

IN THE WORLD OF THE CINEMA



VIVIAN MARTIN IN "THE OFFICIAL FIANCEE" AT THE RIALTO

Embryo cinema stars, who have waited long and patiently for Opportunity to perch on their doorstep, will soon have their dreams realized and full fledged movie stars who have complained that their hibernating included only Ft. Lee and California, have new thrills ahead.

Universal, not only here but in France and Italy. It means the development of many more new stars, the employment of many more directors, and the like.

It is announced that Eugene O'Brien's second starring production will be "Sealed Hearts," based on a story by Edmund Goulding.

"Sealed Hearts" will be entirely different from "The Perfect Lover," Eugene O'Brien's first vehicle.

Another church to recognize the efficiency of the film for the delivery of a message, and at the same time for



EUGENE O'BRIEN

attracting a congregation which otherwise might prove listless, is the Central Church of Newburyport, Mass., which recently gave over the evening generally devoted to midweek services to an exhibition of the five reel Pathe picture "The Passion and Death of Christ."

Miss Pickford will begin producing under the new arrangement made by the Big Four with the United Artists Corporation, made up of Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith.

"The Sea Wolf," which brought Jack London into fame as a novel writer, will be given an especially elaborate production by the Famous Players-Lasky Corporation studios at Hollywood. George Melford will direct.

The Lasky studio interested Brigadier-General V. R. Brown when, with Colonel Sterrett Ford, both of the famous 164th Regiment, they made a tour of the plant upon their return from France recently.

Universal has just purchased for screen production two stories by well

known authors. They are "Auld Jeremia," written by Henry C. Rowland, and "The Altar of Little Thunder," by Elmore Elliott Peake.

The entry of the author into the producing fields has stimulated a discussion on the novel's relation to the screen, particularly on the material provided for adaptation.

"If any one says that novels are not large enough in scope to provide material for full length pictures that person is positively in error. While there is very little action and a great deal of introspective psychology, the majority of novels provide enough material in the way of action for fifteen or twenty reels. Any one of Dickens'

novels is long enough to make ten or even reel pictures. A Dumas novel has enough for twenty seven reel pictures.

The unpardonable sin against novelists committed by motion picture scenario writers has been the fact that in almost every case they were so eager to condense the plot that they squeezed the soul out of it. The director disgusted with the scenario broke loose and went galloping madly in all directions with the result that nothing remained of the original book but the names of the characters.

Indeed, condemnation will be necessary in "The Cup of Fury," which is being adapted for the screen by the eminent Authors. But fortunately I have the opportunity of considering the wisdom of each slashing. Close uplift to the original work will mean uplift for the novelist, the audience and the picture manufacturer.

THE TRAGIC QUEEN.

CLIFFORD DEMPSEY, who is the inquisitorial detective in "At 9:45," the Owen Davis melodrama at the Playhouse, once saw John McCullough play Hamlet, and then and there decided he must be an actor.

He was in Chicago at the time and 14, but these facts didn't worry him. He would be an actor, and that settled it. So, knowing no other way to set about it, he studied elocution, and at 18 was by way of being one of the middle West's leading elocutionists. He gave readings in the far places and the near, and his fees ran from \$25 to \$68 a night. In addition he got his expenses—hotel and the like. He remembered this afterward. He kept it up for a year, and while it was lucrative work for a youngster it was not the stage, and he still insisted on being an actor.

Finally he came to New York, and not being able to get a job acting got one as press agent for a play known as "A Life's Mistake"—which, Mr. Dempsey avers, fittingly described his production. All the time he was "ahead" of the show, getting \$20 a week and paying his own board bills, the desire to act was insistent within him. He kept writing back to the company asking when they would let him act. Finally he did, but found the part—that of a ballist with some six speeches—little to his liking. Besides, "A Life's Mistake" was a modern play, and he had no chance to wear tights and look melancholy.

Rochele, the Tragic Queen. "Rochele, the Tragic Queen," an likely managerial giant seized him as likely legitimate material and promptly signed him to go to Australia after a continent crossing private car tour of this country. The contract was for three years, the salary superb and Dempsey's future looked large before him. "Rochele" and her supporting artists opened their tour in Indianapolis. They opened in "Ingomar."

The second night they played "Evanne," and the third "Ingomar." Apparently it was three times and out for "Rochele," for that night the Australian tour and the three year contract simultaneously disappeared into thin air—very thin air. The hero of this scintillating narrative returned to his hostelry—the Bates House. There he found a bill awaiting him, and he had nothing with which to meet it. Also he was hungry, and the next morning was more than a little dazed in the dining room, however. That bill was on his mind. Finally he appealed to an old friend, also a member of the company lately supporting "Rochele, the Tragic Queen." This gentleman informed him it was extremely foolish to pay any amount on so slight a matter as a bill, and advised immediate descent on the dining room. Dempsey didn't have to be told twice. Finally, by leaving his trunk as a token of affection and esteem, he got away from the hotel, and eventually landed in New York. There he signed with a repertoire company, and

within three months was the leading man—at last he had become an actor—lights and everything. And after putting in some three years with the "rep" show he became a regular actor and began to secure good engagements.

Of late years Mr. Dempsey has been prominent in many Broadway successes. For many months he played the irascible father in "The Man Who Came Back," and now finds himself again established at the Playhouse in another successful melodrama, "At 9:45."

FAGAN RETURNING TO THE THEATRE?

Several years ago the announcement of a production of a new play by Myron C. Fagan would have carried no surprise with it. At that time he was in rapid succession dramatic editor of a Chicago daily paper and editor-in-chief of the Associated Drama News Service. At the same time, he was writing plays and producing startling theatrical novelties. But Mr. Fagan turned his attention to advertising and became a "merchandising expert," hence the surprise at the announcement of his contemplated return to the theatrical field.

The first of his plays to be produced this season is melodrama entitled "Self-Defense" under auspices of Edgar MacGregor, in association with A. L. Erlanger. Rehearsals commence tomorrow.

AMUSEMENTS. AMERICA'S FOREMOST THEATRES AND HITS, DIRECTION OF LEE & J. SHUBERT

WINTER GARDEN THEATRE. MOVES HERE TOMORROW NIGHT SHUBERT GAITIES. Rigned by J. C. Hoffman. AN ENTERTAINING SERIES OF 125 INCLUDING THE "SHOW GIRLS" OF THE WORLD.

SHUBERT THEATRE. FOUR MONDAY at 8. UNDER THE PERSONAL DIRECTION OF LEE SHUBERT. S.E.H. SOUTHERN MARLOWE. Entire First Week TWELFTH NIGHT.

IT'S MY MOVE! TO-MORROW NIGHT. OH WHAT A GIRL. WILL BE TRANSFERRED TO THE CENTRAL THEATRE.

NIGHTIE NIGHT. PRINCESS THEATRE. F. Ray Comstock and Morris Gest Successes in New York.

ELTINGE THEATRE. TOMORROW EVE. THE GIRL IN THE LIMOUSINE. A RUNAWAY FARCE IN 3 STOPS.

5TH MONTH. A Laugh or a Thrill with Every Tick of the Clock. AT 9:45. Owen Davis' Melodrama of Mystery, Marriage & Murder.

44th St. THEATRE. TUESDAY NIGHT at 8:15. MESSRS. LEE and J. SHUBERT Present. AND A RIGHT ROYAL COMPANY IN THE MUSICAL EXTRAVAGANZA. SOPHIE TUCKER HELLO ALEXANDER.

Why is it turning 'em away? BECAUSE IT IS FUNNY ENOUGH TO MAKE A WOODEN INDIAN LAUGH. FIRST IS LAST. MAXINE ELLIOTT'S THEATRE.

LYRIC THEATRE. THE FIVE MILLION. BIGGEST COMEDY HIT IN ALL NEW YORK.

BOOTH THEATRE. Goo Many Husbands. A NEW COMEDY BY W. SOMERSET MAUGHAM.

LAST 8 TIMES. JOHN D. WILLIAMS' BOOTH TARKINGTON. UP FROM NOWHERE. A NEW AMERICAN PLAY.

48TH ST. THEATRE. "A CRASHING HIT" THE STORM. "TRUTHFULLY STUPENDOUS!"

Why is it such a success? 34,404 PERSONS HAVE BOUGHT SEATS. EAST IS WEST. ASTOR THEATRE.

LONGACRE THEATRE. ADAM AND EVA. "Try to Get In—That's All."

SOMEBODY LISTENED! HE HEARD. A VOICE IN THE DARK. SAY THINGS THAT THRILLED AND STARTLED HIM.

MANHATTAN OPERA HOUSE. LAST WEEK 500 orchestra seats for 1.00. DARK ROSALEEN.

HARRIS THEATRE. The Dancer. Comedy-Drama of Emotions, Thrills and Laughs.

MOROSCO THEATRE. OLIVER MOROSCO has the Biggest Hit in Town.

MANHATTAN OPERA HOUSE. THE LUCK OF THE NAVY. PERCY HUTCHISON.

BROADHURST THEATRE. THE THRILLER OF THRILLERS. THE CRIMSON ALIBI.

NORA BAYES Theatre. THE LUCK OF THE NAVY. With PERCY HUTCHISON.

COSMO HAMILTON'S. SCANDAL IN AN EXCHANGE OF WIVES. THEY ARE BOTH "RICH"

Civilian Clothes. Olive Tell and Thurston Hall. It's the talk of New York.

AMERICAN SINGERS OPERA CO. BOCCACCIO. SEASON OPENS MONDAY, OCTOBER 13TH.

THE CRIMSON ALIBI. "SEE IT, YOU CAN'T GO WRONG!"

GREENWICH VILLAGE FOLLIES. Fulton Theatre. John Ferguson.

CASINO LAST WEEK FIELDS. "THE GAY OLD BOY" in A LONELY ROMEO.

ARTHUR HOPKINS presents JOHN and LIONEL BARRYMORE. "THE JEST"

SHUBERT-RIVIERA. ALICE BRADY. "Forever After"

BELMONT THEATRE. BOYS WILL BE BOYS. A PLAY FOR CHILDREN OF SIX OR SIXTY