

PAULINE FREDERICK, "VAMP OF THE MOVIES," HAS WARM SPOT IN HER HEART FOR KIDDIES

Mary Pickford, Otherwise Known as "Little Mary," Continues to Bring Cheer to Many Regiments of Soldiers Stationed at California Ports—Theda Bara to Star in Greatest Photoplay in Her Career.



Mary Pickford Pins a Medal on One of Her Boys

Pauline Frederick at Home

Theda Bara as "Salome"

PAULINE FREDERICK, Willard Mack's bride of a few months, is not always a "vamp," even if the average fan does get such an impression from the many hectic roles the "smoking" queen portrays on the silver sheet.

As a matter of fact Miss Frederick is very fond of kiddies, which no self-respecting vampire should permit herself to indulge in, and the youngsters in the neighborhood of her Mountain Lakes home fully appreciate it. Her beautiful coiffe, Laddie, is by no means so enthusiastic over these little callers, for it means that for a time he must

drop from the role of "principal" to that of "extra."

Theda Bara has been at it again. The chap who said that "Theda is getting Bara and Bara," must have seen the Fox boys "camerling" Theda down at Los Angeles when she was garbed in those filmy things worn by the bare-footed Salome, most famous of all dancers. For Theda has made a picture called "Salome," in which she impersonates the biblical female who danced for the head of John the Baptist. They say it's a more gorgeous and spectacular picture than "Cleopatra," and that the censors have whetted their appetites in contemplation of a rare pruning treat.

Mary Pickford has "adopted" more

boys than any other woman in the land. She's "godmother" to several regiments of soldier boys, all stationed at various California camps, and as this means a depletion of the Pickford exchequer to provide smokes and other good things for the Yanks who are preparing for a crack at the Hun, the boys are very complacent.

Little Mary does things right when she starts. She holds a huge block of liberty bonds, has contributed most generously to the Red Cross, is active on a Red Cross committee in Los Angeles, made a tour of the East speaking for the recent liberty loan issue, and only recently turned her attention to providing one regiment with phonographs and records.

Conklin and Mack Swain in the Keystone mixup, is a comedy which qualifies as running mate for "Smashing Through."

Film Flickers.

MARY PICKFORD is a Swede and uses the well-known dialect of a Von Yonson and Ole Olsen quite extensively in her newest Artcraft picture, "How Could You, Jean?" In the part of Jean she appears as a daughter of a family that ought to be rich, but isn't, and when she has to seek a means of livelihood decides that it will facilitate matters to become temporarily Swedish. From then on the trouble begins, but in the end Jean gets a rich husband. So why worry?

Practically every star in Paramount and Artcraft pictures lost their voices recently because of the strain of the third liberty loan, and it was a mighty good thing that they were working in the silent drama or else there never would have been no show.

Coming from New York to Los Angeles to make comedies for Paramount, "Fatty" Arbuckle met the prize motion picture fan, who in private life is a conductor.

As the conductor took his ticket he glanced at the name and, with a sudden show of interest, exclaimed: "So your name is Arbuckle?" "Fatty" answered proudly in the affirmative. "My, my," he said, "I can't tell you how many times I've enjoyed your coffee."

Always perfectly poised, Madge Kennedy is equal to any situation both on and off the screen. The other day on her departure from the Goldwyn Studios a well-dressed woman rushed up to her and threw her arms around the star's neck, declaring that she had found her long lost daughter at last. Calmly, without the least indication of excitement or annoyance, Madge Kennedy introduced the woman accompanying her as her real mother, and finally the stranger was convinced of her error.

A lifesaving innovation is being inaugurated at the Goldwyn Studios in Fort Lee to lower the summer temperature beneath the great glass room when the sun begins to blaze. It takes the form of a specially constructed air-cooling device originated by Hugo Ballin, the Goldwyn art director, and involving thousands of gallons of ice water and no end of air. Through a network of pipes the water will flood

the roof every hour in the hottest July and August days.

Corinne Griffith, working under the direction of Henry Houry, is now in the midst of the production of "Love Watches," the Billie Burke play which Vitagraph will release as a Blue Ribbon feature in the near future.

Bill Hart has completed "Shark Monroe" and has embarked on a new film concerning which there is not the slightest information obtainable at this time, which suggests that it may be a surprise picture.

Johnny Hines pulled some of the best of the Red Cross stunts during the recent drive. In one picture house, after a short speech, he shouted out, "Any one who will give me a quarter, stand up." As one man started to get up, Johnny whispered to the leader of the orchestra and "The Star-Spangled Banner" burst forth. At once everyone across, and the Red Cross nurses were busy collecting the quarters.

Ashton Dearholt, since assuming the role of heavy juvenile in Universal's serial, "The Brass Bullet," changed the color of his car from modest blue to a dashing yellow. Also it has been noted that he drives entirely with the clutch on his car open. This is an example of what those serial roles will do to good-looking, unassuming young men.

Gladys Brockwell has designed a slipper which will be known by her name. It consists of merely a platform following the outline of the bottom of her foot and the smallest place possible for her toe to slip in. The heel is rather high, but practically all of the foot is visible as she walks and there is perfect freedom of movement. The trouble with the Gladys Brockwell slipper is that it is designed only for pretty feet.

House Peters and Anna Lehr are being starred in a State Rights feature by Edward Warren Productions, Inc.

Cedric B. DeMille says if there is a good moon, you never miss the stars, and so it is with a picture production if you have a good story.

All the Paramount-Mack Sennett beauties are polishing up their bathing suits for the summer season. Ough! not to take 'em long!

Edmund Breece, star of "The Shooting of Dan McGrew," the Metro production, taken from the poem of that name by Robert W. Service, learned enough of the Eskimo language to be able to command the team of huskies which he drives in the picture. These dogs do not understand English.

Mabel Normand has a collection of jewels, which while not spectacular, embraces many baubles of exquisite workmanship. Her most cherished belonging is a tiny watch of platinum surrounded by small diamonds. The reverse is a solid mass of diamonds with a large ruby in the center. This was bought before the war, of course.

The recent sudden appearance of German submarines interrupted Jack Barrymore's moving picture work while scenes were being taken for "On the Quiet," a Paramount photoplay, on a yacht off the Jersey coast. Barrymore does not like an audience while doing picture work, and during an exciting race in which he is eloping with the brother of the girl he is eloping with, he was much perturbed by a flock of aeroplanes flying low and hydroplanes, which circled about, as well as a fleet of other fast craft which came between the cameras and necessitated retakes. His first impressions brought an annoyed ejaculation to the

effect that even on the ocean an actor is bothered by "rubbernecks." But he formed a different opinion a few minutes later when a hydroplane drew close to his yacht and curtly delivered the message, "Make for the shore at once, German submarines are about."

"The daylight saving plan was framed up by the motion picture producers, I'm positive of it." The speaker was Evelyn Greeley, star in World pictures.

"Why do you think so," she was asked. "Because just look what it does for them. We have to get to work at the studio at 9:30, which is really 8:30, and then the extra hour of sunlight enables them to make us work until 7:30 at night. They get us going and coming by the time we get to our dressing rooms, get ready to come to New York and finally get here, it's just about time to catch a little sleep before starting to work again the next morning."

A Chinese jazz band was engaged to furnish realism in an Oriental scene in "Discipline and Geneva." Dorothy Phillips' latest Universal proto drama, but nothing can induce the musicians of the silent drama not to play. A Chinese orchestra, according to your laundryman, is really noisy. According to Dorothy Phillips it should be seen and not heard. The band could be heard all over University City and disturbed the quiet of the community.

Ellen Percy, recently added to the Bluebird group of stars, brings to the screen the witchery of Ireland; the delicate Celtic shading of pathos and humor. These qualities she has already contributed to the art world, and a number of magazines have sold the better for having this Irish beauty's face on the cover.

Ellen Percy was born in Ireland, in the right part, too, she says, and brought with her to the strange new world the natural beauty of Irish women and the delightful quality of mimicry. Her first public appearance was in Zeigfeld's Revue where she took a prominent part in "The Blue Bird."

Charles Ray received a bulky express package at the Thomas H. Ince studios the other day. Opening it he found: a pair of overalls, a farmer's straw hat, heavy-soled black boots, a small spade and a horseshoe. Attached to the latter were these few words: "Stick to the rube parts, Charlie, and I will shoot my last dime laughing and crying with you. Your 'Back to the Farm' movement in pictures has made a safe and club life looking colorless and artificial. (Signed) A Pittsburgh Admirer."

As has been observed, Madame Petrova is a stickler for realism. This had painful results for a member of her company in the making of a scene for "Patience Sparhawk." Patience is called upon to strangle her stepmother, and so ferociously did Petrova attack Mrs. Paul Dasher, who was playing the other role, that in the heat of the dramatic action, Mrs. Dasher was flung against the iron rod of a lighting apparatus. Her scalp was cut and a doctor had to be called, but after three stitches had been taken she insisted upon doing the scene again.

Ann Little, who has recently co-starred in a number of Paramount pictures, has taken a new home for the summer far up in one of the canyons in California, and immediately after she finished her last Paramount picture she was last seen hustling away with a mouthful of licks and a handful of hammers, making ready for a cozy summer season. If purpose and determination will succeed, Edith Storey, the athletic

Sundays, Evenings, Holidays 20¢
MATINEES 15¢ KIDDIES 10¢
ONE WEEK, Beginning Today

The KAISER The Beast of Berlin



This is "Bloody Hun Bill,
The Beast of Berlin";
Blasphemer of God,
With his soul steeped in sin.

For with blood-dripping sword
He ruthlessly slew
Feeble men, helpless women,
Boys and girls, babies, too.

So thrust his vile body
In hell's fire, so hot
That he never again
Claim there's but
"Me Und Gott."

SUNSET

If the Sunset Shows It,
It's Good.

If It's Good, the
Sunset Shows It.

MARJORIE DAW BRAVES DEATH TO FILM SENSATIONAL STUNT

Pretty Little Moving Picture Actress Dangles With "Doug" Fairbanks at End of Rope Over High Cliff.

THE scene is the well-known Grand Canyon of the Colorado River. The characters are Douglas Fairbanks, famous Artcraft actor, and a pretty little girl of 17 or 18 or thereabouts.

A rope is dangled over a steep cliff. Doug and the girl stand on the rocks below, and as the rope reaches them, Doug ties a loop in the rope, loops hurriedly around for the pursuing redskins—dangone 'em—and steps into the loop. The pretty little girl of 17 or 18 or thereabouts quickly puts her arm about Doug's neck—lucky Doug—and clings tightly to him. At a signal they are drawn upward.

Up and up they go, twisting about, bumping against the rocks. The girl looks down fearfully, she feels her grip giving way, and the distance below them is so great, and rocks so hard. "I can't hold on much longer," she says. "My hands—Oh! Oh!"

"That's all right," whispers Doug. "Just hold a minute longer. Just a little minute."

And, sure enough, a moment later they are lowered swiftly and safely to the ground.

When they land, breathless and disheveled, the moving picture director runs forward, for, of course, this is a film scene, and the trusting camera has been clicking in the background. "Fine!" says the director. "Great! Now, let's take it over again."

But the pretty little girl has collapsed. Such is life in the filmed Far West.

I don't know how she does it. That's her secret."

But Marjorie has been in the pictures for three years, for all her youth and naivete.

"How could you come to enter the films?" she was asked. "Well, there was a part in 'The Warrens of Virginia' and I thought I could play it. So I came to Mr. DeMille and asked him if he would let me try it. And he did."

"My favorite part was in 'The Jaguar's Claw' with Mr. Hayakawa. I was kidnapped in that. And I played Emmy Jane Perkins with Mary Pickford in 'Rebecca of Sunnybrook Farm' for Artcraft. And, Oh, yes, last week I played a part in Mr. Fairbanks' newest picture that hasn't been released yet, and I was a married woman in that. It was the first time I'd ever played a married woman, and I had to take extra special pains to act grown up."

"That's all right," whispers Doug. "Just hold a minute longer. Just a little minute."

And, sure enough, a moment later they are lowered swiftly and safely to the ground.

When they land, breathless and disheveled, the moving picture director runs forward, for, of course, this is a film scene, and the trusting camera has been clicking in the background. "Fine!" says the director. "Great! Now, let's take it over again."

But the pretty little girl has collapsed. Such is life in the filmed Far West.

NEWS OF MOVIE THEATERS

(Continued from Page 4.)

or repelling by the roadside, which he makes use of in record time.

Rawlinson is knocked off the back of a train while a second section is following at top speed; his auto has a collision with a steam engine; his motorcycle rides him over an embankment; he escapes down a mine shaft with a girl in his arms; he rides the bumpers on a freight train, has any number of hand-to-hand fights, besides speeding his auto ahead of an express train, which is about all one hero might reasonably be expected to do to save a girl. That the girl all this time happened to be caught like the proverbial rat in a trap with a villainous man makes everything just that much more exciting.

Sally Starr is the girl and Sam De Grasse the villain, both assuming their hardships with ability and as though thoroughly used to them. The star, as the hero, could not be more likeable, manly or brave if he were patterned after the dreams of a 16-year-old school girl.

"A Mixup in Affinities," with Chester

Metro star, who has taken up aviation with the idea of offering her services to the Government when she qualifies as a pilot, will soon be in France. Miss Storey has longed to be able to take an active part in the war and she thinks that aviation will open the way for her.

In one of the Fox photoplays, now in work, a politician tries to induce a woman not to marry her fiancé—his political opponent. He offers her \$5000 as an inducement. As he was about to do the trick (at the studio) some punniest whispered: "Here comes the bride."

Plans for the Moving Picture Hospital for Convalescent Soldiers in California are moving along fine, and the

Paramount and Artcraft people, who are back of the movement, are experiencing no difficulty in raising the necessary funds so that everything shall be ready when the Government needs the hospital.

Francis X. Bushman has a new improvement planned for his country home, Bushmanor, near Baltimore. This is to be a sunken garden patterned after one that he had admired on the shores of Lake Como on his last visit to Italy.

Hettie Gray Baker, editor of the William Fox productions, was once librarian of the Hartford law library.