

FILM DOM



Thea Bara, in "The Serpent," at Majestic

TODAY'S FILM FEATURES.
National—"Jeanne Dore."
Sunset—"The Yellow Streak."
Pickford—"Sealed Lips."
Peoples—"The Ragamuffin."
The Goddess."
Columbia—"The Missing Link."
Majestic—"The Serpent."

SAVE in exceptional cases, the five and six-reel pictures will not be produced so much in the future, according to H. M. Horkheimer, president and general manager of the Balboa studio. Speaking as to what the new year holds in store for the screen industry, he gives it as his opinion, after a careful review of the more important factors, that there is going to be an early return to shorter photoplays.

"Audiences agree that 90 per cent of the five-reel features are too long and draggy," says Mr. Horkheimer. "Their story is not sufficient to sustain the interest for the time required to unroll them. Too much padding and extraneous matter has been filmed and the people soon get tired of it. 'What they want is a crisp tale, told tersely and directly. I don't believe there are many stories the screen version of which cannot be given in two or three reels. We must remember that photography is like a battleship stripped for action. The frills and trimmings which go to make up other modes of expression have been laid aside. Here, we give only the heart of the story—the elemental fable."

"I believe that if exhibitors will concentrate their advertising on two and three-reel features, they can work up a stronger patronage than with the longer picture. The short story is the most vital form in present-day literature. Its screen equivalent would be the two or three-reel picture; while the five-reeler is more like the novel-ette. There are few good ones. Of course, every once in a while there will be a gripping long picture; just as we have occasional 100,000-word novels of note. But the public prefers the short version."

From the papers recorded in the Supreme Court, of New York, last week it would appear that the matrimonial troubles of James Young, until recently director of the Peerless Feature Producing Company, have brought in their wake a number of others.

The director, it may be recalled, was recently sued by his wife, Clara Kimball Young, the moving picture star, for a separation, and also for \$25,000 for money advanced to him. Coincidentally with her action there came a flare-up

between the two at the studios of the Peerless Company, which resulted, Young claims, in his discharge, but according to other sources, he handed in his resignation.

Anyway, Mr. Young has begun in the Supreme Court a suit for \$5000 damages against the Peerless Company, alleging he was discharged in violation of a contract of employment. He claims, on August 19, 1914, he entered into an agreement with the present defendant, to direct for a period of two years at the comfortable salary of \$200 a week. Last June 1 the company voluntarily raised this to \$250 a week. But on December 11, the exact date of the publication of the news that Mrs. Young was suing for a separation, the director alleges, he was discharged from his employment.

The story of a peculiar situation in connection with the trouble was told by Lewis J. Selznick, vice-president of the Peerless and general manager of the World Film Corporation, of which Mrs. Young is the bright particular star.

"Mr. Young resigned his position because his wife refused to work with him," declared Mr. Selznick to the Morning Telegraph. "He was not discharged, but in the presence of William A. Brady, Mrs. Young and myself and a dozen others, refused to continue because he could not direct films in which Mrs. Young was appearing."

"What else could we do?" inquired Mr. Selznick. "We couldn't force his wife to work with him nor him to work with her. As far as I am concerned, I would be glad to see them together again, because Mr. Young is a capable director, but at the present time it seems impossible."

"I have hopes it may be accomplished in the future, however," he concluded. Mr. Selznick also said he thought it very foolish of the director to sue the Peerless at the present time, because he was not discharged, but simply refused to continue when his wife declined to appear under his direction, either at home or in the studio.

H. E. Aitken, president of the Triangle Film Corporation, announces the completion of arrangements for exhibiting Triangle films in Australasia under contracts from which the corporation will receive a minimum guarantee of more than \$200,000 a year net profit. Arrangements have also just been closed for the showing of Triangle films in Canada, providing for a substantial guarantee to the corporation and also providing for participation in additional profits. Mr. Aitken states that the signed contracts which the Triangle now has in the United States aggregate more than \$6,400,000.



Sarah Bernhardt, in "Jeanne Dore," at National.

per annum—an increase of \$500,000 since December 22, 1915.

Marquette Clark, the Paramount star who appeared last week at the Peoples Theater in "Mice and Men," is 32 years old, although this film favorite of diminutive stature successfully interprets child roles. She has had an active stage career, as well as a more strenuous one in the movies, and appeared in Portland as De Wolf Hopper's leading woman. Miss Clark is unmarried.

One thousand "extras" in the roles of early Virginia settlers and American Indians will lend atmosphere to the picturization of "To Have and to Hold" from Mary Johnson's novel of the same name, which is now being made at the studios of the Jesse L. Lasky Feature Play Company at Hollywood, California.

This photo-play, which is a picturization of one of the widest read and best known novels in the last ten years, will serve to introduce Mae Murray as a photoplay star. She will divide the stellar honors with Wallace Reid, who will soon appear with Cleo Ridgely in "The Golden Chance." Miss Mae Murray was late star of the Siegfried Follies and has been a favorite of musical comedy audiences for several years and more recently has been prominent as one of the leading exponents of the modern dances. On the Lasky ranch in Southern

California, they are building an entire village representing Jamestown, Virginia, as it was in the days of the early seventeenth century.

The million dollar Annette Kellerman picture William Fox is making at Jamaica has costly oriental settings which go far to account for the money expended for a film which promises to be one of the most spectacular of film-dom's efforts.

A zoological garden was created to house the lions, tigers, elephants, camels, panthers, flamingoes, swans, baboons and the rarer species such as birds of paradise, costing \$5000 each. A gigantic oriental city costing \$50,000 to erect and covering 20 acres of ground has been built on Jamaica's highest elevation.

An inland Moorish city even more lavish on a plateau of unusual tropical beauty.

An underwater city where nymphs are seen in graceful spectacles. Not the least striking of the effects seen in the million dollar production is the oriental city with its slave markets, mosques, minarets, and bazars all aglow with life and action—a city opulent and colorful as Bagdad of Cairo.

J. Warren Kerrigan, according to his own statement, is perfectly satisfied with the Universal Film Manufactur-

ing Company, and intends to continue his motion picture work with them. When it was rumored that Kerrigan was to leave the fold of the Universal a wire was sent to Universal City, and the following reply was received by General Manager Joe Brandt: "Kerrigan denies any intention leaving. Just signed for another year two weeks ago and will positively appear exclusively with the Universal."

In "Dimples," a forthcoming feature production in which Mary Miles Minter has the stellar role, the character of Mrs. Riley, her aunt, is played by Charlotte Shelby. It has been noted that there is truly a remarkable resemblance between Dimples and Mrs. Shelby in real life is none other than Miss Minter's mother. Mrs. Shelby was formerly a well known actress, but has not appeared professionally for a number of years. However, she is always found with her charming little daughter around the studio, and when the company went South to make the exteriors Mrs. Shelby went along. Director Edgar Jones induced her to take a part in the production. Mary Miles Minter's name was Juliet Shelby until after she made her big-



Norma Talmage and Mabel Normand, in "Sealed Lips," at Pickford.

William Courtenay and Mary Charleson, in "Sealed Lips," at Pickford.



Blanche Sweet, in "The Ragamuffin," at Peoples.

rest stage success in "The Littlest Rebel." She changed her name then on the theory that it sounded "too stagey."

"A YELLOW STREAK" IS BILL

Lionel Barrymore and Irene Howley Appear at Sunset.

Lionel Barrymore, whose dramatic gifts have won him notable distinction in stellar roles on both the speaking stage and the screen, and Irene Howley, a recognized stage and screen favorite, will be seen today at the Sunset Theater in "A Yellow Streak," a Metro offering of much strength.

The story of "A Yellow Streak" follows Barry Dale, a Wall-street broker, is financially ruined by a faithless wife and her companion, Richard Marvin. Marvin is found with the wife in her apartments and Dale is thrown into the street, given a pistol, and advised to shoot himself. With this in mind he walks across the Brooklyn bridge and there prevents Mary Austin, a girl of the tenements, from committing suicide, although the only glimpse he gets of her is a silhouette.

The girl is trying to escape marriage with a gambler, Jack Rader. Barry goes West and falls in with a hunted outlaw. The outlaw is killed, as is a preacher, who joins the two just before the posse closes in on them. Barry buries them both and takes their clothes, deciding to impersonate first one and then the other.

Tom Austin, Mary's drunkard brother, is sent West and the slater and father join him. Barry, as the outlaw, holds up the stage in which the girl is riding, and barters the safety of the passengers for a kiss. Afterwards, as the preacher, the two become friends. Rader, the gambler, turns up, compromises Tom in a hold-up, and is shot by Barry, who turns the trick as an outlaw and then appears as the minister when the posse arrives. Barry secures funds and returns to New York, throws Marvin into the street, with a pistol and the same advice he has received a year before.

Back West, Mary awaits the return of the minister, standing every night on the little bridge that spans a mountain stream. She despairs of his return until one night she hears the same voice she hears on Brooklyn bridge, turns, and sees the same silhouette, and the two realize that their first meeting had been in New York.

"SEALED LIPS" IS AT PICKFORD

Keen Drama Is Built on Weakness of Deep, Religious Thinker.

In "Sealed Lips," which opens today at the Pickford Theater, the Equitable Motion Pictures Corporation has visualized Maxwell Grey's great novel, "The Silence of Don Mallard," in a manner which makes a powerful appeal to every lover of the silent drama or the pictured story. The cast, every member of which is a star, was especially selected for this production and directed by John Ince. William Courtenay is the cold-blooded, impulsive, temperamental, reckless and at first somewhat weak-willed clerical student, and Mary Charleson, the victim of the impetuosity and selfishness of the young minister.

The romance of the two friends, each of whom marries the other's sister, the weakness of the man who afterwards becomes the great Dean, and the burden of guilt and mental anguish which he carries through the passing years, even up to his high station in the church, the sacrifice which the calm, dispassionate doctor makes to save the fame of his boyhood friend, and the tragic climax of the nerve-wrecking combination of circumstances resulting from weakness and deception, are

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THE BIG HIT OF THE WEEK

PEOPLES THEATER

Four Days—Beginning Today

Blanche Sweet as the cute little "tough" in—The Ragamuffin

A Romantic Story of Bowery Life and High Society—One of the Best Things This Saucy Little Star Has Ever Done. You'll Enjoy Every Minute to the Limit. Don't Let Anything Keep You Away.

10,000 Souvenir Photos of Blanche Sweet Will Be Given Away

Anita Stewart and Earle Williams

In the Third Chapter of the Vitagraph Special

"The Goddess"

The Full Synopsis of This Chapter Appears on Another Page of This Section. Read It—Then See It. It's Too Good to Miss.

First Show at 11:00; Then 12:45, 2:30, 4:15, 6:00, 7:45, 9:30
Come a Few Minutes Early

Paramount Program