

THE SILVER SHEET AND ITS NEWEST MAY PHOTOPLAYS

Splendid List of Pictures Offered for Showing Here

"Deception" Heads Program That Includes "Peck's Bad Boy" and "The Little Fool."

HEADED by the mighty screen drama of Anne Boleyn and her romance with Henry VIII, entitled "Deception," and including the inimitable Jackie Coogan in a visualization of "Peck's Bad Boy," as well as a cinema adaption of a Jack London tale, "The Little Fool," the photoplay theaters of Washington again offer a brilliant list of featured screen attractions. Douglas MacLean will be seen in his new picture, "The Home Stretch," and Gouverneur Morris' new picture, "A Tale of Two Worlds," will also figure among the first-run offerings of the week. Other offerings are listed herewith:

COLUMBIA.
Beginning this afternoon, Loew's Columbia Theater will present as the featured offering of the season's two-day super-program, "Deception," the mighty tale of love and folly behind a throne, depicting the epic and historic love of Henry VIII and his favorite, Anne Boleyn, who later became queen of England. "Deception" was directed by Ernest Lubitsch, the man who gave "Passion" its screen, and it features Henry Forten, the great European dramatic actor, in the role of Anne Boleyn. Emil Jannings as Henry VIII and a supplemental cast of players that numbers 7,000. "Deception" is now in the fourth week of its Broadway run in New York and is generally hailed as the greatest European production ever made.

METROPOLITAN.
Beginning today and remaining the chief offering at the Metropolitan for one week only, will be shown First National's 1921 version of George W. Peck's amusing humoristic original published under the title of "Peck's Bad Boy," with Jackie Coogan, co-star with Charlie Chaplin in "The Kid," pictured in the same part. This entertainment represents another pre-release showing of one of the most entertaining films of the year, brought to Washington in advance of its scheduled release date in order that the Metropolitan, managers of the Capital may assist in establishing an exhibition value for the picture. The supplementary features of the bill will be the new Tomesville comedy, "The Skipper's Filletation."

RIALTO.
"The Little Fool," a Metro production of a Jack London story with an all-star cast, will open a week's engagement at Moore's Rialto Theater beginning today. "The Little Fool" is a screen adaptation of London's story "The Little Lady of the Big House." The story gains by the picturization and the characters are vividly visualized.
Milton Silla, Ora Carew, Nigel Barrie, Byron Munson, Marjorie Prevost, Marion Howard and many others of equal note and ability are seen in the special cast. Palatial settings both interior and exterior and ultramodern costumes feature the production throughout.
An exceptional program of subsidiary features including a Christie Comedy, "Let Me Explain," the Fox News, and special orchestral numbers conclude the bill.

PALACE.
For the full week, beginning this afternoon, Loew's Palace will present a fascinating and hilarious double comedy bill, in which Douglas MacLean, the Washington boy, and Charles Chaplin will be the featured stars. Mr. MacLean will be supported by Beatrice Burn-



Milton Silla
RIALTO



Nell Hedly
STRAND

Dorothy Phillips & James Kirkwood
CRANDALL'S

Haber & McGowan
COSMOS

Motion Picture Direction At Fault, Says Novelist

W. Somerset Maugham Analyzes Trend of Photoplay Making in America Today.

In an article in the current issue of the North American Review entitled "On Writing for the Film," W. Somerset Maugham, the novelist and playwright, tells of his photoplay impressions gathered while studying the screen in California.

I know very well that it is unbecoming in me to express my opinion on the subject of writing for the screen, since I have busied myself with the matter only for a few weeks. But in these weeks I have learned a good deal and I pretend only to jot down my first impressions.

The attitude of many of those who are concerned with the production of pictures is somewhat depressing. For if you wander about the studios you will find that some of the more intelligent men you meet are frankly pessimistic. They will tell you that the whole business is no more than a trick. They deny that there can be any art in a production that is dependent on the camera.

It is true that for the most part the attempts that are made at an artistic result support this argument. There are directors who desire to be artists. You will not compare the seriousness of their aim with the absurdity of their achievement. Unfortunately you cannot be artistic by wanting to be so; but the lamentable result of these endeavors, often so strenuous and so well-meaning, must be ascribed rather to incapacity in those who make them than to unsuitability in the material. You will not achieve art in a picture by composing pompous titles or by bolstering up a sordid story with the introduction of a Russian ballet or a fairy tale. The irrelevant is never artistic.

The greatest pest of the moment is the symbol. I do not know how it was introduced into the picture, but it has been introduced successfully; the result is that now symbolism is dragged in by the hair. Nothing, of course, can be more telling; nothing has greater possibilities; but it must be used with tact, appositeness, and moderation. To my mind, there is something grotesque in the way in which an obvious symbol gambols, like a young elephant, through the middle of a perfectly commonplace story. No, the gentlemen who direct pictures will not make them works of art in this fashion. I think they would be well advised to set about the matter more modestly. There are artistic spots of work to be done first. The sets might occupy their attention. They have yet to discover the aesthetic value of simplicity. They will leave the scenes that the eye is wearied by a multiplicity of objects. They will not crowd their rooms with furniture and knick-knacks. They will realize the beauty of an empty room.

Then I think they can profitably occupy themselves with the subject of line. It is distressing to see, judging by the results, how little thought is given to the beauty that may be obtained from graceful attitudes and harmonious grouping. The lover can clasp his beloved to his heart in such a manner as to make an exquisite picture; but unless he is a very fortunate young man, whom the gods especially favor, he will not do this by the light of nature.

I have been amazed to see how often the lovely heroine has been allowed to be photographed in a position that makes her look like a Gilbert Murray's translation of a Greek poet. I have no doubt they know their business much better than I do; but they might explore more systematically the photographic possibilities of atmospheric effect. The camera is capable of a great deal in this direction, and the delight of every audience at the modest attempts in this field, such as scenes by moonlight, show that the public would not be unresponsive. There is immense scope for the director who wishes to make beautiful pictures; but the Reinhardt of the screen has not yet arrived.

It will appear from these observations that I think the director should be definitely an interpreter of the author. Since I am a writer it is perhaps natural that I should have little patience with his claim to be a creative artist. I think he has assumed this impressive role because in the past he has too often been asked to deal with material which was totally unsuited to the screen.

He could produce a tolerable picture only by taking the greatest liberties with the story he was given, and so he got into the habit of looking upon the story as a peg upon which to hang his own invention. He had no excited idea of the capacity of his audience (the commonest phrase upon his lips was: Remember that my public doesn't consist of educated people. It is not just two or three million; it is six and fifteen cent public) and if I may say so without offense—he was no genius.

The stories he offered to an eager world were insane. For the most part the motives were absurd, the action improbable, the characterization idiotic; and yet so novel was the appeal, so eager the desire for this new amusement, that the public would not notice defects with tolerant shrug of the shoulders. The mistake the director made was in supposing the public did not see that they were defects. The most successful showmen have always pictures that have worn off, the public credited the public with shrewdness. Now that the novelty of the no longer willing to take these defects so humbly. They find them more inconvenient. It seems to me that a few years ago I did not see bored people in a cinema; now I see them all around me. They raise their voices in derision. It is refreshing to hear the burlesque laughter which greets a pretentious title.

The picture companies are discovering that the cost of a picture might have been better spent on a picture that no matter how brilliant the stars and how magnificent the production, if your company had the public with the most serious and the picture companies have put a bold face on the matter. They have swallowed their medicine with fortitude. They have gone to the highways and byways and congratulated the author to come in. They have brushed aside his pleas that he had no wedding garment; the feast was set.

The story is now all the thing.

Lubitsch Unfolds His Best In Making of "Deception"

Latest Production Even More Vivid and Profound Than Production of "Passion."

Ernst Lubitsch's remarkable rise to complete mastery of the cinema is a story which has been told in his remarkable picturization of the life of Du Barry, presented to Americans in a picture titled "Passion." Now the same director has turned over to Paramount an even more vivid historical spectacle called "Deception," a story of loves behind the throne of Henry VIII, and Anne Boleyn, who became his queen, which will be shown for the first time in Washington at Loew's Columbia today.

Even in his earlier work we see a pushing aside of everything belonging to the speaking stage, a working out of the specifically screen-dramatic from its innermost being. It is here his eminent sense of rhythm which gives life and breath to his work.

But Lubitsch is not blindly in love with his own creations. His pitiless self-criticism shows him every fault of the finished work. He does not merely reproduce the actuality of subject as the basis of his own work. No picture lives in him unless he can warm his mind at the author's vision. Then he takes it into himself and gives it over as a genuine opinion between him and the author may occur now and then, but he changes only the contours and never the content.

He does not merely seek an opportunity for the unfolding of gorgeous pictures, mass-tumults, immense spectacles, although he is, as few are, master of such achievements. It is not merely the desire for these effects that has driven him to history and costume dramas. "Deception" interested him because of its human drama. That is the one important consideration for him. He is not interested in the purely reproductive actuality in costume or other detail. It is the fundamental bigness of a historical event with its cultural background that fascinates him, and that only when it has a universally human conflict combined with it. The one thing that holds him is the desire to bring out the human story.

This is the keynote of his management of the psychological expression and the dramatic power of his big scenes.

When Lubitsch, standing on his scaffolding, directs a crowd of 4,000 in a mass procession or in orderly ranks, he is not merely directing through which the principals lead on the story, there is not a single motion or movement in this whole mass which his eye does not see, which he not orders, and determined by him. While it is still in the making he can see the finished

Next Week's Shows

B. F. KEITH'S—The Santos and Hayes Revue; Jane and Katharine Lee; Miss Juliette Val and Eva Stanton and Hyman and Miss.

METROPOLITAN—Katherine MacDonald in "Trust Your Wife."

KNICKERBOCKER—First two days, Katherine MacDonald in "Trust Your Wife" Tuesday and Wednesday, Clara Kimball Young in "Straight from Paris" Thursday and Friday, Douglas MacLean in "Chicken."

CRANDALL'S—First three days, "The Passion Flower," starring Norma Talmadge; Wednesday and Thursday, George Arliss in "The Devil"; last two days, House Peters and Florence Vidor in "Lying Lips."

STRAND—Cantor and Yates' "The Fortune Queen" Hanlon and Clifton in "A Quiet Evening at Home" Hal and Francis in "Town and Country"; Joe Burke and Bertha Burke in "A Western Union Filletation"; Shaw and Glass in "The Mosquito Trust"; "Partners of the Tide" depicted by all star cast.

NATIONAL—"Eli," a farcical comedy by Fred De Grease and Fred Jackson, with Irene Fenwick, Louis Benison, Carlotta Monterey, Morgan Wallace, Heide Lovell, Kenneth Hill and George Graham.

PALACE—"The Easy Road," starring Thomas Meighan.

At the Arcade.

A last "Paul Jones" dance tomorrow night and a glittering, gorgeous farewell carnival on Tuesday evening, full of pop, noise and fun, will bring to a formal close one of the most successful seasons at the Arcade. It is promised by the management that after extensive improvements are made during the summer the dancing season of 1921-22 will be opened in the early fall with the combined attractions of a splendid orchestra, a perfect dancing floor, the same careful chaperone and a series of brilliant special feature nights.

Lola Wilson is learning all about gold mining, being on a location with Wallace Reid, star of "The Hell Diggers" in Northern California. Frank Urson is directing this picture by Byron Morgan. Miss Wilson will probably have a ride in one of the big gold dredges nicknamed "Hell Diggers."

Modern Marriage Spoiled By Business, Says Star

Dorothy Phillips Says Wedlock Today Is Too Much Like a Commercial Contract.

"Why don't modern marriages withstand the test of time as well as those of our grandparents?" Dorothy Phillips, star of Allen Holubar's special production for Associated First National Pictures, Inc., "Man-Woman-Marriage," was asked the question, and answered it this way:

"The marriage of today is too much like a commercial contract. It means nothing unless both contracting parties have their hearts behind it."

"In other days," she continued, "a marriage was not considered as lightly, nor were there so many distracting outside influences to weaken the foundation of the home. Women were not immersed in the maelstrom of business. They had more time to attend to the comfort and welfare of their husbands and give personal attention to the upbringing of their children."

"Man-Woman-Marriage," in which Miss Phillips has the principal role, and which is being presented throughout this week at Crandall's Theater in recognition of insistent popular demand for further screenings of this marvelous spectacle, analyzes the career of women from the stone age through the medieval period to the modern day. The star depicts the role of a woman of all ages and touches graphically upon the old question of matrimonial happiness.

"Marriage," she said, "depends for its success upon the complete understanding of both people. The marriages of yesterday were infinitely more happy than most modern marriages, because marriage was then the sole aim of women. From infancy a girl was trained to be a good wife and mother. Today the training in wifehood and motherhood that a girl gets is quite accidental. Before she even considers the obligations of marriage she is proficient in dancing, has a keen appreciation of jazz music, wields a languid chafing dish, and at the age of 18 is usually so conversant with every branch of human knowledge that it is difficult for a mother to get her to take even a passing interest in domestic affairs."

"Unless such a modern girl has a background of good common sense that will assert itself when the romantic marriage, because marriage, it is not unlikely that her husband will be dissatisfied and trouble will come."

More than a million homes are

Youthful Cameraman Does Marvelous Work In Garden Picture

When you see the marvelous light and shade effects obtained by the cameraman who "shot" the Gouverneur Morris' original screen story of "A Tale of Two Worlds," which opens a four-day engagement at Moore's Garden Theater, beginning today, your appreciation will be deepened into wonder in knowing that a 22-year-old lad, Norbert Brodin, is responsible for the exceptionally fine photographic effects.

Motion photography offers the young man with artistic inclinations a new field for expression; for through the camera, it is now possible to portray the emotional significance of a story by a clever handling of lights and shadows. Comedy is usually expressed by well-lighted backgrounds; whereas Brodin darkens and sometimes obliterates his backgrounds entirely to express tragic moods. In the Goldwyn production of "A Tale of Two Worlds," Mr. Brodin, who is probably the youngest cinematographer to be entrusted with so important a photographic assignment, had many opportunities for obtaining artistic effects.

Dog Actor's Enemy, The Metro Studio Cat, Achieves a Scene

Trotsky, the belligerent dog actor, so named because of his chronic objection to everything that exists, has performed his most artistic bit of acting in Metro's all-star production of "The Little Fool," adapted from Jack London's story "The Little Lady of the Big House," which opens a week's engagement at Moore's Rialto Theater beginning today.

In this picture, the scenario calls for action on the part of the dog that at first was believed impossible. The animal was selected to pose suddenly in his ramblings before the camera, raise his head and stare in open-mouthed wonder. And much to the surprise of everybody the dog performed the feat just as Director Philip Rosen had ordered!

The secret is held by a lifelong enemy of Trotsky's—a cat. A property man, who is possessed of a keen imagination, sought the cat and held it in readiness for the psychological moment. When the director called for the expected pause and look of surprise on the part of Trotsky, the property man suddenly lifted the cat and held it as if ready for attack. The result is ideal.

Thomas Meighan is a great lover of children and would rather act with little ones than grown up.

Best Singers in America But Savage Can't Find 'Em

His Stage Director Finds Eight Out of 1,200 Candidates—Here's a Chance For All.

Where are our young American singers? Henry W. Savage, who during his thirty years as a producer of grand opera, light opera, and musical comedy, has had a constant stream of hundreds of foreign singers, announced the other day, as he sailed for Europe:

"I am not looking for voices abroad. The best singers are in our own country, and I expect to cast the new production of 'The Merry Widow' and 'The Merry Widow' wholly from American talent. Every time I have been in Paris, where thousands of vocal students from all parts of the world are studying, I have been impressed by the natural superiority of the American voice."

Yet John McKee, whose task as general stage director for Savage

Mask and Wig Club To Present Its Play At Belasco Theater

The thirty-third annual production of the Mask and Wig Club will be given at the Shubert-Belasco Monday night, May 23. The piece has the alluring title of "Bonybody's Lion," with the sub-title, "A Nautical Tale in Two Acts." The book is by Edwin M. Lavino, with the lyrics and music by Charles Gilpin. The production, as in former years, is under the guiding hand of Charles S. Morgan. The story tells of a shipwrecked missionary, the Rev. Andrew Clees, and his adventures with a lion, whom he befriends by extracting a sore and aching molar.

"Bonybody's Lion" is in two acts, the first taking place on a private yacht bound on a cruise around the world, and the second on a beach of an isolated island in the South Seas. This island is presided over by a cannibal chief, whose up-to-date methods are indicated by a Parliament, an exceptional chef and a missionary, who is anchored a few feet from shore to lure passing ships for the benefit of the cannibal's table.

Four specialty dances will enliven the show—a Russian dance that is said to be a marvel of precision, a mirror dance in which the dresses of the participants are covered with mirrors, a cabaret specialty, and a South Sea island dance. The part of the lion is taken by W. R. Clarke, Jr., who will be remembered as the front legs of the gifted horse in last year's showing of "Don Quixote." Rex Wray, captain of this year's football team at Penn. plays the part of a mate on a vessel.

Theodore Roberts, character man, is a champion chess player and a lover of animal and bird pets.

To Play "Electra."

Unique among Washington theatrical events will be the performance of Euripides' "Electra," by Edith Wynne Matthison and her company at the National Theater tomorrow afternoon at 4:30 o'clock. Gilbert Murray's translation of this famous Greek drama has been used. Miss Matthison's interpretation of "Electra" is one of her most notable characterizations. Charles Rann, who is directing, says, "I have never seen a performance of the benefit of Wellesley College of special interest to Washington lovers of the arts."