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Seek Hammer Slayer.
MONTREAL, May 16.—The police are searching for an unidentified man who last night beat and stabbed to death Georges Jobin, wholesale furrier, in his store in the shopping district, while hundreds were passing in the street nearby. The assailant apparently escaped through the rear door. Near the body were found a hammer and a pair of tailor's scissors, both stained with blood.

"Satires of 1920" Pleases at National

New Revue Provides Good Entertainment—Good Bills at Photoplay Houses.

"Satires of 1920," a musical revue, with book by Jean Havez, lyrics by Fanchon & Marco, who are also responsible for its production, opened a week's engagement at the New National last night.

THE CAST.
Willie Logan..... Arthur West
Violet Ray..... Daisy De Witte
Chester P. Hammingway..... John Sheehan
Mack Phelan..... Jack Squires
Gladya Sullivan..... Lucille Harmon
Anabelle Foster..... Eva Clark
Two "Nut" Applicants..... Muriel Stryker
The Indian Idol..... Eddie Nelson and Dell Chain
Ivanella Ladd and Sybil Stuart
The Dancers..... Wright Dancers
Jeanette Dare..... Fanchon
Jack Cartwright..... Marco
The Juvenile..... Donald Kerr

Somehow or other, the first glance at your "Satires" program seems to assure you that you're going to like what follows, and with the rise of the curtain you settle yourself comfortably back for two hours and a half of solid enjoyment.

"Satires of 1920" is distinctively a California product, and most of its action has to do with California's chief enterprise—moving pictures. So when the curtain rises on a motion picture studio, and the early succeeding scenes are set in various "shooting locations," one comes to the conclusion that the "Satires" while not having any serious intentions as to plot, has at least a worthwhile idea. Unfortunately, this idea is subsequently kicked overboard, and the production simmers down to the average musical revenue type, although above the average in point of entertainment.

Fanchon and Marco are dancers of undisputed ability and give several striking examples of the terpsichorean art as it was practiced in Cali-

fornia cabarets in the days before the great drought. Neither can sing—but you can't expect everything these days—but Marco demonstrates a mastery over the violin.

Most of the comedy is provided by Eddie Nelson and Dell Chain, a clever pair of entertainers, not entirely unknown in this region, whose appearances are frequent and never too often. A "mind reading" stunt is one of the new bits they introduce.

Arthur West, who is rotund and all that he describes himself in his song, "What the Critics Said," is refreshingly different. His "Bragging Song," a take-off on the boasts of the average obscure studio director, is a veritable gem.

While the musical numbers are not particularly notable, "The Love a Gypsy Knows," by Eva Clark, and "A Pretty Dance Is Like a Violin," by Marco, fairly earned their share of the applause.

A select chorus of "Sun-kist" maidens, any one of whom might have a prominent place in any Mack Sennet picture, judging by that producer's obvious standards of talent, was very much in evidence. Advance notices stated that they were twenty-four in number, and while this reviewer was never able to count more than sixteen on the stage at once, that's near enough; besides we never had much of a reputation as a statistician.

Never overlook the small-type matter appended to every well-regulated program, down underneath the data relating to who supplied the shoes, hats, costumes, wigs and other et cetera. Reference to the "Satires" program reveals the fact that they not only carry the regulation stage manager, electrician, carpenter and music director, but an "alternate director" as well. And furthermore—if you don't believe it, look it up for yourself—a female functionary officially designated as "chaperone to the Wright dancers." You'll have to admit that that's a novelty neither Flo Ziegfeld or any of the others ever thought of.

MOORE'S RIALTO—"The Little Fool"
So many pictures have been called great that the term has lost much of its force in adequately describing any cinema production. Yet it is the fitting word evoked in thinking of the qualities of "The Little Fool," a masterly adaptation of the Jack London novel, "The Little Lady of the Big House," which has its first showing in Washington at Moore's Rialto Theater yesterday. There is something in reading a Jack London book that is gripping and the same magic obtains in his picture.

"The Little Fool," though primitive in that human emotions are plumbd to the depths, has for its setting the beautiful California of which so much has been said; for its plot it has a triangle of husband and wife, living in a palatial home on a ranch, and a chum of the husband who threatens to disturb the tranquility of the marriage. Richard Forrest and his wife Paula, a fascinating creature whose charms attract all the men invited to the ranch, a fact of which the husband is well aware and in a measure proud, furnish two most unusual characters. The wife is cold to all until at last comes the man who appeals to her and the husband is soon faced with the fact that regardless of his riches, talents and indulgence, his wife is going to leave him. The climax at the eleventh hour, when all seems lost, has terrific force, yet every scene rings true.

The all-star cast provided, including Milton Sills, Ora Carew, Nigel Harrie, Byron Minson, Marjorie Prevost, Helen Howard, and Iva Forrester do brilliant work. From the viewpoint of artistic settings and detail the production is practically perfect.

An excellent program of subsidiary features is also given.

LOEW'S COLUMBIA—"Deception"
The vivid and epic romance that flamed between Anne Boleyn, the girl beauty attached to the court of Henry VIII of England, and the voluptuous and reckless monarch himself, that later shook England to its very foundations and gave England one of its greatest queens in the infant Elizabeth, has been told and sung for many a generation but never in all history has the famous romance been revealed in all its color and re-ckless passion as it is revealed in "Deception," the great Paramount photoplay which was shown for the first time in Washington yesterday at Loew's Columbia Theater.

This same production, it will be recalled, had a sensationally successful engagement in New York where it ran for four solid weeks and became one of the most widely discussed pictures ever projected upon a screen. The same enthusiasm, though perhaps of a more intense order, reigned at Loew's Columbia Theater yesterday, where thousands sat spellbound under the dramatic force and the romantic sweep of this great tale of love and folly behind a throne.

Conceived and executed on one of the most vast screen scales ever taken and rivaling in the depth and magnitude of its settings even Griffith's "Intolerance," "Deception" tells in forceful, swift and irresistible fashion the love story of Anne Boleyn and her royal lover. The picture depicts, in the most intimate, compelling guise, the gross, materialistic individuality of the arrogant Henry VIII, monarch of the court beauty and determined to make her his, even though the crown itself be the price.

Of additional interest is the introduction of a series of splendid characterizations of the period, such as Cardinal Wolsey, Archbishop Cranmer, Smeton, the musician, Lady Jane Grey, Queen Catherine, the infant Elizabeth, Norris, Campeggio and a host of others. This great array of historic figures, who serve a human background for the intrigues, hates, loves and schemes that surrounded Henry and his beauty, has been projected against an exterior and interior architectural scheme that is not only massive in size but forceful to the last degree in its atmospheric value.

The cast, which totals 7,000 people, has been handled with consummate skill and the chief characters of the story are revealed with an astonishing simplicity and clarity that makes "Deception" altogether notable, aside from all other considerations of moment. The production has been given a splendid musical setting in deep though oftentimes sprightly sympathy with the shifting moods of the story and a charming array of short-

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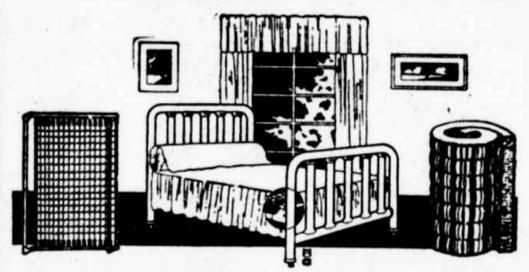
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