

NEXT WEEK AT THE
THEATERS

WASHINGTON.

Suppose a beautiful and refined woman, with romance as one of the compelling motives of her life; a husband who is immersed in business, unintentionally neglectful and inclined to carelessness.

Then imagine a handsome, debonair, romantic and convincing young man who appreciates the situation and is overwhelmed by his admiration for the wife.

Suppose the wife, swayed by the fine speeches and the result of odious comparisons, leaving her husband and marrying the interloper, who is at best, a trifler.

Then consider her position when the second spouse proves selfish, inclined to stray—while, meantime, the first husband reforms, becomes as neat as a pin and saves her from a disgraceful situation as the result of another woman's entrance into No. 2's affections.

What would the wife do? Go back to No. 1? To find the answer to this question, the public is referred to Cecil B. DeMille's newest special Aircraft picture, "Don't Change Your Husband," by Jeanne Macpherson, which will be shown at the Washington Theatre three days, starting Sunday.

MURRAY.

There is nothing new under the sun, says the old adage; but advance no theories pronounce an emphatic denial of this in promising a theme never before portrayed on the screen, in the newest Gladys Brockwell picture, "A Sister to Salome," to be presented by William Fox at the Murray theatre Monday. This production, it is said, contains not alone an abundance of thrills and a remarkable love story but is centered upon a mystery which is maintained with fine ingenuity until the very last scene.

Edward J. Le Saint, responsible for the direction of so many of Gladys Brockwell's greatest successes, again officiated in the making of "A Sister to Salome." Supporting the star as leading man is William Scott. Others

in the cast are Ben Deely, whose work as the heavy consists in seeking to thwart the destinies of the first two, and Edwin Booth Tilton, the well-known character actor.

The story and the scenario were written by Julius G. Furthman.

MURRAY VAUDEVILLE.

According to the management of the Murray theatre, a "wonder bill" is booked to open there next Monday matinee for the first three days. There are practically three headline acts booked upon one bill, but the novelty honors will go to Paprint's Baboons, an act consisting of three big monkeys who have an offering termed "Passages on a Battleship," and which for comedy and near-human efforts is said to be the greatest act of its kind in vaudeville today.

Adapted by Leonce Perret, the producer and director, from Henri Ardell's story, "Lifting Shadows," is a high powered drama of romance and intrigue. It is a tale in which one woman pits her wits and will power against a powerful, unmerciful enemy and fights gloriously to the end, when the shadows that threatened to overwhelm her are at last lifted.

An all-star cast surrounds Miss Wehlen. Stuart Holmes, the screen

villian without a rival, is the depraved husband; Wyndham Standing, the most popular of leading men, is the lawyer and sweetheart, and Julia Swayne Gordon, known to every pro-toplay fan, is a regal countess. The other members of the cast have been chosen for their suitability for their respective roles.

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records in attendance. Completing the bill is Kennedy and Braham, a typical big-time act in their comedy skit "Engaged, Married, and Divorced." This act carries its own setting and is full of comedy.

Gladys Brockwell in her latest five-reel Fox feature, "A Sister to Salome," will round out what looks vaudeville and picture presentation DeLuxe bill.

William Franum leaves town tonight with the final showing here of "The Joyous Troublemakers," a William Fox production, at the Murrette theatre. Capacity audiences have witnessed every performance during the engagement, and the general verdict is that the picture shows Franum at his best.

He is supported by Louise Lovelock, who played opposite him in "The Orphan." She is one of the most beautiful women of the screen, and is supreme in love passages.

The story of "The Joyous Troublemakers" is by Jackson Gregory and the scenario is by Charles Kenyon. J. Gordon Edwards directed the picture.

which is a finished production in every sense of the word.

MURRETTE.

For swift-moving, electrifying entertainment and finished, forceful acting, nothing has come to the local screen in many weeks to approach "Alias Jimmy Valentine," starring Bert Lytell, which will be seen at the Murrette theatre Sunday evening.

From the opening scene to the final close-up, this Metro screen version of

Paul Armstrong's internationally celebrated crook melodrama holds its audience in a breathless tension of interest.

Mr. Lytell's acting is a feature that must not be passed over without a tribute to his art. Especially noticeable is the fact that this young star exhibited restraint in places where over-acting would have spoiled the illusion. This quality, coupled with a dynamic fire in the tighter moments, enhanced the play in no mean measure.

An excellent cast, including Vola Vale, Eugene Pallette, Wilton Taylor, Marc Robbins, Robert Dunbar, Winter Hall and James Farley support the star. Finis Fox is responsible for the scenario. Sol Polito for the photography and Sidney Ulman for the art effects. Maxwell Karger, director general, supervised the making of the en-

velope. The picture.

Emmy Wehlen, the golden-haired, brown-eyed star, is scintillating at the Murray theatre Saturday and Sunday in a new Pathé release, "Lifting Shadows."

Adapted by Leonce Perret, the producer and director, from Henri Ardell's story, "Lifting Shadows," is a high powered drama of romance and intrigue. It is a tale in which one woman pits her wits and will power against a powerful, unmerciful enemy and fights gloriously to the end, when the shadows that threatened to overwhelm her are at last lifted.

An all-star cast surrounds Miss Wehlen. Stuart Holmes, the screen

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Organ

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ALIAS JIMMY VALENTINE
the world-famous crook play by Paul Armstrong Starring
BERT LYTELL

before it makes it's get-away

Jo need to explain who Jimmy Valentine is. He's more notorious than leap year... as fully as dangerous. He's craftier than a twice-widow stalking her third victim; and stouter of heart than the man who marries her. The most magnetic star of the screen in a play more famous than the eighteenth Amendment, and many times as popular.

Scenario by FINIS FOX

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LAST TIMES TODAY

WILLIAM FRANUM

"The Joyous Troublemakers"

AND THE 14TH EPISODE OF "THE LOST CITY"

WASHINGTON

SUNDAY—MONDAY
TUESDAY

Jesse L. Lasky
Presents

**CECIL B.
DEMILLE'S
Production**

A story with a new version of the familiar triangle—a lovely and romantic young wife, a husband immersed in business, and a sleek and highly clever young architect.



**"Don't Change
Your
Husband"**

Which is the worst—a wife's uncombed hair or a husband's unshaved face? Which would you rather see—a faded kimono or a coatless, bedraggled man? The man who "trimmed the market" wouldn't trim his beard—and it cost him his wife. Don't neglect this great domestic drama. You saw Cecil B. DeMille's "Why Change Your Wife," proclaimed by all as the best picture for months—now see his answer picture, "Don't Change Your Husband."

—ALSO—

**"Edgar Takes
the Cake"**

By BOOTH TARKINGTON

Admission—Adults, 35c Children, 15c
War Tax Included

Time of Shows—1:30, 3:20, 5:25, 7:15, 9:05

LAST TIMES TODAY

Robert Warwick
—in—
"An ADVENTURE
in HEARTS"