

# Filmdom



Clara Kimball Young, in "Marrying Money," at Sunset.

**TODAY'S FILM FEATURES.**  
Peoples—Fannie Ward, "Betty to the Rescue."  
Majestic—Virginia Pearson, "Bitter Truth."  
Columbia—Douglas Fairbanks, "American Aristocracy."  
Sunset—Clara Kimball Young, "Marrying Money."  
Star—John Mason and Alma Hanlon, "The Libertine."  
Globe—"Daughter of the Hun."

WHERE does the motion picture camera go? Or rather, where is the spot the camera has not reached with its inquisitorial eye?

A pretty controversy was started not so long ago when Mr. Eaton, a Boston dramatic critic, took up the cudgels in behalf of the speaking stage and opined that the movies were not much, if anything.

Among the assertions he made was this: "They claim the camera goes everywhere, but that doesn't alter the fact that it doesn't."

So while exponents of other departments of activity gathered their retort information to hurl at the aforementioned Mr. Eaton, Billy Beckwith, chief cameraman of the Balboa studios, down at Long Beach, submits this list of places invaded by the camera:

- Under the sea.
- Into the crater of Vesuvius.
- Far inside both the Arctic and the Antarctic circles.
- Three thousand feet under ground, in the Calumet and Hecla mine.
- Out under the bottom of the sea in the coal mines of Cape Breton Island.
- On the glaciers and in the crevasses of the Alps.
- On the heights of the Himalayas.
- Thousands of feet up in the air in balloons and dirigibles.
- Under the Hudson River.
- Under Niagara Falls.
- To the headwaters of the Amazon.
- Into the jungles of the tropics.
- Into the stakeholes of battleships.
- In front of the Alaska glaciers, where ice blocks bigger than 10-story office buildings were breaking off.
- Into the trenches of Europe and onto the decks of war ships in action.
- Onto the pilots of rushing locomotives and automobiles.
- On top of the Pyramids.
- Into the Sahara desert.
- Onto the Eiffel Tower.
- Into the catacombs of Rome.
- Into the palaces of kings and the houses of the rich.
- Into sewers and bank vaults.
- Into diseased rooms and microscopic laboratories.
- "It has gone, every place but hell, and if our critics could have their way it might go there."

A small prospector's pick used by Fannie Ward in the new L. Laasky production, "Betty to the Rescue," was the one used by Mr. and Mrs. Charles Debeney while prospecting and when they discovered the famous Michigan copper mine at Valdez, Alaska. This pick was loaned by them to Miss Ward for use in the picture.

William S. Hart, Douglas Fairbanks and Charles Chaplin gained their fame in almost the same manner.

Mary Pickford's first great big success was "Tess of the Storm Country" and a majority of photoplay patrons today still claim that it is her greatest picture. At any rate it is still playing to crowded houses throughout the country and bids fair to become the "Uncle Tom's Cabin" of the films.

So great has been the demand for "Tess" that Paramount has just had a brand new copy made for England from the negative print that is kept in one of New York's largest safety deposit vaults. This picture is due for an early showing here.

How old is the ever-young William S. Hart the man who has made the cowboy famous? This is the question that is agitating the Triangle-Ince studios and large numbers of cordial people who have recently heard that William S. Hart had a birthday anniversary last week.

ground for his next play. Two days after his return from the border came his birthday anniversary and with it a large collection of congratulatory telegrams and letters.

With two exceptions they all simply were glad that he had another birthday and hoped that he would have many more. Two admirers ingeniously desired to be more definite. In one little box was a stickpin with 36 stones and the little note: "Of course, I am not quite certain, but I feel quite safe in believing that you are just 36 years old."

The second box brought forth another pin in which the writer pointed out that it contained exactly 26 stones. "I think," said the writer, "that you are just 26 years old."

Mr. Hart is smiling blandly. "I should not be in the least surprised," he remarked, "if the latter writer was absolutely correct."

Any actress who maintains any high position in motion pictures must dress both correctly and well and that is one reason a leading woman should be well paid—she gives so much of the money received back to her art.

In discussing the dress question recently, Margarita Placher, Oregon girl and well-known screen star, said: "I own that I spend a great deal on my clothes, and it is not only that I like to do so, but I am compelled to. It is not one bit too much to say that there are some really clever women who have never advanced beyond a certain point, and it is not because they lack ability, but because they would never spend enough money on their costuming."

The screen photographs cruelly, not only wrinkles and advancing age, but the very smallest item of dress, gloves, shoes, fur, lace—no matter how trivial the apparel, it all shows just exactly what it is and women, who make up the largest part of an audience, are unsparring in their criticisms, and many go so far as to judge an actress by her wardrobe.

"There is another side to this, too. An actress will sink her identity in a part, and will try to be the girl or woman she is characterizing. She cannot do this faithfully if she is not garbed in the manner the role calls for. The very dress becomes part of the role and it is the duty of every conscientious actress to study her clothes in the same way she does her part."

"It is very hard on the girl who has but little except talent and ambition. At the outset she has but little left when she has bought the necessary costumes, but if she has the talent and the right spirit of sacrifice, her weekly check will grow steadily and her self-sacrificing work will be worth while, and will have helped advance her financially and artistically."

"Yes, it is both necessary and right that an actress should dress splendidly and correctly, and it is equally right that she should receive enough salary to enable her to do so."

In making the pictures for the International patriotic photoplay, "Patria," Mrs. Vernon Castle, who plays the title role, is called upon to do things which a less intrepid or capable woman would have refused or been unable to do. The heroine of "Patria" is an expert rider, swimmer, diver, wrestler and dancer, equally at home in driving a motorcar or a motorboat, and familiar with aeroplanes and all their ways.

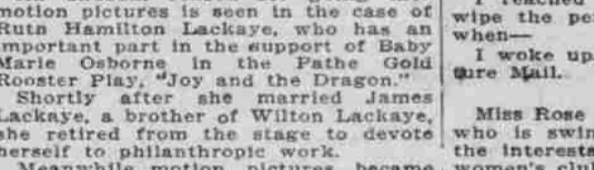
Mrs. Castle does all these things and does them well, as all the critics agree who have seen the advance showings of the great screen drama.



Douglas Fairbanks, in "American Aristocracy," at Columbia.



Scene From "The Libertine," at Star.



Scene From "Daughter of the Hun," at Globe.

has played the difficult role of an actress on the screen, but those who have seen her previous performances will expect her to handle the temperamental, vivacious little French player with distinction and finish.

A theater will be constructed in the Famous Players studio at the setting for a good deal of the action.

An unusual reason for going into motion pictures is seen in the case of Ruth Hamilton Lackaye, who has an important part in the support of Baby Marie Osborne in the Pathe Gold Roster Play, "Joy and the Dragon."

Shortly after she married James Lackaye, a brother of Wilton Lackaye, she retired from the stage to devote herself to philanthropic work.

While motion pictures became popular, at first Mrs. Lackaye took little interest in them. Then on many occasions she noted the remarkable grip that they had on the people among whom she worked. She took to studying them, with the result that the fascination of the screen soon encompassed her.

She played first in the "Neal of the Navy" serial and is now appearing regularly in features produced by Balboa.

W. W. Armstrong has just been appointed representative for the McClure production of "The Seven Deadly Sins," with headquarters at Seattle, and has taken up his duties for the marketing of this series of seven five-reel features, which will be released regularly at weekly intervals.

"This group of photoplays is to be released by Superpictures, Inc., the new \$9,000,000 corporation, through the Triangle exchange, in which office W. W. Armstrong will have his headquarters."

"Ann Murdock, Holbrook Blinn, B. Warner, Charlotte Walker, Nance O'Neil and George LeGuere are the stars of the 'Seven Deadly Sins,'" said Mr. Armstrong yesterday. "Each of the seven photoplays is a modern complete five-reel serial, each with its own star. Miss Mason and Mr. LeGuere play the young sweethearts, whose love story connects the series. They are modern plays, of widely different theme. Each play is a splendid production. Ann Murdock, in 'Envy,' is the first of the series. The other stars are 'Pride,' 'Wrath,' 'Greed,' 'Passion,' 'Sloth' and 'The Seventh Sin,' the theme of which is being kept secret."



Scene From "The Libertine," at Star.



Scene From "Daughter of the Hun," at Globe.

It is up to them to act, and therefore I want to reach them."

It is certainly a laudable impulse that actuated the Vitagraph Company in sponsoring Miss Tapley's tour, and one that deserves commendation from everyone concerned. If manufacturers refuse to turn out offensive pictures, there will be no pictures of that kind against which agitators for censorship, Sunday closing and similar inimical legislation may inveigh, and hold up as glaring examples in justification of their arguments. A word, too, is due Miss Tapley for her intelligent discussions of an important phase of the industry.—Dramatic Mirror.

All authentic records for a single day's receipts at any motion picture theater in the world were broken at The Rialto, New York, on New Year's Day, when \$3741 was taken in at the box office. The attraction was Anita Stewart in the Vitagraph production of Robert W. Chambers' novel, "The Girl Philippa." The feature had been heralded by unusually heavy advertising in the New York dailies and the results were apparent both on Sunday, when the picture was first presented, and on New Year's Day. The theater was opened at 10 o'clock in the morning on Monday, and played to absolute capacity all day long. Over \$2000 had been taken before 5 o'clock in the afternoon, and long before that time special policemen were detailed to keep the crowds in order around the entrance. There was a line of patrons extending from the box office around the corner and along Forty-second street practically all day long.

Mae Marsh, the Goldwyn Pictures star, and Anita Loos are great friends and pal together in New York. Miss Loos is the little genius who writes screen titles that make audiences go into hysterics—for example, the Douglas Fairbanks captions and titles.

Miss Marsh paints very creditably in oils and also finds pleasure in sculpture. Having fears as to what these arts would do to her new Riverside Drive home, Miss Marsh set out in search of a studio. Miss Loos ventured to assert that she felt she could write much better screen titles in a studio, so the pair have made a bargain to go "fifty-fifty" on the place. They

have found a studio in the very heart of New York that suits their purposes admirably. It has everything that an artist, a sculptor—and a title-writer—requires in her work, and a little bit more. It was a very fine hardwood floor where these two healthy and date-loving young women are going to give tango and fox-trot and one-step parties between now and the Spring season.

SUNSET HAS 3 GOOD FILMS  
Clara Kimball Young Is Seen in "Marriage a La Carte."

"Marrying Money," or as its new title has it, "Marriage a la Carte," the only Clara Kimball Young comedy in two years and a photoplay recognized as one of her most entertaining vehicles, will be presented at the Sunset Theater today, along with two reels of Keystone comedy joy, and Paramount Pictographs.

Miss Young's versatility will have a chance of showing itself to advantage in this film; she is equally at home in comedy roles as well as dramatic.

The story of "Marriage a la Carte" is a satire upon matrimony, nothing more nor less. It reveals the marriage game, as it is frequently played, in all its unmistakable cynicism and baseness, although it does not overlook the humorous side of the matter.

Mrs. Niles, an ambitious society lady, has a pretty daughter, Mildred, played by Clara Kimball Young, and she wants the girl to make a good match. Along comes an eligible Count who, however, hasn't got anything more to recommend him over Mildred than his title. Exit his Countship.

As Mr. Niles, Mildred's father, falls in business, it is imperative that the girl should now marry real money, instead of which she falls in love with a penniless young fellow, Theodore Vandever, and they are married. There is consternation in the bride's family



Virginia Pearson, Star of "Bitter Truth," at Majestic.

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# SUNSET

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