

IN THE WORLD OF THE CINEMA



WANDA HAWLEY. "WE CAN'T HAVE EVERYTHING" AT THE RIVOLI.

AFTER a careful and extensive canvass of conditions in the film industry, Jesse Lasky of the Famous Players-Lasky Corporation has decided that his company will produce no more pictures of a morbid, depressing or tragic character; nor will it handle those films dealing with religious problems, fairy tales, costume plays, allegories or anything of the sort during the course of the war. Only those subjects will be presented that will help to cheer the nation.

Such a step is significant and in accordance with the policy of this company, which usually keeps some distance in front of a great many other producers. It betrays an analysis of conditions that few men have and the results are rather certain to be beneficial. "The present conditions throughout the world," says Mr. Lasky, "have resulted in a pronounced revision of feeling, it is scarcely necessary to observe, and a decided alteration of the public thought may be noticed. Both of these have had a marked influence upon the character of amusements provided for public entertainment and cultivation to-day."

"America is finally involved in virtually the fullest extent in the war and each day brings closer to the people of this country the struggle for democracy." A bit rhetorical, but true. "At such a time," continues Mr. Lasky, "it is obvious that the duty of those engaged in manufacturing moving pictures or producing stage plays is to indicate the spirit of cheerfulness, striving invariably to lift the thought of the people above their troubles, or by the tone of entertainment offered to relieve their minds if only temporarily from the tragedy now at our very doors."

It is not so much that folks desire to be entertained as that they desire the obliteration of wretched war films that are only too plainly done by a nitwit director and others of the same sort. Mr. Lasky remarks: "From the excitement and the public we have received assurance that cheerful pictures are the need and must be produced. This is more than a mere matter of good business sense; it is a national duty. Wars are as much the concern of people at home as of the men in the trenches, and without the spirit of optimism, cheerfulness and confidence at home no battle is likely to be won. It is simple psychology. "In addition we have become convinced that photoplays dealing with religious subjects, fairy tales and such like things are neither desired nor accepted today. Therefore, I desire to say emphatically that the Famous Players-Lasky Corporation will hereafter eliminate pictures of the kind mentioned. Wholesome dramas uplifting in character, clean comedies, comedy dramas and plays dealing with the more cheerful aspects of life will be exclusively chosen for production."

Mr. Lasky's stand is excellent. It seems hard on the public at times that there are not more men like him in such an important industry. "The decision of Provost Marshal General Crowder in fixing the status of the cinemas as an essential industry was gratifying to a certain extent. As to those conscious handsome male types who cavort through a picture with a saccharine smile and imitate real men, no objection could be raised against their being made to either fight or work. But on the other hand there is a great deal of necessary work that the movies can carry on with and it is just as well that Gen. Crowder's decision was just what it was."

Among those who were stirred to speech by the affair was Adolph Zukor, president of the Famous Players-Lasky Corporation, who talks so seldom that what he does say carries weight. "The industry is already on a war basis," said Mr. Zukor. "The American film will battle on the screens of the world for the defeat of German autocracy."

The present days have no time for industries other than those concerned with winning the war. Mr. Zukor points out. This demand the moving picture industry meets, and furthermore, he explains, the cinemas have labored faithfully and efficiently for such patriotic movements as the Red Cross, the Liberty Loan, food conservation and the building of ships. "President Wilson has publicly thanked the exhibitors for turning over their theatres to the Four Minute Men and for war propaganda. The greatest film stars, at the request of the Secretary of the Treasury, have toured the nation in the Liberty Loan campaigns. The moving pictures have raised hundreds of thousands of dollars in taxes. The exhibitors have opened their doors for war work, but have only just begun their splendid share in the war."

"The moving picture's mightiest task is to keep up the morale of the folk at home. It is the national amusement, filling a national need. We have pledged ourselves to produce only moving pictures that will make good Americans better Americans. We shall keep that promise. In the

year to come the public will need more than ever the constructive stimulus that only films can give. Our entire organization is dedicated to two purposes—to help keep up the spirit of America and to perpetuate the art of moving pictures. "The moving picture has established itself. Ahead of us is the greatest year of all: great not for what the country will do for the cinema but for what the cinema will do for the country."

Charlie Chaplin has met at last a thing that almost became his Nemesis. No, it was not his draft board but a parrot. It seems that Syd Chaplin, his brother, was presented with a



ENID BENNETT. "THE VAMP" AT THE RIALTO.

parrot not long ago by an enthusiastic friend, who guaranteed him to be a wonderful talker and quick to learn. This was true but unfortunate and almost fatal. At any rate, a perch was built outside Syd's door on the stage of the big Chaplin studios in Hollywood, which happens to be in California, and here the bird would sit all day and carefully listen to all the conversation within earshot. Charlie was working and directing the members of his company and it was not long after the parrot was calling after passing-

ing persons, it making no difference whether or not the names are correct. One day Charlie decided to use the bird in a scene, so it was moved over from the perch to the set where the comedian was working. Everything proceeded smoothly when the two camera men heard the word "camera" and started to take the picture. Quoth Charlie: "What's the idea, cranking in the middle of my rehearsal?" Replied the camera men in chorus: "Mr. Chaplin, you said 'Camera.'"



MARGUERITE CLARK AT THE STRAND.

An interesting note comes through the National War Work Council of the Y. M. C. A. in relating what has been done by the movies for wounded soldiers at Camp Dix. Those men whose condition requires that they lie on their sides for days at a time have blackened sheets of paper set up beside their beds in such positions that the moving picture which is projected for the benefit of all those in the ward appears at the same time in miniature

upon the sheets of paper at the bedside. Neil McMillan, Jr., head of the construction department of the council, says that other patients who are compelled to lie on their backs are enabled to follow the pictures by looking up at the ceiling. This multiplication of pictures is produced by means of mirrors arranged by L. W. Driscoll of the Graphoscope Development Company, who has charge of the Y. M. C. A. moving picture entertainments. These uses of the moving picture do not interfere with its regular projection upon the walls of the ward.

Some index of the popularity of a film may be gleaned from the reports carefully gathered by the Knights of Columbus in the cantonments. At the majority of their war camp buildings throughout the country the Knights show moving pictures five nights each week, and after each exhibition, which is viewed, of course, by a large number of soldiers, the secretary compiles the consensus of opinion regarding the cinema. This criticism is sent to the concern producing or distributing the picture, and in this way the concern is able to gather a good idea of what a cosmopolitan audience thinks of it. It is very good idea and should prove of benefit to the film concern, which hardly too much to hazard the guess that the large number of war films will not be favorably received, especially those flamboyantly and ridiculously patriotic.

This thing of interviewing film stars is evidently a pleasant job, especially when both of the persons concerned are women. From glancing a trifle more than casually at a number of interviews written by women devoid of a sense of humor it would seem that the pleasures are explained on both sides. These comments are apparently necessary on every visit. If the same formula were applied to men interviewing the male stars, which is a task from which anybody might hope to be spared, the approach, which is the first of the seven stages in the interview, would be something like this: Interviewer—Good morning. Star—I didn't know newspaper men were so handsome. What kind of rouge do you use? And that perfume— isn't it delicious? I must interrupt my visit to order my next one.

Interviewer—That's a striking suit you have. What is it—unfashioned worsted or chevilot? How cute the slanting pockets are, Owen. Can you breathe with that charming belt buttoned so tightly? And so on and so forth. It is ridiculous, of course, but so is this thing of calling folks handsome. Beauty is an arbitrary thing, however you care to take it, but it seems that fattery is being carried too far when a gorilla is likened to Venus.

Few persons who have visited the war zone have brought back with them such vivid and unusual impressions as have Dorothy and Lillian Gish, sisters and stars of "Hearts of the World."

Thomas Healy's Golden Glades. The corkscrew curl, a daring spin, is the sensation James Burke, the ice skater, has introduced this week at Thomas Healy's "Golden Glades." Mr. Burke's specialty is a whirl in the ice, with his skates locked together and his legs curled in such a fashion that his body is always on a slant during this spin, brought last night's audience to its feet, cheering. Such a spontaneous outburst of applause occurs but seldom at any cabaret or theatrical entertainment.

Mr. Burke's spin, however, is not the only sensation at the Glades, which is maintaining its position as the rendezvous of smart society these days. Dining around the huge oval of ice and observing dancing during the intermissions, at both dinner and midnight shows, are the best known people in New York. Political, social and literary life are well represented at every performance. The new Japanese dancer, Sakai, is a whirlwind of emotion, too dancing and stars in the Hoise Polge Bevue, and Kathleen Pope, William P. Chase and the Golden Glades Sextette are headliners on the ice skating programme. Sigrid Trilling and Alfred Haess, Norwegian skaters, are great favorites.

Isabelle Jason featured at Moulin Rouge. The new Domino Room of the Moulin Rouge seems to have sounded a popular note with discriminating dining and dance lovers. Although it has been open scarcely a month it has established itself as the favorite gathering place of Broadway's elite set. The new room is positively the last word in comfort and artfulness. Blue and white predominate the color scheme, with artistic figures of a futuristic type relieving the monotony and adding materially to its beauty. For the summer months Manager Gaillard St. Louis has installed a Revue that is both unique and entertaining. The cast is headed by Senor Arboz and Irene Weston and includes such other popular favorites as Isabelle Jason, Martin Cuihane, Mlle. Nadja, Johnny Dale and others.

Yama Yama Room at St. Andrew. The opening of the Yama Yama room at the Hotel St. Andrew has introduced to New Yorkers a novel and beautifully decorated resort in which it would be hard to find traces of the former glory. This opening took place last Wednesday night and Manager Harry Velich welcomed hundreds of old guests interested in his improvement and many new ones. The evening was a distinct success and in the entertainment part Mabel Jones, Dolly Austin, May Gardner, Lorena Conell and Mabelle Gibson all made individual hits. Banjo Wallace and Dave Wallace played a banjo duet and were applauded to the echo. The new place has started on a prosperous career.

Fountain Inn. As the season progresses, Fountain Inn, on the Merrick road at Lynbrook, continues as the popular stop off on the roadway to Long Beach. Noted for its excellence of food, service and a spacious dance floor, the inn caters to capacity crowds nightly. Under able management, this roadside has within a short period of time become the favorite stop off on the island.

Revue of Revue. Campus. Despite war time conditions, the Campus is enjoying the most popular vogue of its career. The new summer edition of "Revue of Revue" produced by Jack Dale, has settled down for an indefinite run and it is attracting

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Hearts of the World" in America. To which she replied (on no less an authority than the word of a press agent) that he would have to ask Mr. Griffith why D. W. didn't move the war over to the States. The movies are being elevated slowly but surely. Such content has come into being the person who knows more about the daily happenings along the war front than the baseball bug does about Ty's average. Lillian Gish was and is one of these. To take Lillian to the front was just the same as introducing the squirrel dogger in the bleachers to the one and only Ty Cobb.

On the other hand Dorothy Gish is willing to sell her interest in the war for a lead nickel. She was scared to death all the time and a bit but one happy moment, that when she boarded the steamship to come home. As was to have been expected, Dorothy was most scared, but even so she told an officer what she thought of him when he cross-examined her and asked her why D. W. Griffith didn't produce

Mary Pickford's latest picture gives her the role of a Scotch girl. In "The Pride of the Clan" the star was Scotch and so she is this time, only she is transplanted from the heather to America, being the daughter of one McTavish, keeper of the curio and book shop where buried treasure is supposed to be. Hence the title "Captain Kidd, Jr."

A cablegram received by Famous Players-Lasky from Burton Holmes announces that the famous lecturer has arrived safely in London. Mr. Holmes expects to leave for France within a few days.

AMUSEMENTS. NEW YORK'S LEADING THEATRES AND SUCCESSES. 334 TO 341 TIMES TIGER ROSE. DAVID BELASCO AT THE LYCEUM. NEW AMSTERDAM THEATRE. ZIEGFELD FOLLIES. AN ATTRACTION STRONG ENOUGH TO DEFEY TICKET SPECULATORS. ALL SEATS SOLD DIRECT TO THE PUBLIC AT BOX OFFICE PRICES. TOMORROW NIGHT—ON THE ROOF. ZIEGFELD MIDNIGHT FROLIC. WITH BERT WILLIAMS. ALSO FIRST TIME AMERICAN TALK IN ACTION AND OTHER NEW FEATURES. 30-THE MOST BEAUTIFUL GIRLS IN THE WORLD-30.

LIBERTY. THEATRE W. 42nd St. Eves 8:20 Mats Wed & Sat at 2:20. COHAN & HARRIS PRESENT. GOING UP. ZIP, ZIP, ZIP, IT'S A BEAR, IT'S A PIP! THE TALK OF THE TOWN. GLOBE THEATRE. Eves 8:30. Mats Wed & Sat 2:20. "THE FUNNIEST SHOW IN NEW YORK". RAYMOND HITCHCOCK. HITCHY-KOO 1918. LEON ERROL AND IRENE BORDONI. COHAN AND HARRIS. WEST 42nd St. Eves at 8:20. WED & SAT MAT 2:20. BRYANT 6344.

RIVOLI. Commenting To-day. JESSE L. LASKY Presents. Theodore Roberts, Kathryn Williams, Elliott Dexter, Sylvia Breamer, Tully Marshall, Wanda Hawley, Thurston Hall, Raymond Hatton. "WE CAN'T HAVE EVERYTHING". The Popular Novel by Rupert Hughes. The Fall of the Bastille. Hoping a Canadian Lynx. A Timely Tribute. Only Picture of its Kind. The Great Committee Drama War Review. Together with a superior program of music and pictures. Doors Open To-day at 1 P. M. First De Luxe Performance 2:15.

RIALTO. Commenting To-day—Thomas H. Ince Presents. ENID BENNETT in "THE VAMP". Animated Magazine, Sunshine Comedies, Travel Films and Solists. Doors Open To-day at 1 P. M. First De Luxe Performance 2:15.

GREATEST SEA WATER SURF BATHING POOL. EVER CONSTRUCTED—100 Yard Sand Beach. (Admission tickets to pool carrying admission to gate sold prior to 12 noon daily Except Sundays). Amusements of the Better Class. Restaurants & Dancing. Open Air Entertainments and Concerts by 7th Regiment Band 1:30 and 8 P. M. NEW YORK INTERNATIONAL EXPOSITION, BRONX. E. 177th Bronx Subway Station, West Farms Square.

OCEAN GROVE AUDITORIUM, N. J. SATURDAY EVE., JULY 27. CARUSO. Assisted by CAROLINA WHITE, Soprano. Prices \$1, \$1.50, \$2.00, \$2.50, \$3.00, \$4.00, \$5.00. Mat. \$1.00. Box Office Monday opening at 10 o'clock. Mrs. E. E. JOHNSON, 1431 Broadway, N. Y. City. LOEW'S NEW YORK THEATRE & ROOF. LOEW'S American Roof 221 N. W. of W. Way. BEGINNING TO-MORROW MON. Eves. Valanova Operas. Mr. & Mrs. Al. Seay. mon. 8 Other Big Acts. 12, 35, 50.

AMUSEMENTS. ASTOR. 45th & Broadway Eves 8:30. Phone 287 Bryant. Mats Wed & Sat 2:30. Rock-A-Bye Baby. The Musical Comedy Hit of the Year. LOUISE DRESSER, DOROTHY DICKSON, EDNA HIBBARD, CARL RYSON, FRANK HOGAN AND OTHERS. Best Seats at Box Office 50¢ to 2.00.

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AMUSEMENTS. WINTER GARDEN. BEGINNING TUES. NIGHT JULY 23rd. ADVANCE SALE WILL OPEN TO-MORROW (MONDAY) 9 A. M. THE WINTER GARDEN'S ANNUAL FALL REVUE. THE PASSING SHOW OF 1918. STAGED BY J. C. HUFFMAN. Book & Lyrics by Harold Atherton. Music by Siegmund Romberg & Jean Schwartz. WITH A BRILLIANT OUTBURST OF TALENT. MATINEES TUESDAY, THURSDAY AND SATURDAY. THIS WEEK GLOBE THEATRE FORMERLY THE NIXON ATLANTIC CITY.

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