

# SILENT DRAMA



Neil Shipman  
"Baree, Son of Kazan"  
at Strand.



Wanda Hawley in Elliott Dexter  
in "We Can't Have Everything"  
at Peoples



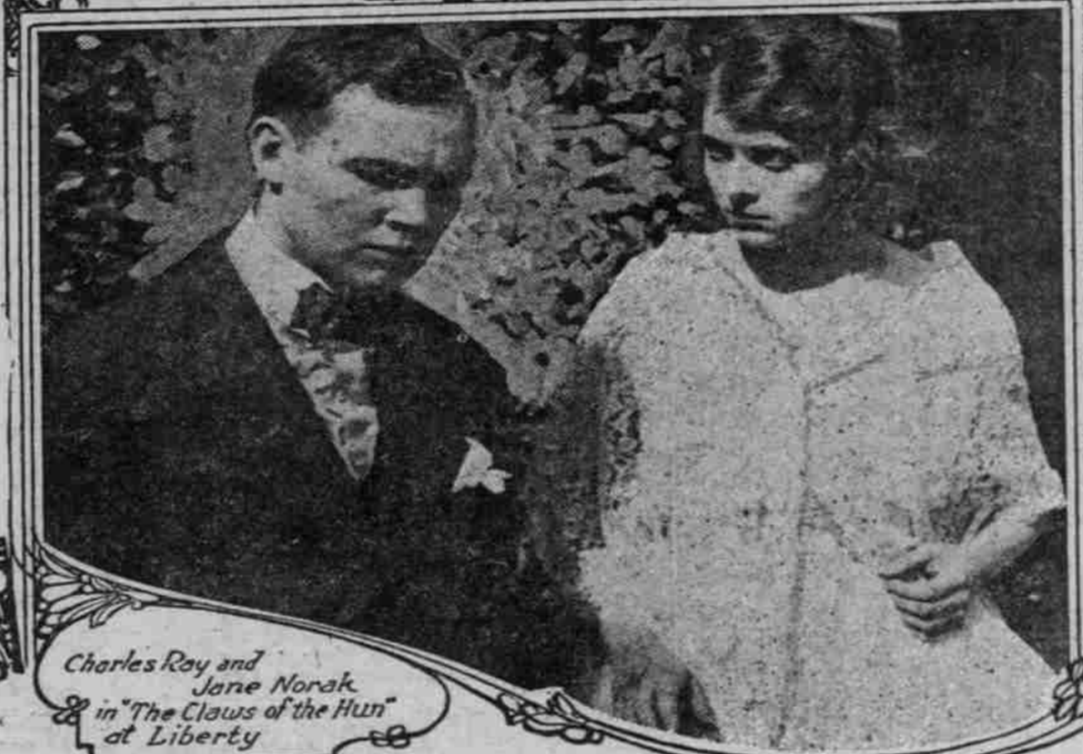
Louise Glum  
Star of "Shackled"  
at Majestic.



Bill Hart in "Hell's Hinges"  
at Sunset.



Scene from  
"The Two-Soul Woman"  
at Star



Charles Ray and  
Jane Norak  
in "The Claws of the Hun"  
at Liberty

## TODAY'S FILM FEATURES

Star—Priscilla Dean, "The Two-Soul Woman."  
Sunset—Douglas Fairbanks, "American Aristocracy"; William S. Hart, "Hell's Hinges"; Liberty—Charles Ray, "The Claws of the Hun";  
Majestic—Louise Glum, "Shackled";  
Peoples—Rupert Hughes, "We Can't Have Everything";  
Columbia—Jack Pickford, "Sandy";  
Globe—Marie Doro, "Heart's Desire."

I'm going to give my friends nothing but happy-ending pictures, and my future stories are going to have plenty of comedy in them. Such is the promise of Clara Kimball Young made to Portlanders when she was here last week on her Navy-resisting mission.

There's too much sadness in the air now, with men clawing at each other's throats and causing lists full of columns of newspaper space. Surely the mission of motion pictures in these days is to amuse—provide light entertainment.  
Miss Young made a most favorable impression while in Portland with her wit, affability, magnetism, and the absence of that stand-offishness called "up stage." Those of her admirers who privately "opined" from recent pictures that Clara was showing traces of excess flesh—growing a bit matronly in appearance—were more than pleased with the youthfulness of their idol.

Diga Petrova, also a recent visitor, denounced her intention of returning to the stage this Fall and asserted that she might never return to the cinema. "Motion picture life is much harder in that of the stage," said Petrova while here on her war savings stamp campaign tour, "especially when one is the financial head of her own company. Then, too, I've been blinded by the times during the past year by studio lights. Unless there is a long demand for more Petrova pictures I may never again be seen in either photoplay."  
Petrova denies that she looks down on pictures, that she is cold, or difficult to handle.

"One has one's own ideas of the expression of emotion. I am reserved, cold. Perhaps my early training has much to do with this, but I have always felt that emotions which are deepest are usually expressed quietly. It has been said that I am difficult to handle in a studio. In the early days of my film experience they used to ask me to climb out of windows and do a lot of other spectacular things which others do well, and which their photoplay friends expect them to do, from me would appear foolish. Why should I do such things indifferently well when others do them so much better, and there is a demand for the things I do best?"

The First Motion Picture.  
It has often been erroneously quoted that Thomas Edison made the first picture before a motion picture camera, says the September Motion Picture magazine, but one Edward Muybridge, inventive photographer in California, really deserves credit for the first film made. Leland Stanford heard of Muybridge and offered him a large sum of money if he could show a race in motion. On May 18, 1878, Muybridge made his first public attempt photograph animate objects in continuity. He set up 24 cameras operated by strings which were broken by a horse's progress around the track, thus taking successive exposures, a crude

method, but destined to be the mother of our great present-day inventions. There was a shed 120 feet long opposite the camera, painted black to serve as a sharp contrast to the horses' appearances. Later there was a motor and so revolutionary was the result of Muybridge's first work that the University of Pennsylvania donated \$40,000 for experimentation. Still later, James Maresy took up the work in Paris, using a sensitized film and single camera.

Bill Lassus Rattlesnake.  
Lassusing rattlesnakes in the mountains of California is the latest sport of William Farnum, the William Fox star.

Mr. Farnum was making one of the big scenes in Jane Grey's story, "The Rainbow Trail," in the San Fernando Valley recently when he spied a large rattlesnake. He was about to shoot the snake, when Pedro, a cowboy, shouted a warning. Then Pedro quickly pulled a couple of hairs from the tail of Mr. Farnum's horse, adjusted them to a pointed stick and handed it to the Fox star, with the advice to catch the snake alive.  
Meantime the rattler had gone into a hole. Pedro dug into the ground about a foot, then told Mr. Farnum to lasso the reptile. This Mr. Farnum did, winding the strong horsehair about the snake's neck.

About De Mille.  
The name of Cecil B. De Mille in connection with a special picture production for Artcraft is recognized everywhere as a guarantee that in point of artistry and general excellence it is of the highest attainable value. Mr. De Mille has produced many of the most famous photoplays known in cinema history, including "Joan, the Woman," "The Woman God Forgot," "The Whispering Chorus," "Old Wives for New," and his latest picture, "We Can't Have Everything," is said to lack none of the elements that made its predecessors so signally successful.

Mr. De Mille's talents as producer manifested themselves years ago, when he acted on the stage in child parts in his father's company and at 18 years, he wrote his first play. Then came "The Royal Mounted" and "The Return of Peter Grimm," the latter having been written for David Warfield. The motion picture field offered many opportunities to men of genius, and since Mr. De Mille's connection with the industry as producer his studies have been upward and onward,

the result being not only an enviable reputation for himself, but a distinct advancement of the art of which he is a brilliant representative.

MacDowell With Ray.  
Melbourne MacDowell, veteran tragedian and actor of the old school, who has "returned" in the films, via the Ince-Paramount route, is appearing in a fine part in "The Claws of the Hun," a new Charles Ray picture. Mr. MacDowell is cast as a munition manufacturer and he looks the part. In fact, he is the finest type in the world for millionaires, bank presidents and the like—and then he can turn about and be the most vindictive villain in the annals of the screen.

Aviator With Pickford.  
George Beranger, who was formerly a D. W. Griffith player, and who was recently discharged from the Canadian Royal Flying Corps at Toronto on account of severe illness, recuperated in California before attempting to re-enter the air service and he will be seen in the Jack Pickford and Louise Huff production of "Sandy." Mr. Beranger was secured to play the role of Carter Nelson in the picture, which has been adapted for the screen by Miss Edith Kennedy, and which the Lasky Company produced under the direction of George H. McFord.

Facts and Figures.  
Tom Moore, besides being an inveterate jokester, carries in his head a lot of facts, some of them irrelevant, all amusing. The other day, coming suddenly upon Madge Kennedy eating her usual simple Goldwyn studio lunch of home-made gingerbread and milk, Tom said: "When you are 75 years old you will have eaten 119 tons of food since you were born."  
Madge Kennedy gasped. "And the single slices of bacon you will have eaten, placed end on end, will extend four miles." "That's not so!" exclaimed Miss Kennedy, with a grimace. "In the first place, I don't eat bacon at all, and in the second place it's too expensive for anyone but our soldiers to eat now. So there!" And she resumed nibbling her gingerbread. Tom laughed. "Ah, but think of the lake of milk, Miss Kennedy." She choked, and Tom was satisfied.

Dearholt Stops Picture.  
Ashton Dearholt, the auto-racing driver, very nearly caused a long postponement in the release date of the

"Two-Soul Woman" because he refused to let anything on the road pass him.

Dearholt, who was cast as the hero of the picture, makes his screen entrance via an automobile accident. Of course, the accident was to be properly staged. Just as everything was ready, Dearholt, at the wheel of the big car, heard the exhaust of a high-powered machine coming up the road. The old racing blood stirred in Dearholt. He jammed his foot on the starter and waited for the car to come up to him. Then he started and the race was on. Dearholt declares he made the fellow in the other car quit, but at all events he did manage to smash up the company car about fifty miles from nowhere.

In the meantime the rest of the company were on location waiting for Dearholt. A little affair like that didn't bother him.

Fatty Born in Kansas.  
Roscoe "Fatty" Arbuckle says he is getting tired of being accused of a different birthplace every time he picks up a newspaper or magazine. The various towns range from almost "Greenland's" icy mountains to India's coral strand. "Once and for all, Fatty wants the whole wide world to know that he was born in Smith Center, Kansas—and proud of it."

McKim "Peeved."  
Robert McKim, the premier villain of the Thomas H. Ince studios, has a

grievance. As quote the "villainous" Robert: "Here am I, a villain by profession! In the old days, I was appreciated; I knew each morning that before night I would have been thrown out of windows, kicked out of doors, punched on the jaw, and left for dead. There was some zest in life then—and I was happy. Now what have I to look forward to? Sometimes I go for days without even being kicked! It's disheartening! Why, the last picture I saw myself in the audience actually cheered. They mistook me for the hero! It's all wrong! Give me the good old times when villainy was always properly rewarded and appreciated."  
The Ince scenario department is to

blame—for some months they have refused, or neglected, to give McKim a real bad part. Winchywashy villains are not to his liking. Over McKim's dressing table, in big, black letters, are the following words:

"I do the dirty work—the nice, clean, dirty work.  
Behind tree and shrubbery, that's where I like to lurk.  
Ten, twenty, thirty work—bad all through—  
I create the hero by the dirty work I do."  
"That is—or was—my motto," said McKim, sadly. "But now I'm a nice, clean villain, who wouldn't even harm a Hun, thanks to the overlords of the

scenario department. It's all wrong!"

Having unburdened himself, the "villainous" Robert bit savagely on the end of a black cigar, and flicked its ashes derisively on a scenario that lay before him.

"SHACKLED" MAJESTIC FEATURE

Modern Society Drama Interesting Story, With Fine Acting.

Louise Glum vowed that she would make no more vampire pictures, so in her latest production, "Shackled," "the Lady of the Peacocks" reaches the half-

(Continued on Page 4.)

# SUNSET

EVENINGS AND SUNDAY, 15c—WEEKDAY MATS. 10c—CHILDREN, 5c

## BIG MID-SUMMER DOUBLE ALL-STAR BILL

Bill Hart  
With Louise Glum, Robert McKim in  
HELL'S HINGES



Doug Fairbanks  
Jewel Carmen—Albert Parker  
in AMERICAN ARISTOCRACY



GLOBE  
Washington at Eleventh  
10c

Marie Doro  
in  
"Heart's Desire"



SUNDAY JULY 21 An Artcraft Picture MONDAY JULY 22

Douglas Fairbanks  
in the screaming comedy-drama success  
"IN AGAIN—OUT AGAIN"

CIRCLE THEATER  
4th at Washington

Admission to this Picture Adults 15c, Children 5c  
COME! Have a Hearty Laugh

HART'S BEST DOUG'S BIGGEST