

The Silent Drama



William Farnum and Jewel Carmen in "Whisper at Sunset" at Majestic.

Mildred Harris, in "The Price of a Good Time" at Star.

Norma Talmadge, in "The Price of a Good Time" at Liberty.

Wallace Reid, in "Rimrock Jones" at Columbia.

Dorothy Phillips, in "Broadway Love" at Strand.

This is a strange story, Mary Pickford, in "Stella Maris" at Peoples.

Hazel Dawn, in "The Lone Wolf" at Sunset.

TODAY'S FILM FEATURES.
Columbia—Wallace Reid, "Rimrock Jones."
Star—Mildred Harris, "The Price of a Good Time."
Sunset—Hazel Dawn, "The Lone Wolf."
Liberty—Norma Talmadge, "Ghosts of Yesterday"; Fatty Arbuckle, "Out West."
Majestic—William Farnum, "When a Man Sees Red."
Peoples—Mary Pickford, "Stella Maris."
Globe—Mae Murray, "On Record."

WHILE the West is not deeply agitated, the interest of every element of the film industry in East is entering on the Motion Picture Exposition, to be held in the Grand Central Palace, New York, February 2 to 5. Producers and stars are planning the biggest public entertainment in the history of the youthful but gigantic industry.

Random will have an opportunity to witness some of the biggest stars of the silent drama in camera action at the exposition, for arrangements are being made to reproduce a modern film studio in one section of the palace and each day one of the prominent producing companies will "shoot" interior scenes of some big production.

Special scenery and interior decorations for these will be brought in the building for the occasion and the famous stars being featured will appear. Furthermore, these scenes are not to be enacted before a mere empty box with its crank buzzing, but the regular lights will be used and film actually exposed. These sections of films will be developed, printed and shown at the exposition the following day.

Another stunt will be to permit amateur aspirants for a motion picture career to obtain a tryout before the camera in a scenario especially written for the purpose. Ten who would be Mary Pickford and 10 youths who have yearning to cutie, Fairbanks and Chaplin will be selected at sight by a prominent director. Of course these aspirants, after having been "made up" for their respective parts, will have to undergo the ordeal not only of facing a director, but also to bear the piercing and somewhat cynical gaze of a large audience of show visitors. Embryonic screen stars who possess sufficient nerve to do this without cracking under the strain may find themselves under contract with a big film producer shortly thereafter.

The Government Aircraft Board will have exhibits of airplanes, one an Army machine from which motion pictures have been taken at the front.

This scouting plane will be mounted on it an observers' motion picture camera, as well as a Lewis machine gun, and it will be in charge of Army officers from the aviation section of the Signal Corps, who will demonstrate to the public how motion pictures are made by airplane observers for military purposes.

Same Censorship Needed.
"Same censorship would be a good thing for the motion picture industry in Los Angeles, but the matter of a same censorship is a very hard thing to secure," declared C. B. DeMille, director-general of the Famous Players-Lasky Corporation, commenting upon the recent move by the City Council of Los Angeles to create the position of a local motion picture censor.

"If censorship is conducted in any city on reasonable grounds it will be of value, not only to the public, but to the motion picture industry. In Los Angeles at the present time, for instance, there are a few pictures seen on the screens which should undoubtedly be consigned to the flames. They are a bad thing for the industry, casting discredit upon the legitimate producers who, I believe, are doing the best they can to produce good, clean pictures.

"The great difficulty," continued Mr. DeMille, "is to secure a censorship which is not Carr-like. In certain cities, notably Chicago, we have had examples of censorship in which the official sets himself up not only as a guardian of public morals, but also as a

critic of art. It is a condition similar to that which has applied in Russia. There the country has been burdened by high officials, who, overstepping their natural rights, have for personal or other reasons made themselves censors of matters both civil and religious, denying to the public things which are theirs by inalienable right.

"We have no room for Carr-like censors in America. Let them act with due reason and within their limitations. But let them keep their fingers off the matter of artistic criticism. If a film production contains matters which they would bar for purely personal reasons, such censors have no right to their position. Let us have sane censorship, is my earnest plea."

Music Brings Mary's Tears.
Mary Pickford plays two parts in "Stella Maris," one delicate and dainty, and the other, as Unity Blake, uncouth and unlovely, but carrying with it a tremendous amount of pathos. In several scenes, as Unity Blake, Mary Pickford causes the feminine audience to reach for their handkerchiefs and enjoy a sob.

Many people will wonder how such a scene is worked up, and the atmosphere created in a studio. Director Marshall Neilan, who produced the picture, tells us the secret.

"Miss Pickford is a splendid actress," says Neilan, "and brimful of temperament. As Unity, the abused slave whom John Kiska has rescued from the cruelties of his half-insane wife, her make-up was so perfect that when she walked into the studio floor no one recognized her.

"In the big emotional scene Unity stands alone in Kiska's living-room and looks at the picture of Stella Maris, a contrast with Unity's homely face and twisted body. She loves John and John loves Stella Maris. And Unity breaks down and weeps, and real tears roll down her cheeks and her deformed shoulders writhe.

"Behind a screen are stationed a pianist and two violinists, and as Mary, thoroughly submerged in her part, proceeds with her acting, the musicians play sympathetic music, and the wailing violins fairly sob until the climax when the music reaches an agonized shriek.

"When this scene was taken, everyone in the studio broke down and cried."

"Hooverizing" Record Broken.
Charles Miller, director for Norma Talmadge, star of "Ghosts of Yesterday," claims to have broken all records for Hooverizing the movies. His parsimonious pride is directly traceable to the cabaret scene in which 290 principals and extras dined and breakfasted. The scene was five days in the making and during that period not a single morsel of real food was "shot" by the camera-man. The recipe for this foodless feast was extremely simple. It began with cocktails and ended with nuts, and all of the intervening courses were conveniently swathed in semi-darkness.

A breakfast scene for which a zealous assistant had ordered grapefruit was speedily Hooverized by Mr. Miller. Since then Mr. and Mrs. Smalley have been prominently identified with motion picture activities, including the Gaumont Talking Picture Company, the

old Rex Company, the Universal Company and Jewel Productions, Inc. For the latter company was made Mrs. Smalley's latest photodramatic masterpiece, "The Price of a Good Time," from "The Whim," by Marion Orth, which appeared in Breezy Stories. This is said to surpass, if possible, Miss Weber's former cinema sensations, including "Ghosts," "Where Are My Children?" "Scandal," "Hypocrites," "Dumb Girl of Portici," "Hand That Rocks the Cradle," "Mysterious Mrs. M.," "Jewels" and "Even As You and I."

Jewel Studios Crowds.
If you want to be an actress and have all the men of the world writing to you as frequently and as fervently as they write to Jewel Carmen, former Portland girl, follow Jewel Carmen's advice and watch the crowds. Miss Carmen is to be seen in the new William Fox super de luxe photodrama, "When a Man Sees Red," in which William Farnum plays the title role.

"I learn a great many little tricks of portraiture from observing humanity," says Miss Carmen. "I love to go to fires or baseball games or races, just to look at the people there, and study them."

"If you'd seek to analyze the emotions of other people at a fire, for instance, you'd be surprised at their variety. If you can see the person whose home is burning, you'll discover all the heart-rending emotions of a person who is losing his home and all in it that he holds dear by long association, to those of a man or woman going through some great crisis, or undergoing the loss of one held dear.

"Again, at a fire you'll be sure to see some one who enjoys it hugely, who sits or stands at the side and greedily watches the flames consuming the happiness of some one. Then you'll see the most interested, and the individual who is bored and wants to get back to his home and his novel. You may be fortunate enough to see some act of great bravery done before your very eyes.

"All in all, I think that the greatest school for the player is the gathering ground of the mob."

Bronson Stars Interest.
Two interesting personalities will be seen on the screen on the Herbert Brenon production of "The Lone Wolf" for Selznick-Pictures. In the leading feminine role, Hazel Dawn, one of the handsomest of the young picture stars, will return to the shadow stage after an absence of a year. Since that time she has been flirting with her first love, musical comedy, and in the galaxy of stars under the Dillingham-Ziegfeld management at the Century theater she was one of the greatest favorites. She heard the call of the camera again this spring, however, when an opportunity arose to appear in a picture directed by Herbert Brenon, and was engaged for "The Lone Wolf."

The opposite role is played by Bert Lytell, who makes his picture debut in this production. He is a young leading man who won his spurs on the Pacific Coast under the management of Frederick Belasco, brother of the famous David. For several years he has received flattering offers, but Belasco induced him to remain in California. He, too, was lured by the opportunity to appear under the Brenon direction, and came East for this purpose.

Text Cut Up for Film.
Pedestrians along upper Broadway, New York, were treated to a unique sight one day this week when Clara Kimball Young, with her director, Emile Chautard, and members of her company, worked on a couple of difficult scenes for the film version of "The House of Glass." Max Marcin's famous play which the star is now screening for Select Pictures.

action against all infringers who are consciously using the processes.

Roscoe "Fatty" Arbuckle has drafted Natalie Talmadge into service for his new comedy of country hotel life which is being produced for the Paramount programme at the Baboo studios, Long Beach. The third of the Talmadge sisters is private secretary for the Arbuckle Company and she had avowed intentions of never appearing on the screen.

Roscoe declares the Talmadge talent is too good to lose, so he has persuaded Natalie to play a small role. Sister Constance, who is making a picture at the Lasky studio, wants to witness her sister's acting, but so far she has been unable to get past the guards Natalie has had posted.

When Thomas H. Ince affiliated with Paramount and Artercraft he brought with him four big stars—William S. Hart, Dorothy Dalton, Charles Ray and Enid Bennett. Mr. Hart, Miss Dalton and Mr. Ray each have appeared in several Artercrafts and Paramount pictures, but Miss Bennett, popular young beauty that she is, had more than an ordinary amount of difficulty in being allowed by another firm to enlist as a Paramount star and had to win a lawsuit to be allowed to proceed in the even tenor of her way.

Now, all difficulties as to legal contract entanglements having been swept away by her winning the suit, Miss Bennett is busily engaged on her first Paramount production under the personal supervision of Mr. Ince. The picture will be known as "The Keys of the Righteous," and Miss Bennett and the Ince Company are at present at Arrowhead Springs, Cal., filming scenes.

Tourneur Discusses the Wade.
Maurice Tourneur, the French director who is producing Maeterlinck's "The Blue Bird" for Artercraft, is noted for his artistic technique. Those familiar with the story of "The Blue Bird" may be curious to know how the scenes calling for nude figures were presented.

"Nudity in itself is not objectionable," says Mr. Tourneur, "unless it is used as a means to attract an unhealthy mind. Nude figures are shown

(Continued on Page 3, Column 2.)

please, and after several futile attempts to gain the effects he desired in a rented taxi, called a halt and entered into negotiations for its purchase.

With the sale consummated, he proceeded to rip the machine to pieces. Under his direction half of the top was cut away and the taxi mounted on a truck. Miss Young and Fell Trenton, who plays the role of Burke, were installed in the cab, and the truck with camera men and Director Chautard, proceeded out into Broadway for the local color of a street scene. The new arrangement worked perfectly and the scenes were shot with no further delay.

Sixth Sense Developed.
Doris Kenyon, Pathe star in "The Hidden Hand," says that working in serials develops a sixth sense—the faculty of getting out of danger and avoiding injury by a fraction of a second.

"Anyone who wants to get in good physical trim should secure an engagement in a Pathe serial," says Miss Kenyon, "and by the time the last episode is finished they will be physically as hard as nails"—and, we might add, equally as cold and stiff if that sixth sense fails to develop.

More Comedy Offered.
The eastern coal shortage has aroused the inventive talent of Irene Castle, who has devised a perpetual heater that needs no fuel.

It consists of an ordinary string on which are hung all of the different neckties received as Christmas gifts. The warmth of color thus displayed will supply enough heat for anyone, and especially the givers of the neckties if they see the use to which they are being put.

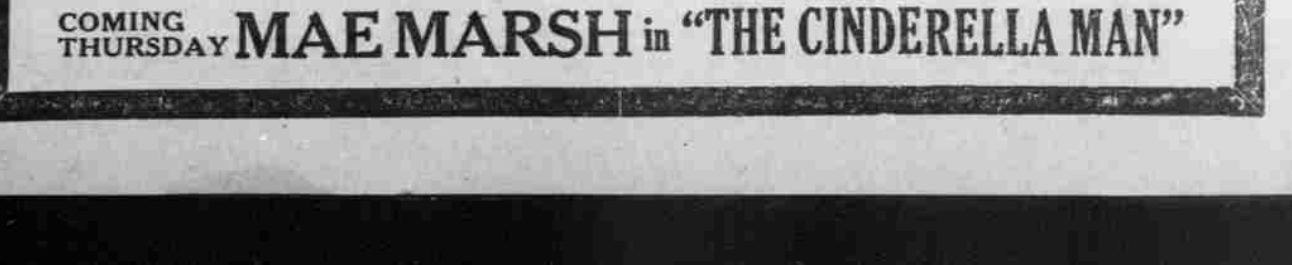
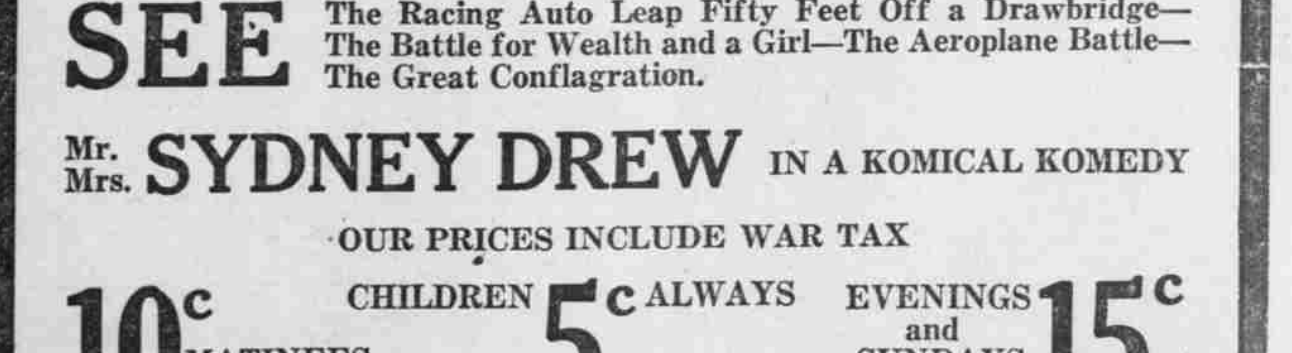
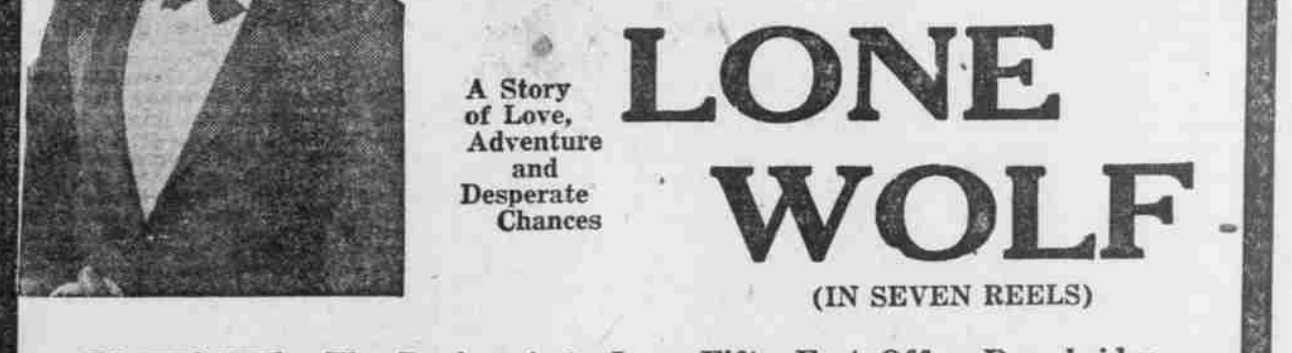
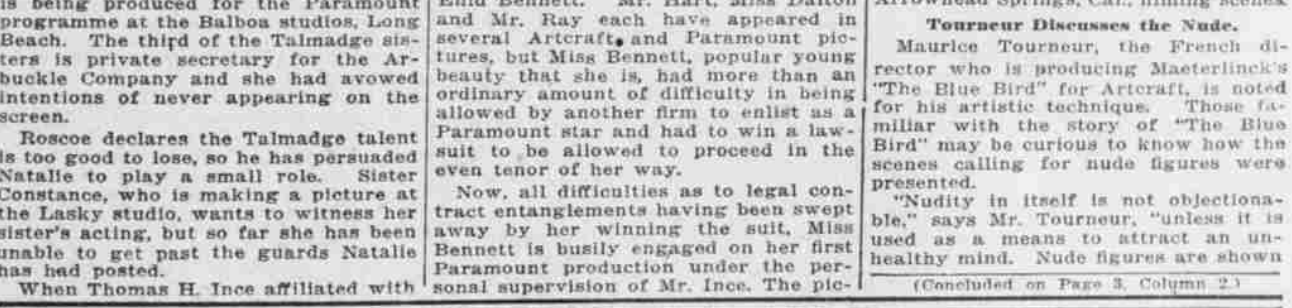
Many Gunging Rivals.
Fatty Arbuckle's challenge to Bill Hart and Doug Fairbanks for the supremacy in gun play has been accepted by the Western motion picture champions and a new country has been heard from. None other than the witty Charles Spencer Chaplin wishes to try his hand at the new game. Hart and Fairbanks wanted riding included in the festivities, but Arbuckle draws the line at fancy broncho busting, although he proved his horsemanship in "Out West," his latest comedy. In this stand Patty is backed up by Charlie, who says that his riding activities are confined to a nice and gentle wooden sawhorse.

When the eminent Artercraft stars watched Patty's prowess on the screen in Los Angeles last week they admitted surprise, but expressed great confidence in their ability to teach him a lesson in hitting the bulls-eye. Just what Charlie intends to spring is a dark mystery.

Location and side bets are not determined, and if the Los Angeles citizens have anything to do with it the match will be held somewhere in the wildest part of the mountains or the desert. Among those prominently mentioned for referee, which is admitted to be a dangerous job, are Mary Pickford, Barney Oldfield, D. W. Griffith or the entire Marine football team.

Control Cartoon Process.
For the second time an action to nullify the patents of John R. Bray on the processes evolved by him for the making of animated cartoons has been dropped because of insufficient grounds whereon to establish a claim. The applicant was Carl F. Lederer, of Rochester.

Recently the Bray-Hurd Process Company was formed to control the patents of J. R. Bray and Earl Hurd, who made some later important additions to the original processes. Since the patents held by this company cover the means of making animated cartoons, producers who have not been granted a license to use the processes are infringing, and in order to maintain its just rights this company is about to take



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