AT THE THEATRES

NATIONAL.

"Louisiana Lou."

The programme of the National Theater this week unfolds a tale calculated to make the most musical-comedy-satiated-tired-business man labor under the thrall that he is going to see a rip-snorting production when the curtain goes up on the first act of "Louisiana Lou."

Just listen, please.

"La Salle Opera House Company, Inc. (Mr. Harry Askin, managing director), announces the engagement in Washington of Mr. Alexander Carr and makes known in this city the two-act musical comedy, 'Louisiana Lou,' with Miss Sophie Tucker, as performed 337 times in the season of 1911-12 in La Salle Opera House, Chicago. The play, with the songs, by the Messrs. Addison Burkhardt and Frederick Donaghey. The music by Mr. Ben M. Jerome. The staging by Mr. Frank Smithson. The dances by Mr. Charles Mast, maitre-de-ballet of La Salle Opera House."

Oh, no! that isn't all by a jug full; for after the "assignment of characters" (the pretentious announcement omits to what place), a list of "the songs and the singers," and the information that the orchestra is "under the direction of Mr. Noble McDonald," the story is resumed with: "Costumes designed by William Henry Matthews, jr., and Addison Burkhardt, and executed under Mr. Matthews' personal direction by the Organze Manufacturing Company, New York City. Scenery designed by Frederick Donaghey; built and painted by J. C. Becker, Chicago. Shoes by Alston, Chicago," after which the audience is told who made Miss Tucker's gowns; who created Miss De Voies' costumes; who made the frocks worn by Miss Sullinger; who is responsible for Miss Tucker's hats—in fact, there are but two things about which the (by this time) justifiably expectant audience is not told, and those two are who made the special brand of voices which perpetrate the sonas of the piece, and where on earth the man who is paid to give "Louisiana Lou" the advance send-off ever got the idea into his head that this particular musical comedy is "something different". "That's a nice, polite little phrase, and it lured a house-full of folk to see the piece make its initial bow to Washington in the Natalena Theater last night, where, if they had already discounted the voice of the press agent crying in the newspapers, and come to see just an ordinary musical comedy, without a single novelty, they were not disappointed.

This much-heralded piece, which hails from Chicago, is inconsequential in every respect, presenting nothing new in music, jokes, or business.

Alexander Carr, who is the star of the piece, is a good comedian, but when the authors hitched his wagon to a David Warfield star they reached too high for Mr. Carr.

While the book is so deficient in humor as to give the star comedian small chance, the score somewhat makes up to him by giving him the best two songs of the evening, "That's Not for Me" and "My Rose of the Ghetto," both of which received appreciative encores last night.

Sophie Tucker was all there, both as to avoirdupois and ability to drown the most energetic efforts of the orchestra. Miss Tucker "she am some coon song shouter"! In a recent interview she was credited with being a Southerner because she "took to coon songs as a duck takes to water," to which she replied that she was born in the Middle West, and got her first foothold in the entertaining field in New York cafes, to which she added that playing a straight musical comedy role in "Louisiana Lou" had worn off the rough edges of burlesque days. This was not obviously the case last night.

While speaking of the notes made by Miss Tucker, the originality of a bright green costume (which looks a cross between a pareto skirt and meal-sack), worn in the first act, must not be omitted, for it was one of the rare funny things of the whole production.

Bessie De Vole sang the title role, in an ingrowing voice, for which she compensated to a measure by a winsome, girlish personality, which was exaggerated by charming, clinging chiffons.

Of the supporting cast, Eleanor Henry made a brave dash for her high notes, which seemed always to elude her; Burrelli Bartaretto displayed a pleasing voice, and other members of the company contributed their efforts to the boisterous entertainment.

As for the story—well, it is but a thread upon which a trifling piece is hung, and would not improve in the telling.

So we'll say no more about it.

J. F. MANZ.

CASINO THEATER.

Six excellent acts make up the Casino Theater bill this week, all of them new, and some quite original. Fannie Fondeller has a real novelty, which includes some well-rendered musical selections on the violin and mandolin, played while she is on a swinging wire. Howard and Walsh have a blackface act of an original type, which is very laughable, and includes some excellent sand dancing.

Grosjean and Maurier play beautiful and difficult music on unusual instruments, interlarding their selections with some good jokes. Johnny Rush, a youngster, gives some remarkably good imitations of Harry Lauder, and Billie and Esther Young, really "two dainty little Dresden Dolls," as they are billed, in a sister act, sang and danced their way with graceful charm into warm favor with their audiences yesterday afternoon and last evening.

A thrilling acrobatic act is presented by the Stern Brothers on the triple bars, and an unusually fine series of moving pictures rounded out the bill.

THE COLUMBIA.

"The Old Homestead."

Plays may come and plays may go, but "The Old Homestead" goes on forever. Season after season it has been welcomed, and the present is no exception, for the greeting given it at the Columbia Theater last night, left no doubt of the pleasure felt at the return of an old friend. There is a refreshing homeliness about this play. One meets simple folks with plain, unvarnished speech; the scenes are such as are seen every day in the New Hampshire hills; no problems vex the mind; no hothouse characters oppress the atmosphere. The only lesson it pretends to teach is that which good old Joshua Whitcomb brings out at the close, when he cautions fathers not to be too severe on a son who may have fallen under temptation, and to remember that he may have inherited some of his failings. Thus with gentlest pathos and most innocent fun the action unravels itself before the spectator, who can sit back comfortably, nor rack his brain as to what hidden meaning may lie in this phrase or that.

Edward L. Sander is the Joshua Whitcomb, and he gives the character the same homely grace which one was wont to see in Denman Thompson's impersonation. In appearance and in speech, in action and no less in repose, he is always the true type of the shrewd, kindly, wholesome New England farmer whose highest ambition is to so order his life and the lives of those about him that peace and contentment shall rule the day. Joshua's one great sorrow—the son who left home under a cloud to go to a great city—excites the sympathy of all, and all shares his joy when he finds his lost one. Mr. Sander need not fear comparison with his predecessor in this role.

The supporting company is excellent in every particular. Mrs. Maggie Breyer as Aunt Matilda could not be improved upon. She invests the part of the gentle, busy spinster with just the right modicum of quiet humor. Miss Minnie Stansil as Rickety Ann and Percy Matson as Eb Gazey are as happy-go-lucky a pair of mischievous youngsters as one would wish to see. Carles Seagrave and Charles Clark as Cy Prime and Seth Perkins, the old "boys" who have quarrelled for thirty years and finally bury the hatchet in the woodpile, are both admirable, and Fred Clare's Happy Jack is an excellent bit of acting. All the minor parts were well taken care of.

The singing of the double quartet is one of the most entertaining features of the performance. The singers are Richard Rose, Charles Ingoldsby, E. F. Cochran, Gus Kammerlee, Fred Clare, Will Raymond, Percy Matson, and William Brandt. Miss Margaret Boustead gave evidence of considerable proficiency as pianist and organist.

Patrons of the Columbia were agreeably surprised last night to be ushered to their seats by charmingly gowned young ladies, members of Mrs. Sperry's St. Nicholas Club, which aims to make a Merry Christmas for poor children. The young ladies who thus helped along a good cause were the Misses Lillian Alexander, Helen McCambridge, Anita Fallinger, Edith Swett, Margaret Strawn, Gertrude Carpenter, Clara Stack, Harriet Snow, Helen Durnan, Lillian Menaugh, Mary Minnix, and Louise Verbmeyer.

THE ACADEMY.

"The Confession."

"The Confession," by James Halleck Reid, which enjoyed a long and successful run at the Bijou Theater, New York City, is the attraction this week at the Academy. The play, made powerful by its gripping scenes, deals with the experience of a man falsely accused of murder.

The story is of a young man, Thomas Bartlett, who is accused of killing the brother of Rose, the girl whom he is betrothed. It is said that the men had been mixed up in a barroom brawl, and the latter, Thomas, killed his friend. His brother, John Bartlett, is a priest, to whom Joseph Dumont, a French-Canadian, has confessed that he did the killing to satisfy a long-standing grudge.

Circumstances point to Thomas Bartlett as the murderer, and in due course he is convicted and sentenced to death despite an elaborate and earnest defense. His brother, the priest, has ample opportunity on the witness stand to tell what he knows, which would free his brother, but the fact that his knowledge came to him through the confessional seals his lips, and despite his mental anguish he must see his brother convicted.

A pretty love story and a vein of comedy relieve the tenser moments. Paul Doucet as Rev. J. J. Bartlett gives a portrayal true to life, and he is most successful in the court room scene when he refuses to betray the confessional. S. A. Jackson colors the role of Thomas Bartlett splendidly, and Mathilde Deshon in the performance she gives as Tom's mother is excellent. Eugenie Campbell accomplishes the part of Rose to perfection, while George Meyding as the hunchback boy and Marcus Moriarity as the sexton furnish an abundance of amusement throughout the play. The whole company is generally good, although the acting of some stands out considerably above the performance given by others.

GARDEN THEATER.

At the popular Garden Theater in Ninth Street two feature films are shown to-day, making it the most elaborate photoplay bill for the price of admission ever attempted here.

One, "St. George and the Dragon," a masterpiece from Italy; the other a photoplay production of the beautiful story of "Paul and Virginia" in combination make an offering that must command the patronage and interest of old and young alike.

A delightful musical programme by the Garden Symphony Orchestra is also a feature of the bill.

BELASCO.

"The Taming of the Shrew."

Any doubt as to the wisdom of extending the Sothern and Marlowe engagement at the Belasco from one to two weeks would have been quickly dispelled last night, when the two stars inaugurated the second week of their Washington season with "The Taming of the Shrew." The capacity audience which one invariably finds at a Sothern and Marlowe offering was on hand and seemed to find a new and keener joy in each line of this most delightful of the Shakespearean comedies. And, needless to say, an audience keenly appreciative of the stars' spirited portrayals of roles in which many consider them at their best.

Mr. Sothern boasts no more eminently satisfying, no more thoroughly enjoyable, role in his repertoire than his Petruchio. Here he shines as a farceur of the first water, a dashing roysterer, a gallant of the times, a figure splendidly equipped for the task that falls to his lot, and Mr. Sothern's commanding figure, his flashing eye, and his ever-changing tones, now domineering as the lord and master makes known his wish, and now, in an aside, softly breathing his love, all go to make his Petruchio one of his most successful achievements.

And Miss Marlowe's Katherine reveals her at her best as a comedienne. Here we feel her great charm and, in the last two acts particularly, delight in the musical cadences of that wonderful voice. A more beautiful and appealing picture than one witnesses as Miss Marlowe, just before the fall of the curtain, describes true wifely duties would be hard to conjure.

The supporting company is excellent, and the production as a whole is exactly what one has come to expect in the Sothern and Marlowe offerings—excellent in every detail.

To-night "The Merchant of Venice" will be presented, to be followed Wednesday night by "Much Ado About Nothing." "Macbeth" will be given Thursday night, and "Romeo and Juliet" Friday night, with "Twelfth Night" Saturday matinee, and "Hamlet" Saturday night.

CHASE'S.

Polite Vaudeville.

Ray Cox, who has a way and a voice all her own, heads the bill at Chase's this week and really heads it. There are some in this presale world who think that Miss Cox gets "rough" on occasions, but she gets the laughs, drives away dull care, and thereby fulfills her mission in life. There is probably no one who works harder and who has a style so distinct that after her act is over one wonders whether they liked it or not—just like seeing Mrs. Fiske along the more legitimate lines. Her act in an aeroplane is a novelty and is a good "nightcap" for an evening at the music hall.

Pat Rooney and Marion Bent are back again. They have the same singing and dancing act as of old, except each time they come back they sprinkle some new "stuff" over the stage that they did not show before. It is doubtful if a more clever conceit than introducing the "super," who, by the way, was some "super," has been done here. The business was new, and every one laughed. Miss Bent is as charming as ever, and the "son of his father" can dance just as well or better than in the past.

Immediately following the act of Rooney and Bent is a sketch called "Holding a Husband," in which Mrs. Louis James and husband appear. Now, if the sketch would not follow the other one, or if it was presented in a drawing-room, it would go better. It went "good" as it was, but it is just a little heavy for vaudeville audiences to grasp. In addition the play has a lot of literary merit and was acted well.

When laugh makers were being raised some one put a stamp on Ben Linn. He sings a few ragtime songs in a regular Linn way, and from the moment he comes on the stage until he leaves he has the audience laughing. In addition, he leaves them that way—which is some art. That is all.

Bobker's Bedouin Arabs have a "dervish act," acrobatic and pyramidic. It seems that they have the art of building pyramids down to a science.

George Wilson, the old minstrel man, presents an act which was fairly well received. Its only fault is that it is not quite rapid enough to please an audience.

The Shillings, with a sharpshooting stunt, are also on the bill.

COSMOS THEATER.

A splendid offering of vaudeville is embodied in the Cosmos Theater bill this week. A unique musical trio, with violin, harp-guitar, and piano-accordion, the Three Bohemians, playing a return engagement, received an ovation, both before and after their delightful number.

The Four Lubins, a mixed quartet, sing and dance, but their specialty is whirlwind clog dancing, the best of its kind ever seen in Washington. Morrell and Jaeger have a combination act, blending operatic singing with comedy work, and Irene Hobson and her company kept four capacity audiences yesterday afternoon and evening laughing throughout with their comedy playlet, "A Business Proposal."

The Musical Maids, two pretty young women, one a fine violinist, the other an excellent singer as well as pianist, present musical numbers refined in character and of the better sort, while the Starneros, in their famous spinning act, in which plats, mats, and even big, round canvasses are made to whirl in the air and roll off the stage, have a splendid spectacular number. The Pathe Weekly Review presents more of the Balkan War pictures.

NEW LYCEUM.

"Dante's Daughters."

Miss Gladys Sears, by her clever singing and dancing, won her way into the hearts of two capacity audiences yesterday at the performances of Charles E. Taylor's "Dante's Daughters" at the New Lyceum Theater. Miss Sears scored heaviest in her specialty in the olio, when she sang three character songs to good effect. Her dialogue with the musicians was one of the best bits of the show. As a comedian J. Theodore Murphy was a close second, and with the assistance of Sam Ward, Charles Letford, Charles Harris, Sam Watson, and the Misses Nellie Montrose, Pauline Robson and Lily Crawford, a pleasing entertainment was given. The chorus was well costumed and danced with a vim that was refreshing.

The first part is "Three Brown Hats," in which a mixing of identities is the excuse for some comical situations, while the singing of Nellie Montrose and Pauline Robson and the general all-round work of the chorus is worthy of mention. The finale of the first act was a "Texas Tommy" number by four couples of men and women which was well liked. In the olio were several good acts, among the best being Pauline Robson, singing; Sam Watson and Eddie Bandy, singers and dancers; Harris and Letford in a musical act, and Gladys Sears in her character songs.

The second part, known as "The Trial of Mlle. Fifi," was a burlesque on a modern police court, in which Theodore Murphy was Judge Murphy and carried out his orders by the use of a lot of slapstick comedy and with the assistance of Charles Harris, who was a sissy police officer. The chorus seemed to care very little for the court, for it came on and did several songs and dances during the "trial."

It was all right with the audience, though, for them to interrupt, as they usually were wearing good costumes and seemed to know their business when it came to singing and dancing, which is what they were there to do.

POLI'S.

Vaudeville.

Poli's higher-priced vaudeville greatly exceeded all expectations, and the bill last evening measured up favorably with vaudeville performances witnessed in this city during the past season.

Marshall P. Wilder, who is known as an entertainer of note, gave a composite act, which included a motion picture play, with himself as the lead, and then convulsed the audience for about ten minutes with a number of clever stories.

Homer Lind, in "The Opera Singer," presented a sketch which was along the well-known lines of "The Music Master." Mr. Lind has a baritone voice of wonderful quality. His company included a pretty miss, who renders several numbers on the violin exceedingly well.

Charles Falk Seamon, billed as "The Narrow Fellow," whose specialty was the playing of a number of freak instruments in a remarkable manner, made a hit, and responded to a number of encores. The Bush Brothers, eccentric acrobats, thrilled their auditors with original and difficult tumbling feats. Bissett and Scott gave a skillful and neat dancing skit, which was well received, and they had to repeat a number of times. Miss Alice Degarmo entertained with a graceful trapeze performance, which included several strong-man acts not often attempted by women.

Robert H. Hodge and company, in a comedy farce, entitled "Bill Blithers, Bachelor," had a sketch which was redeemed a great deal by Mr. Hodge's characterization of an old grouch who detested women. The motion pictures were good, as usual.

THE GAYETY.

The Dreamland Company.

Dave Marion and his own company are at the Gayety Theater this week with an excellent show. The burlesque is entitled "Bowse Cafe," but it could as well be called anything else so far as it relates to a plot. Plot is something unknown in this performance, the whole affair being a melange of mirth and melody which pleased two immense audiences yesterday.

Mr. Marion is the chief comedian, and handles his work in a most acceptable manner, his "Snuffy" being particularly funny. The character is old, but many new gags are interjected. Mr. Marion is responsible for the book, lyrics, and music, there being several song hits rendered during the evening. Fred Collins as "Jack Astor" is a very good actor, much better than is usually seen in burlesque, and he renders the song lift of the performance in "Mother's Health," a toast.

The real feature this week is the "Symphony Four," a quartet of Washington boys, who are heard two sections to suit their many friends. Their singing is excellent, and they deserve a wider scope in which to display their talents.

The supporting company is above the average and contains several good performers, among them being Ines DeVerdier, Louie Rire, William Lawrence, and others. The chorus is the largest and best singing collection of women seen at the Gayety this season, and they deserved the generous applause accorded them. The company is exceptionally well costumed, and the scenic effects are very pleasing.

LARGE AUDIENCE GREETS MME. GLUCK

Delightful Hour and a Half Rewards Those Who Gathered to Hear Soloist.

Those who gathered at the National Theater yesterday afternoon to hear Mme. Alma Gluck, the lyric soprano from the Metropolitan Opera Company, were rewarded by a delightful hour and a half.

It is a fortunate arrangement when the singer chooses songs that not only suit her voice, but are a delight, as songs, to the audience. Mme. Gluck's programme ranged over a wide field of German, French, Russian, English, and American. Nearly two dozen composers were drawn from to furnish a delightful variety.

The programme opened with a Gluck, Beethoven, and Mozart group. These Mme. Gluck interpreted with charming simplicity and truth to the conventional style of the period. And to this group she sang as an encore an old English ballad, "So Sweet Is She."

Coming down to later composers, Mme. Gluck next sang Schilling's "Wie Wundersam," Gustav Mahler's "Ich atmet einen Lindenduft," Strauss' "Einkehr," Paladilhe's lovely, pathetic "Psyche," and the piquant "Berceuse aux Chatipas" of Weckerlin. By this time the audience was thoroughly awake to the beauty and charm of Mme. Gluck's voice, and hearty applause brought forth an encore, "Mit einen gemalten Band," a composition of Arthur Rosenstein, the accompanist.

After this a Bohemian cradle song of Smetana, of exquisite delicacy and tenderness, followed. Then a peasant song of Slavic quality, by Rachmaninoff, and a plaintive and altogether lovely "Chanson Triste," by Zimbalist. This had to be repeated before the last of the Slavic group, two pastoral airs by Rimsky-Korsakoff, could be given. At this point in her programme, following insistent applause, Mme. Gluck stole one of the spells with which Sembrich always transported her audience; she sang as one of an extra overflowing measure an Italian folk-song, "La Colomba," and Dr. Arne's "Lass With the Delicate Air," and in the exquisitely dainty charm of the moods of the latter, she out-Sembrichs Sembrich.

Chadwick's "Allah" was followed by Parker's "Black Bird," the latter being repeated after urgent applause. Then came Worrell's lovely lullaby, "Chimes," and Cadman's "From the Land of the Sky-blue Water," the latter being repeated twice, so insistent was the applause, before the last number on the programme, Cottenet's "Red, Red Rose," a Scotch ballad.

Even then the audience would not let Mme. Gluck go until two extra numbers, Thyer's "My Laddie" and Spross' "Will o' the Wisp" were sung.

Mme. Gluck has a clear, pure lyric voice, not attenuated as lyric voices are apt to be, but warm with color and human feeling. Her low tones are as heart-searching in sweetness as contralto tones and her high pianissimo is like a clear, but far away echo. The variation of moods of both voice and dramatic phrasing and diction are without end. Mme. Gluck has not a powerful dramatic voice, suited to big roles, but in its own realm of pure lyric quality it is hard to imagine a more lovely voice. All this is crowned by a beautiful face and a charming manner.

A mathematical genius has figured that 25,344,000 soap bubbles can be made from a pound of soap.

RUFFO IMITATES VOICE OF CARUSO

Premier Barytone Proposes Imitating Match with Great Tenor Upon Return East.

Chicago, Dec. 9.—Singer Titta Ruffo, premier barytone of the grand opera world, was elated to-day when he was told that Enrico Caruso had imitated him while awaiting the landing of passengers from La Lorraine, in New York.

Charles Younger, London clubman, the Italian's inseparable companion and friend, translated a newspaper account of Caruso's escapade, to the barytone. He was obviously concerned that the artistic temper might be ruffled, but his fears were unfounded. The result was entirely opposite. Ruffo executed an intricate dance step and clapped his hands, while a delighted smile revealed his gleaming teeth.

Then, while General Manager Dippel and Director Campanini waited expectantly, he disappeared behind the heavy plush curtains separating the sitting room and bedroom of his suite in the Congress Hotel. A moment later the buzzing of a phonograph was heard, and the visitors looked at each other in wonder, as Caruso's voice broke into a selection from "Pagliacci."

"Now we shall see," said Ruffo, making his appearance, and then seating himself at a piano he struck a chord, and in a tenor voice, with all the strength and quality of that heard on the record, repeated the song. Without a break, he reached the high C, and a smile twinkled in the corners of his eyes.

"You see," with an airy gesture, "when I get back to New York, Caruso and I will hold an imitating match. We will sing behind the scenes, and let the audience guess who it is."

ENTERTAINMENT FOR KIDDIES.

Railway Company to Give Christmas Party for Employe's Children.

It was decided yesterday by the board of directors of the Washington Railway and Electric Company to hold a Christmas entertainment for the children of employes of the company. It is planned to hold the celebration in one of the local theaters during the holidays. E. B. Burritt has been selected chairman of the entertainment committee.

Other committees have been named as follows: Amusement, F. J. Mersheimer (chairman), William N. DeNeale, and J. A. Kaiser; printing, G. P. Mangan (chairman), C. E. Brown, and L. F. Helm; trees, W. S. Ballenger, (chairman), D. T. Frasier, and C. S. Reich; decorations, S. L. Folson (chairman), H. S. Torbert, Louis Brown, W. H. Fellows, Edward Staub, and H. H. Hart, jr.; distribution, W. A. Wenner (chairman), W. F. Burnett, W. E. Anderson, J. E. R. Shaw, S. E. Saunders, L. L. Johnston, H. S. Gormley, George Devine, and J. W. Wenner; purchasing, M. M. Merrill (chairman), V. A. Staler, and R. W. Crowell; reception, C. S. Kimball (chairman), W. F. Ham, L. E. Sinclair, F. J. Whitehead, G. G. Whitney, F. S. Marion, H. M. Keyser, E. C. Rhinehart, A. S. Parry, J. E. Tenley, G. H. Retlew, and William L. Clarke. Several meetings of these committees have been held to further arrangements. A varied programme of amusement will be given the children, although the definite programme has not as yet been determined upon.

VETERANS ARE GETTING READY.

Will Entertain Thousands of Comrades During Inauguration.

The Spanish War Veterans of the Department of the District of Columbia are busily making preparations to entertain thousands of comrades who are expected to come to Washington for the inauguration ceremonies next March 4.

A committee of the local commandery has been appointed to determine upon the nature of the entertainments to be given, and it is the intention of the local "vets" to see that arrangements are made on an elaborate scale.

Col. James S. Pettit Camp, No. 2, will elect officers to-night in the new hall at Eleventh and E Streets Northwest. This camp is one of the oldest in the organization, being the third to be organized in the United States.

The retiring officers of the camp are Commander Allan M. Russell, Senior Vice Commander H. T. Shortlieff, Junior Vice Commander W. W. Ferriere, Chaplain C. C. St. Clair, Adjt. W. D. Houston, Quartermaster S. W. Henkle, and Officer of the Day C. B. Emmons.

DOING ALL IN ITS POWER.

Colombian Government Has Not Abandoned Hunt for Slayer.

A statement was given out yesterday at the Colombian legation regarding the efforts of the Colombian authorities to apprehend the slayer of William R. McMasters, formerly United States vice consul at Cartagena. The statement was issued to correct any erroneous ideas that may be held in this country that Colombia is not using every possible means to catch his slayer. The statement follows:

"The Colombian authorities are doing and will do all in their power to further the investigation. The man upon whom suspicion fixed at first brought forward an alibi that he was in jail at the time of Mr. McMaster's death. The authors of many crimes committed in populous cities have not yet been discovered, therefore, it is no wonder that the Colombian authorities have found it difficult to locate the author of a crime committed in a forest."

To Lecture in Alexandria.

Rev. Dr. Randolph H. McKim, of Washington, will lecture next Friday night at 8 o'clock in the parish hall of Christ Episcopal Church, Alexandria, taking for his subject "Historic Homes of Virginia." The lecture will be under the auspices of the Cameron Club.

Children Cry for Fletcher's

CASTORIA

The Kind You Have Always Bought, and which has been in use for over 30 years, has borne the signature of Chas. H. Fletcher and has been made under his personal supervision since its infancy. Allow no one to deceive you in this. All Counterfeits, Imitations and "Just-as-good" are but Experiments that trifle with and endanger the health of Infants and Children—Experience against Experiment.

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PRESIDENT WILL MAKE TRIP.

Party Going to Panama Canal During Christmas Holidays.

Although President Taft has not reached an absolute decision to go to Panama during the Christmas holidays, the indications are that he will make the trip. He probably will be accompanied by Mrs. Taft and several others.

The party will leave Washington the latter part of next week for Key West, where they will board the new battleship Arkansas for Cristobal, where the party is due to arrive a day or two before Christmas.

The battleship Delaware will act as a convoy. The President will spend three or four days on the Isthmus and return in time to reach Washington the latter part of December. The President desires to make a final trip of inspection to the Canal before the end of the present administration.

HAS SECOND ANNIVERSARY.

Percy S. Foster Two Years in G Street Musical House.

To-day marks the second anniversary of the opening of the four-story piano and musical merchandise warerooms of Percy S. Foster at 1330 G Street Northwest.

Mr. Foster has been engaged in the piano business in this city for fifteen years.

Many will recall the excellent work of Mr. Foster as musical director of the four preceding inaugural celebrations.

He also is secretary of the National Association of Piano Merchants of America.

PLAN HONORS FOR FIREMEN.

Residents of Petworth to Tender Reception to Engine Company.

Final arrangements for the testimonial reception to the members of Engine Company No. 24, Georgia Avenue and Rock Creek Church Road, by the residents of Petworth on Wednesday evening, December 18, have been completed, save for a few minor details.

At a meeting of the entertainment committee last night an elaborate programme was outlined. Invitations are to be extended to the Commissioners, Chief Wagner and his staff, the battalion chiefs, and many prominent citizens. A substantial token of the appreciation of the services of members of the company will be presented by the association. The exact nature of the token was not decided upon last night, but it probably will consist of a medal for each member of the company.

PROMINENT ARCHITECTS HERE.

Glenn Brown, Secretary of Institute, Host at Luncheon to Members.

Prominent members of the American Institute of Architects attended a luncheon yesterday at the Powhatan, given by Glenn Brown, of Washington, the national secretary. The forty-sixth annual convention of the institute will open this morning at the New Willard. The convention will be in session for three days.

Among those present at the luncheon were R. Clifton Sturgis, Boston; L. C. Baldwin, Fredericksburg, Va.; Ralph A. Cram, Boston; John G. Howard, San Francisco; A. F. Rosenheim, Los Angeles; Gilbert Case, New York; Thomas R. Kimball, Omaha; D. Medry, jr., Philadelphia; Irving Pond, Chicago, and John M. Donaldson, Detroit. It is estimated that 200 delegates will be present at the convention.

THAT TURKEY

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Kitchen Delight Coal Range

Is Perfection in Cooking.

Latest Idea in Range Design

Smooth Finish,
Removable Nickel,
Removable Firebox,
Protective Oven Plate,
Three Styles of Base,
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