

The Silent Drama



William S. Hart and Viola Vale, in "Dead or Alive," at Liberty.

Mary Garden, Making Screen Debut in "Thais," at Majestic.

Margarita Fischer in "Molly Go Get 'Em" at Star.

"Doug" Fairbanks in "A Modern Musketeer," at Peoples.



Scene From "On Trial," at Sunset.

TODAY'S FILM FEATURES.
Sunset—"On Trial."
Liberty—William S. Hart, "Dead or Alive."
Majestic—Mary Garden, "Thais."
Peoples—Douglas Fairbanks, "A Modern Musketeer."
Star—Margarita Fischer, "Molly Go Get 'Em."
Globe—George Beban, "The Bond Between."

WILLIAM S. HART, the Thomas H. Ince star, was almost totally devoid of shooting irons when I surprised him somewhere on location a few days ago, writes The Tenderfoot, after a visit to the Hart studio. "He did not have but two six-shooters in his name."
"Wasn't expecting company," he explained, as pleasantly as a powder-fed bear.
"That's all right," I repeated, attempting to put the genial double-dealer at ease. "I just came to get a little story about your conscience. Does it ever disturb you?"
The "bad man" rolled a cigarette with one hand—while he chewed on the end of a ball—on the other.
"Haven't time to develop 'em," he said.
"How many hoisery salesmen would like to hit the saddle after seeing you held up the old stage coach?" I remarked.
"But they haven't a chance—the high cost of highways prevents it these days," replied his Bill. "Leather, steel, lariats, ammunition—all these have gone up. My outfit costs \$1000. It even costs twice as much to get 'extra' to shoot at."

every expression heightened to achieve an effect on the huge audience so far away. Today the great screen has brought the actor into such intimacy with his audience that every smallest movement, every flash of an eyelid counts. The camera has made acting natural. I know that I feel nervous enough myself about the task before me. I'm going to practice and practice, and work and work, to make my acting absolutely camera-perfect."
The cast finally elected to support Miss Garden in "Thais" is about evenly divided between stage and screen players.

"Doug" Takes Players on Trip.
In filming the exterior scenes for "A Modern Musketeer," Douglas Fairbanks and his company of 50 people spent two weeks in the Grand Canyon in Arizona, and then went to the Canyon du Chelly, 90 miles by pack mule from Gallup, N. M.
Here the Fairbanks organization lived in tents. Their meals were prepared by an old cowboy cook who served the largest beans in captivity twice a day. The cook was an imaginative person and improvised palatable names for his concoctions, and the menu included such tempting morsels as wild cat stew, mountain lion roast and untamed mule steak.
Revels was sounded at 5 o'clock every morning, breakfast a half hour later, and at 6 o'clock every one was on the field ready for action.
Fairbanks did not overlook any of the high cliffs in staging his thrillers, and his admirers will see him in his new and sensational stunts.
Marjorie Daw, who is very sweet and young, makes her first appearance playing opposite Fairbanks. Though Miss Daw had recently passed her sixteenth birthday, she has already become one of the most popular players appearing in pictures. She inherits her histrionic ability from her father, Philip, who is Edwin Booth. Richard Mansfield, Madam Sarah Bernhardt and other well-known stage celebrities.

Barbara in Stage Hits.
Barbara Castleton, the beautiful leading woman in "On Trial," was born in Little Rock, Ark., 1896, and educated in New Rochelle, N. Y. For one so young she has had an exceptional stage career, having played leads in such hits as "It Pays to Advertise," "Madame Sherrie" and other well-known productions.
Her screen career has included superlative pictures for many of the largest companies, and she has won friends everywhere by her sympathetic portrayal of difficult roles.
She is 5 feet 5 inches in height, has blue and brown eyes, and finds her greatest recreation in riding and swimming, both of which she does well.

Clara in Accident.
Clara Kimball Young, the well-known Select Picture star, had a narrow escape from death one morning this week, when the automobile in which she was riding collided with a streetcar at Ninetieth street and Broadway, New York.
Miss Young was trying out a new machine which she had just purchased and of which she was inordinately proud and vain on her way to the studio in New Rochelle. As the chauffeur turned into Broadway at Ninetieth street, the tires struck a glassy surface of ice and skidded sharply, throwing the back wheels of the automobile onto the tracks directly in front of an oncoming car.
In the collision that followed, the streetcar took a great hole in the back of the machine, barely missing Miss Young. The actress was showered with falling glass and splinters, but her lucky star was in the ascendant and she escaped without a scratch. This is the second major accident Miss Young has had during the week. The first occurred at New Rochelle, when her limousine, which was being hauled up an improvised runway into the studio broke from its moorings and plunged down into the yard, breaking its crank-shaft and smashing its windshield.

Here's a Valuable Tip.
Virginia Pearson the William Fox star, believes that moving picture performers should keep their lives clean and wholesome because of the psychological effect on the millions of screen patrons. Miss Pearson says:
"I believe we should endeavor to the best of our ability to keep our lives clean and wholesome and free from thoughts of envy, jealousy or malice, because we affect the thoughts of the millions of persons who witness our performances—and as like attracts like, we should give out love to the world and in return we shall receive love. It's like a wireless telegraph station, and we are as susceptible and as sensitive as the wires of this remarkable instrument. Our thoughts unconsciously go out and are reflected in the souls of others through the medium of the camera. Why not be on the safe side?"

Here's a Jazz Combination.
Fatty Arbuckle, Al St. John, Buster Keaton and Alice Lake are going to challenge the jazz bands in the country. The jovial comic and his associates are practicing daily on their string instruments, which include a banjo, saxophone and ukulele. Hesitation blues are their middle name and harmony their life. In "Life," St. John plays the banjo and sings the solo of the lonely negro melodies. Al St. John makes the saxophone moan

in harmony with his rich baritone, while Buster Keaton strums the ukulele with a plaintiveness worthy of a Hawaiian. His is the deep bass voice that adds sadness to the blues.
Just add graceful Alice Lake to the comic band with her high flights of song and jazz dancing, and the blues like the raves by driving away all the little glooms while joy comes into life.

Mae Taboers Makeup.
One of the details of Mae Marsh's work has not until now been discussed by her, although film patrons have commented on it frequently. It is her apparent disdain of make-up.
No one has ever seen Mae Marsh with black-rimmed eyes or beaded lashes, nor have her lips ever looked as if she had been eating blackberries just before she came on the screen. In fact, she has always appeared with such a natural make-up at all. Such, however, is not the case.
She employs the monotone color of paint and powder used by all motion picture players, in her case of soft cream tint. Her eyes are untouched save by a light pencil on the brows, and her lips likewise scarcely know the taste of rouge. Yet this reticence in the use of make-up is by no means the timidity of one who does not know what can be done with paint and powder.
"And why not?" asked Miss Marsh, when the matter was broached the other day. "I have toned down my make-up year by year because with each year on the screen I feel that my experience in character portrayal improves."
"I find I can give more of myself when make-up, which is too often a mask, is left off. Of course, a certain amount is necessary to neutralize the powerful lights, but once that is adjusted I am forever tempted to experiment further and eliminate more make-up."
"True, it adds to my responsibility as an actress, for the less the make-up the more one's thoughts are revealed."

STAR NOW HAS FUND APLENITY
Margarita Fischer, Oregon Girl, appears in "Molly Go Get 'Em."
Margarita Fischer, fascinating screen star and Oregon girl, who was the guest of honor at Portland's well-remembered "movie" ball of last year, and Charlie Chaplin, king of slapstick comedy, are providing plenty of fun for Star Theater patrons on the programme which opened yesterday. Miss Fischer appears in "Molly Go Get 'Em," while Chaplin reappears in that famous old comedy, "The Jitney Elopement."
In "Molly Go Get 'Em" Miss Fischer is an ambitious girl who hates being cooped up in juvenile quarters when she is 17 years old and wants to try her wings on the ballroom floor. Of course there is the older sister who must be married off before Molly is projected into the picture and it is Molly's too frequent interference with the plans of her sister that causes most of the hilarious comedy of the delicious film offering.
Molly manages to steal most of her sister's beaux just when they are ripe for "popping," and she rides with those recreant swains all over the moonlit landscape at all hours until confined on bread and water by a fond but stern father. Then she convinces all that she will be less trouble married. That's where Billy Wilcox breaks in and carries away the debutante.
In her latest Mutual-American picture Miss Fischer emulates Maude Adams in the balcony scene from "Romeo and Juliet." Piffing her sister's costume-bell dress and Juliet cap of pearls, she climbs out of a window down the trellis work and onto a broad stone wall. To her pleading "Romeo,

where are thou, Romeo," Billy Wilcox, her sweetheart, bobs up with a pork sandwich in one hand and a bunch of colery in the other, all of which Molly ravenously devours, since she has been in "juz" for several days on bread and water.
There's a laugh in nearly every foot of "A Jitney Elopement," with Charlie Chaplin, of course, providing most of the fun.

MARY GARDEN IN "THAIS"
Newest Recruit From Operatic Stage Appears in Silent Drama.
Mary Garden, the newest recruit from the operatic stage into the realm of the silent drama, made her bow to Portland moving picture followers yesterday. It is also safe to say that in the Majestic audiences were hundreds of people who are not regular movie fans, but who are admirers of the famous diva. At any event the Majestic presented "Thais" yesterday to splendid audiences.
The film version of "Thais" is from Anatole France's novel, which was also the basis of the opera. The production is spectacular in every detail and there are big settings, gorgeous furnishings, thousands of people and, most appealing to the women folks, Mary Garden exhibits a wardrobe of wondrous gowns that has seldom ever been surpassed in screen productions.
"Thais" is the story of the courtesan of Alexandria, a woman for whom men killed each other to win her favor. The time of the story is about 400 A. D., during the rise of Christianity. A young man with a leaning toward the young man finally converts the courtesan to Christianity, but not until his infatuation for her has gotten the best of him and he goes to her as a lover. Thais dies just as he finds her. So the story ends with Thais as the saint and the young man as the sinner.
The final chapter of the war pictures showing the retreat of the Germans at the battle of Arras and the Hearst-Pathé News Weekly conclude the Majestic programme.

BIG BILL HART COMES BACK
"Dead or Alive," or "Wolves of the Rail," Is Latest Subject.
Big Bill Hart, beloved of so many millions of film fans, comes to the Liberty Theater today in "Dead or Alive," or "Wolves of the Rail." With this latest Hart subject will be screened the Mack Bennett comedy, "The Kitchen Lady," featuring Louise Fazenda, which is said to be the very funniest two-reeler Bennett has ever made.
In "Dead or Alive," which has the broad western country for its setting, Hart is first seen as "Buck" Andrade, a daring highwayman whose gang is feared and dreaded by the officials of a western railroad. "Buck's" conversion is effected at the bedside of his dying mother, and he gives to his task of reformation all the energy, vitality and thoroughness that characterize his career as a holdup and all-around bad man. "Buck" becomes a staunch champion of law and order, a loyal protector of the railroad company's property, and a safe guardian of Gov-

ernment money, though he has to fight his former gang to do so. Of course there's a girl in the case—Faith Lawson, the operator in the railroad tower at Smoky Gap, and the awakening of Andrade's new character and his steadfastness of purpose are partly the result of his love for her.
There is no let-up in the interest and action of "Wolves of the Rail," and the millions of admirers of "Big Bill" Hart will find much in this new offering to enthuse over. First of all there's the new character in which Hart takes the side of law and order, and his strenuous but none the less effective methods for ridding the Box Canyon country of the dangerous gang of outlaws formerly commanded by himself.
Most of the scenes in "Wolves of the Rail" were photographed in the mountains of California, where a complete

railroad station, switch tower and division superintendent's office were erected.
"DOUG" STAYS ANOTHER WEEK
"Modern Musketeer" Has Been Popular Success at Peoples.
So popular has been the latest Douglas Fairbanks picture, "A Modern Musketeer," that it will be held over at the Peoples Theater for several more days.
"Doug's" latest picture promises to be the most successful of any of his Artcraft subjects and seems destined to rank as one of his biggest film hits, for possessing all of the ingredients which go to make up popular entertainment. There are stunt-thrillers galore, comedy, in action and suspense, is ever present, there's a melodramatic story bordering on the bur-

lesque and in addition to the presence of "Doug," perhaps the most popular figure in pictureland today, he has a strong supporting cast, including Marjorie Daw, Frank Campeau and Tully Marshall.
In "A Modern Musketeer" Fairbanks holds up the mirror of the past and compares the chivalry of olden times to the present day.
Fairbanks interprets the role of Ned Thacker, of Kansas, who inherited the spirit of D'Artagnan through prenatal influence, his mother having been an ardent reader of Dumas. The self-reliance of the modern woman as compared with her sister in past generations is strikingly shown, for in many cases the chivalry of the modern D'Artagnan is mistaken and his gallant attempts to assist ladies in distress lead to rebukes from the independent maidens, who are on the alert to squelch flirtatious pests.
However, Ned finally meets his fate

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BEGINS TODAY—CLOSES WEDNESDAY "NITE"
A PLAY UNRIVALED FOR ITS GRIPPING MOMENTS

"ON TRIAL"

YOU HAVE NEVER SEEN ANYTHING EQUAL TO IT—7 REELS

TO RELIEVE "FATTY" THE TENSION

in "OH DOCTOR" ARBUCKLE

5c —CHILDREN ALWAYS—5c EVENINGS AND SUNDAYS 15c

10c MATINEES

SUNSET

AFTER OTHERS EXPERIMENT WE SHOW THE HITS!

COMING THURSDAY—MAE MARSH IN "SUNSHINE ALLEY"