

costume worn in the primitive days of the seventeenth century in Mexico.

Seena Owen, who plays opposite to Johnson, was a young society girl of Seattle, Washington, until financial reverses in her family caused her to enter stage life in San Francisco. After a short experience as a stock actress she entered the Griffith studios where her beauty and talent soon made her a leading performer. As the coy, simple but handsome girl, she has some pretty scenes with Johnson who is cast as her sweetheart. She displays remarkable effectiveness when she becomes a coquette under the tuition of a clever seniorita and boldly goes forth to charm back her lover who is hypnotized by the Penitentes in the desire to become a martyr in their annual ceremonial of the crucifixion.

And for the end of this week, beginning with Thursday, Willard Mack will be back again in his second big Triangle production, this being entitled "The Edge of the Abyss." The adventurous career of Mack is believed to be responsible for his marvelous realism in the role of the tough but grateful burglar. Eastern critics pronounce his performance in "The Edge of the Abyss" to be even better than that in his first picture.

In the production with Mack there are two other players of almost equal prominence in film-land. Mary Boland has been seen in Salt Lake in a number of screen dramas and Frank Mills is almost as well known.

Miss Boland plays the role of a young society butterfly and she looks and dresses it to a queen's taste. She has had a remarkably successful career on the legitimate stage. Following her initial work in stock in Detroit, Mich., she made a hit in support of Robert Edeson in "Strongheart." She then went under the banner of Charles Frohman, playing the leading role of his London productions. Afterward she was successively the leading woman for Francis Wilson and John Drew.

Among the big scenes that make "The Edge of the Abyss" so attractive are a huge banquet scene, interiors of a wealthy attorney's home, and a modern club with men of wealth and position amusing themselves. As a picture of life among people of refinement and taste, it is beautiful and true to life.

"A Submarine Pirate," the Keystone-Triangle comedy which is scheduled for the American theatre, program for the latter part of this week, is said to have taken six months in the making. Certainly it contains a vast amount of comic and spectacular material and the picture while a comedy has proven to be as big a hit as the feature dramas produced by the Triangle combination.

The picture differs from all other marine features in that it is an authentic presentation of life aboard United States "E" boats, when such boats are in active operation sinking, rising or discharging their torpedoes at a torpedo. In the filming of the operations of these boats the moving picture was taken of one of the government's vessels operated by its own crew. Then Syd Chaplin, who has the chief comedy role of the film, is shown as the boat's captain and he manages to get into all manner of ludicrous situations. A large passenger ship "The Harvard" and a United States torpedo boat destroyer are also used in the picture.

At this time "A Submarine Pirate" possesses tremendous interest because of its timely plot which involves a conspiracy against the United States navy by two foreign-looking adventurers who have patented a new kind of submarine to blow up this government's ships. The plot is most ingeniously worked out when Chaplin in the role of a waiter steals the plans and the new submarine key from the inventors and goes out to the new submersible to take command.

The authenticity of the picture as a true representation of the government's newest type of

submarine is attested by the fact that one print of the film was borrowed by Secretary of the Navy Daniels and was shown to the students in Annapolis and to those who are on the training ships of Uncle Sam.

A thrilling fox hunt, which could hardly be outdone by the sight of a real chase, will be seen in the Triangle-Keystone comedy which is the companion picture to the feature, "The Penitentes," which opens at the American today. Twenty-five horses and as many riders, both men and women, took part in the production of the picture. They were garbed in the same manner as is decreed by the latest fashion experts on such togs.

After three days' efforts to secure some close-up views of a running fox Ford Sterling who directed the production and played the leading role offered a reward of \$25 to his camera men for the best twenty-five-foot of acceptable film of the scene. The money was finally won by one of the operators who mounted his camera low on the running board of a fast automobile, released the fox on a broad plain and then speeding alongside the fleeing animal.

"The Hunt" burlesques the fox hunt of the smart set and a parallel or counter-plot of the love affairs of the colored servitors. These two plots naturally become "crossed" and the result is as ridiculous as it is funny.

A new process of coloring films or rather an improvement on a process already highly developed, to give life-like appearance to humans and a greater naturalness to trees, foliage and skies, is to be shown at the American theatre next Tuesday and Wednesday in a picturized version of William J. Locke's novel, "The Beloved Vagabond."

Pathe Freres have been experimenting and working for a number of years on hand and mechanical film coloring, and it seems as if their latest effort has been crowned with a higher degree of success than has hitherto been met with by workers in that field.

Aside from the agreeable feeling that the natural colors give, "The Beloved Vagabond" has a certain quaintness that is fascinating. Edwin Arden as the hero of the production, is of a

(Continued on page 12.)



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