

# Topics Of the Day At London Playhouses

## PLAYERS ARE HYPNOTIZED CLAIM MADE

Directors Aid Actresses in Reaching State of Self-Hypnosis to Get Emotions

What part does hypno-genesis play in the making of a motion picture? Is it true that the motion picture director sometimes worries his stars into self-hypnosis?

Does the director become so intense in the task of making film stars see things as he himself sees them, eye for eye, that in the end the stars are brought completely under the mental control of the man who is making the picture?

If we are to judge by some of the best efforts of a few of our actresses a little hypnosis wouldn't do them any harm.

But that is quite beside the question. The late George Loane Tucker once said: "I have a method in directing a picture. It is simply endeavoring, by every means in my command, to aid the actor in reaching a state of self-hypnosis where the emotions, expressions and actions he is portraying seem real to him. To do that, of course, the director must be able likewise to feel and to understand the character at least as well if not better than the actor."

"Of course if this method is carried too far it produces a state of artificial hypnosis that kills the very realism one is aiming for. I have worked with a girl on a scene until I saw by her absorbed rapt expression that my mind was taking possession of her."

"That is not what one wants. There is just one thing I must have in people who work under me—sensitiveness."

"They must be alive to impressions; to actual sensibility with the part. There are scenes that I do not believe the greatest actor in the world, from a technical standpoint, can play effectively unless he becomes self-hypnotized with the character."

"My work is to help them in achieving this. Sometimes this quality is found in great stars, sometimes in new recruits. After all, technique is something it is almost as important to forget as to acquire."

Whether or not hypnosis or auto-suggestion plays any part in the quality of an actor's performance, one thing is certain.

The actor may be ever so clever—a genius of the stage—a marvel of facial expression—but the director is more important.

I have seen directors make exquisite actresses out of young girls, whom one would never suspect of having emotional depths.

I have seen them handle men in such a manner as to make entirely new personalities for them. One of the most interesting cases of the comparative strength of star and director is that of Henry B. Walthall, who was the central actor in "The Birth of a Nation." His acting in that play was, and is, one of the marvels of screen work. Shortly afterwards he left Griffith, fell into the hands of other directors and has never since been anything but a gloomy mask of faces.

It is the same with every actor or actress who has left the Griffith influence. Mae Marsh was a creature of superlative charm and grace while Griffith was directing her. When she left him she became just one more actress.

The only one of the ex-Griffithites who has maintained real standing is Mary Pickford.

George Loane Tucker was another director who could squeeze the last ounce of emotion out of a player.

Best diagram is rapidly achieving power in this direction. A company of even the greatest players, without the influence of a director whom they respect and fear, is like a regiment of brave soldiers without a competent commander—each individual may have special qualities that commend them—but it takes the leader to properly direct their energies and abilities. It is not the expenditure of money that counts, else Frank Borzage would have spent a great deal more money on "Humoresque" which, while it was one of the least costly of productions, has been one of the most profitable ever known.

Roscoe Arbuckle's most recent leading lady was Mary Thayer. That picture finished, however, she has moved her belongings to the Fox studio to play opposite William Russell.

**THE SOLDIER'S GAME.** Polo (like love and war) is one of the games it is better to have played and lost than never to have played at all. It is the "soldiers' game" above and before all others. It is by far the oldest of all pastimes in which combination is now the decisive factor, and it is a living link between East and West, which are still extremes that meet only in the manly heart. More than all that, polo is the climax of the ancient partnership between a man and his horse, which is half the history of civilization—for without it there could have been no such thing as cavalry. It is not the man that makes the polo player. It is not the horse. It is the man and the horse.—London Morning Post.



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AT THE ALLEN.  
FATTY ARBUCKLE, in "Brewster's Millions," on Monday, Tuesday and Wednesday.

## FATTY ARBUCKLE COMES IN BREWSTER'S MILLIONS

Star Attraction at Allen's on Monday, Tuesday and Wednesday.

"Brewster's Millions," perhaps the most popular novel ever written by George Barr McCutcheon, threw thousands of players into spasms of laughter when presented on the stage.

With the indescribably wider range of possibilities offered by the screen, this Fatty Arbuckle vehicle becomes a veritable explosion of hilarity. The story is one of pure comedy romance. It has been embellished, in the screen version, by the inclusion of a number of instances that appear in neither the novel nor the play, with the result that the production has a far greater comedy value than either of its forerunners.

Among the added attractions will be shown a "Snub" Pollard comedy, "The Bike Bug," Allen World News, Chester Outing Pictures, and special musical program.

Dancing as a means to restore jangled nerves is prescribed by John Harlow in "Burglar Proof," starring Bryant Washburn, which comes to the Allen for three days beginning Thursday next. But, oh, what grief that order meant. Bryant Washburn as "John" has a terrible (and amusing) time spending his tightwad ideas with the spendthrift crowd among whom he is thrown. In his old country days he had loved Jenny Larkin. He finds her in the city now, a slinky gun-chewing "teacher" in a dance hall. Jenny sees a chance to "shake down" this "hick sweetie" for a little change. But the shaking is poor until Laura, another dancer, returns from a vaudeville trip. On the same program with "Burglar Proof" will be shown a Booth Tarkington comedy "Edgar's Country Cousin," Allen News, and 4th episode "The Hope Diamond Mystery," "The Virgin's Love."

Bessie Love and her mother are now on a vacation trip to Miss Love's father's ranch near Bakersfield, California. As a birthday gift the star purchased a prize winning cow.

## Theater Directory

AT THE PATRICIA.

TO-DAY — James Oliver Curwood's famous drama of the snow country, "Gods Country and the Woman," with William Duncan and Neil Shipman. Final episode of "King of the Circus," with Eddie Polo. Star comedy, "Short and Sweet. Scene."

TUESDAY, WEDNESDAY AND THURSDAY — Tom Mix in "The Big Town Round-Up," a romance of a brawny ranchman and a society belle. Comedy, "The Smart Alec." Lou Chaney in a two-reel drama, "The Empty Gun."

NEXT THURSDAY, FRIDAY AND SATURDAY — Harry Carey in a thrilling story of a Western rover's desperate struggle for life and love, "The Wallop." Star comedy, "Scene."

## AT LOEW'S

TO-DAY — Buster Keaton, in a five-reel feature, "The Cap-head," a Sunshine comedy. Loew's Screen Pictorial and Loew's vaudeville.

MONDAY, TUESDAY AND WEDNESDAY — "Sentimental Tommy," with an all-star cast; a Sennett comedy; Loew's British and Canadian News and Loew's vaudeville.

THURSDAY, FRIDAY AND SATURDAY — Metro all-star cast, in "The Fatal Hour," a Chester comedy. "Just in Time," Loew's News Events and Loew's vaudeville.

## AT ALLEN'S

TO-DAY — "Whisper," a story of society's ruthless scandal-mongers, with a super-cast; Allen News; Christie comedy, "Moviedad"; fourth episode of "The Hope Diamond Mystery," "The Jewel of Sita." Special Saturday matinee for children.

MONDAY, TUESDAY AND WEDNESDAY — Roscoe Arbuckle, in his latest laugh sensation, "Brewster's Millions," "Snub" Pollard comedy, "The Bike Bug," Allen News, Chester Outing Pictures.

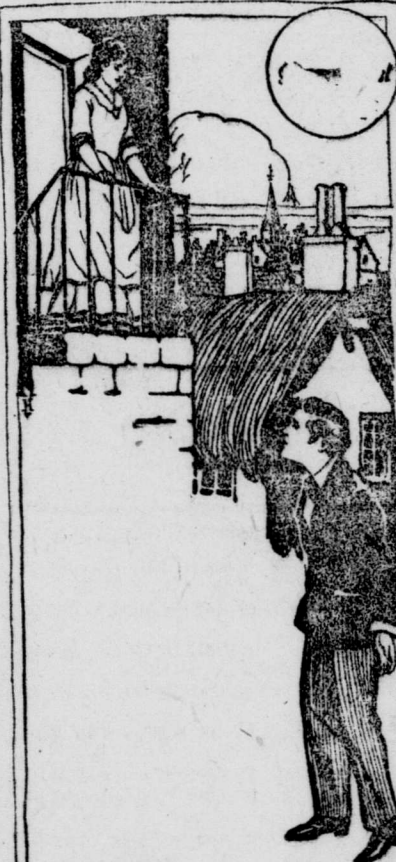
THURSDAY, FRIDAY AND SATURDAY — Bryant Washburn, in "Burglar Proof," Booth Tarkington comedy, "Edgar's Country Cousin," fifth episode of "The Hope Diamond Mystery," "The Virgin's Love," Allen World News.

## BIG BARRIE PICTURE IS COMING TO LOEW'S

"Sentimental Tommy," the Bill for Monday, Tuesday and Wednesday.

A picture for young and old alike—that is the description that may be applied to Paramount's screen version of Sir James M. Barrie's "Sentimental Tommy," which will be the feature at Loew's Theater for three days beginning on Monday next. It is doubtful that many grown-ups exist who haven't a fond memory of Tommy's imagination and practically all of the youngsters to-day have read about him at one time or another.

The story begins with Tommy's entrance with his sister, Elsie, to the



"SENTIMENTAL TOMMY," playing at Loew's on Monday, Tuesday and Wednesday.

Scotch Village of Thrums and his rescue of Grizel from a crowd of youngsters who are throwing stones at her. It gives many episodes showing Tommy's flights of imagination, which are humorous and wholesome. The story when Grizel becomes demoralized after she finds her childhood sweetheart with another woman in his arms. The closing scenes are dramatic and full of heart interest.

The role of Tommy is played by Gareth Hughes, a popular young leading man. May McAvoy is Grizel. Also a Sennett comedy, Loew's Screen Pictorial. In addition to the picture program Arthur Deacon will appear as the headline vaudeville attraction. Arthur is a great favorite throughout Canada and will be remembered as the popular musical comedy opera star who appeared and made such a big hit in "Peggy from Paris," "Belle of New York," "The Highwayman" and other stage successes.

## ALLEN

ICE-COOLED AIR

Monday, Tuesday, Wednesday

## Roscoe (Fatty) ARBUCKLE

IN "BREWSTER'S MILLIONS"

A bag full of thrills and romance, bursting with golden laughter.

Snub Pollard in "The Bike Bug."

Thursday, Friday, Saturday

## BRYANT WASHBURN

IN "BURGLAR PROOF."

A ticklesome tale of a tightwad that love loosened up.

## FLEECY DRAMA OF WEST GETS WESTERNER'S GOAT

Harry Carey in "The Wallop," at Patricia Thursday, Friday and Saturday.

Harry Carey in one of his best screen characterizations. An original story by Eugene Manlove Rhodes. Humorous "cut-ins" of a pioneer movie. These are some of the things that will be seen at the Patricia Theater next Thursday, Friday and Saturday, where "The Wallop," a Universal photodrama, is to be shown with Harry Carey in the starring role.

The vigorous modern Western drama is enlivened by a play within a play. The hero gets into a small nickelodeon and there on the screen sees a wild and fleecy Western drama just as it was made in the Bronx in 1910. "Carey is shown in the darkened movie theater watching the screen. The West as it is depicted by a flaxen haired floor walker gets on his nerve. He walks out and steps into a series of adventures in real life—each would have been far too rough for the stumping hero of the antique celluloid drama.

A furious gun fight, a battle for the girl, political intrigue, wild rides over the desert and a desperate feud between the citizens of a modern Western town are some of the adventures in which Carey participates.

Mignonne Golden plays the leading feminine role. The action of the story is remarkably fast and in the exciting roles players will see J. Farrell McDonald, Joe Harris, Mark Fenton, Otto Myers, Charles LeMayne, Noble Johnson, Bill Gettlinger and the famous Harry Carey flying squadron of cowboys.

"The Wallop" has been heralded as one of the Harry Carey's snappiest Western photodramas. Jack Ford directed it at Universal City and it is said to have every attribute of good screen entertainment.

Having completed extended transcontinental "personal appearance" tours both Clara Kimball Young and Johnny Jones have back at studio work in Los Angeles.

## THE DRUGGISTS ALL AGREE THAT "PUTNAM'S" IS BEST

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## PATRICIA

TO-DAY

## William Duncan

—IN—

## "GOD'S COUNTRY AND THE WOMAN."

Last Episode of "King of the Circus," with Eddie Polo.

Monday, Tuesday and Wednesday

## TOM MIX

"The Big Town Round-up."

Next Thursday, Friday, Saturday

## HARRY CAREY IN "THE WALLOP."

A Galloping Romance of Western Rovers.



AT THE PATRICIA.  
Tom Mix in his latest picture, "The Big Town Round-up," Monday, Tuesday and Wednesday of next week.

## PREPARING NOW TO PRESENT PASSION PLAY

Carpenters, Painters and Masons at Oberammergau Restoring Open-Air Theaters.

OBERAMMERGAU, July 29.—Since the decision was made to give the delayed "Passion Play" in 1922 Oberammergau has taken on new life. Carpenters, painters and masons, many of them wearing long hair and beards, which mark them as participants in previous dramatizations of the passion of Jesus Christ, are restoring the open-air theater and villas which had no attention during the war period. Busy housewives are preparing their

## LOEW'S

Cooler Spot in London

MONDAY NEXT

## Sentimental Tommy

With Mable Taliaferro, Gareth Hughes and May McEvoy.

SENNETT COMEDY — PICTORIAL

## VAUDEVILLE

Melville and Stetson, Jrs., Arthur Deacon, Wheeler Trio.

THURSDAY NEXT

## The Fatal Hour

All-Star Cast

homes for the reception of visitors who will fill the little village next summer. Scene painters are rebuilding and restoring the representations of parts of the Holy Land, where Jesus lived and died and rose again from the tomb.

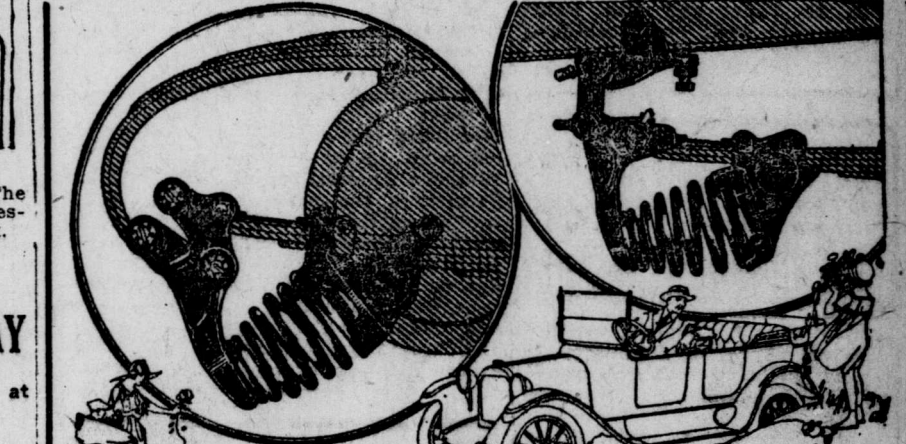
Needlewomen are fashioning robes for the apostles and scores of other Biblical figures who participate in the play. Although the cast will not be elected by the directors of the play until October, young women who have distinguished themselves in other religious plays given by the Oberammergau folk are fashioning simple robes suitable for the role of Mary in the hope that they will be chosen to enact the part of Jesus' Mother, the highest honor which can come to an Oberammergau woman.

The great auditorium which shelters spectators of the "Passion Play" is a wooden structure, supported by steel trusses. It has seats for 4,000 persons, arranged much after the plan of a modern opera house. When the play is offered one end of the auditorium is removed entirely and the stage stands at some distance from the end of the building, in such a position that the mountains furnish a background for the setting. The audience is entirely sheltered in case of rain and the main part of the stage has a glass roof.

Even among the children of Oberammergau the reverence for the "Passion Play" is very marked and in imitation of their elders they are constantly acting in the hope of being chosen for important roles in the production given every 10 years.

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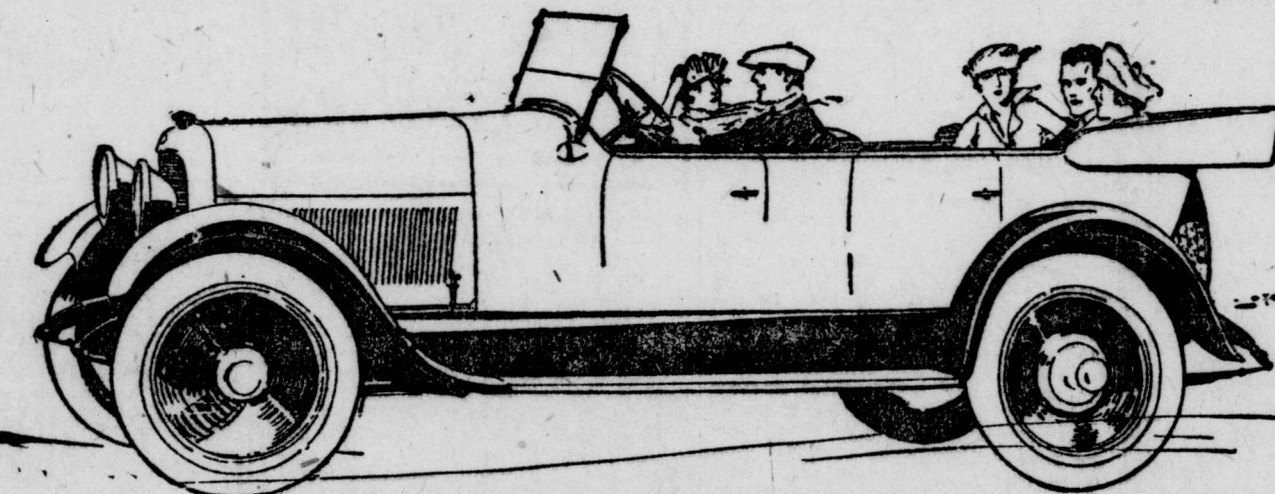
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