

MOVIEGRAMS OF THE WEEK

Two Films by Great Directors—"Loves of Pharaoh" at Stanley—"Manslaughter" at Stanton—"Grandma's Boy" Uptown

ONE of the greatest (and the most lavish) of European film directors will be pitted against one of our own most famous (and most lavish) producers in next week's photoplays.

At the Stanley will be the long-awaited "Loves of Pharaoh," in which ancient Egypt has been recreated by Director Ernest Lubitsch.

Two blocks away, at the Stanton Theatre, will be Cecil B. De Mille's latest (and, some say, finest) picture, "Manslaughter," from the Alice Duer Miller best seller.

ERNEST LUBITSCH was virtually an unknown quantity to American filmgoers two years ago. Only those who had been venturesome enough to wander through Europe in the days just following the war had run across his pictures, some tawdry, some indifferent, some strikingly fine.

Then that epochal production, "Passion," traveled across the Atlantic (or rather "Du Barry" did, since it was the second of the same series) and the substitute title was inflicted on a long-suffering public and the so-called "German film invasion" had begun.

"Passion" may be considered to have "made," so far as popularity in this country can "make" anything, both Pola Negri and Ernest Lubitsch.

The second of the great Lubitsch series to reach us was "Deception," wherein the director leaped from the French court of the sixteenth century to the Tudor period of Britain's history.

The third of this director's splendid trilogy was "One Arabian Night," which went to Bagdad and the magic East for its atmosphere, and again had Pola Negri as the magnetic star.

Lubitsch's "Gypsy Blood" ("Carmen" renamed) came through other channels, and to many did not bulk as heavily as the other three.

These four are not the only examples of this director's work shown here, but too bad that they are not. Unfortunately, many cheap and inferior program pictures have drifted in now and then, sometimes showing unmistakable evidence of age and sometimes positive signs of having been dashed off in odd moments as potboilers.

And now we have Lubitsch in a spectacular feature on which he has put the same meticulous care that he lavished on "Du Barry," "Anne Boleyn" and "Samurum" (to give them the names they should have had).

"The Loves of Pharaoh" is doubly interesting since it has Emil Jannings in the third of his kindly roles. It has been truly said (by John Barrymore and others) that Jannings does not play the role of a king, he is that king. Out in the sand of Hollywood, dwells Jannings' only rival in monarchical interest—Raymond Hatton, surely one of the very truest American film actors, who gave us the unforgettable French king of France's "John of Arc," "Antonieta," in Farrar's "Woman of God," and is now the James I. of "To Live and to Be."

Temples and cities of old have risen at the command of this Lubitsch; Ethiopians and Egyptians, in fighting array, have filled a whole river valley with their battling; 5000 men were transported by steamers to the River Nile to represent a great civilization of the past; even a tall and imposing sphinx will rise above the characters, dwarfing them in their puny bickering.

KATE DOUGLAS WIGGIN has not been represented on the screen as much as her delightful juvenile stories might lead one to suspect. Of course, Mary Pickford did "Rebecca of Sunnybrook Farm" and the fame of that picture was spread far and wide. It is pleasant to note that another of this author's stories has found its way to the screen in "Way Down East."

It will be the main feature of the picture and it will be the main feature of the picture and it will be the main feature of the picture.

GOOD and bad are both to be found represented in the directorial efforts of Cecil B. De Mille. It is a matter of regret that the bad has been predominant during the recent year. Instead of the haunting and somberly powerful "Whispering Chorus" or that "The Sign of the Cross," which is "The Woman," he has been giving us the flaccid and futile "Saturday Night" and increasingly sullen and sluggish "The Sign of the Cross."

"Paradise" was a powerful exception, even if it departed far from the wistfully pathetic story of Leonard Merrick. It will be a long time before we forget the "real" portrayals of Dorothy Dalton and the brilliant cameo provided by Theodore Kosloff.

In the case of "Manslaughter" there is much room for promise. The story, while not great literature, was a potent and compact indictment of a certain type of society woman whose personal desires and whims are her authority for any and all she touches. Her regeneration comes when she serves a prison term for a crime which she committed with her car, and with that regeneration comes her ability to lift from a slough of despair and disgust a young district attorney who conducted the state's case against her at her trial, but learned to love her, too.

We imagine if Cecil B. De Mille had directed "Tom Sawyer" he would have provided it with an epilogue showing the descendants of Tom and Huck leading a jazz orchestra in New York's fast set, and if he were to direct "Main Street" he would have used the parallel story line to bring his society reform on Fifth Avenue as compared to their little town reform in their little town.

In "Manslaughter" he has a "cut-back" to ancient Rome and the orgies popularly associated with the days of that nation's decline. It is a pity that the idea of a "cut-back" to Rome in "Manslaughter" drew the deadly parallel and to warn the modern generation against Bacchanalian extravaganzas.

But, dropping this little side-issue out of the question, it would seem as if this undoubtedly great director had, in "Manslaughter," an excellent subject for his master hand. Also, he has always been wise enough to surround himself with casts of prominence. In "Manslaughter" this is done in a very effective way by the director.

Leatrice Joy (this most recent pupil of the society reformer, Lois Wilson as her maid, John Miller, as the Governor, Clason Ferguson, as the Mayor, Hatto, George Fawcett, Jack Mower, Julia Faye, James Neill, Sylvia Ashton, Dorothy Cummings, Edith Chapman, Miss Moore, Shannon Day, Charles Ogle and Lucien Littlefield.

OTHER pictures which must claim some of the fans' attention next week include "The Ghost Breaker," at the City Casino at the Academy, "The Yosemite Trail," at the Victoria; "The Storm," that roving story of the North woods, at the Imperial, Locust, Belmont and Ambassador; "A Fair in Love," at the Regent, and "Hurricane's Gal," at the Palace.

THERE'S going to be a photoplay feature shown for two weeks at the Carleton and Germantown Theatres beginning Monday, which ought to attract

To Sing Here



MME. NINA KOSHETZ Mrs. Koshetz has canceled her recital tour this season to join her uncle, Prof. Alexander Koshetz, and the Ukrainian National Chorus, which will appear at the Academy of Music next Friday evening, October 6.

Max Desmond and her players will begin their season at the Desmond Theatre, formerly the Peoples, at Kensington avenue and Cumberland street on Saturday evening, October 14. There will be one performance each evening, while there will be three matinees, Tuesday, Thursday and Saturday, each week. Popular prices will prevail. For her first production Miss Desmond has arranged a presentation of Fay Bainter's popular success, "East Is West," by Samuel Shipman and John B. Hymer. Besides Miss Desmond and Frank Fielder, the Desmond Players will include such favorites of former seasons as Louise Sanford, Hermina Callahan, De Forrest Dawley, John W. Scott, Sumner Nichols, Kenneth Burton, George Carlyle, Clement Callahan, Sam C. Miller, Richard Stiles and Edythe Hancock. Besides "East Is West," Miss Desmond has also secured the Philadelphia rights to present such plays as "Little Old New York" and "Ladies' Night."

CASINO THE GREENWICH VILLAGE REVUE TOM SENNA and RAY READ ASSISTED BY CORINNE ARBUCKLE and Many Other Favorites SMART AND ATTRACTIVE YOUNG CHORUS

DIRECTION STANLEY COMPANY OF AMERICA THE LOVES OF PHAROAH With Emil Jannings Dagny Servaes Harry Liedtke An Ernest Lubitsch Production

THE STORM A SCREEN VERSION OF Langdon McCormick's Sensational Stage Success THE GREAT FURY OF WINTER IN THE NORTHLAND FOREST IS AN OVERTHROW TO THE FURY OF HUMAN SOULS CAUGHT IN "THE STORM" OF PASSION

STANTON Cecil B. DeMille's "Manslaughter" WITH THOMAS MEIGHAN LEATRICE JOY LOIS WILSON

NIXON'S ALL-STAR 5 VOD-VIL 5 ACTS AND SESSUE HAYAKAWA in "The Vermilion Pencil" RIVOLI COLLEEN MOORE "COME ON OVER" LON CHANEY "ACE OF HEARTS" 69th St. THEATRE

ALDINE WALLACE REID Supported by LILA LEE and WALTER HIERS in The Ghost Breaker

ORPHEUM OPENS MONDAY MATINEE Presenting B. F. Keith's Popular Vaudeville BEN WELCH ASSISTED BY FRANK P. MURPHY IN "FALS" MORTON JEWEL & CO. TEXAS FOUR "EASIN' ALONG OZIN' MELODIES" LOVENBERG SISTERS and SIME NEARY

KARLTON RICHARD WALTON TULLY Presents GUY BATES POST IN THE MASQUERADER

KEYSTONE THE SIRENS The Doctor Shop Jay Elwood & Clay Hill Nat "Hokum" Faroum

ALLEGHENY "The Kid From Madrid" "WHAT'S WRONG WITH THE WOMEN?"

ACADEMY OF MUSIC FRIDAY EVENING OCTOBER 6 AT 8:15 MR. MAX RABINOFF PRESENTS THE Ukrainian National Chorus THE HUMAN SYMPHONY ORCHESTRA

CROSS KEYS "RUBEVILLE" Other Feature Acts

METROPOLITAN 2 WEEKS BEGGAR'S OPERA ALHAMBRA "I AM THE LAW" COLONIAL BLOOD Rodolph VALENTINO and SAND