EXT WEEK : "TREASURE ISLAND," AT BROAD; "KATINKA," AT LYRIC; "POM-POM," AT FORRES

Yo! Ho! Ho! for Treasure Island at Last

How and Why Stevenson's Piratical Classic Was Produced

Fifteen men on the Dead Man's Chest-To-ho-ho, and a bottle of rum! Drink and the devil had done for the rest Ye-ho-ho, and a bottle of rum!

CHARLES HOPKINS, one time Philadel-York's "little theatres," the Punch and Judy, had longed to see "Treasure Island" as a play ever since the day he first read that reathless tale of buccaneers and buried cold. Two springs ago, while casting about for a play for the Punch and Judy, he recalled the Stevenson story. Here was a play as full of thrills, daring escapades. dramatic struggles and surprises as a baker's dozen of melodramas of nowadays. And here, too, were heroes beloved of every youthful heart from the urchin to the grayhaired professor-yes, and the professor's wife as well. Mr. Hopkins was inclined to wife as well. all, Hopkins was inclined to believe a world-wide audience was already waiting for the curtain to go up on "Treas-

ure Island." He began to wonder why it had so far encaped the producer's hand. An associate he consulted could think of no reason ex-cept that it did not contain the usual love interest. So Mr. Hopkins immediately got in touch with the Robert Louis Stevenson or the now represented by Lloyd Ochanges state, now represented by Lloyd Osbourne. From Mr. Osbourne he learned why the Stevenson story had not been produced as s play. Many had made overtures for the privilege, but no one had cared to make the commercial venture when he had learned the requirements of the estate. All of these prospective producers had argued long with Mr. Osbourne, but to no purpose, for, as Mr. Osbourne says, when "Treasure Island" s under discussion he feels that he is something more than mere legatee.

"To Lloyd Osbourne, an American gentleman, in accordance with whose classic taste the following narrative has been designed. it is now, in return for numerous delightful hours, and with kindest wishes, dedicated by his affectionate friend, the author,"

So runs the dedication in the printed imes of the story, and those who are familiar with the preface recall Stevenson's account of how he came to write the moving tale for "a school boy, home for the helidays, and much in want of 'something craggy to break his mind upon.'" This school boy was Lloyd Osbourne.

However, Mr. Osbourne was very anxious that "Treasure Island" be put upon the boards if it could be done in the spirit of the book, and finally he and Mr. Hopkins came to an agreement, not before many telegrams had been passed, and many more

Mr. Hopkins selected Jules Eckert Good man to make the dramatization and accord-ing to the New York reviewers nothing of the text was sacrificed, except those porwhich would not lend themselves to dramatic structure. The feelings of that portion of the population which shudders when liberties are taken with their literary pets has been taken into consideration. The im was to present "Treasure Island" as Revenson would have written it had he Stevenson been playwright too.

The four acts and six scenes which the audience at the Broad will see Monday will include the "Admiral Benbow" Inn, the quay at Bristol, the deck of the treasure ship Hispaniola, Treasure Island, the Stockade, Spyglass Mountain and Benn Gunn's cave. The bold flare of colors in the pirates farb, as Stevenson wrote of them, will mark the costuming. Everything, it is promised. will be done to preserve the atmosphere and favor of the story, even to "Captain Flint," the gaudy parrot who shrieks his "pieces of eight, pieces of eight." When Mr. Hopkins was trying to persuade

Lloyd Osbourne to attend the premiere of literary life."

MILO UNMASKED

SKYSCRAPING WITH D. W. G.



Here we have the producer of "Intolerance," now in its last weeks at the Chestnut Street Opera House, directing a birdseye view in the spec-tacular sun-play from a captive ballon. It was thus that he obtained the splendid flashes of the mile-long hall of Belshazzar.

AVERY IS STILL

SLENDER. BUT

NOT SAD

It was about ten years ago that a pa-

thetic-looking young man got off an ex-

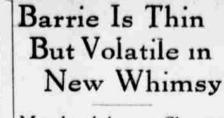
the play Osbourne wrote under date of September 12 from Gilroy, Cal., regretting his inability to leave his "little mountain ranch" "An interesting fact in regard to Treas-

ure Island' is that it was the turning point in R. L. S.'s literary life. Up to that time his books, though greatly praised by critics, never sold beyond the first edition of 700 or 800 copies. Indeed, three of them were so little valued by their publisher that for a lump sim of \$250 Stevenson bought back the copyrights of "Virginibus Pueris-

press train in Jersey City from Cleveland. ack the copyrights of Virginious Purris-que. "Travels with a Donkey," and the Inland Voyage—books that subsequently earned tens of thousands. As a boy I used often to ask him why he did not write something interesting." I remember it be-ing thought quite a joke—my inability to read his books. O. He was very tall, very blond and pale and disconsolate, and an absolute stranger in the big city. He had saved up a few dollars after several years of hard work as a reporter on the Leader, one of the papers in the Ohio city, and these savings

"As most people know, "Treasure Island" was directly inspired by a small map I drew as a boy. When the map was finished he had immediately invested in a hall bedroom and a typewriter. He got to work and made four carbon copies of a play R. L. S. happened to lean over my shoulder and added, tremendously to my delight and not a little to his own, the crosses for buried treasure and the deliclously romantic which he had brought with him, and which he fondly hoped would create a sensation and bring him fame and fortune. After names now so well known. Then he said enthusiastically. Til have to write a story all about it." And I said: Yes, something really interesting—who it was that buyled the treasure and why the little island was making four carbon copies of the play he sent if to four managers at once. William A. Brady, one of the managers who received it, wired his acceptance. This play was "Clothes," and Brady wanted it for called Skeleton Island-and not like your other books.' And he said: 'Oh, no--nothing so stupid or tiresome, but full of pirates and buried treasure and the things his wife, 'Grace George. The author was Avery Hopwood. Oh, yes, these things happen, and this in-

everybody likes! "These were not the exact words, but I can remember the gist of that conver-sation as though it were yesterday, and Stevenson's eager, maniling, whimsical face. The next day I was electrified to cident can be verified by Hopwood himself. He is still tall, but not quite so thin and no longer pathetic. "Clothes" made money for everybody connected with it, even the author. He kept on writing plays, some of them successes and some of them not have the first chapter read aloud to me --the first chapter of 'my' book. The oth-ers followed in almost daily succession. but he struck, all things considered, a good average. His "Seven Days," which he wrote in collaboration, was the first of the year-That the book was marketable or had any future outside the family circle did not occur to R. I. S until a considerable time afterward. Yet this was the beginning of his success, the actual turning point in his



Maude Adams Charms New York in "Kiss for Cinderella

THIN or airy? It just depends on your fondness for Barrie which word you apply to his new comedy, "A Kiss for Cinderella." in which Maude Adams is now anpearing at the Empire Theatre in New York. No Barrie play of filmier texture has ever crossed the Atlantic. Yet if Barrie is Barrie, what higher commendation could "Kiss for Cinderella" receive? Here is the fantasia of centiment raised to the nth degree.

Table of pentiment raised to the number For action, we have a policeman's grave suspicions of little Miss Thing, a sick little slavy on the edge of feverish delirium, and forever talking of the sait at the palace and how she can get in; his invasion, heav-iy disguised of her "penny shop." where everything from tailoring and hair cuts to medicine is the same modest price; his discovery that she is only a little nerve-wrecked girl who goes to alece in the snow wrecked girl who goes to sleep in the snow waiting for "the ball"; the marvelous mad ball of her delivious dream, and finally a very difficult proponal between "bobble" and Indersils over the counterpane of her hosottal bed.

But that ball: (And, of course, the bits of Barrie-isms that fill the other three acts). Ravishingly beautiful is the great white and gold ballroom which Miss Adams has made out of a Maxfield Parrish paint-ing; and beautiful is Cinderolla when she wing the prince. But the cockney king and queen, sitting in their gilt rocking chains; the policeman all ragged up in the lovely white knickers of the prince, but juite unable to keen awake during the electing of a beauty to wed him; the four-or five famous beauties that Cinderella's restless brain has translated from famous paintings to serve as her rivals for the prince; the Censor in skintight black with his executioner's ax, and Lord Times, be-fore whom every one qualis, and then the test by the thermometer (59 degrees of course) to see if the ladies have just the proper propriety for a princess, a test, be it added, which Cinderella, madly wooed by the area shows a by the once sleepy prince, now irrevocably insists must be applied eugenic-wise to prince as well as princess-to-be' Good fun, all this, thin fun; but Barrie

There will soon be Masks and Wigs or he green. The Forrest announces the annual student's show for Easter week. This cear it is "Mr. Rip Van Winkle."

With the Mask and Wig habit firmly affixed, the Forrest is going to break all rdinary booking habits by bringing back 'Miss Springtime" after the New York run which followed its production here in the just Mitzi. fall

Good news and bad comes from 1714 Knickerbocker Theatre. Eugenie Blair, long a Philadelphia favorite, will join the stock company March 5, but only because of the enforced withdrawal-for health's of the enforced withdrawal- for nearth's sake, after a long and trying season-of the present leading lady. Anna Doherfy, Miss Doherty, as many Knickerbockerites know, is the wife of the manager of the theater, Carl Wolf Miller. from the American tongue and she peti-tioned the court for a name easy to pro-nounce and easy to remember, and so she is just plain Mitzi. Plain, however, she

could not be, as witness her dressed as a boy in "Pom Pom." and as the prima donna in "Sari." F Ziegfeld, Jr. is planning, according to the New York Telegraph, to produce "the kind of drama that wears clothes." three years ago. From the beginning she was the golden-haired darling of her fam-He admits he is looking for plays to pro-duce. Maybe it's a reaction from a recent court decision that Gus Hill may use the words "Follies of 1917" in the title of a was the golden-naired daring of her iddi-ity. She is the youngest: she has two hig brothers. Her father and mother live in the house in Budapest which she bought for them, and she has gone back to visit them every summer—except the last two, when battalions intervened. nusical show if he features his own name

The Frohman company is to produce new play by that prolific writer of English successes and American failures. Horace Annealey Vachell. It is called "The Case of Lady Camber." and the cast includes All her family are strapping the poper-and little Mitzi has from the first time she said "papa" been regarded by them as a prodigy. She admits it. As a kid, her brothers toted her around on their shoulrun type of farce. Now, when he sends in a farce to a manager, that manager first a farce to a manager, that manager a con-verifies the signature, reaches for a con-tract blank, says "Fine Immense! Here's the place to sign!" and it is all over except to draw the royalties. "Fair and Warmer," the latest from Hopwood's pen, which is particular particular particular Lyn Harding, Mary Boland, Sydney Shields, H. E. Herbert, W. L. Abingdon, Kats Ser-geantson, Louie Emery, Shirley Aubert and brothers toted her around on their shoul-ders, as she was always expected to do stunts. She was a performer from the be-ginning; if not in the parlor, in the kitchen. The limetight became her natural habitat. Henry Dornton. -



At least Marguerite Clark, who comes to the Stanley in "The Fortunes of Fifi" next week, is shaking hands with George M. Cohan as he reports for work on Arteraft's "Broadway Jones,"

MIZZI HAJOS IS cipal soubrette roles.

Vienna, where she was playing the Hen-

She came to America without knowing a opens at the Forrest for a limited engage-ment next Monday, in her new comic opera, "Pom Pom," she will be programmed as inal role in the "Chantecler" burlesque called here "A Barnyard Romeo."

Mitzi says she was compelled to change She refused to go back to Vienna. Her manager brought himself into bankruptey cabling her to come back and play in a version of "Our Miss Gibbs." Mital says she was compelled to change ber name because the American people could not pronounce it. After having it em-blazoned upon the fences and walls from the Atlantic to the Pacific for the past five years without feeling that she was making progress, she became convinced that the Hungarian consonants did not roll readily terms the baseing tongue and she peli-

He no longer merely gambles, but plays against a brace game. There are various reasons for this situa-tion. In the first place, chicken's teeth are a dense crowd as compared with good plays. In the second, nobody can hold an original cast of really desirable actors and actrement together, and no part of the coun-try will stand for substitutes. Then, too, a production that has been banged around on the railroads for a little while becomes rusty, and the leading lady's gowns after being packed and unpacked and dragged over dirty stages for any length of time inevitably lose their freshness. This is where the motion pictures come in. They always have the original cast, the scenery is ever spick and span and the dresses just from the modiste's atelier. The temptation to a producing manager to go into the movies is strong. He may work for a long time and spend a ton of money on a stage production, and sell it— perhaps. If he puts the same care, energy and producing reputation, with a little more cash investment, into a picture, he can sell it sure. Our stage is getting into the same posmall part in a light opera. In another twelve months she was playing the prin-At seventeen she had progressed to

pheasant in the travesty on "Chantecler" when William Morris saw her. He put her under contract to come to this country. This was arranged by her getting leave of absence for six months from her manager in Vienna.

word of English, went immediately into a Winter Garden review, remained there three weeks and flew the coop to play her orig-

America liked Mitzi and it was mutual.

well it sure. Our stage is getting into the same po-sition as that of Great Britain. London is all right when given what it wants. The provinces are all wrong and don't want anything. They will not support good com-

Movies Versus

Plays as Seen

Is "Tank Drama" Dead?

Asks a Prominent

Manager

[The following article is reprinted from "The Friars' Epistle." Mr. Brady being a member of the theatrical ar-ganisation of that name.]

By WILLIAM A. BRADY

to me are:

it/i own?

Will the movies jast?

Both are measurably erroneous.

THE two questions most frequently put

Will the speaking stage come back to

There seems to be a haunting doubt re-garding the permanency of the motion ple-tures, perpetually hitched to a lingering, chimerical hope for the speaking stage.

The pictures will last for as great a dis-tance of time as present vision can cover, and the speaking stage will come back only

in the very large cities. New York, Philadelphia, Boston and Chi-cago are "about all" for the speaking drama, and the number two, three and

four companies are done for and might as

four companies are done for and might as well be forgotten. This being the case, it is not much of an object to a manager to take the long chances that go with making a first-class production. Pretty much everybody knows that three-quarters of the profits of a big success have always been derived from "the road." Now that there is no "road." the percentage against the producing man-ager is increased tremenddisly. He no longer merely gambles, but plays against a brace game. "There are various reasons for this situa-

by an Exper

Continued on Page Eleven, Column One

A Burlesque Problem Play

(Acted in "Very Good Eddie" by Denman Maley as the lover, and Florence Earle as the wife. The part of the husband is played by an imaginary third person.)

DIALOGUE LEADING UP TO BURLESQUE

- Mr. Maley-How would you like to walk in the moonlight with me?
- Miss Earle-I didn't know you felt that way about me, too.

Mr. Maley-You see, I went down to New York last winter and saw one o those problem plays, and ever since then I've felt there ought to be a little romance in my life.

Miss Earle-Then naturally you want to be my husband.

Mr. Maley-Nothing of the kind; I simply want to be the brave guy who loses you in the last act.

SONG

To make a modern problem play three chafacters you take-The business man, neglected wife, the

home-destroying snake.

and starts for it's then you surely find The only time a single pair can beat three of a kind.

NO MORE; Mizzi Hajos is no more. This is not an obituary notice. this is not all obtained in the second secon

ALAS!

Mitzi was born in Budapest twenty-

All her family are strapping big people.



's new comedy, "A Kiss for Cinderella," now at the Empire. Maude Adams makes the very inspiring discovery that the

now at the Garrick Theatre, is perhaps the biggest success he has ever had, at least from the viewpoint of royalty returns. Brooklyn is so worked up over the pres-ent state of the drama that it is instituting She had a mimetic faculty, and from the ent state of the drama that it is instituting time she started to school it was accepted to school it was accepted in the sort of plays it thinks it wants. One is called the Brooklyn Repettory Theatre and the other the Brooklyn Community Theatre. K. M. It ran all last season in New York city, and this year Messrs. Selwyn and Company, who hold the rights of it, have no fewer than six companies playing the farce in different parts of the country. Theatre.

"Pearl of the Army

Author of "The Iron Claw." Shadow." etc.

By GUY W. MCCONNELL

Scenario lo GEORGE BRACKETT SEITZ

PRODUCED BY PATHE

EPISODE XIII-"Modern Buccaneers."

(Copyright, 1916, by Guy W. McConnell.)

Scene 13-(Under-water location.) Adams reaches bottom and moves out of picture. Scene 14--(Under-water location as per 11.) Silent Menace at work on mines. Adams comes into picture. Silent Merace turns and dis-covers him. The two draw knives or small axes and fight.

CLOSE-UPS

reer, from 1907, with George Faw-

cett in several successes, Wolf," "The

"The Shielding

(Note to readers—The story of "Pearl of the Army" will be given in scenario form in this newspaper every week. A new scenario will be nutlighted each Saturday. Read the story here, then see how the director has carried out the instructions and developed the motion-picture drama from the scenario at the motion-picture drama showing "Pearl of the Army.") CAST

CAST Balob Kellard Pearl Dare Colonel Dare Major Event White Pearl Write Pearl Waite Pearl Bare New Carleton Marice Wayne Tokon Henne Tokon Transmoto The Silent Mennee Detectives, guests, buller, servants, valet, etc.

Detectives, guesta huiter, servants, valet, etc. Subtitie-Bertha Bonn, who loves Malor Brent and holds him in her power by the possession of a compromising bholgeraph, has been told whites to marry the helcess Pearl Dire. Beenta comes in with screeent and is introduced to officer of the day. Bertha Indicates that she where a the day Bertha Indicates that she where to see Malor Brent is away on of-ficial huminess. We do not know when he will return. Shoken title-Walor Brent is away on of-ficial huminess. We do not know when he will return. Shis very much troubled. Full set-hew Bertha is very much troubled. Full set-be hands here to officer, asking him if he will. Close dinburger. To Brent. He says he will close dinburger. Stottle-Paril Dare on the trail of the Silent is apparently the homes main for one tramp steamer and has been shown at the pretended to be. Scene 2-(Pearl's return of Pearl and Adams facing each other by donway. Pearl looks through kerbole into cabin. Some speaking and the two exit to deck to minishe supering a donway. Pearl looking then be the and the wo with to deck to be a speaking and the two exit to deck to seene speaking and the two exit to deck to the series and the two exit to deck to be a speaking and the two exit to deck to be a speaking and the two exit to deck to be a speaking and the two exit to deck to be a speaking and the two exit to deck to be a seen and a stategore.) Fearl looking

scener, Scene 4-(Pearl's stateroom.) Pearl looking through keyhole. Now rises and indicates to Adams that the Stient Menace and captain are gone. Adams speaks.

gone. Adams speaks. Spoken tille-"Perhaps now you will believe that I am not the Silent Menace." Show fore-ground of the two. Pearl hesitates. speaks. Spoken title—'Perhaps now you will believe that I am not the Silont Wenace.' Show fore-trouble of the two. Pearl hesitates. speaks.
Spoken title—'T almost wish f could. but I have been tricked before.' Full set—Pearl hesitates. speaks.' State of the set of the

12-(Pear) and Adams's motorboat.)

catal. Silent Menace's boat is heached.) Silent Menace speaks to others.

Silent Menare's boat is beached.) Silent Menare speaks to others.
Spokien Ilike-'As soon as you see the canal destroyed send a wireless to our fleet. Don't wait for me. I might be taken." Full set-Silent Menares finishes speaking out the above. Silent Menares finishes are told to guard Alams. Silent Menares the dual wireless it was a source of the same set of the same s

and neht. Subtitie—'Pearl's suspicions of Adams are revived. Show foreground of Pearl in motor-heat pumping, in other hand she holds the ax. Poince it, speaks. Notes II, speaks. Spoken title—"God grant that I am doing right-grant that I am serving my country." Continuing previous foreground, she brings down the ax on Adams's air pipe, cutting it in half. Then she drops the ax and hides her face in her hards.

of into the water, see 23-Upstairs room in lighthouse, a la a tremendous board with levera, etc., the numbers of the various mines marked . Slient Menace comes into picture and over to board. Reaches over and pulls lever

Scene 24-(Location somewhere in canal) Ex-maion occurs. Volume of water shoots up in air.

er ellr. Sicene 25-(Under-water location.) Pearl unting about for Adama. Comes into eccee ear mine No 36. Goes over to it. Sicene 26-(Usufairs room in lighthouse.) how foreground of Silent Menace's hand grasp-g lover marked 38.

inc. Scens 28-(Downstairs room in lighthouse.) dams comes rushing in Looks about, dis-vers incomstous lieutenant. Rushes upstairs. Scens 29-(Unstairs room in lighthouse.) icel Menze realizes that something is the patter. Adams comes rushing in and attacks

m. Scene 30-(Lower room in lighthouse.) Sol-lers with officer come running in. See wounded matronant. He is now recovering consciousness, methods him. Then, hearing fight above,

Scene 20 - Lower room in infinitionae, Solid ders with officer come running in. See wounderse, wetting him. Then, hearing consciousness, our the second second second second second the second second second second second second the second sec

Mr. Maley-Now you stay here and set the stage, and I'll return clandestinely. (Exits. Gongs sound off stage, after the Belasco manner of raising the curtain.)

The Wife (sitting opposite empty chair on which is supposed to be seated Caspar, the husband. Wife is sewing in pantomime)-So you're going to leave me alone again, Caspar?

Caspar-

The Wife-A business trip? Huh! It's always the same excuse. Business, business. Your business must be very absorbing.

Caspar-

The Wile-Don't numble your words like that. What? You're a manufac-turer of blotting paper? That's terrible. Well, what has that to do, with it?

Caspar-

Caspar ______ The Wife-Don't say that, Caspar. Pembroke is only a friend, nothing more. Is it any wonder that a neglected wife should seek some companionship? (Rises, sobbing tragically. A bell strikes three times.) Seven o'clock. You must go now. I'll get your coat. (Helps the imaginary Caspar on with his imaginary coat.)

Caspar- (They kiss.)

The Wife-Your kiss is cold, perfunctory. No, no, you must go now. You have just time to miss your train. (Door slams.) Good-by. (She changes her expression to one of gayety and bursts into song. Loud footsteps in jig-time heard outside.) Ah, 'tis he. How noisy his feetsteps are tonight.

Pembroke (entering)-Gypsy!

The Wife (rushing to him)-Pembroke!

Pembroke-I must not take you in my arms-I must not. (They embrace frantically.)

The Wife-I must not kiss you, Pembroke; I must not. (They kiss.)

Pembroke-1 should not have come here-I should not. (Embrace again.) The Wife-I can't live without you, but I have sworn to be strong. Cars mia, cara mia, cara mia.

Pembroke-Carolina, Carolina, Carolina.

The Wife-Pembroke, he suspects. He found your rubbers under the piane, your ear mufflers on the gas jet. Ah, he's a shrewd man, Pembroke. (Noise off stage.)

Pembroke-What's that? . What's that?

The Wife-It's the door turning in the key. (Pembroke makes a frantic dash toward door.) Not there; he'll meet you in the hall. (Pembroke rushes down stage.) Not there, that's the kitchen. Hide in the closet and draw the curtains. (Pembroke hides in imaginary closet. Wife hurriedly picks up paper, sits down, trembling violently. Caspar is supposed to enter.) So you have come back? You missed your train?

Caspar-The Wife-Nervous? You say I seem nervous? How perfectly absurd. I'll take your coat. No, you mustn't go there-not there-

Pembroke (rushing forward)-Stand back. Remember, there is a woman here. The Wife (on her knees)-We have not wronged you, Caspar; we have not wronged you."

Pembroke Come, old man; let's sit down and talk this matter over qu He has fainted. Gypsy, help me to support him.

The Wife (assisting him in pantomime)-I have helped to support him for y

Pembroke-Get me some water, Gypsy. (She goes up stage.) I hid mysel Caspar, not in shame, but to spare you the pain of knowing. (Caspar has appa ently revived. The wife is kneeling at his side.)

Pembroke-And now your hand, Caspar. And yours, Gypsy. Caspar, clasp (Joins their hands in pantomime.) I will not come between you. I am a way from here.

The Wife-Away from here? Where?

Pembroke-To Mesopotamia. There there is man's work to be done

The Wife-Mah's work? What do you mean?

Pembroke (in mock tragic tones)-Some day, on a sun-bleached slob The Wife (correcting him)-Slab.

Pembroke-Slab. There, in that far-distant land, my spitaph sha "Here lies the man who made a meas of Mesopotamia." (Cartain.)

reer, Essanay, 1911 since ("Blindness of

Alster Case," "The Prince of Graustark," "The Havoc," "Golden Havoe," "Golden Lies," "The Prom-

ised Land," "The Three Scratch Clue"). Height, 6 feet; weight, 155

brown 'hair, brown eyes. Recrea-tions, swimming, riding, dancing, etc. Studio address, Essanay, Chi-cago, Ill. At the Arcadia next week in "Skinner's Dress Suit."

Great John Gan-ton," "The Fight-er"; screen ca-Virtue," "Little Straw Wife," "The Scapegoat," "The Woman Hater," "The

6 bier

"The

Then also drops the ax and hides her face in her hards. Scens 15--(Under-water location.) Adams and the Slient Menace struggling. Adams a sir pipe heing cut off he collanses, Stient Menace selses him and pulk skanal rape. He is drawn up out of ploture. Scens 16--(Slient Menace's motorbat.) Slient Menace's men pulk up Slient Menace holding Adams. Start to take off Slient Menace heimet, but he atoms them, points to Adams. They start to take off Adatus holder. Seens 17--(Pari's motorbat.) Slient Struct for face and gashing face her holding from her face and gashing face inter the adams. They start to take off Adatus holder. Seens 17--(Pari's motorbase holding her hands from her face and gashing face inter deat. Close water where she helleves Adams is dead. Close displicated. g lever marked as. Scene 27-(Under-water location.) Show fore-sound of Pearl. She leaps up and with a lick movement unfastens main feed wire to WASHBURN, BRYANT, leads, W Essanay; born, Chicago, April 28, 1889; educated there; stage ca-