

The Silent Drama



Douglas Fairbanks, in "A Modern Musketeer," Coming Soon to Peoples.



Vivian Martin and Her Dog, in "Molly Entangled," at Star.

Douglas Fairbanks, at Sunset, in "Double Trouble."



Marguerite Clark, in "The Seven Swans," at Columbia.

TODAY'S FILM FEATURES.
 Sunset — Douglas Fairbanks, "Double Trouble."
 Columbia — Marguerite Clark, "The Seven Swans."
 Liberty — Charles Ray, "His Mother's Boy."
 Majestic — George Walsh, "This Is the Life."
 Peoples — Maciste, "The Warrior."
 Star — Vivian Martin, "Molly Entangled." Charlie Chaplin, "The Adventurer."
 Globe — Jack Pickford and Louise Huff, "What Money Can't Buy."
 Circle — Herbert Rawlinson, "Come Through."

severance to accomplish what he desired most in the world—to be a successful actor. His father was a formidable opponent of this aspiration. But at length a compromise was effected whereby Ray, Junior, agreed to take a commercial course in college with the privilege of going on the stage afterward in case business did not suit him. He fulfilled the requirement, then took advantage of the privilege and in possession of a winning personality, decided to give the boy not only encouragement, but financial backing.

The investment was a shrewd one, for now Ray, it is said, commands a higher salary than many a bank president, and enjoys an enviable popularity wherever pictures are shown. He is six feet tall, has dark brown hair and eyes and is possessed of a winning personality. As he is not yet 26 years of age, his greatest successes are undoubtedly yet to come.

Irish Fend Amuses Vivian.
 In making "Molly Entangled," the latest Paramount production starring Vivian Martin, the members of the company had the time of their lives. It is safe to say that there was more brogue and more Irish anecdotes scattered around the staid old studio than ever before in its existence. The bitter feud between the Barrys and the Harrisons, Miss Martin's leading man, and the little star kept the company in a state of high spirits.

One of Miss Martin's stories was the following: She said the quarrel between the two families reminded her of the two Irishmen who lived side by side. One owned a peach tree which had a branch growing over into the neighbor's yard. The owner accused his neighbor of stealing the peaches, but was sent scuttling back to his own yard by a well-directed shower of "Irish confetti" from the neighbor. Vowing to get even, that night he climbed out onto the branch and sawed it completely off, falling and breaking both legs in the process.

George Walsh "Picked."
 George Walsh, who has had an encounter at one time or another with everything in the world, finally met up with the United States Government, and, after passing through what looked like a severe ordeal, came out of it with flying colors and a high opinion of the United States Army and its efficiency.

He had been spending a few days with E. A. Walsh, his director, Miss Wanda Pettit and other members of his company down on the Pacific Coast, taking pictures of "This Is the Life." They did a good deal of work outside of San Pedro, in the steamboat President, which is commanded by Captain Cousins, who is one of the familiar skipper along the Coast.

When they had about finished their work, it occurred to R. A. Walsh that it was necessary to have a "closeup" of a blowing whistle and the cameras were arranged so that this could be done. The whistle was blown when they were quite near shore and within the lines of fortifications and they did not know at the time that the Army officers were attracted and that field glasses were trained on them and the incident carefully observed.

When the President was about half way toward San Diego, wireless messages were received by Captain Cousins to detain all the company that had to do with the taking of the picture, to hold all the films and that they would be subjected to examination on arrival at San Diego.

Once on shore the Walsh brothers, by actual demonstration, soon convinced the officials that the position of the cameras at the time of taking the whistle picture could not possibly have brought any of the fortifications on land into focus. With the additional assurance that when the films were developed, the Government would have opportunity to inspect them, the officers released the company.

Marguerite Kluffs Nettles.
 On entering the dim, dusky and—let me be confessed—somewhat grimy studio from the noise and bustle of the city, the position of the cameras gained the impression of stepping out of life for a time into the mysterious realm of another world. And, indeed, on being ushered into the inner sanctum of the studio where Marguerite Clark sat demurely enthroned in a huge, all-enveloping four-poster and canopied bed, the idea that one had walked "through the looking-glass" persisted and grew.

From the velvet-cushioned recesses of the four-poster Miss Clark was holding forth on fairy tales—her pet subject. "Ever since I started spelling stories out of the first reader at Avondale, Ohio, near Cincinnati, where I was born," she said, "I have liked the fairy tales best. At the Ursuline convent, where my elder sister placed me after my parents' death, I was always writing fairy tales instead of irregular verbs or conjunctions, and even when I began to appear in amateur theatricals and during the first years on the stage, I always tried to make my managers allow me to present plays for the little folks—meaning all those who have not grown old and hard at heart."

"Snow White," in which I appeared at the Little Theater, New York City, in 1912, was the first time I ever really succeeded in this strange ambition of mine, but in it I fully proved my contention that the tired business man, whom managers try so hard to please, as well as his wife and whole family, is more than delighted to relax once in a while and enjoy a thoroughly impossible, imaginative bit of fairy-tale lore.

"So, you see, when I got to be a 'sure-nuff' motion picture star, I made it a rule to produce at least one picture a year that should be just that kind of a relaxation. So 'Snow White' took screen form at Christmas time last year and now 'The Seven Swans' will prove my theory once more."

Another Pickford Adoption.
 Mary Pickford, America's sweetest heart, is now up in the air, so to speak. The 14th Aero Squadron, Aviation section, Signal Corps of the Coast Artillery Corps, National Guard (California) has requested that she adopt them as her own in the same manner in which she adopted the Second Battalion of the California Field Artillery. Also the 18th Company, Coast Artillery Corps, National Guard (California), stationed near the aviation field in San Diego, have asked Frances Marion, Miss Pickford's clever and beautiful scenario writer, to take them under her protecting wing. The adoption ceremony will take place shortly, and to celebrate the event the two organizations are giving a ball in honor of the two young ladies at the U. S. Grant Hotel in San Diego. It is expected that she will also be given the honor of flying in the squadron's commandeer's aer plane.

Bill Hart Enacting.
 Much of William S. Hart's time is spent in reading scripts intended for his production, many of which, although written by some of the best-known screen authors, are entirely unavailable for his use. In an interview recently

Artercraft Stars "Resolute."
 Mary Pickford—I have resolved not to let a single opportunity go by to do something for our brave boys in the ranks and to enlist the aid of every woman and girl in this direction. We can all do our bit, and those who cannot aid financially or knit sweaters and wrist bands can get the name of some soldier over there and by cheery letters relieve the monotony of trench life.

Douglas Fairbanks—I have made a firm resolution that if I break my neck in pulling off a stunt for pictures I shall retire permanently from the screen.

William S. Hart—I have resolved to scrutinize every picture and to endeavor to improve upon it in the succeeding one. Critical self-analysis tends to progression and is bound to prevent retrogression.

Elsie Ferguson—The warm welcome I have received from the picture public has caused me to resolve to let each picture be a testimonial of my appreciation.

Geraldine Farrar—Another year has rolled by and I have been greatly impressed by the artistic progress of the motion pictures. I shall continue to devote much of my time during the coming year to photoplays.

George M. Cohan—As usual, my resolutions for the new year will be numerous. I shall not work more than 24 hours a day nor write more plays than I can produce. Seriously, however, I have resolved to devote some of my time to motion pictures during 1918.

"Coward" Made Ray a Star.
 Possessing a variety of talents aside from the histrionic, Charles Ray, star in forthcoming Paramount-Ince production, does not limit his activities to the studio lot. He excels in all forms of athletics, takes a keen interest in electrical experiments, is an apt student of French and Spanish, and, for his own amusement, writes stories whenever inspired by a particularly good idea.

Mr. Ray came under the direction of Thomas H. Ince three years ago, following two years' experience with repertoire companies on the road. He appeared for some time in two or three reel pictures, in which he was required to perform all manner of hazardous feats. Then he flashed into stardom over night in the titular role of "The Coward." Critics at once proclaimed him a remarkable "find" for the screen. Their opinions were strongly substantiated by his splendid work in his succeeding pictures.

Totally unlike the weakling characters which he has played, Ray as a boy showed determination and dogged per-

Leading Lady Rules Studio.
 Scene: The Artercraft studio in Fort Lee, N. J., where Maurice Tourneur, the famous French director, is engaged in producing Masterlink's masterpiece, "The Blue Bird," in motion pictures. Everybody is ready and waiting for the leading lady, Miss Tulla Belle. Tourneur begins to get restless and looks at his watch. After another wait, Miss Belle arrives, and instead of a reprimand Tourneur greets her with a bright smile and an affectionate "good morning, dear," and is rewarded with a kiss.

They look over the scenario and Miss Belle sits on Tourneur's lap, while the studio employes loiter and comment to each other on Miss Belle's "drag" with the great producer, who would have disciplined any other member of the cast for tardiness.

Suddenly Mrs. Tourneur appears in the entrance. She takes in the situation at a glance and walks quickly towards her husband, who has his back to her and does not note her approach. She throws her arms around Miss Belle, lifts her from Tourneur's lap, and—crosses her!

For Tulla Belle is only 5 years old. She and Robert MacDougal, aged 10, play the part of the children who search for the Bluebird and meet with the strange adventures which Masterlink presents in his great allegorical play.

"Patty" Has Show.
 Rivaling the best vaudeville hits ever presented, Patty Arbuckle is offering his comedy company in a seven-act show at several benefits during the holidays for the amusement of soldiers and sailors stationed in Southern California.

Opening the bill is the latest Arbuckle comedy, "A Country Hero," introducing the funny town of Jazzville. Sixteen years on the big time is the record of the Three Keatons, who will offer their acrobatic act, with Butler Keaton, the village pest of the comedies, featured.

In the No. 3 spot is a sketch played by Valerie Bergere, who is known internationally for her playlets, supported to her husband, Herbert Warren, who is scenario editor. Balancing the center of the bill is the funniest of them all—Roscoe "Fatty" Arbuckle, who will present a snappy monologue and song stories. The star was once a bright light in musical comedy, so this is not a new experience for him.

Fresh from her success at the Hippo-

rom, New York, Sophie Bernard sings her latest song hits, including the song she made famous, "Poor Butterfly." In private life she is the wife of Lou Anger, business manager, who will offer his inimitable monologue which made him known from coast to coast on the big-time circuits.

Closing the top-notch bill is the dancing act presented by Alice Lake, the dainty comedienne, and Al St. John, the hated rival.

Patty Arbuckle's vaudeville show is in great demand as a benefit winner this winter season.

is a certainty that his work will be found unsurpassed for my use. "My introduction to the audience is an important part of a scenario and the author who misses the opportunity to give me a novel entree will have a hard time selling his story. I suppose about one out of every two dozen scripts submitted are found worth considering for production by Mr. Ince and myself. That is to say, about one story out of every 24 is found to have possibilities. Of course, if the story is the work of one of the regular staff writers our work in connection with the script is nil, but not so when the script is the product of an outside writer who usually thinks more of his

COMMENCING SUNDAY

DOUGLAS FAIRBANKS

"Double Trouble"

Supreme New Year's Attraction



GLOBE
 Washington at Eleventh
10c

JACK PICKFORD
 and
Louise Huff
 in
What Money Can't Buy

PRICES
 We Play None but Proven Successes **10c** Matinees **15c** Evenings, Sundays and Holidays **5c** Children Always **5c** Lets the Sunset Lets Others Experiment and Then It Shows the Hits—

SUNSET
 "HAPPY NEW YEAR TO ALL"

WE PAY THE WAR TAX, TOO

abilities as an author than he does of building stories for my individual use. "I have my own methods of screen delineation, and in consequence a story that would be a splendid vehicle for some other portrayer of Western roles will not do for me. Often when I receive stories from outside writers I must tear the script to pieces, switch episodes from one part to another, build up the characters and take extreme care that nothing shall enter the story that has been included in any of my previous pictures; in short, I must practically re-write the entire story before it is ready for production."

Chaplin in Hospital.
 Charlie Chaplin as a cure for shell-shock is perhaps the latest discovery of science.

There are no more pathetic "cases" received at an army base hospital than those who have had their nerves shattered and minds disorganized by the shock of exploding shells.

A thoroughly equipped "neurological unit" with hospital accommodation for a thousand beds, is to be established in France for the United States Army. One of the staff, Dr. Lewis Coleman Hall, has just written to Charlie Chaplin for some autographed photos of himself in character to help along the work.

"Please write my name on the photos, also," he says, "the idea being that nearly everyone has seen you in the pictures. I will show your picture to a poor fellow, and it may arrest his mind for a second. He may say, 'Do you know Charlie?' And then begins the first ray of hope that this poor fellow's mind can be saved."

Needless to say, the popular comedian immediately responded to the doctor's request.

Irene Tireless Worker.
 Anyone who does not believe that dancing is a great "set up" exercise is referred to Irene Castle, for the world-famous Pathe star is the personification of graceful endurance, and her capacity for work, like her dramatic power, is apparently limitless.

Mrs. Castle danced herself into society, and then into the hearts of the public and this naturally led to the motion picture studio, where she has added other legions to her admirers who have no ground to feel that they know her personally.

While Mrs. Castle had thousands of admirers, she has also had thousands of admirers who usually think more of his