

FILM DOM



Sessue Hayakawa and Lela Vale, in "Each to His Kind" at Peoples



Anita Stuart, in "The Girl Philippa" at Broadway



Charlotte Walker, Star of "Pardners" at Star



Stuart Holmes, in Scene From "The Scarlet Letter" at Majestic



Wilfred Lucas and Olga Grey, in "Jim Bludso" at Columbia

TODAY'S FILM FEATURES.

Columbia—Wilfred Lucas and Olga Grey, "Jim Bludso."
Sunset—Clara Kimball Young, "Hearts in Exile."
Star—Charlotte Walker, "Pardners."
Peoples—Sessue Hayakawa, "Each to His Kind."
Majestic—Stuart Holmes, "The Scarlet Letter."
Broadway—Anita Stewart, "The Girl Philippa."
Globe—Irene Fenwick, "Sentimental Lady."

IF THE motion picture or the stage had not encroached upon the more or less good intentions of certain stars, we might find them in different occupations. Here are names of a few stars, and what they started out to do in life:

Ethel Clayton wanted to be a school-teacher; Montague Love trained to become a soldier; Robert Warwick wanted to be a soldier; Elaine Ivans started out to be a nurse; Paul Panzer studied pharmacy; Edna Hunter wanted to live on a farm; E. K. Lincoln wanted to work in a bank; Frances Nelson had desired for the stage since childhood but took a course in elocution; William S. Hart studied medicine; Clara Kimball Young learned stenography; Douglas Fairbanks was destined to become a preacher of the gospel and Dorothy Dalton would have been a manicurist. It may be worth noting in passing that each of the above named artists have appeared in pictures playing roles of their earlier calling.

Movie fans of Portland heartily approve the suggestion made by a Seattle paper that James Neill and Edythe Chapman be started in photoplay. The two are well known in Portland, having played here in stock during several seasons. They were among the first to establish high-class stock productions in this city and they made a name for themselves that has lived during the years they have been in the movie game. They are well known also in other cities throughout the country.

Both Mr. Neill and Miss Chapman have been active in Lasky productions and have figured in elevated the standard of the screen in all directions. To the movie clientele whose memory goes back beyond the recent years of photoplay and therefore remembers Mr. Neill and Miss Chapman in stock, announcement that they are to co-star in movie productions would be interesting and welcome.

Edwin F. James, of the Broadway Theater, announces the booking of six unusual photoplays headed by the much-talked-of Annette Kellermann aquatic feature, "A Daughter of the Gods," for screening at his playhouse. These features are: Norma Talmadge in "Panthea," George M. Cohan in "Broadway Jones," Kitty Gordon in "Vera," the Medium, Alla Nazimova in "War Brides," Selig's "The Garden of Allah," and "A Daughter of the Gods."

"A Daughter of the Gods" is the ten-reel spectacle made at Bermuda at a cost estimated at \$1,000,000. It is one of the most elaborate spectacles of filmdom and has been breaking records wherever exhibited.

"Panthea" is the first of the Norma Talmadge pictures under the Selznick banner, and marks the entry of this former Triangle luminary into the field as star of her own company's productions.

"Broadway Jones" is the first of the George M. Cohan silent films, and is a picturization of the famous comedy success of "The Star-Spangled Banner" author-play.

"War Brides" is a filmation of the stage success of the same name presented by Mme. Nazimova, the famous actress. It is her first motion picture, and critics have declared it to be the highest type of film art.

"The Garden of Allah" is the Selig picturization of the Robert Hichens novel, with a cast headed by Helen Ware.

The first of these features, "Panthea," probably will be exhibited next Sunday.

Margaret Illington, Mme. Petrova and Mary Fuller, the latest addition to the Paramount list of stars, will make their debut under new colors in April and May.

Mme. Petrova appears on May 7 in "The Mysterious Miss Terry"; Miss Illington on April 3 in "The Inner Shrine," from the Basil King story; and Miss Fuller in support of Lou Tellegen in "The Long Trail" on April 12.

Here is a list of Paramount pictures for the remainder of the month: "Each to His Kind," with Sessue Hayakawa in the leading role; "Her Own People," with Lenore Ulrich; "The Black Wolf," with Lou Tellegen; "The American Consul," with Theodore Roberts; "The Fortunes of Fifi," with Margaret Clark; "On Record," with Mae Murray; and "The Winning of Sally Temple," with Fannie Ward in the leading part.

is how he arrives at the foregoing conclusion:

"Facts and figures placed before the Association for the Prevention of Production Prodigality show more than 10,000 manuscripts from budding authors are weekly submitted. To receive, register, read and return the writings it costs the film industry \$10,000.

"Such a colossal waste must be made up in some manner, and so the amusement-loving people must pay for the hunches that come to those who dash off a 16-reeler on the way to the store or while waiting for the dish water to heat. This needless expense is taken out of production costs. The theater patron must be content to see the beautiful star, by main strength and awkwardness, lift the heavy cup of earthenware to her lips and fawn sipping the tea, while, had it not been for this extra expense, she could have had a beautiful china cup and handled it far more gracefully.

"The influx of masterpieces causes serious problems to the scenario department people. Out of every 500 reader must, to hold up the average, select one for purchase. This is turned over to a ravaging continuity writer, who, after much fussing and fuming with the head of the department, is blessed with a hunch. He uses the names of characters from the purchased story and writes a new and better story around them.

"But what we started to say was that the best scenario writers of the industry are satisfied that the loud talking concerning the scarcity of good stories is not of the whole cloth. The writers maintain there is a great shyness in the industry of men who really appreciate a good play and are able to judge one when they see it on a typewritten page."

Around the Lasky studio the greatest pastime is trying to "stump" Sessue Hayakawa, the noted Japanese actor and star of the Jesse L. Lasky production of "Each to His Kind." So far the Nipponese has come off triumphant, having excelled in fencing, boxing, wrestling and all other sports. When it was discovered that he was to play polo in "Each to His Kind," the disgruntled athletes at the studio felt that they had him in their power, as they figured that the Japanese would know nothing of this famous East Indian game and that he was not an

able enough horseman to excel in this. In order to secure the scenes of the polo game it was necessary for the company to journey to one of California's noted winter resorts and await a game to be played between two rival society teams. Hayakawa was placed on one of the teams for a practice game. Much to the chagrin of his studio rivals, he made so good that he was made a regular member of the team and played in the championship contest, with great success. The studio people are now racking their brains to find something he can't do.

Tod Browning and his company putting on "Jim Bludso," the Triangle-Fine Arts feature, which is a picturization of the drama "Jim Bludso," based upon the "Pike County Ballads," by John Hay, did most of their work along the Sacramento River between San Francisco and Sacramento. Two river steamers were used by Browning in the filming of the great race scenes. One boat was purchased outright and was burned. Almost all of the exteriors were taken in the vicinity of Sacramento.

Here is the list of sufferings sustained by members of the company during the filming of the Clara Kimball Young feature, "Hearts in Exile," as compiled by the director of the company:

Frozen fingers—Two.
Frozen ears—Three.
Chilblains—One.
Frozen feet—Four.
Colds in the head—Three.
Duckings—One.
Finger burned—One. (This man got too near the fire in the camp to warm up after a chilly scene).
People bruised through slipping on ice—Ten.
Black eye from snowball thrown by member of company—One.
Homesickness—Fourteen.
From the foregoing it becomes evident that it was some strenuous trip that the "Hearts in Exile" company participated in.

Rex Beach, the author of "Pardners," in which motion picture of same title Charlotte Walker is starring, and which is released by the Mutual Film Corporation, is one of the best known young authors in the world.

Mr. Beach is a Michigander, but graduated in 1908 from the Chicago College of Law, and at the time of his graduation intended to follow that profession, but the tremendous success of his first story, "Pardners," written in 1905, changed the course of his activities. He wrote "The Spoilers" in 1906; "The Barrier" in 1907; "The

Silver Horde" in 1908; "Going Some" in 1910; "The Ne'er-Do-Well" in 1912 and "The Net" in the same year. "The Iron Trail" was written in 1913; "The Auction Block" in 1914; and "Heart of the Sunset" in 1915.

He collaborated with Paul Armstrong in dramatization of "The Spoilers" and with James McArthur in making a play of "Going Some," both productions being successful.

Mr. Beach married Miss Edith Crater, a Chicago girl, in 1907. His home is at Lake Hopatcong, New Jersey.

Know all ye fans that Theda Bara has had a perfume concocted that exudes her marvelous personality. It was blended by one Mrs. Haviland that

it might match Theda's mysterious and dual personality. Mrs. Haviland has a super-sensitive nose which doesn't mean that she spends her time in tracking extras to hidden haunts, but in smelling out perfumes compounded to conform to the psychic personality of her customer.

"Theda Bara is the most mysterious and fascinating woman that has ever come to me for a perfume to match her personality," says Mrs. Haviland through the medium of the Fox press department.

"The very first impression you get of Miss Bara is one of eeriness. She seems to glide into the room like a vapor, giving the observer a thrill that manifests itself in little gasps and the

drawing in of the breath. In departing she leaves that same weird feeling. In mixing together my combination of perfumes, I aspired to instill that feeling of involuntary gasping that Miss Bara affects those who come in contact with her."

Anthony Paul Kelly, not yet 25 years old and earning by his pen in each 12 months an amount, it is said, in excess of the salary of the President of the United States, received \$25 for his first scenario, paid by the Vitagraph Company. This was back in 1911. A few more scenarios brought him more \$25 checks and recognition from the Balboa Company, with which concern he virtually began his career.

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