The Silent Drama

Scene From "Doug," Fairbanks' picture, "A Kansas Musketeer," at Peoples

Scene From "The Submarine Eye" Aquatic Spectacle Story at Star

Taylor Holmes in "Uneasy Money," at Liberty

Mae Murray, in "A Norman Maid," at Sunset.

Madge Kennedy, Star of "Nearly Married," at Majestic

TODAY'S FILM FEATURES.

Majestic — Madge Kennedy, "Nearly Married."
Peoples—Douglas Fairbanks, "A Kansas Musketeer."
Star—"The Submarine Eye."
Sunset—Mae Murray, "The Mormon Maid."
Liberty—Taylor Holmes, "Uneasy Money."
Globe—Sessue Hayakawa and Vivian Martin, "Forbidden Paths."

EVER since "Twenty Thousand Leagues Under the Sea" was presented to an amazed public there has been much speculation over the method employed in sub-sea photography. With the presentation of another aquatic production, "The Submarine Eye," by Williamson Brothers, interest in submarine film producing promises to become greater than ever, with the inevitable query, "How do they do it?" on millions of tongues.

The answer is "sea chamber and tube, with powerful batteries of electric lights on the floor of the sea." The sea chamber and tube is a very ingenious and at the same time a very simple apparatus. The tube, which is three feet in diameter, is made of ripped steel. Waterproof canvas is stretched over this frame, forming a cylinder sufficiently strong to resist the sea pressure at considerable depths.

The diameter is sufficient to allow the operator to communicate with the outer world. Through this submarine chimney, as it is called, the operator can descend hundreds of feet without any difficulty in breathing. The upper end of the tube opens on the deck of the ship and the lower part has a circular compartment five feet in diameter with a funnel-shaped window, which forms a veritable observatory.

This apparatus was originally built by the inventor, Captain Charles Williamson, not for the purpose of taking moving pictures, but to explore the bottom of the sea in search of sunken treasure, pearls and sponges, or to repair ships. However, his elder son, Ernest, a cartoonist and photographer, saw at once the possibility of employing the apparatus to take submarine photographs, and his ingenuity, undoubtedly inherited, prompted him to devise the photographic chamber above described.

Under favorable conditions it is possible with the Williamson apparatus to obtain photographs at almost any depth. Many of the scenes in "The Submarine Eye" were photographed in 132 feet of water.

Film Accidents Numerous.

To see the handsome hero dashing up to the side of a stagecoach and carrying away the heroine on his horse would be quite the proper thing in a motion picture—and was. But to see the beautiful heroine, instead of landing in the horseman's arms, do an ungraceful splash into a shallow river bed, might have been very amusing, especially if the action took place in a particularly dramatic portion of the picture. Yet the latter is what happens in a film which Cecil B. DeMille has assembled, consisting of bits of unexpected action, caught by the motion picture camera when something went wrong.

The reel of film comprises several sections, assorted from various productions which have been directed by Mr. De Mille and containing the parts of the action which took place entirely by accident. Fannie Ward is observed walking up to a bridge in a Japanese garden, tripping along in a $10,000 opera cloak. Miss Ward tripped all right, the bridge gave way and the star and opera cloak landed in the pool below.

Then came a bull fight frfom "Carmen," in which the matador, tossed by the enraged bull, was unable to escape and no assistance could be tendered him by his companions. The bullfighter was seen lying perfectly motionless and apparently dead, while the bull tossed him aside. After that the Spaniard walked away, unharmed, and the camera went on with the action that was supposed to be in the picture. Between scenes in "The Virginian" a man was kicked by the horse of the leading man, and is seen limping out of the picture with a broken leg. At another point in the picture Dustin Farnum and Winifred Kingston are seated by a roadway, when a rattlesnake bobs his head up behind them. A horseman rides into the picture and shoots off the head of the snake before the leading actors had time to realize that possible death was but a few inches away.

Another Picture Find.

Every once in a while some ambitious girl is struck by "cinema lightning." The latest "accident" of this sort is reported from the Thomas H. Ince Studios, in Los Angeles, where Paramount pictures, starring Dorothy Dalton, Enid Bennett and Charles Ray, are produced.

Recently, when a girl of more than average beauty and intelligence was needed in a hurry, and when none answering to the pulchritudinous requirements was available, Director Victor L. Schertzinger recalled having seen an attractive operator at the studio switchboard. He sent a messenger for the girl, gave her a few hurried instructions about what he wanted her to do, and in less than 30 minutes Charlotte Woods found herself somewhat of a studio celebrity, because she proved to possess features that photograph "like a million dollars," to quote Mr. Ince, himself. Now Miss Woods is in another Ray picture, and may be said to be well started on her way to screen fame.

Madge Fools Fans.

The day after Douglas Fairbanks registered his remarkable hit in "The Lamb" two years ago not an alert patron of the films passed him by without a look of recognition. The Fairbanks of the screen—smile, shoulders and walk—is the Fairbanks of the flesh—and hundreds of the pedestrians every day "spot" the actor as he walks the streets. Perhaps he likes it. Perhaps he doesn't. But it's an unescapable fact.

Not so, however, with a certain young actress of comedy parts who also has sprung into fame. Madge Kennedy doubtless rejoiced in the reviews and the applause which followed the first showing of "Nearly Married," but anyone who knows the Goldwyn star knows that she must rejoice far more that a certain accident makes it practically impossible for her to be recognized in everyday life by persons who have seen her only on the screen. And so she goes comfortably along the path of her daily routine—whether it leads her to the studio in New Jersey or down Fifth avenue—with the same sublime confidence in her incognito that she enjoyed before "Nearly Married" flashed into popularity.

The secret lies in the color of her hair and eyes and the accident is purely photographic. Look at Madge Kennedy on the screen and you find a sloe-eyed beauty with the blackest of hair. See her out shopping and you find eyes of richest brown and hair of auburn. Photographically and physically she is a brunette; but—there are brunettes and brunettes; and here is one that the camera gives a disguise which Sherlock Holmes himself might envy.

Holmes for Prohibition.

Taylor Holmes, former famous stage comedian, now making millions laugh in moving picture comedy-dramas, is a student of efficiency.

On the speaking stage dramatic critics were especially commendatory of his portrayal of bibulous characters and being asked about his work the eccentric comedy star said that he had learned something about such characters by actual experience, but that he now is an enemy of the habit and an absolute tee-totaler—that he is a student of efficiency and alcohol has no part in it—that he had made $19,000 waste motions in the ten years in which he used liquor and that he is through with it all.

"Yes, I am a teetotaler—not merely a 'never-against,'" said Mr. Holmes "because efficiency dictates that alcohol has nothing to do with the march of progress.

"Men who accomplished things long ago realized the necessity for formulating a plan of life tending toward a big realization and booze has no part in the plan—it detracts and shunts a man off on a siding."

Company Takes to Arizona.

The disregard for expense shown by big motion picture producers is well illustrated in Douglas Fairbanks' latest production for Arteraft, "A Modern Musketeer." The scenario called for scenes in the Grand Canyon of Arizona and Fairbanks transported his entire company of 50 people there. The photoplay has an added value in presenting backgrounds of scenic splendor, which have been wonderfully reproduced by the camera.

Fairbanks' proudest boast is that he has never faked a scene. "Patrons of moving picture theaters have become too familiar with methods used in the past," he says, "and are quick to detect the genuine from the counterfeit. I never use a 'double,' for if I can't do it myself it isn't shown at all.

"In 'A Modern Musketeer' one of the biggest scenes is where we pursue the Navajo Indians who have kidnaped Marjorie Daw, and Tully Marshall and I descended thousands of feet on ropes thrown from ledge to ledge. It was mighty cold, and the wind swayed us uncomfortably."

Bigger Pictures Coming.

The bigger motion picture, of a size and shape similar to the stage of the regular theater, has arrived at last. W. W. Hodkinson, the man who founded the Paramount Pictures Corporation, announced here today that within six weeks he will have ready for exhibition the first photoplay of the class which he has called "the motion picture plus." The new pictures are wider and higher than the present standard and in them the actors will stand out in stereoscopic relief, something which inventors have been trying to achieve for a long time.

"The motion picture is now 20 years old," says Mr. Hodkinson, "and this is the first time that we have been able to announce any advancement in the picture-making process in all that time. The only thing the matter with pictures today is that while we have improved evereything—actors, photography, setting, production and, most of all, theaters—we have gone on with the same old one-horse process that we started with. The times demand that we give something back to the motion picture, and this is what I expect the motion picture plus to do."

The new motion picture is twice as wide as the present picture is high and its height is equal to the present width. In other words, the pictures are taken sideways on the standard film ribbon, which everyone has seen, and is exactly twice as big as the present pictures now appear in the film.

In making the motion picture plus the actors move on a stage nearly twice as wide as is now used. This gives all the effect of the stage of a legitimate theater and gives full advantage to the costly settings which are now used. In addition it is claimed that the actors can come into the picture naturally instead of jumping into it suddenly or delaying the action by confusing "cut backs."

Most Popular Photoplays.

Motion Picture Magazine conducted a contest among its readers to determine the most popular players of 1917. Here are some of the figures:

"Little American" (Mary Pickford)	225
"Poor Little Rich Girl" (Mary Pickford)	220
"Rebecca of Sunnybrook Farm" (Mary Pickford)	219
"Down to Earth" (Douglas Fairbanks)	218
"Flame of the Yukon" (Dorothy Dalton)	215
"Poppy" (Norma Talmadge)	210
"Honor System" (Milton Sills)	209
"Is Again, Cut Again" (Douglas Fairbanks)	200
"Panthea" (Norma Talmadge)	196
"Amazons" (Marguerite Clark)	195
"The Barrier"	193
"Intolerance" (Mae Marsh and Constance Talmadge)	188
"Lone Wolf" (Hazel Dawn and Bert Lytell)	173
"Miss George Washington" (Marguerite Clark)	168
"Joan the Woman" (Geraldine Farrar)	150

Popularity Has Drawbacks.

Popularity indeed has its drawbacks, which fact is today better appreciated by Mary Pickford than anyone else. Shortly after finishing "Stella Maris," her new Arteraft picture, said to be her best to date, Miss Pickford, accompanied by Director Marshall Neilan, Frances Marion and a company of 50, left Los Angeles to film the exterior scenes for her next film in San Francisco. The photoplay was to be staged on Telegraph Hill and the first day's activities of the film company here were made possibly only through the assistance of a large force of police, who kept the crowds well in hand.

On the second day, however, the crowd became so great that the police found their efforts entirely useless. Thousands wished to shake hands with "Little Mary." Work was out of the question for the players and the company left the location with the hopes of taking up activities later. Several trips were made to Telegraph Hill, but the crowds were larger and more eager, if anything. After several unsuccessful days in Frisco Director Neilan announced that it would be impossible to stage Miss Pickford's new picture there and, inasmuch as the story, written by Frances Marion, is a San Francisco subject, the entire script will have to be changed, so that some other location can be used. It is expected that the company will go south to stage the production.

Corinne Gets Chance.

A short time ago Corinne Griffith was a sheltered little Southern girl and had never seen the inside of a motion picture studio. But when a Vitagraph director, William Earle, saw her at the Mardi Gras festival in New Orleans and said, "Don't you want to come North and work in pictures?" she dropped him a little old-fashioned curtsey and said, "Yes, thank you, kind sir," and came right along. Now she flirts with the camera every day and her life is a series of surprises. She can't quite get "acclimated" to all the wonderful things that come about in the course of a day's work. It seems like magic to her. That's why she makes such a charming ingenue star for the screen.

NEW THRILLS SEEN IN FILM

Submarine Is Novelty Offering at Star Theater.

"The Submarine Eye," the Star Theater's unusual film offering which opened an engagement yesterday, is not only a scientific achievement, unfolding wonders of the sea even more intimately than did "Twenty Thousand Leagues Under the Sea," but is a photoplay as well, possessing a modern story which links together the drama of today with the drama of the past as represented by the man-made treasures of the sea.

Aside from the wonders of the deep, visualized by the camera in a manner which will earn for the picture the heartiest of public support, its story is fascinating and thrilling. The very first scene shows a fight between two divers upon the floor of the ocean. This, in itself, is a novel way of introducing the picture.

"The Submarine Eye" is emphatically "something different." It smacks of science, skillfully adapted for screen entertainment, of photography, marvelous for its vivid revelation of the mysteries of the deep sea, of an artful concoction of the purely educational and strong dramatic action.

The value of the picture is much enhanced by the addition of a well-selected cast. Barbara Tennant and Chester Barnett are featured in the story of the quest for treasure in the West Indies.

Following the prologue, explaining how the treasure chest found a home at the bottom of the ocean, John Fulton, inventor of a new periscope, hears of the treasure and enlists the aid of Cyrus Morgan and his daughter, Dorothy, in a search for it. The chest is discovered, the diver refuses to go after it because of the depth, so Fulton goes down. When his hand is caught in the lid of the chest he is held prisoner until Dorothy persuades a colored pearl diver to rescue him.

'NEARLY MARRIED' RUNS WEEK

Comedy Billed at Majestic Is Declared Most Fascinating.

"Nearly Married," an excellent picturization of Edgar Selwyn's comedy success, opened at the Majestic yesterday as the big feature of the double bill that will hold the boards until Saturday. The comedy is a most fascinating one, clean in every respect and gets the laughs by means of the funny situations in which the principals entagle themselves.

Madge Kennedy, the girl with the big eyes and wealth of hair who made her screen debut in Portland a couple of months ago in "Baby Mine," is the star of "Nearly Married." The young people are thoroughly married in the first reel, but have a row over the young wife's pest of a brohter immediately after the ceremony. The wife decides to get a divorce and the brother, who has just been admitted to the bar, undertakes the job. He makes it a good one, too, for he has a clause inserted in the decree that the husband cannot marry again.

The wife regrets that she started the divorce suit and the couple plan to elope. The pest of a brother manages to have the divorce granted. Then there is a frantic search for the honeymooners, so that a terrible scandal may be averted.

How they try to get married by the local justice of the peace, how the brotherly pest calls attention to the never-again marriage clause to the consternation of the bride, how the professional co-respondent that had previously manufactured the evidence in the case is found in the young man's room, makes complications that seem impossible to untangle. But everything ends happily and the audience is kept in an uproar as the story unwinds.

The other attraction is the fifth episode of the Battle of Arras pictures, four chapters of which have previously been shown. The new pictures show the progress of the battle, the tanks in action, the bombardment and the prisoners. The Hearst-Pathe News Weekly completes the programme.

FAIRBANKS HERE FOR SURE

Delayed Picture, "A Kansas Musketeer," Opens at Peoples Today.

Douglas Fairbanks is here again. Sure thing this time, for the picture scheduled for exhibition at the Peoples Theater last Sunday arrived a day later. So, rain or snow, "A Kansas Musketeer," with sunshiny, athletic "Doug," supported by pretty Marjorie Daw, 17-year-old protege of Geraldine Farrar, will open its delayed engagement this morning.

In "A Kansas Musketeer," Miss Daw is won as a bride by Fairbanks, who plays the part of Ned Thacker—a modern D'Artagnan—after he has rescued her from a Navajo Indian chief. Thrilling scenes are shown as Fairbanks does some acrobatic stunts on mountain peaks 7000 feet above the sea level.

Fairbanks enjoys the distinction of being the first motion picture producer to be permitted by the United States Government to invade the Navajo Indian reservation, which is situated in the Canyon du Chelley, 90 miles from Gallup, N. M. Indian Commissioner Sells probably was influenced in his decision to issue a permit in recognition of Fairbank's recent services in the liberty loan drive. Other scenes in this picture were taken in the Grand Canyon of Arizona, where the Hopi Indians were photographed.

The principal motive for the selection of the Canyon du Chelley by Fairbanks and his director, Allan Dwan, was to obtain pictures of the cliff

(Concluded on Page 5, Column 3.)

GLOBE
Washington at Eleventh
10c
Sessue Hayakawa and Vivian Martin in "Forbidden Paths"
Paramount Pictures

Don't Fail to see it!!

A Mormon Maid
It Is a Sensational Expose of the Marriage Laws of Mormonism in the Days of Polygamy
Starring Mae Murray and Hobart Bosworth
CHARLIE CHAPLIN
The Immigrant
OUR PRICES INCLUDE WAR TAX
10c Matinees 15c Evenings and Sundays 5c Kiddies Any Time
SUNSET
COMING THURSDAY That strong sensational drama "TODAY." Alice Howell will make you scream in "The Ballonatics."