

MARCH

# NEXT WEEK AT THE THEATERS

WASHINGTON.

Cosmo Hamilton is among the few authors of the present day who writes stories about the upper stratum of British society with any degree of fidelity. More than that, he makes his lords and ladies real human beings and adventures in which they figure entertaining. A recent novel from his pen has been done into a motion picture called "The Miracle of Love" which will be shown Thursday, Friday and Saturday at the Washington Theatre.

It is difficult to beguile American moviegoers with a story of English high life unless it is well written and well acted. There are many ins and outs of the nobility which are quite incomprehensible to the citizens of a Democracy, and unless the screen makes everything clear to us, the picture is apt to be confusing and devoid of interest. "The Miracle of Love" was written by an Englishman, and the chief male role is enacted by that model leading man and talented product of the London stage, Wyndham Standing. It is to the credit of Lucy Cotton, the pretty little Texas favorite, that her impersonation of the Duchess heroine is as convincing a bit of acting as Mr. Standing's.

The story itself concerns a younger son of a British noble family who has no money and cannot earn any because of the disgrace it would be for one of his station to work for a living. He decides that the best thing to do is to leave the country and tell honestly in a land where his precious family is unknown. At the pier at Dover he encounters a pretty young Duchess, married to a dissipated nobleman, with whom he falls in love. At the same time a telegram reaches him that his elder brother has been killed in an accident. The "younger son" assumes the title out of a sense of duty, still inpecunious.

He cannot forget his charmer and her husband makes life miserable for her on account of the affair between them. Matters go from bad to worse until the young lord is about to marry an American heiress to secure funds in his estate. The love of the Duchess then asserts itself, and she throws discretion to the wind. The better nature of the youthful nobleman prevents him from marrying the American girl and on the death of the Duchess, dissipated husband he plans to wed her, money or no money. Then it is that news comes that he has been awarded a lucrative post in the diplomatic service and all ends happily.

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And Will Rogers is credited with giving such a masterly characterization of Jubilo that it is declared he has firmly established himself as a screen star of the highest calibre.

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At noon of the same day he applies for a meal at a ranch and is refused unless he works for it. And then he sees a horse in a barn that he is convinced was used by the leader of the train robbers.

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Some idea of how a great motion picture cast is selected is seen in Harry Garson's effort to gather together the types and players of importance which characterizes "Eyes of Youth" in which Clara Kimball Young is now starring.

Vincent Seriano was at Cape Cod for the summer, Edmund Lowe was in New York, Pauline Starke was enjoying the summer months at Seattle, Washington; Ralph Lewis was sojourning at Atlantic City, Milton Sills was touring the Middle West in an auto, Gareth Hughes was staying in New York, while Clara Kimball Young was yachting on Lake Michigan.

Mr. Garson wired these players on June 21st, from Eendale, California, and on July 6th everyone reported in Los Angeles ready to work.

The picture being finished now, the players have again scattered to the four winds. "Eyes of Youth," with its remarkable cast, comes to the Washington Theatre for four days, beginning tomorrow.

PALACE.

The disregard for expense shown by big motion picture producers is well illustrated in Douglas Fairbanks' production, "A Modern Musketeer," which will be shown at the Palace theatre Sunday.

The scenario called for scenes in the Grand Canyon of Arizona, and Fairbanks transported his entire company of 50 people there.

The photoplay has an added value in presenting backgrounds of scenic splendor, which have been wonderfully reproduced by the cameras.

MURRAY.

To the skeptical it may appear a far cry from the Palace theatre, New York City, and the Palace theatre, Chicago, to the Murray theatre, Richmond, Ind., but this is the route laid out by the New York bookers for Herbert Clifton, who opens an engagement for three days at the Murray, commencing Monday matinee. This clever artist bills himself as offering "A Travesty of the Weaker Sex, or a Broad Burlesque of Woman's Foolish Fads and Follies." In makeup he suggests Julian Eltinge, his shoulders and arms and gowns are said to surpass those of Eltinge, but he differs from this artist in the fact that he injects a vein of comedy in his act by exposing his characterization. This talented performer was featured with "The Follies," "The Winter Garden" New York City, played twice before President Wilson, also a command galà performance before the Prince of Wales, during his recent visit at Toronto, Canada. His act is the most expensive act ever contracted for in Richmond, and he was secured only

for \$1,000.

"Dust of Desire" is the title of the latest World release, which will be shown on Sunday and Monday at the Richmond theatre, and it will be interesting news for the patrons of this theatre to learn that this production is one of the most dramatic and intense pictures of the year.

A newcomer in screen stardom is Rubye de Reuter, whose interpretations of Beth Vinton, the society girl,

in "A Modern Musketeer" are to be seen at the Richmond.

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