

WASHINGTON, D. C., SUNDAY, OCTOBER 8, 1922.

NEW PLAYS APPEARING ON THE OCTOBER STAGE AND SCREEN



PRISCILLA DEAN
REALTO



NORMA TALMADGE ~ METROPOLITAN



HAZEL ROGER
GAYETY



GRACE GEORGE
in 'To Love'
GARRICK



MISS PATRICOLA ~ KEITH'S

A Few Thoughts On Love-Making In the Playhouse

And the 2.75% Romantic Libations Nightly Brewed Before the Footlights.

By EARLE DORSEY.

UNDER ordinary circumstances it is customary to inspect, review and then blissfully forget the type of stage writing that one encounters in plays like Paul Wilstach's "Her Happiness," which departed from the Garrick last night. On the other hand it happens occasionally that such a play will exhibit samples of bad workmanship so classic that it holds all the fascination of a hang-nail.

Without going into his manifold shortcomings in general I have been unable since last Monday night to forget the singular despair with which Mr. Wilstach approached the problem of indicating the love that was presumed to exist between the hero and the heroine in "Her Happiness." There were at least three other problems that Mr. Wilstach approached with equal despair and ineptitude, but the love scene is so similar, in its weaknesses, its lack of basis and its general fortuitous aspect to so many love scenes encountered on the stage that one is unwilling to dismiss it with mere first-night consideration.

Judging from the examples that pass under the microscope in this vicinity from month to month not one playwright in ten seems to have the slightest idea of the elements and ingredients, not to mention the mixing formula, that go into the concoction of a first-rate romantic episode. The usual practice consists of bringing the hero and heroine down-stage, inducing a hush among the help back-stage and permitting the hero to draw the young woman to him and murmur the fact that he loves her.

In nine cases out of ten the playwright relies, almost wholly, upon the hair-trigger sensitiveness to the romantic emotion of the average audience, which, being composed, for the most part, of those who demand the erotic motive with their morning coffee, reacts instantly to the most ludicrous and ineffectual presentations of this stupendously dramatic theme.

In short, Wilstach brought to his love scene the same overwhelming deficiency that damns so many not-half-bad ideas before the footlights—a deficiency rooted and grounded in the playwright's personal ignorance of and unfamiliarity with what may be termed the mathematics of literature.

By mathematics I mean the simple or complex arrangement and combination of psychological or dramatic elements with the idea of bringing about a definite and fixed result by means of the spoken word. That language lends itself to anything so unerring and exact as this is a matter that never seems to enter the heads of the gentlemen, young and old, who fill our stages with their brain-children.

It was not a matter, however, that escaped the ken of Jack London, the novelist, though London did mighty little, if any, writing for the stage. On second thought it might be a highly desirable thing if some way could be found to make the great majority of American playwrights turn to the twenty-second chapter of London's book, "Martin Eden," and observe, in this text book for immature writers, the manner in which London mixes one of the most dynamic love cocktails ever put into English.

In this story, London—writing evidently about himself—tells the story of a sailor, prodigious in body, prodigious in ignorance, but absolutely vaulting in ambition, who falls in love with a girl many social levels above him and to attain her level, deliberately sets himself to the task of self-education and a literary career.

Having preserved the most platonic physical aloofness between the man and the woman up to the middle of the story, London puts them both on a hill-side with the sea at their feet and demonstrates, as though in a clinic, his previously expressed desire not to copy the literary effects of better writers, but to root out, unearth and analyze the underlying principles, the component elements and their relationships, of "effects" in the use of language.

I regret deeply that for the sake of Mr. Wilstach and his brethren-in-despair, as well as for those who bring an almost childish naivete to the theater, that there is not room here to reprint this cyclic three paragraphs from "Martin Eden"—three paragraphs of sheer drama that lifts one up by the bootstraps, so to speak.

However, ferret out a copy of "Martin Eden"—mine cost 50 cents at an uptown bookstore—and marvel, as you will, at the singular, almost uncanny force, the sweeping, devastating emotional whirlwinds that can be evoked in 200 words by a man who was artist enough and genius enough to go to the infinite pains of seeking out the formula of which all good love stories are mixed.

Norma Talmadge Mingles Intellect With Beauty

Noted Screen Star Early Learned That Looks Alone Would Never Take One to Screen Success.

When a famous artist was asked how he always managed to get such beautiful colors on his canvas, he replied: "I mix my paints with brains."

Which seems to be what Norma Talmadge does. Even more than any other of the motion picture stars, she mixes her beauty and personality with brains, and thereby achieves an unapproachable combination.

It was early in her career—Norma made the discovery that usually arrives in the late summertime of life instead of with the first frosts of spring. She was with Vitagraph in Brooklyn and sometimes had a great deal of time for wandering about and watching other members of the company work. That is how she came to overhear the conversation between one of the leading women and her director.

"Of course you are getting nowhere," he told the young woman. "Why? Because you are trying to get by on your pretty face. Instead of using beauty as a veil through which your real personality shines. And unless you can get it into your head that beauty is more than skin deep, young lady, the weekly salary check isn't going to get any bigger."

Now when Norma couldn't understand a set of interesting sounding words, she did the best thing—she wrote them down to show "Peg," the chum-mother of the three Talmadge girls.

Sometimes Mrs. Talmadge found the interesting sounding words

OUIDA, THE AUTHOR, DIED BEFORE FAME HAD REACHED HER

It is one of the real tragedies of the world that Louise de La Ramee, the author whom the world knows as "Ouida," died in obscurity and virtual poverty just a few years before the merit of "Under Two Flags," her famous story, was recognized. Following its fame as a work of fiction it was produced on the legitimate stage with that noted American actress, Miss Blanche Bates, in the role of Cigarette. Many other prominent actresses followed her in the part on the road and later it was played by hundreds of stock companies.

Early this year, when Universal purchased the moving picture rights to "Under Two Flags," the question of who was to play the part of Cigarette was easily answered. Universal boasts a screen actress with the merit of "Under Two Flags," which opens a week's engagement at Moore's Rialto Theater today, will admit.

No expense was spared in the preparation of this super-feature. Some of the most notable players of ascendency were engaged to support

THE PRESIDENT IS LATEST NAME FOR AVENUE THEATER

Arthur Leslie Smith, in association with Henry Duffy, will change the name of the former Capitol Theater, at Pennsylvania Avenue, Eleventh street, to The President. Prior to the opening of the dramatic repertoire season they will inaugurate there next Sunday night.

The President will open with a presentation of Samuel Shipman's Broadway success, "East Is West," enacted by a resident company, which already forming and which will include Eleanor Woodruff, Henry Duffy, Gene Shelby, Harold Saiter, Graham Valsey, Cecil Owen and others to be announced later.

An interesting sidelight on the movement to convert The President to legitimate uses is seen in the fact that two concert managers have made arrangements to utilize the theater for afternoon concerts. Mrs. Wilson-Greene will present two performances of the Ukrainian Chorus at The President about the middle of October, while T. Arthur Smith has obtained the theater for concerts of the New York Symphony Orchestra, Mme. Schumann-Heink, and for two operatic performances of "Pagliacci."

Bear Hunt With Camera Finds Bruin Cinema-Shy

Frank Borzage Wanted Realism and Got It. But Photographers Melted Into the Distance.

A bear hunt and a subsequent scramble of cameramen was an unexpected event during the filming for Paramount of the new Cosmopolitan picture, "The Valley of Silent Men," featuring Alma Rubens, which took place recently in the wilds of the Canadian Rockies, where the company was "shooting" the exterior scenes.

Hours of searching brought the men to a lair on the side of a steep mountain near Field, B. C. According to the game laws of Canada it is permissible to shoot a bear, but only with a camera. The smoke quickly induced the bear to leave her hole. But when she did leave, it was upon the heels of the cameramen. And to their consternation, a couple of cubs followed. Prop boys

Grace George in New French Play At the Garrick

Other Offerings of the Week in Vaudeville, Burlesque And Films.

GARRICK—Grace George will appear at the Garrick this week, beginning tomorrow night, in "To Love," a new play translated from the French of Paul Gervidy by Miss George, in which she is supported by a notable cast that includes Norman Trevor and Robert Warwick. This play reveals a phase of the domestic problem that is said to have fascinated Paris, from whence it was obtained.

B. F. KEITH'S—Eddie Foy and the Younger Foy will headline the B. F. Keith bill this week, beginning tomorrow. Other attractions include Miss Patricola, the musical virtuoso; Meyer Davis' "Le Paradis" orchestra, Ted Lorraine, Jack Cagwin and Margaret Davies in "The Moth and the Flame," "Bostock's Hiding School," Marino and Martin Jewell and Rita and Mac Sovereign, as well as the usual house attractions.

BELASCO—Low Fields' vaudeville unit, "The Ritz Girls of 19 and 22," will be the Belasco attraction this week, beginning tonight. In the revue are Ellen Golden, James Cagney, Alfred Fontaine, Wynne Gibson, Phil White and others, while the Empire City Quartette, Fred Blondell and his Saxo Sextette, Neil Woods and her melody charmers, the Sixteen Dancing Fools, Leighton and Josephine and Shadow and McNeill appear in vaudeville acts.

COSMOS—Bert Earl and his girls in a musical act and Bobby Nelson, singing comedian, will divide headline honors at the Cosmos this week, beginning tomorrow. George Dorsey in the playlet, "Daddy," Lucum and Lee in songs, Cook and Vernon in songs and dances, Maxine and Bobby, the dog, and Goldwyn's film production of Zane Grey's story, "Golden Dreams," featuring Claire Adams and Carl Gantvoort, are added.

STRAND—Jack De Sylva in "Sparks From Broadway" will headline the Strand bill this week, beginning today. Other acts include Bellis Duo in aerial frolics, Stevens and Brunelle in songs, Harry Bewley in farce, Homer and Ada Lind in "The Singing Teacher," Alice Lake in the photoplay, "Kisses," with Harry Myers and others in her support, and other added attractions of the Strand program.

GAYETY—Joe Marks and his "Youthful Follies" come to the Gayety this afternoon for a week's engagement. Eddie Cole has the principal supporting role, while Hazel Alger, Helen Lloyd, Kitty Garner and others appear in prominent parts. The main title of the show is "Laugh and Forget," which is said to offer many special costume and scenic effects as well as a beauty chorus of unusual charm.

RIALTO—Priscilla Dean comes to the screen of Moore's Rialto today for a week's engagement in Universal's production of Ouida's immortal love story, "Under Two Flags," in which Miss Dean is supported by a notable cast that includes James Kirkwood, John Davidson, Ethel Gray Terry, Stuart Holmes, Fred Craven, Bobby Mack and others. The added attraction is "The Musical Mirror."

METROPOLITAN—Norma Talmadge comes to Crandall's Metropolitan this week, beginning today, as the star of her latest First National attraction, "The Eternal Flame," a picturization of Balzac's famous love story, "La Duchesse de Langeais," in which Miss Talmadge is supported by a notable cast that includes Irving Cummings, Adolphe Menjou, Rosemary Theby, Kate Lester, Wedgewood Nowell, Otis Harlan, Albert Prisco and others.

COLUMBIA—"Manslaughter," Cecil B. DeMille's sumptuous screen production of the novel by Alice Duer Miller, in which Thomas Meighan, Leatrice Joy and Lois Wilson have the roles of chief importance, supported by a large cast of DeMille screen players will begin the second week of its extended engagement at Loew's Columbia this afternoon. The production achieved great popularity during the past week.

PALACE—"The Valley of Silent Men," Frank Borzage's picturization of the fiction story of the Canadian Rockies by James Oliver Curwood, in which Alma Rubens has the role of chief importance, surrounded by Lew Cody and a strong cast, will be the attraction all this week, beginning today, at Loew's Palace. "The Valley of Silent Men" is described as a story of life and love in the Northwest.

CRANDALL'S—"Man's Law and God's," Finis Fox's production of his own story, will be the attraction at Crandall's the first three days of this week, beginning today, with Jack Livingston and Ethel Shannon in chief roles. "Through the Storm" will be the attraction on Wednesday and Thursday, while Norma Talmadge in "By Right of Purchase" will be the attraction on Friday and Saturday.

SIDELIGHTS ON THE WEEK'S NEW OFFERINGS

Lillian McNeill, dainty little comedienne, with the "Ritz Girls of 19 and 22," which comes to the Belasco for a week's engagement, has discovered a novel plan by which one is able to tell unerringly the success of failure of a play. "One can always discover," she says, "the success or failure of a play by observing the actors, as they approach the stage entrance. If the play is a failure, you will find that fact unmistakably depicted in the faces of the players. They will appear cheerless, depressed and crestfallen on the other hand, if it is a success, you will discover that each countenance is jocund, blithe and gay."

"Not only do I discover the value of the play, but the good or ill fortunes of the actor, for I am able to know in a few minutes how well each actor has been suited with the role he has undertaken, and as to the bulk of his Saturday night envelope. His countenance reveals the one, his clothes the other."

Ukrainian Chorus. The Ukrainian National Chorus, which will be heard at two concerts at the New President Theater (formerly the Capitol) at 4:30 p. m. October 19 and 23, will introduce something new in art to music-loving Washingtonians as epoch making as the Ballet Russe. The chorus will use the human voice with the beauty and finish of a string quartet—with the interweaving of parts and balance in harmony of an orchestra.

Current Amusements At a Glance.

- GARRICK—Grace George in "To Love."
- B. F. KEITH'S—Vaudeville.
- BELASCO—Vaudeville.
- COSMOS—Vaudeville and pictures.
- STRAND—Vaudeville and pictures.
- GAYETY—Joe Marks' "Youthful Follies."
- METROPOLITAN—Norma Talmadge in "The Eternal Flame."
- RIALTO—Priscilla Dean in "Under Two Flags."
- PALACE—"The Valley of Silent Men" with Priscilla Dean.
- COLUMBIA—Cecil B. DeMille's "Manslaughter."
- CRANDALL'S—"Man's Law and God's."

New York Symphony.

The New York Symphony Orchestra, under the direction of Walter Damrosch, will commence its season of five Tuesday afternoons in Washington on October 24. A notable event of the first concert of this series will be the appearance on the same platform of those two distinguished violinists, Paul Kochanski and Albert Spalding, who will be heard jointly as the assisting artists of the inaugural concert.

Bori Concert Postponed. Mme. Lucretia Bori, who had been announced for the opening concert in Mrs. Wilson-Greene's Philharmonic Course on October 15, has been changed to a later date, owing to the fact that Polls Theater, which is being rebuilt, will not be finished for this concert.

MAXWELL KARGER RENTS RAILROAD TO MAKE PICTURE

Maxwell Karger, the picture director, has enlarged his activities to become a railroad director. For two days, recently, he had complete charge of the operations of an independent branch line of the Salt Lake Railroad. The results of his railroading will be seen in Alice Lake's new picture, "Kisses," the photodramatic attraction at the Strand all week, beginning today.

Several scenes of this story required the use of a passenger train. The picture demands would not admit of the use of a car attached to a regular passenger train, since a baggage car, an entire train crew and numerous stops were called for in the scenario.

So arrangements were proposed under which a special train should be used by the director for the making of his scenes. This plan met with the unanswerable objection that it would be impossible to permit the sending of one train over the road, to be stopped and routed according to the requirements of the picture, without interfering with other trains.

"Then we'll have to find a railroad of our own," said Mr. Karger. And that, within certain limitations, is just what was done. A branch of the Salt Lake road, on which passenger trains were run night and morning only, was turned over to the Metro Company, along with a special train and crew.