young women are all young, and changing their names at this stage of their careers is vastly better than trying to change the name of a star who has been on the billboards for many years."

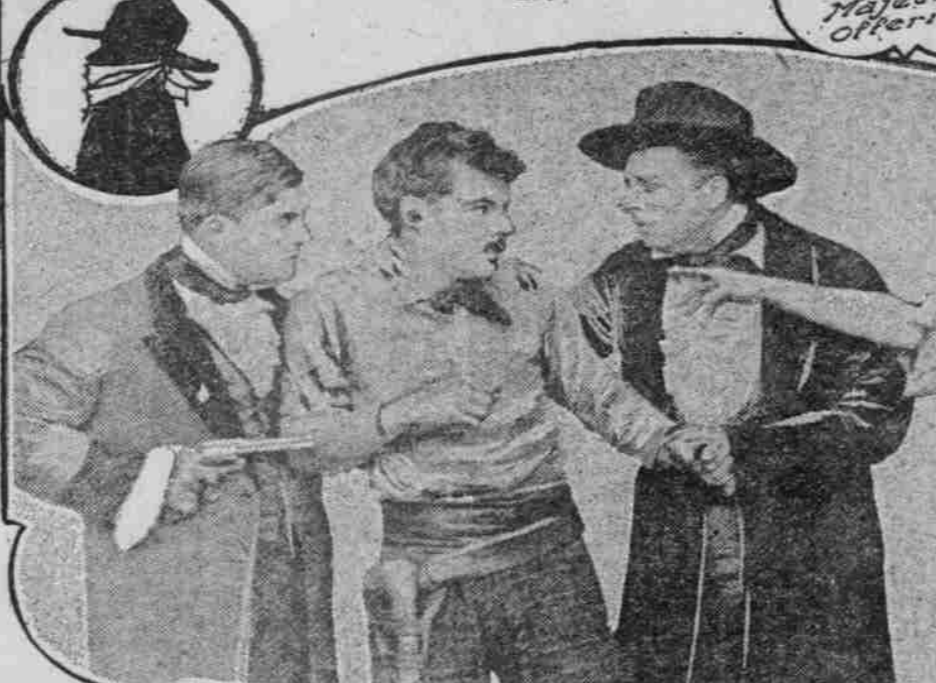
Many Changes Due.
 According to advices from Los Angeles, some startling announcements are expected any day. These involve players and organizations.
 "Three of the greatest stars of the industry will soon change their affiliations, according to a Los Angeles prophet.
 He also predicts the decline of the star system, with those huge salaries collected by the players, writing on this subject as follows:
 "It will be the policy of the Triangle unit in the future to specialize on the production. This has already been announced. However, the hole in the announcement is that in the future all Triangle publicity will make stars, directors and ordinary players a minor consideration and feature the story. Which means, if carried out universally, that the star system will gradually decline and with it the huge salaries. This move of the Triangle is the first definite step taken for the accomplishment of what has long been a prediction."

Real Fox Hunt Filmed.
 Those people who never had the pleasure of participating in a fox hunt as it is staged by the society folk will have a splendid opportunity of seeing just what such a hunt is like when they see "The Whip." In this production one of the big scenes shows a fox hunt in full cry. The manner in which the horses take the fences and streams, the way in which the dogs dash after their quarry and the beauty of the hunting costumes worn by the hunters add much to the intense interest of the picture.
 This hunt, by the way, is an actual one. Maurice Tourneur, who directed "The Whip," decided that the only way to secure the desired realism in this scene of the production was by taking the real thing, instead of staging a special hunt for the occasion. So permission was secured to film the annual event of one of the most famous hunt clubs in the country, and the result is a vivid and vital part of this feature.

Scenes Not Exaggerated.
 To persons unfamiliar with the history of San Francisco and the early day gold camps, the sight of heaps of gold dust so carelessly displayed in the various scenes of "The Argonauts," the 10-reel picture epic of the days of '49 may be a bit puzzling. Such scenes, however, are not in the least exaggerated, for in the years which immediately followed the great discovery gold dust was a medium of circulation and was everywhere in evidence. So much so was this true that the sight of quantities of nuggets and dust excited no comment whatsoever.
 The circulation of both "dust" and coin was very great. The smaller



Scene From "The Whip" at Liberty.



Dramatic Moment in "The Argonauts," Star Attraction.

coins were held in sublime indifference. Copper coins were absolutely unknown. Fifty cents was the smallest fee for any service, no matter how trifling, and no article, no matter how insignificant, was offered for sale at less than 25 cents. Thirty dollars a week, or \$8 a day was the price of good board and lodging, while the most ordinary was \$30 a week.
 A curiosity of today is the old California "slug" or 50 goldpieces, an octagonal disc nearly as large as the palm of one's hand. In the days which "The Argonauts" pictures, however, these were so common that ordinary laborers and bootblacks had them in plenty.

Trials of Giant Many.
 To be the exact height of the Roman Emperor Maximilian, who measured 8 1/2 feet, may be some distinction, but it certainly has its discomforts. James G. Tarver, the Texas giant, who appears in "The Argonauts" and "The Whip," William Fox fairy film of 1917, will vouch for this.
 Tarver travels in a de luxe box car, the "side-door Pullman," as he calls his particular apartment, and all the conveniences of a modern Harlem flat. One end of the car is fitted up as his sleeping quarters. Tarver complained bitterly when a bed 10 feet long was constructed for him.
 "It's entirely too short," he insisted. "I can't stretch myself."
 The big Texan is musically inclined and it is the regret of his life that he cannot get a piano built long the same huge lines as himself. In order that he might get his knees under the instrument when he played, it was necessary to set the piano up on blocks two feet high. The top of the piano stool he uses would make a beautifully fitting end for a hoghead.

Julian a Film Booster.
 As a reform measure, Julian Eltinge, who was in Portland taking picture recently, thinks there is nothing like motion-picture work. The famous porcupine of the past, now with the Laaky company, has climbed to the dizziest and chilliest seat on the water wagon. Also he looks upon food almost as a thing of the past.
 "And I've reduced," explained Eltinge proudly. "In fact, I'm reduced right down to my last chin. You know my chin are my mainstay. We're thinking of making one picture, on which I gauge my avoirdupois."
 "This outdoor life is great. Why, I don't even have to wear a corset any more."
 "Do I miss my audiences? I do not; that is, I do, but I like missing it. I don't register in women's clothes except as a thought I did in fact, they tell me the picture impression is entirely different from that which I make on the stage."
 "I register a good deal better in men's clothes than in women's, and I'm mighty glad of it, for I want to get away from the skirts. We're thinking of making one picture of the series in which I will not wear women's clothes at all."
 "The worst trouble I have in picture work is with my shaving. On the stage I always shaved just before going on the stage at night."
 "Working in the pictures I shave in the morning and then go out on a location and work several hours and the director tells me that my beard shows in the 'close-ups.' I guess I'll have to shave every few minutes while I am playing the female roles."

Mary Recites Poem.
 At the Artcraft studio Mary Pickford's name is now America's Greatest Elocutionist, owing to the fact that at the recent benefit given for the French Emergency Hospital fund, Miss Pickford stepped right out on the stage of local theater and recited Eugene Field's poem, "Seen Things at Night."
 It was originally planned that Miss Pickford should appear at the benefit to referee a boxing match between Charlie Chaplin and Douglas Fairbanks, at the last moment it was decided that she could do even more. Consequently at 7 o'clock in the evening she appeared in a moment to give a recitation and appear in one of the costumes she wears in "Rebecca of Sunnybrook Farm," her forthcoming production. Francis Marion, who prepares her stories for the screen, secured the public libraries and finally found a book of Field's verses. On her way to the theater in her automobile Miss Pickford studied the lines, and then for a half hour in her dressing-room. Just as she was about to go on the stage she decided she was going to have stage fright and forget the whole thing, so a prompter, book in hand, stood in the wings, but was not called on for his services. Miss Pickford recited the poem and then was compelled to make three or four bows and a speech.

Sessue Takes Count.
 Margaret Loomis, who plays opposite Sessue Hayakawa—and who was the pretty Japanese girl in Mr. Hayakawa's "Hashimura Togo"—went through an intense emotional scene at the Lasky studio an afternoon or two ago. Just how emotional, neither realized until an hour or two later, when Mr. Hayakawa, shopping furniture for his new Hollywood bungalow with his wife, Tsuru Aoki, collapsed suddenly

entertainment for him, although it must be confessed that, except in the introduction, the laughs have an hysterical quality influenced by deeper emotions just played upon.
 The story of Joe Stanton, who is imprisoned for life, is used as the basis for a drama that in detail, in swift movement, and in all the familiar elements of melodrama are familiar to the theatergoers of a quarter of a century ago, though much more cleverly drawn and made infinitely more emotional by the new process of staging all outdoors.
 It is a smashing melodrama, acted with feeling and accuracy by Milton Sills as the hero, Miriam Cooper as the heroine, Gladys Brockwell as the vampire and Charles Clary as the villain in the background, with his satellites, George Walsh, J. A. Marcus, Arthur Mackley and other Fox players complete the cast.

"Doug" Wants Stories.
 Contrary to the usual discouraging remarks offered the amateur scenario writer, Douglas Fairbanks, the popular Artcraft actor-producer, through his director, John Emerson, announces that he is in crying need for material for stories and that he is particularly desirous of securing ideas from amateurs.
 "We must have absolutely original ideas," said Mr. Emerson at the Artcraft office in New York last week. "We are willing to buy ideas, not necessarily scripts, but just ideas for stories. In this connection I might say that the product of the rank amateur scenario writer has proved to be the best material for Douglas Fairbanks. 'Wild and Woolly,' for instance, was the idea of an amateur, as were those for other Fairbanks-Artcraft pictures. Mr. Fairbanks wishes to encourage the efforts of amateurs, and is looking to them for ideas for his future screen vehicles. Miss Anita Loos and her staff of writers are working night and day on forthcoming Fairbanks offerings, but the more they demand for these pictures compels us to work much further ahead than we ever dreamed of."

LOUISE GLAUM IS VAMPIRING
 Wonderful Costumes Shown in Film at Columbia Today.
 "Idolators," a photoplay in which Louise Glaum goes back to her role of vampire, not a woman forced by circumstances to lead a wicked life to reform when opportunity offered, but a

cold, calculating, lustful creature, will be presented at the Columbia Theater today. A Keystone comedy, "His Foot-hill Folly," and a scenic, "Nippon's Natural Glories," are other subjects to be shown.
 Never before has Miss Glaum, known as the peacock siren of Triangle plays, worn such gorgeous clothes as those she affects in "Idolators." Posed before an image of the Sphinx in her Egyptian bedroom, a mirror held aloft in her hand and her long silken gown sweeping over a glass panel through which pours a golden light, she is the symbol of vanity. Another costume that will attract remark is a clinging creation of cloth of gold, straight of line and unadorned except for a cord around the waist. This gown

was worn by Miss Glaum at a recent picture ball, where she led the grand march. The Oriental motif, ever dominant in her costumes, is evident in a boudoir garment, consisting of harem trouserettes of chiffon. A panel of black velvet, against which a long string of pearls is outlined, hangs from the shoulders down the front of this costume.
 The star has the role of a vanity-stricken woman who uses no scruples in attaining success on the stage. Her love of luxury, indicated by the Egyptian "love nest" that she occupies, carries her beyond sanity. Retribution of ironic force is visited upon her when, in a moment of rage, she kills a sweet-



Louise Glaum, Star of "Idolators," at Columbia.



Three of the Principals in "The Honor System" at Liberty.

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