

COMING ATTRACTIONS ON STAGE AND SCREEN



Marie Carroll in 'The Kiss Burglar' Dolis week Feb 7-10



Helen McClain with 'Hip Hip Hooryay' Girls 'Gayely' 9th week Feb 9th



Cyril Maude 'The Saving Grace' National week Feb-10-12



Irena Fenwick who comes to the Shubert Belasco week Feb 9th



Mildred Harris Mrs. Charlie Chaplin, in 'When a Girl Loves' Moore's Strand next week



Elenor Painter in 'The Climax' who comes to Shubert Garrick next week



Mr. and Mrs. Sidney Drew in 'Dagmar' Loew's Palace next week



Olga Petrova in 'The Girl Dodger' week Feb 10th



Kitty Gordon in 'Maudarius Gold' Loew's Columbia Feb-6-7-8 this week

Washington's Theatrical Growth in Year Extensive

By EARLE DORSEY. It is really difficult for the average Washington theatergoer to realize the full extent of Washington's theatrical growth within the past short year.

This time last year, Washington had but two legitimate theaters playing Broadway attractions—the National and the Belasco. About the first of last April the Shubert interests added Poli's theater to their Washington holdings and the expansion began.

The Belasco, the Garrick and Poli's all play attractions booked by the Messrs. Shubert, while the National continues to pique amusement of the Klaw and Erlanger brand.

Great as this expansion was in the field of the legitimate theater, it was marked by an even greater expansion in the field of motion pictures. Washington today has three picture theaters—the Palace, the Rialto and the Metropolitan—which take equal rank with, if they do not actually exceed in magnificence and size, any theater of the kind in Manhattan.

These three theaters were projected and brought to a conclusion by the three groups of theater-owners which dominate the local motion picture world.

The erection of the Palace gave Marcus Loew his second Washington theater. For months prior to the erection of the Palace the Loew interests had been operating the Columbia, at Twelfth and F streets, and the placing of another Loew theater, one block west at Thirteenth and F streets, nearly gave the Loew interests control of the F street district.

On Ninth street, Tom Moore is the theatrical king. His Garden and Strand theaters had long dominated the amusement business of Washington's "White Way," but Moore was not satisfied.

The outlook for the future is, of course, problematical. It is possible that the next year, may see Washington's legitimate houses reduced to three instead of four, because the United States government is expected to tear down the Poli property at some time in the future to complete its Avenue beautification project.

With regard to the picture houses, the outlook is encouraging. There may be a decrease in the city's population but every day sees a greater percentage of the city's population converted into enthusiastic patrons of the films.

Washington, incidentally, is noted over the country as a city where sane administration of Sunday laws has the upper hand. The fact that Washington's theaters are permitted to run on Sunday has been a great factor in the upbuilding of the city's amusement industry and so successful has this species of administration proved to date that one cannot conceive of a necessity ever arising here to compel a Sunday closing.

The fact that Washington does not open its theaters until 3 p. m. on Sunday afternoon, robs anyone of the contention that the Sunday opening of amusements here contributes to a godless Washington Sabbath.

Goldwyn Buys Post Story. Samuel Goldwyn has purchased the Basil King story, "The City of Comedies," which recently ran in the Saturday Evening Post.

Goldwyn Gets Another Moore. Owen Moore, husband of Mary Pickford, who retired two years ago, will be seen in films again.

Billy Van's Sideline. Billy D. Van, leading comedian of the Rainbow Girl, has a side line of manufacturing and selling a butter separator.

Here's the Palace Menu Dished Up In K. C. B. Fashion

- You've all read... The column like this... That "K. C. B."... (His real name is... Kenneth C. Beaton... Occasionally writes... Well, K. C. B... Has written the captions... For the new photoplay... "Romance and Rings"... That Mr. and Mrs. Sidney Drew... Have just finished... For Paramount... It's the first film... The Drews have made... Since their legitimate... Stage success... And it's coming... To Loew's Palace... Next week... Sunday to Wednesday... When W. S. Hart's... New picture... "Breed of Men"... Will also be shown... Lina Cavalieri and... Fatty Arbuckle... Will share... The Palace screen... Thursday to Saturday... In "Two Brides" and... "Camping Out"... Respectively... I thank you.

Ninety-five Pounds of Pep

There are just ninety-five pounds of her, but they are ninety-five pounds that are full of vivacity and cleverness and unspoiled charm. She is Marie Carroll, who made such a big personal success as the Duchess in "The Kiss Burglar," which comes to Poli's Theater next Monday.

Miss Carroll is very domestic and spends most of her time off stage reading. And if you think that her captivating tinyness is too little and too young—she's under twenty-one—to have mastered the art of doing more things at one time, you're mistaken for Marie Carroll never reads without knitting at the same time.

Much of the literature with which Marie Carroll occupies her mind while knitting for the Red Cross, is poetry. Her favorite poets among the contemporaries are Tagore and Rupert Brooke. Then besides she occupies much of her time with music.

Little Marie Carroll is accompanied where she goes by her intimate friend and constant, and incidentally one of her most enthusiastic admirers—her mother, who in spite of her little daughter's big success, still thinks of her as a child.

Eleanor Painter—"The Climax." Announced for the Shubert-Garrick Theater for the week commencing next Sunday, is Edward Locke's famous comedy, "The Climax," with the

Those Rialto Canaries

The only really soft jobs in any way connected with the operation of Moore's Rialto Theater are those occupied by the feathered Tetrazinis and winged Galli-Curcis who occupy the wicker cages in the foyer of the playhouse. They have a tough time of it, these birds, upon awakening in the morning they breakfast heartily upon a wide variety of carefully prepared aviary delicacies, and fresh water, and then devote a considerable post-prandial period to vocal exercises, preparatory to the day's recitals to the accompaniment of the Rialto Symphony Orchestra.

The Rialto's canary chorus is in reality a double quartet. There are four of the brilliant songsters at each end of the foyer. It may never have occurred to the lay public that canary birds need sunlight and fresh outdoor air quite as much as any other sort of living creature. While the Rialto foyer is always as bright as day, the illumination is not furnished by the faithful and w. k. old Sol, but by the cover lighting concealed in the dome. Hence the birds, indefatigable workers every one in flooding the entrance to the theater with crystal-clear thrills and wonderful cadenzas, necessarily have to appear before the public in shifts.

This is not idle chatter. The Rialto maintains a corps of sixteen canaries, all perfect singers, only eight of whom occupy the lobby cages at a time. The other half of the total force luxuriates in a wire cage ten feet long, four feet wide and five feet high, which stands in the big double window on the second floor Ninth street front of the theater. This cage is large enough to permit the birds really to fly and is equipped with perches, swings, Roman baths and a. m. l. Best of

Petrova Coming To Keith's

Mme. Olga Petrova, in all the beauty and charm of her own radiant personality, and "not a motion picture" star, as such announcements occur nowadays, will be the conspicuous attraction at B. F. Keith's Theater next week, the occasion marking the fourth year's passing since she made her premiere here in Keith vaudeville.

Mme. Petrova is making a very limited tour of the Keith-Albee circuit and only the major-size houses will be honored. Her offering will consist of a series of recitations, poems, and other compositions revealing the principal phases of many-faceted genius. The extra added feature, filled with comic contrast, will be the Avon Comedy Four.

Ruby Norton and Sammy Lee will rank high in the laughter scale with their compound in which Miss Norton sings some of Trentini's songs with seemingly as much power and tone as the great prima donna. Princess Rajah, the real Egyptian artiste, it is asserted, will be another special attraction.

Her presentation will include "Cleopatra dance" and marvelous "Arabian Chair dance." In both of which she is a sensational figure. Others will be Owen McGivney as "Jill Sykes," Val and Ernie Stanton, "The English boys from America," Bernard and Duffy in "Have a Smile," Lady Alice's pets, tots in cute tricks; and the Pathé news pictorial.

AT NATIONAL THEATER.

Cyril Maude and his supporting company, under the direction of Charles Frohman, will begin next Monday evening at the National Theater a week's engagement, presenting C. Haddon Chambers' new comedy, "The Saving Grace," which has won great success in London and New York.

"The Saving Grace" is the latest work to come from his pen, and it is a very fine product of the mature genius. The "Saving Grace" pictures a small English household during the early days of the great war. It is in no respect a war play, and yet the situations, complications and the characters themselves are influenced by the spell of the world tragedy.

Next week at the Rialto will be featured by the first Washington presentation of "The Divorcee," the film version of "Lady Frederick," W. Somerset Maugham's brilliant comedy of smart society, in which the principal role is taken by Ethel Barrymore.

As an extra added attraction next week, the Rialto will present Martin Johnson's epochal pictures taken during a cruise of two years and offered the public under the title of "Cannibals of the South Seas."

FILMLAND GOSSIP

Thomas H. Ince has installed a local weather forecasting bureau. If the day is to be cloudy or develop rain the directors have plenty of time to notify all extra people not to report to work.

Mr. Clark Thomas, who has been associated in the exploitation of the Houdini serial has been retained by Thomas H. Ince as superintendent of productions and efficiency expert.

Douglas MacLean, who is supporting Dorothy Dalton in her picture now in the making has been loaned to the Lasky Company to support Lila Lee.

Edwin Stevens has been assigned a difficult task in the Dorothy Dalton picture. He is required to appear as an old man and dance awkwardly. He has been practicing two weeks trying to be awkward on his feet while an orchestra is playing jazz music.

C. Gardner Sullivan, famous screen writer, has just written a great newspaper story with a girl reporter as the heroine. The lead has been assigned to Enid Bennett. The production is now being made under the direction of Fred Niblo and the supervision of Thomas H. Ince.

Dorothy Dalton and her company of players spent two days last week on an ocean-going yacht taking pictures for a new photoplay now being made under the direction of Victor L. Schertzinger.

Lois Zellner, who wrote the scenario for Enid Bennett's "Happy-Though Married," has been retained by Thomas H. Ince to furnish stories for his stars.

Dorothy Dalton's latest picture released to the public is called "Extravagance," and in this she plays the part of a wife whose desire for fine raiment far exceeded the income of her husband. The picture was directed by Victor L. Schertzinger.

"The Girl Dodger" is the title of the latest picture released by Thomas H. Ince, featuring his wonder boy, Charles Ray. In this Mr. Ray plays the part of a college student who shunned petticoats, and was forced into their society by a fellow student who had hired him as a grin.

Pearl White is taking a two weeks' vacation at Palm Beach prior to starting work on her new serial "In Secret," said to be the first appearance of Robert W. Chamber's fiction on the serial screen.

Ruth Roland, having successfully weathered an attack of influenza is now hard at work on her new Pathé serial which is being made by the Astra Company at Glendale, Cal.

During the filming of the new Didando serial, "The Terror of the Range," eight out of a band of fifteen cowboys employed in the production, proposed marriage to Betty Compton, the charming heroine.

Those wealthy picture actors are at it again. Both Pearl White and Warner Oland have purchased farms within the last month. Miss White parted with \$100,000 for the estate she bought at Bayside Long Island, while Mr. Oland contented himself with a mere \$50,000 place in Western Connecticut.

George Larkin, the famous "thrill actor," who has been seen in so many serials, will do some of his most spectacular "stunts" in the new Ruth Roland serial now being made at Glendale, Cal.

Baby Marie Osborne, the winsome star, has been kissed by more appreciative mayors of big cities than any other actress of the screen. This "Welcome-to-our-city" custom has fascinating maturer possibilities.

Baby Marie Osborne, Pathe screen star, is only seven years old, but her average earnings are said to be about \$1,000 weekly. Most of it goes into government bonds to be held in trust till Marie is of age.

She Loves Being in Love

Without fuss or feathers, white or hazy airs, Miss Eleanor Painter, featured player in the Shubert's revival of Edward Locke's comedy, "The Climax," at the Shubert-Belasco next week, appears off the stage as just a wholesome, likable girl. She is one of the kind of girls who would not attract attention to themselves on the street, save for her pretty features and her winning eyes.

And when it comes to giving an interview she pleasantly sighs: "You go it for me. I never know what to talk about or how to talk about it"—which remark was promptly disproven by her admission within a space of a few minutes to herself on the street, save for her pretty features and her winning eyes. In love with being in love; Fond of motorcycling; Enamored of classic dancing; Wild about horses and riding; A believer in the simple life; For prima donna or other stage celebrities. There you have the catalog of her topics about which she chatted un-affectedly in her dressing room, freely, but briefly, and she had only two requests to make: "Please don't rate me as a prima donna or a star, for I'm not, or anything near them—yet; and please don't put into print the story of how some people heard me sing in the mountains of Colorado, brought me to New York to study, and launched me in grand opera in Berlin. It has been told so many times that it gives me the creeps to see it in print."

As a matter of fact she was a grand opera singer at the Charlottenburg Opera House, Berlin, and her best role was "Madame Butterfly," when