PSYCHOLOGY FIGURES IN BYRON SELECTION

Doctor in "The Boomerang" Signed Under Spell.

In connection with David Belasco's selection of Arthur Byron to play the role of Dr. Summer, the love specialist, in "The Boomerang" which comes to the Belasco the coming week, there was a coincidence that is worth relating.

A year ago last spring when Mr. Byron was starring in a play out in California, he was working on a scenario of a play about a doctor. It was the result of his having been urged for a number of years by several of his doctor friends to get some one to write a play for him about a doctor and have the scene laid in a doctor's office, telling him that such a play, provided that it was a good one, should be quite successful.

With these suggestions taking more definite form in his mind he had just started to work on the outline of such a play when a telegram came from Mr. Belasco, asking him if he would play the part of Dr. Summer in "The Boomerang."

He thought it over and concluded: "David Belasco, Winchell Smith, and a play about a doctor; it couldn't possibly fail."

Byron immediately wired his acceptance and left the company that he was playing with in Portland, Oreg., coming East to start rehearsals for "The Boomerang" at once.

PROMISED NEXT WEEK

Belasco—Washington Square Players.

The attraction at the Belasco next week marks a new departure among local theaters. The Washington Square Players who have been making theatrical history in New York for the last two years have recently decided to leave the Metropolis for a short road tour and Washington is the first city selected for their performances.

Art is paramount in the offerings of this wonderful aggregation of players and the Belasco management is to be congratulated upon devoting a week of their season to enable the people of this city to witness this company.

The Players try to give their audiences what is best in the theater, instead of being contented with banal, stupid productions of plays that are as bad, or worse. To the most brilliant writings of both American and foreign dramatists they give equally brilliant productions. The great success of their efforts has become known all through the country and they have often been urged the last three years to go on tour, but this is the first time they have left New York.

National—"Potash and Perlmutter in Society."

Had Potash and Perlmutter not already established their reputation during the length of the first run in New York City of "Potash and Perlmutter," they surely would have done so with the subsequent production of "Potash and Perlmutter in Society," a sequel of the first story, which has recently completed a most satisfactory season of 24 weeks at the Lyric Theater in the big metropolis, and which will be seen for a week's engagement at the National Theatre, commencing next Monday, with a noteworthy cast of players, headed by Barney Bernard, who is responsible for the stage creation of the famous character portrayal of Abe Potash. The new play, from the pens of Montague Glass and Roi Cooper Megrue, displays the unfortunate trifling with high finance of the two old partners in the cloak and suit business.

The play is an excellent one to see whether in a cheerful mood or a melancholy one. It is with a smile that one must leave the theatre.

Keith's—Vaudeville.

Grace La Rue, heralded as "the international star of song," has deserted the recital field for a while, and next week will headline the B. F. Keith Theater bill. Next in ranking order will be Morton and Morton, the musical comedy comedians of "Tik Tok Man of Oz" fame, in another of their mirthful medleys.

Ciccolini, the tenor, whom Nellie Melba asserted is the world's greatest artist, is another extraordinary feature. The Sixteen Navassar Girls, bandwomen and beauties combined; Arthur Deagon, the singing comedian; Thos. Swift and Company in "Me and Mary," Libonita, the Alexander Brothers, the pipe organ recitals and the Pathe News Pictorial are other attractions.

Poli's—"Keep Moving."

"Keep Moving," the big musical show which will be presented at Poli's Theater next week, starting Sunday night, is said to have broken box-office records wherever it has played.

Will Fox and Harry Marks Stewart, the chief funmakers of "Keep Moving," have been surrounded by a cast of more than exceptional merit, including Charles Raymond, Herbert Terry, Art E. Delmore, James Hall, Bart Joss, Root and White, May Thatcher Richards, Ruth Terry, Alma Fleming and a big beauty chorus.

Gayety—Burlesque.

"Hello, New York!" which it is asserted is the most elaborate production ever made in burlesque, comes to the Gayety Theater next week. It will be remembered that this was given its first presentation at the Gayety last spring, after which it went to New York, playing ten consecutive weeks, one of the longest Metropolitan runs ever scored by a burlesque company.

It is a three-act musical revue written by Junie McCree, a qualified humorous writer, and tells a well-connected story that is full of bright lines and intensely humorous scenes and situations.

In the cast supporting Kelly are Lon Hascall and James Tenbrooke, who have long been associated with him, together with Coley Lorella, Ernest Otto, Nettie Nelson and Earl and Marie Gates.

Cosmos—Vaudeville.

"The September Morn Girls," a condensed version of the big musical comedy that ran an entire year at the La Salle Theater, Chicago, with lots of pretty girls, good comedians and handsome scenery, will be the chief feature of the Cosmos Theater bill of continuous vaudeville next week. It will be supported with seven other feature and supplementary offerings and the usual film features, including E. H. Sothern in "The Chattel."

Loew's Columbia—Marguerite Clark

Following "The Heir to the Hoorah," which will be shown on the screen of Loew's Columbia the latter part of this week, Marguerite Clark, the exquisite little Famous Players star, will be presented, starting on next Sunday, in her latest photodramatic achievement, "Miss George Washington." In this photoplay Miss Clark is seen in the role of a girl who cannot tell the truth, but who is reputed never to have told a lie in her life.

Miss Clark will be supported in this production by such well-known players as Frank Losee, Niles Welch, Florence Marten and others.

The last half of the week Louise Huff and Jack Pickford will be seen in a picturization of Booth Tarkington's humorous masterpiece, "Seventeen."

NAT WILLS, a native son who pays us a flying visit today as a member of Sousa's concert program to be shown at the National at the matinee and night performances. Latest tales of "hobodom" will mark Wills' appearance.

"NAT" WILLS TO APPEAR WITH SOUSA CONCERT

Washington Comedian Carries New Brand of Humor.

The announcement in last Sunday's Herald that John Philip Sousa would bring his famous musical organization here for two performances one this afternoon and the other tonight, has caused considerable interest in the city among those who remember Sousa when he was leader of the Marine Band.

The program listed below proves that the Capital City is indeed favored by the great musician who has found time between his daily performances at the Hippodrome to pay us a flying visit, if only for a day.

THE AFTERNOON PROGRAM.

Overture, "Mignon" ..... Thomas
Cornet Solo, "Showers of Gold" ..... Clarke
Herbert L. Clarke.
Character Studies, "The Dwellers in the Western World" ..... Sousa
(a) The Red Man.
(b) The White Man.
(c) The Black Man.
Soprano Solo, "Prayer" from "La Tosca" ... Puccini
Miss Haruka Onuki.
Scherzo, "The Sorcerer's Apprentice" ..... Dukas
Suite, "Carmen" ..... Bizet
(a) Song, "My Little Dusky Baby" ..... Rix
Miss Leslie Leigh.
(b) Duet, "Chin Chin I Love You" ..... Brown
Miss Leigh and Harry Westford.
(a) Legend, "Willow Blossoms" (new) ..... Sousa
(b) March, "Boy Scouts of America" (new) .... Sousa
Note—Composed expressly for and dedicated with admiration and affection to the Boy Scouts of America.
Monologue ..... Nat M. Wills
"The Ride of the Valkyries," from "De Walkure" ..... Wagner

THE EVENING PROGRAM.

Overture, "Tannhauser" ..... Wagner
Cornet Solo, "Rondo Capriccioso" ..... Clarke
Herbert L. Clarke.
Suite, "Impressions at the Movies" ..... Sousa
(a) "Sousa's Band at the Panama-Pacific Exposition."
(b) "The Crafty William and the Timid Maid."
(c) "Pavlowa at the New York Hippodrome."
Soprano Solo, Aria from "Madame Butterfly" ..... Puccini
Miss Haruka Onuki.
"Songs of Grace and Glory" ..... Sousa
Rhapsody, "The Southern" (new) ..... Hosmer
Duet, "Chin Chin, I Love You" ..... Brown
Miss Leslie Leigh and Harry Westford.
(a) Folk Song, "Molly on the Shore" ..... Grainger
(b) March, "The New York Hippodrome" ..... Sousa
Monologue ..... Nat M. Wills
Introduction to Act III from "Lohengrin" Wagner

ACTRESS HAS FIANCE'S PICTURE ON SHOULDER

Ivy Sawyer carries the picture of her fiance with her all the time, in fact the likeness is tattooed on her left shoulder.

The day before Miss Sawyer left London for New York to create the leading role in the new Raymond Hitchcock musical comedy at the Globe, her fiance was ordered to the front. On the way to the ship which was to carry Maj. Cecil Stewart to France, Miss Sawyer and he passed a photographer's studio. The major suggested that they have their pictures taken together, and that only one print be made for each of them and the plate destroyed.

It was then that Miss Sawyer conceived the idea of having a likeness of her fiance tattooed on her left shoulder. This work was done by Archer, one of the most widely known artists in his line.

DRAMATIC LEAGUE CASTS FOR "LADY PATRICIA"

"Lady Patricia," a comedy by Rudolf Besier, will be presented by the Drama League Players as the first of the six plays which will constitute their season. The first performance will take place at the Wilson Normal School, Eleventh and Harvard streets, on the evening of November 16, and the play will be repeated on Thursday evenings following that date for two additional performances. The audience admitted to each performance will be limited to 250 persons.

The cast for "Lady Patricia" is as follows: Lady Patricia Cosway, Elsie A. Lancaster; Mrs. O'Farrell, Maud Howell Smith; Clare Lesley, Esther Gude; Michael Cosway, G. A. Lyon; Dean Lesley, Henry Dolan; Baldwin, Finley J. Hayes; Ellis, Arthur H. Thomas.

YOUTH AND EDUCATION SPELL BOYER SUCCESS

Miss Nancy Boyer, leading woman of "The Woman Who Paid" company at Poli's this week, is hailed as a leading woman out of the ordinary for popular priced "time." As California, the heroine, Miss Boyer will be seen in the role of a beautiful girl who runs counter to a pitiless mock marriage. Miss Boyer made her debut with the late Augustin Daly company and she appeared in the modern and classic plays of that organization which has graduated many of the leading players of today.

She is declared to bring to her work a broadly educated mind, a splendid speaking voice, youth, and an interesting personality. On tour she has played "Mid Channel," "Cousin Kate," "Clarice," "The Morals of Marcus," "Leah Kleschna," "When Knighthood was in Flower," and last season followed Billie Burke in "Jerry."

When Ann Pennington, the captivating little star of the "Ziegfeld Follies," who created a sensation in that organization with her remarkable dancing, decided to appear in motion pictures for the Famous Players, the wise ones of Broadway shook their heads and wondered if the tiny little favorite would make good on the screen, away from the dizzy whirl of the world-famed "Follies." Her photodramatic debut in "Susie Snowflake," however told the tale and she was at once placed under a long-term contract by the Famous Players Film Company.

"The upstart of the profession seldom rises to the occasion," Ernest Rowan makes bold to suggest.

MME. ALDA FEATURES "TEN STAR" PROGRAM

First Concert Listed at the National on Friday.

With Madame Frances Alda, assisted by Frank La Forge, as the attraction, T. Arthur Smith next Friday afternoon will launch the "Ten Star Concert Series," at the same time opening the Capital's musical season.

Mme. Alda, prima donna soprano of the Metropolitan Grand Opera Company and concert singer par excellence, has already established herself in favor here, her appearance last season having been one of the most interesting events of the season.

Frank La Forge is one of the Capital's warmest favorites and possibly no other pianist before the American public has secured so wide an endorsement for exceptional ability.

The program for Friday's concert follows:

Nocturne ..... Chopin
La Forge.
Aria from "Carattaco" ..... Johann Christian Bach
Kansonette ..... Jacob A. Perti
Sortita d' Ofelia ..... Faccio
Non so piu (Marriage of Figaro) ..... Mozart
Mme. Alda.
Sinulle (Finnish) ..... Merkanco (first time)
Kehtolaulau (Finnish) ..... Jaernefeld (first time)
Margarethlein ..... Grieg
Erstes Begegnen ..... Grieg
Cacilie ..... Richard Strauss
Mme. Alda.
Improvisation ..... La Forge
Etincelles ..... Moszkowski
La Forge.
Chanson d'Automne ..... Sibelia (first time)
Edelweiss ..... Fourdrain (first time)
Chanson Norregienne ..... Fourdrain (first time)
Il s'est tu..f ..... Gretchaninow (first time)
Mai ..... Saint Saens (first time)
Mme. Alda.
"The Star" ..... Rogers
"Deep River" ..... Burleigh
"Life and Death" ..... Coleridge Taylor
"Unrequited Love" (dedicated to Mme Alda) ....
La Forge (first time)
"Song of the Open" (dedicated to Mme. Alda..
La Forge (first time)

CURRENT ATTRACTIONS

CONTINUED FROM PAGE TWO.

be introduced, among the most popular of which are: "You're a Doggone Dangerous Girl," "Military Mary Ann," "If I Knock the 'L' Out of Kelly," and "There's a Little Bit of Bad in Every Good Little Girl."

Loew's Columbia—Ann Pennington

Ann Pennington, the diminutive star of the "Ziegfeld Follies" who has been carrying Broadway by storm by her clever dancing, will be seen on the screen of Loew's Columbia Theater the first four days of this week, beginning this afternoon in her latest photodramatic achievement, "The Rainbow Princess," a story especially written to show the marvelous versatility of this little star.

Hope, "The Rainbow Princess," is a waif who has been picked up by the owner of a circus, and forced to do the most dangerous turns in the show. She is forced to make a ballon ascension during a storm and her parachute becomes unmanageable and she falls to the ground on the estate of wealthy old Judge Daingerfield. Recovering from the fall in the judge's home, the little girl wins the heart of the old man, until the circus people endeavor to blackmail him, she wins his confidence again, however, when she exposes a plot to rob his home when she is reinstated as a member of the judge's household.

On Thursday, Friday and Saturday, Thomas Meighan and Anita King will appear in the Jesse L. Lasky production of "The Heir to the Hoorah," a photoplay taken from the Paul Armstrong dramatization of the famous play which was one of the greatest of Broadway's successes.

Moore's Strand—"Civilization."

"Civilization," the latest and most ambitious achievement in the cinema field, has been secured for this city by Tom Moore after great effort and expense, and will have its initial local production today at the Strand Theater. Heralded as the "picture that should stop the war," it shows most realistically the utter futility of warfare in this enlightened age.

The story of "Civilization" in brief relates of a war begun by an imaginary king for the gratification of his ambition and his love of conquest. Its final success depends upon the operations of a particularly deadly submarine, the invention of the king's nephew. At the crucial moment, when orders are given the young man to destroy the Arcadia, an ocean liner bearing ammunition as well as passengers, the vision of finances and the horrors his act will precipitate, stay his hand. He opens the sea valves of his submarine, foundering the vessel. Almost dead, he is brought to the king. While in this trance Christ is supposed to return for a while and live in his body. He comes back to life to preach peace. Gradually the influence of the "Mothers of Men," a secret society of women, and of the nephew, bear upon the king and he signs a pact of peace. The nephew dies, but peace and happiness are restored.

Battles, land and naval, marvelously realistic all af them; air raids destroying towns and scattering desolation with appalling versimilitude, trench, bayonet, gun warfare, every fiendish invention of hate is pictured. The Lusitania disaster is vividly recalled by the submarine warfare, which results in the sinking of an ocean liner by a well-directed torpedo. Panic-stricken men, women, and children crowd the decks, crowded boats capsize, the awful struggle of the drowning men are shown, and the frantic fights for places in the frail lifeboats are pictured.

Huge armies of infantry, cavalry, artillery; fleets of war vessels; battleships, aeroplanes, submarines; every other scientific death-dealing device that this country has produced were utilized to make "Civilization" a battle drama, comprehensive and convincing. Real cities were built to be destroyed. The United States navy co-operated in the staging of its sea fights.

The acting cast includes the better known Ince players, namely Howard Hickman, Enid Markey, Herschel Mayell, Lela May, Charles K. French, Thelma Ullman, George Fisher, J. Barney Sherry and others. In addition to the picture itself there will be a scenic prologue with introduction of Prof. Warmbath, the Arctic explorer, who will briefly detail the origin of life and civilization.

To insure the proper presentation of the film Mr. Moore has engaged the entire stage crew of the Criterion Theater, New York, for the effects, William Walker, Thomas Ince's electrical expert will direct the lighting and Prof. Louis Maurice, of New York, will conduct the greatly augmented Strand Symphony Orchestra during the engagement of "Civilization."

Cosmos—Vaudeville.

"The Luck of a Totem," a unique musical drama, with a striking scenic setting, will be presented by Harry Girard and company at the Cosmos Theater this week, starting tomorrow, for the first time in Washington.

Louise Kent, long a popular Poli favorite in stock, and her company, will appear in an entertaining character comedy entitled "Sold;" Tiny Mae's Circus of baby elephants, ponies and dogs will appeal to the children, and "Texico," the classic dancing spectacle will come from "big time" vaudeville, with its galaxy of gifted girls.

Supporting the big features will be Harry Whitelaw in Irish songs and monologue; Baker and Doyle in jolly "burlesque;" "The Crazy Sailors;" Barnet and Schuyler in a lively pianologue, and Harry and Augusta Turpin in the amusing skit, "The Girl and the Bank," with the Selig-Tribune and the Pathe Weekly, a Mutt and Jeff animated cartoon, and the Vitagraph Blue Ribbon photoplay, "The Alibi," featuring James Morrison and Betty Home.

Today's performances start at 3 p. m. and present last week's program in its entirety.

Casino—Feature Films.

Sir Arthur Conan Doyle's famous story, "The Firm of Girdlestone," adapted for the screen by Bannister Merwin, is the important central feature announced on the Casino Theater's program for this week. Charles Rock, one of the principals in the famous Drury Lane Theater success, "The Whip," and a man who stands very high on the English stage, is pictured in the important role of John Girdleston. Edna Flugrath, the English stage beauty, who was first introduced to American theatergoers as the premiere danseuse at the Metropolitan Opera House in New York, is pictured as the heroine of Conan Doyle's famous melodrama.

It depicts the story of a rich, puritanical, hypocritical London merchant who, when he gets into financial difficulties, first endeavors to make his ward marry his blackguard son in order that he may get possession of her fortune, and when this fails, plans to murder her, as a provision in her father's will bequeathes the money to John Girdlestone if the girl dies unwed. At the last moment a jealous maid masquerades as the wealthy young girl and meets the fate that was intended for her mistress.

"The Masked Ball," a new photoplay based on "The Scarlet Runner," is announced as the supplementary feature. It pictures Earle Williams as a guest at a masked ball, where he had to decide whether the stealing of jewels was to be a joke or a real robbery.

Moore's Garden—"Romeo and Juliet."

"Romeo and Juliet," the greatest love story of all ages, and starring the two popular celebrities of filmdom, Francis X. Bushman and Miss Beverly Bayne, begins a limited engagement at Moore's Garden Theater today. It is the first time that the Bard of Avon's tragic drama has ever been adequately presented upon the screen, and scholars and critics declare it is destined to bring the soul of Shakespeare to the hearts of the people.

Many noted actors and actresses ever since the days of Shakespeare have enacted these charming characters, and no other players in the realm of the silent drama are better qualified to vitalize them before the camera than Mr. Bushman and Miss Bayne. Mr. Bushman's personality, coupled with his ability to impersonate impassioned lovers, is eminently befitting the role of Romeo, and his characterization will stand as the most artistic effort of his career. It had always been Miss Bayne's ambition to play Shakespeare's gracious heroine, and in this production her dream has come true. Possessing youth, beauty and wonderful artistry, she makes an ideal Juliet. In its grandeur, in its lavishness and sumptuousness of setting and costuming this $25,000 pictorial production of "Romeo and Juliet" completely eclipses the possibilities of the spoken drama.

With historical accuracy and convincing reality the balcony scene where the dashing Romeo woos the fair Juliet has been visualized. The various mob scenes, the ceremonies of pomp and state, the processions and the fencing scenes in the streets of ancient Verona have been made doubly effective by the employment of thousands of supernumeraries correctly costumed.

The scenario was prepared by the late Prof. John Arthur, of Columbia University, and was staged and directed by John W. Noble, assisted by the noted Shakespearean authority, Edward Elsnere, and Lionel Belmore, formerly stage manager for Sir Henry Irving and Ben Greet's sylvan players.

Many notable theatrical families are represented in the cast supporting Mr. Bushman and Miss Bayne, as a glance at the following list of names will indicate: Harry Sothern, Marie Booth, Robert Cummings, Ethel Mantell, Leonard Grover, Helen Dunbar, Violet Hall Caine, Horace Vinton, Adella Barker, Barry McCollum, Emma Kemble, John Burke, William H. Burton and John Davidson. The Garden Symphony Orchestra, expressly augmented, will render an especially arranged musical setting for "Romeo and Juliet."

Leader—Pauline Frederick.

Pauline Frederick, the eminent dramatic delineator of the Famous Players, will be seen on the screen of the Leader Theater the first four days of this week in "Ashes and Embers," in which the celebrated star will portray two distinct types. In this photoplay Miss Frederick is offered new opportunities for displaying that marvelous dramatic charm for which she is so justly famous. She is surrounded by a cast of exceptional players including Earl Fox, Frank Losee, Maggie Halloway Fisher, Hay Wilson and others.

Thursday, Friday and Saturday, Edna Goodrich, the famous beauty, will appear in "The House of Lies," the screen story of a high born woman who is spiritually lifted above the every-day worldly marriages and who solves this great problem in a most unique way. The story is one of exceptional interest and presents this beauty of the screen in a most admirable vehicle.

Anything if Its Something.

The "Woman's Roosevelt League" expresses a desire that the Colonel be named for the office of Secretary of State, or Secretary of War, or something. There seems to be a curious, spreading fancy that the Colonel would somehow be satisfied with a glass of grapejuice or a mug of ginger ale as a substitute for that third cup of coffee.—Providence Bulletin.

REAL LIFE DRAMAS IN "ROMEO AND JULIET"

A Birth, Death and Wedding During Picturing of Classic.

A birth, a marriage and a death, three of the vital happenings round which most of the drama of human life is woven, figured in reality during the making of the big screen production of "Romeo and Juliet," in which Francis X. Bushman and Beverly Bayne are starred.

While the Bushman-Bayne company of more than 600 players were working in a scene in the Italian city of Verona, erected on the Brighton Beach race track, one of the women in the crowd fell prostrate in the street. She was removed to a tent back of the street scenes, where she gave birth to a baby boy. She was Mrs. Rosanna Araza, 26 years old, of Brooklyn. She had the role of a fruit vendor, and for the most part stood in front of her stand in the recess of a quaint building.

There were, perhaps, scores of romances that had their beginnings when the 600 players met and worked together for many days and nights, but as far as known only one friendship resulted in a wedding during the making of the picture. Jesse L. Guire, a student in Columbia University summer school, obtained a position working as an extra in the big scenes made in the studio at night. He was working his way through school, and the $3 he received each night, added considerably to his purse.

Justine Harcourt, a high school girl, living in the Bronx with her mother and three sisters, was another "extra." Justine, who had ambitions to go on the stage as soon as she finished school, induced an older sister to accompany her to the studio. There Justine met young Guire for the first time. Four weeks after their first meeting they were married.

JUST A BIT OF COMEDY BY SIR HERBERT TREE

Nothing but the hilarity co-incident with the Jewish New Year can excuse that Sam Barnard for a terrible and fearsome joke, which he repeated yesterday in ungodly shamelessness.

"I was doing a pigchure out in California," blithed Mr. Barnard, "and Sir Herbert Tree, who was acting for the screen just across the way, used to lunch at the same club where I plied the knife and fork every noon. One day Sir 'Erbert chided me for ording a pork chop. 'Your religion forbids the unclean flesh of swine,' he said. 'But I suppose it comes under the general name of art?'

"'How's that?' I asked. 'Oh,' drawled the pride of the London stage, 'I suppose you are a pig-chewer actor now.'"

And Winchell Smith, who was also listening to Mr. Barnard's prattle, shrieked "police!"

Lucile Lee Stewart, screen star in "His Wife's Good Name," which will be shown at the Casino today, is the wife of Ralph W. Ince, director for the Vitagraph company.

LYDIA LOPOKOVA ACTS TO ACQUIRE TECHNIQUE

Dainty Lydia Lopokova, premiere danseuse of the Serge de Diaghileff Ballet Russe, which by arrangement with the Metropolitan Opera Company, of New York, visits here shortly, came to this country four years ago as a dancer. Her success was immediate and she had many offers with a weekly salary of from $400 to $800 made her.

But she decided she wanted to be an actress. So she quit her dancing and joined the Washington Square Players, a group of ambitious amateurs who performed one act plays of a different sort. For this she received exactly $25 a week.

At the close of a successful season, in which she capably established her versatility, M. de Diaghileff invited her to join his company. She made the trip with the troup to Spain last summer where her naivete and charm completely subjugated King Alfonso and his court, and she will again be seen as premiere danseuse when the ballet makes its tour of fifty cities.

ALL FALL FOR PIERROT SAYS FREDERICK BURT

"Why do I always carry a piece of sculpture or a wad of clay with me on my travels?" repeated Frederick Burt, who plays the lead with Mary Ryan in "The House of Glass," at the National Theater, this week, in response to the same question that had just been put to him. "That is a very usual question," he smiled, "for it does seem out of character for a blunt business man to mix up with studios, top lights and the Beethoven-in-the-garrett stuff. Well, we all do the Pierrot thing.

The stock broker has a den where he may write poetry, the actor always dreams of a farm and the farmer boy hits it down the road for the bright lights—ask Frank Thomas about that side of it. He had the farm bee and now he has the farm. If you jolly him along a bit he'll fall for it and send you a home-cured ham this winter. Pardon the word 'ham.'

AMUSEMENTS. AMUSEMENTS.

THIS WEEK. Nights at 8:20. Orch., $1.50 and $2. Bal., 75c and $1.00. Gallery, 50c.

THE BELASCO Washington's Playhouse Beautiful

THIS WEEK. MATS. WED. AND SAT. AT 2:20. 50c to $1.50.

Presenting on Its Stage at All Times Only the Foremost Foreign and Native Artists and Attractions.

HERE IT IS—THE PLAY YOU'VE ALL BEEN WAITING FOR !!!
DAVID BELASCO'S
Incomparable Presentation of
THE BOOMERANG
The Best Comedy in Years
by Winchell Smith and Victor Mapes

JUST LOOK AT THIS ORIGINAL CAST!
ARTHUR BYRON
MARTHA HEDMAN
WALLACE EDDINGER
RUTH SHEPLEY
GILBERT DOUGLAS
MARGUERITE CHAFFEE
DOROTHY MEGREW
IDA WATERMAN
JOHN N. WHEELER
AND OTHERS

After New York Has Raved Over It for Two Seasons
"THE BOOMERANG" comes to Washington direct from a run of fifteen solid months (600 times) at the Belasco Theater, New York, that is why
IT IS THE PLAY THAT PALES ALL OTHER COMEDIES.

COMING NEXT WEEK. SEATS NOW.
The Unique Event of the Theatrical Season.
THE WASHINGTON SQUARE PLAYERS OF NEW YORK
Three Years of Success in New York City.
THEIR REPERTOIRE:
Monday and Tuesday Nights and Wednesday Matinee—A BEAR, by Tchekhov; MOONDOWN, by John Reed; A MIRACLE OF ST. ANTHONY, by Maeterlinck; HELENA'S HUSBAND, by Philip Moeller.
Wednesday, Thursday and Friday Nights—A ROADHOUSE IN ARDEN, by Moeller; INTERIOR, by Maeterlinck; PIERRE PATELIN, a 15th century farce; LITERATURE, by Schnitzler.
Saturday Matinee and Night—IN APRIL, by Rose Pastor Stokes; HELENA'S HUSBAND, by Moeller; EUGENICALLY SPEAKING, by Edward Goodman; A BEAR, by Tchekhov.
Seats by mail or at box office.
Orchestra, $1.50 and $2; Balcony, 75c and $1; Gallery, 50c.

WEEK OF NOV. 5th—SILVIO HEIN Will Present
William Shakespeare's Rollicking Comedy
THE MERRY WIVES OF WINDSOR
With an All-Star Cast
THOMAS A. WISE—CONSTANCE COLLIER—ISABEL IRVING.
Mail Orders Filled Now—Regular Prices.

AMUSEMENTS.

SERGE DE DIAGHILEFF'S
BALLET RUSSE
With WASLAV NIJINSKY
and other famous dancers and mimes
Orchestra of 75
Pierre Monteux, Conductor
Sensational Novelties
and other famous dancers and mimes
A KALEIDOSCOPE OF ALL THE ARTS
At the Belasco Theater
For Three Nights, Nov. 20, 21, 22
Subscription prices for the season: Boxes, $200, $150, $125, $90, $75; Orchestra, $18, $15; Balcony, $9, $6; Gallery, $3.
Prices for Single Performance: Boxes, $75, $50, $45, $30, $25; Orchestra, $6, $5; Balcony, $3, $2; Gallery, $1.
Orders for tickets may be mailed with check to Mrs. Wilson-Greene, 2601 Connecticut avenue, or to Droop's Store, 13th and G streets.

ARCADE 14th and PARK ROAD
Refined Dancing Every Night.
Skating Every Afternoon.
Good Music. Popular Prices.
Children's Carnival Fridays 8 P. M.
Children Free.

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LOEW'S COLUMBIA
Continuous 10:30 A. M. to 11 P. M.
Morning and Afternoon 10c & 15c
Nights Sundays Holidays 10c 15c 25c
Sunday Continuous 3 P. M. to 10:30 P. M. | Program Changed Sundays and Thursdays
TODAY—MONDAY—TUESDAY—WEDNESDAY
ANN PENNINGTON
The Captivating Star of the "Ziegfeld Follies," in
'THE RAINBOW PRINCESS'
Burton Holmes in Old Ireland.
Pathe Weekly, Current Events of the Day.
Farmer Al Falfa Sees New York (Animated Cartoon.)
THURSDAY—FRIDAY—SATURDAY.
THOMAS MEIGHAN and ANITA KING
In a Picturization of the Celebrated Play.
"THE HEIR TO THE HOORAH"
GRAND PIPE ORGAN—SYMPHONY ORCHESTRA.

POLI'S
TONIGHT at 8:15 LAST TIME OF While the City Sleeps
Every Evening at 8:15. Prices, 25c, 50c, 75c.
Matinees Tuesday, Thursday and Saturday, 25c—50c.
THE WINSOME BEAUTY
NANCY BOYER IN
THE WOMAN WHO PAID
A PLAY OF TODAY
A MAGNIFICENT SCENIC PRODUCTION
A SPOKEN DRAMA OF HUMAN INTEREST
NEXT WEEK—SEATS READY TUESDAY
JAKE GOLDENBERG Offers
(Will) FOX & STEWART (Harry)
In the Big Musical Extravaganza, Entitled
KEEP MOVING
Company of 30 Entertainers, Smothered With the Handsomest Chorus in the World
"Keep Moving"—It's More Than a Musical Laughing Show—It's a Sensation.
If You Have Not Seen It, Ask Your Friends Who Have. Read What the Papers Will Say About It. Positively the Biggest and Best Show New York Has Had in Years.

GAYETY
TODAY AND ALL WEEK
SAM SIDMAN

THE ORIGINAL HOT DOG MAN
AND HIS OWN BIG SHOW
The Costly Fashion Parade
—OF—
"BURLESQUE"
In a Brand New Travesty Entitled
"Welcome to Our City"
With the Grandest Singing Chorus to Visit Washington This Season.
NEXT WEEK.....LEW KELLY