



- WHO'S WHO IN THE PICTURE**
1. Leslie Stowe as Ilderim and A. H. Van Buren as "Ben-Hur" in the revival of "Ben-Hur" at the National.
  2. The Berg Sisters, playing at the Cosmos this week.
  3. May Walsh, featured as a member of the company playing at Poli's this week, in "Hans und Fritz."
  4. Constance Molineux, who plays the leading feminine role in the premiere of "Alias," at the Belasco this week.
  5. Dorothy Connolly, one of the features of the B. F. Keith vaudeville program.
  6. Edith Storey and Antonio Moreno, in a scene from "Money Magic," at Moore's Garden.
  7. Sessue Hayakawa, appearing at Loew's Columbia, in "Each to His Kind."
  8. Grace Demont, with Fred Irwin's Majestics, at the Gayety.
  9. Dorothy Dalton, in "The Female of the Species," at Moore's Strand.

**Poli Stock to Open Feb. 19**  
**With "It Pays to Advertise"**

The Poli Players will open their season of stock here commencing Monday, February 19. The first production—the choice of the Poli patrons themselves—will be: "It Pays to Advertise."

The company will include: William P. Carlton, leading man; Florence Rittenhouse, leading woman; Howard Lang, comedian; J. Hammond Dailey, comedian; Ralph Remley, light comedian; Edwin H. Curtis, director; Charles Squires, scenic artist.

Following a conference last night between General Manager Thatcher and the local manager, Fred G. Berger, the above announcement was made.

General Manager James Thatcher has been congratulated on the great "find" he has made in the selection of William P. Carlton as leading man of the Poli Players. He has exercised this function for the past five seasons in the Castle Square Stock Company at Boston, Mass., and established himself as the greatest stock favorite that Boston ever had. It was only through a special inducement that General Manager Thatcher was able to secure Mr. Carlton for the Poli Players.

Mr. Carlton is a son of the famous W. P. Carlton, of the Carlton Opera Company, which played many engagements at the Alhambra Play House.

Washington stock organizations never

had a more popular leading woman than Florence Rittenhouse. Likewise, Howard Lang, J. Hammond Dailey, Ralph Remley, and Edwin H. Curtis will be afforded a warm welcome. Mr. Curtis is remembered as a former director of the Poli Stock Company and other successful organizations. Mr. Curtis and Mr. Squires will come to Washington early this week to complete arrangements for the initial production, "It Pays to Advertise," which was selected by the Poli patrons by a handsome vote. Manager Berger received 435 replies to a request that the public indicate its choice of the opening play. Out of this number 2,976 persons voted for "It Pays to Advertise."

General Manager Thatcher announced that the balance of the personnel of the Poli Players would be made public in the next few days, and that the company in its entirety will be of the same high standard as indicated by those already chosen.

"We are going to have the largest and best stock company that has thus far been had in the United States," declared Manager Berger.

"In consequence of the many inquiries that we have had of late, it has been decided to open the sale of seats and season reservations for the Poli Players next Wednesday at 9 o'clock. Mail orders will be given consideration in the order of receipt."

**"MONEY MAGIC" MARKS ROMANCE CULMINATION**

Features Edith Storey and Antonio Moreno, for Whom Wedding Bells Will Ring.

"Money Magic" at the Garden Theater this week marks the culmination of a charming little flim-doodle romance and the reunion before the camera of Edith Storey and Antonio Moreno. About a year and a half ago they were co-stars in "The Island of Regeneration," which established them in the front ranks of photo players. During the filming of the bathing scene in this production Miss Storey ventured too far into deep water, and was heroically rescued by Mr. Moreno as she was about to sink for the third time. This incident led to their better acquaintance, and each morning and afternoon Miss Storey arrived and left the Vitagraph Studio with Mr. Moreno in his car.

Cupid seemed to be having things all his own way, but just then Miss Storey was detailed by the studio manager to work with another star, and she was sent to far off Los Angeles. Mr. Moreno continued working at the Flatbush studios, and the little car came and went daily, but its only passenger was its handsome owner. Nine weeks ago Miss Storey was recalled from the West, and at the hour of her arrival in New York, the little old car was chugging in front of the station, again waiting for its fair erstwhile passenger. Next day "Money Magic" was put into rehearsal with Antonio Moreno and Edith Storey in the leading roles, and every day the two stars came and went in the same old car. It has been nicknamed "Cupid's Car," and it is rumored that the wedding bells will soon chime for its two devoted passengers.

**BELASCO MATINEE SHIFTED.**

Wednesday Afternoon Performance Changed to Thursday.

As Walter Damrosch could play the last of his season concerts only on Wednesday of this week instead of Tuesday as heretofore, David Belasco, to accommodate his old friend, wired Manager Taylor to extend his compliments to Mr. Damrosch by postponing the Wednesday matinee of the new play, "Alias," from Wednesday until Thursday.

**HERBERT BRENON CONVALESCE**

Once more Herbert Brenon is about convalescent from typhoid, and ready to direct the last scene of "The Eternal Sin." It is understood he will go to Atlantic City to recuperate.

**Return of A. H. Van Buren and A Belasco Premiere Included In Week's Theater Notices**

Stock Star Appears in "Ben-Hur," While Belasco Produces "Alias"—S. Z. Poli Announces Personnel of New Poli Players.

Three momentous features stand out in the theatrical announcements of the current week. A Belasco premiere, the return of A. H. Van Buren, the idol of local stock fans, in the revival of "Ben-Hur" and the announcement of part of the personnel of the Poli Players.

David Belasco favors Washington several times each season with the opening performances of his new plays, and theatergoers have been schooled to look forward in pleasant anticipation of the event. In his latest play, "Alias," which opens at the Belasco tomorrow night, Mr. Belasco has brought another author, Willard Mack, under the Belasco banner.

A. H. Van Buren is the most popular stock actor who has ever appeared in Washington, his popularity and presence here having extended over a period of five years. He was first introduced to the people of this city through the medium of the Columbia Players, an organization which for years played summer engagements at the Columbia Theater under the management of Messrs. Metzger and Berger. From this company Mr. Van Buren went to the Poli Players at the time of their organization, playing the leading roles opposite to Miss Izetta Jewell. This duo was the idol of the city for two years before they separated.

Returning to the city after an absence of but a few months, Mr. Van Buren will be seen in an entirely new light by Washingtonians. No more appropriate vehicle than his present one, "Ben-Hur," could have been chosen to present him to his old friends, and it is assumed that the current week will take the unofficial aspect of home-coming at the National.

**MOBILIZATION OF POLI PLAYERS.**

The return of such favorites as Florence Rittenhouse, Howard Lang, J. Hammond Dailey, Ralph Remley and Edwin H. Curtis presages a long and prosperous season for the management of Poli's. Stock lovers have been looking forward for weeks, since The Washington Herald announced that the Poli Players would return during February, to the naming of the members of the new company, and they will probably greet with pleasure the return of these favorites.

William Carlton, who for several years past has been leading man for the famous Castle Square Stock Company of Boston, has been signed by General Manager Thatcher of the Poli Company to play the leading male roles in this city, and from advance reports he is destined to rival the success of A. H. Van Buren as a matinee idol.

**BELASCO ON THE MOVIES.**

David Belasco is one producer, at least, who does not think that motion pictures are hurting the legitimate stage. Such an opinion coming from the most prominent figure in the American stagerland is of vital interest when so much has been heard about the films weaning people away from the speaking stage.

"Not at all," was Mr. Belasco's emphatic reply when the question was put to him, "except that, temporarily, they are giving actors foolish ideas of their own importance. I think motion pictures make people only more hungry for the sound of the human voice."

"The greatest of our actors and actresses have won their places not because of their pantomimic ability, nor for their beauty, but because of their beautiful voices. You could name a hundred noted persons in the theatrical world whose voices have carried them to success."

"Nothing can take the place of the human voice; it almost would be better to have actors behind the screen, where only the sound of their voices would reach the public, than to have them only visible, not audible. Since the beginning of time the human voice has been a controlling power of human destiny. The soft, caressing voice of a woman can do more than all her beauty, while the strong, commanding voice of a man can carry more authority any time than merely the sight of him. The tender, laughing voices of children stir our hearts more quickly than the sight of them, sweet as they appear to us."

**A BOOST FOR ANIMAL ACTORS.**

"I would not say a word against the Actors' Fund, mind you, if I could, but the thought comes to me these days, when so much is said about its good work, that it might not be amiss to call attention to the deserving dumb actor."

The speaker was a groom, whose eyes were closed as he spoke and refilled the bowl of his long-stemmed pipe. The idea was new, and the writer evinced an interest that brought out the following appreciation of a veteran horse actor.

"I know an actor horse with a record of fifteen years' continuous service in the cause of drama—the highest type of it, too. He has never missed a performance, in all that time, and the chariot race, of which he is the vital feature, has had as much to do with the fame of 'Ben-Hur' as any other scene in the play."

"There have been times when the mechanical adjuncts of this climax were not as perfect as they might have been, but the flesh-and-blood part that gave it the winning thrill was always there with superb display."

"The wear-and-tear of this bruising race on the nerves and energy of a horse, more so one of the high-strung nature of Monk, must sooner or later tell against the animal in the bread-earning game of life. 'Ben-Hur' has been riding on the top wave of success for sixteen years—a record-breaker for a drama in our generation—but in the natural course of human events its popularity cannot blaze forever. What, then, is to become of Monk? I cannot help worrying about that."

"No human actor could give more faithful service, and never with the thought of reward. The satisfaction of work well done and food and shelter are all that he gets out of it. Should his bones stiffen, eyesight fail, nerves weaken, vitality lessen, or other evil befall him, where can he go for help?"

"Managers are not given to much thought of the actor after he has ceased to be of use to them, but the man has a better chance in the shadow of his days, and he never gives his lifework for nothing."

**AUTHOR OF "ALIAS" PLAYS LEADING ROLE**

The old German, who comes to this country with his little daughter and who falls in with a band of counterfeiters, is the central figure in "Alias," the new play by Willard Mack, which David Belasco will present for the first time on any stage at the Belasco Theater tomorrow.

This role will be played by Willard Mack, author of the play, while the remaining parts are in the hands of Edwin Mordant, Gus Weinburg, Jay Wilson, E. J. Mack, Jack Jevne, Francis Joyner, Arthur Donaldson, William Boyd, Tammany Young, Cornish Beck, Tex Charwate, Marjorie Moreland, Constance Molineux, Annie Mack Berlin, Samilla Crume, Jean Temple, Ruth Collins and others.

The plot of this story virtually hinges on a railroad collision, in which the leading figure loses his memory. This spectacle, showing the collision of the two overlaid trains in the dead of night, far out on the desert, and the tangled debris of the sleeping cars breaking into flames, is essential to the story, inco maintains, and not merely a spectacular scene inserted to create momentary thrill.

**HERE'S A FILM THRILL THAT WAS NECESSARY**

Presenting spectacular scenes during the action of a screen drama for the sole purpose of giving a thrill to the audience is a thing no longer done by really up-to-date picture producers, according to Thomas H. Ince, who cites as an example of the proper use of a spectacular scene the latest Kay-Bee play, "The Female of the Species."

The plot of this story virtually hinges on a railroad collision, in which the leading figure loses his memory. This spectacle, showing the collision of the two overlaid trains in the dead of night, far out on the desert, and the tangled debris of the sleeping cars breaking into flames, is essential to the story, inco maintains, and not merely a spectacular scene inserted to create momentary thrill.



**Premiere of "Alias" Rivals "Ben-Hur" During this Week**

**Theatrical Calendar at a Glance.**

- Belasco—Belasco premiere of "Alias," a drama by Willard Mack, author of "Kick In."
- National—Revival of "Ben-Hur," with A. H. Van Buren in the title role.
- R. F. Keith—Nat Goodwin, heading a vaudeville program.
- Poli's—"Hans und Fritz," a musical comedy, produced by Gus Hill. Gayety—Burlesque.
- Loew's Columbia—Sessue Hayakawa, in "Each to His Kind."
- Cosmos—The Berg Sisters and a continuous vaudeville program.
- Moore's Garden—"Money Magic," with Edith Storey and Antonio Moreno.
- Moore's Strand—"The Female of the Species," with Dorothy Dalton.

**National—"Ben-Hur."**

Klaw and Erlanger's original production of "Ben-Hur," with cast, scenery, equipment, horses and camels, begins one week's engagement at the New National Theater tomorrow.

This imposing spectacle is a sermon in varied speech, illustrated by arts and music. The curtain rises on the tableau of the three Wise Men in the desert and the flaming Star of Bethlehem, the men's hands raised in awe and reverence as they group about their camels. Then come the brilliantly colored pictures of the house-tops of Jerusalem and the terrace of the palace of Hur. Next is one of the great scenes of the play—the dim interior of the Roman galley ship, the muscular grim-visaged slaves tugging in rhythmic motion at the oars; and then the wreck, showing Ben-Hur and his captain struggling in the waves.

The scene changes to the home of Simonides, and a moment later comes the vision of the sunlit Grove of Daphne, with the superb temple reared to the god Apollo; Roman maidens dance joyously, but the central figure is Ben-Hur, the soldier, stern and unrelenting.

Later comes the chariot race, the most vividly thrilling moving picture that stage has ever known.

The music, which Edgar Stillman Kelley composed for the production, has had much to do with the success of "Ben-Hur." It is scholarly and creditable alike for its dignity and serious purpose. To present the remarkable play, and the central figure in Ben-Hur, the soldier, stern and unrelenting.

**Belasco—"Alias."**

Washington will again be the scene of an important Belasco premiere tomorrow night, when David Belasco presents for the first time on any stage at the Belasco Theater "Alias," a new play by Willard Mack, from a short story by John A. Morse.

Perhaps no better indication of Mr. Belasco's high opinion of the play could be cited than the fact that he postponed its production for a year, when Willard Mack was taken ill during the original rehearsals, rather than risk presenting it under any but the most favorable circumstances.

This will mark the second Belasco production to open in Washington this season. Frances Starr having inaugurated her tour here in "Little Lady in Blue" last October.

The central figure in "Alias" is an old German, who comes to America with his little daughter and becomes involved with a gang of counterfeiters. The play has been produced under the personal supervision of Mr. Belasco, with his usual attention to detail.

As is customary with all Belasco productions, a cast of well-known players has been engaged for "Alias," including Willard Mack for the leading role, Edwin Mordant, Gus Weinburg, Jay Wilson, E. J. Mack, Jack Jevne, Francis Joyner, Arthur Donaldson, William Boyd, Tammany Young, Cornish Beck, Tex Charwate, Marjorie Moreland, Constance Molineux, Annie Mack Berlin, Samilla Crume, Jean Temple, Ruth Collins and others.

Out of Mr. Belasco's opportunity to give the last concert of the series is on Wednesday next, Mr. David Belasco has consented to give the midweek matinee of the new play, "Alias," on Thursday.

**B. F. Keith—Vaudeville.**

The distinguished American comedian, Nat C. Goodwin, will for the second time in his career greet a vaudeville audience at the B. F. Keith Theater this week. Mr. Goodwin's experience is one of the most profound of any American comedian. Beginning in old-time variety, he rose to musical farce, then to musical comedy, then to drama, afterward Western romance, following with society comedy, next vaudeville, then the screen and finally again Keith's vaudeville, which is old-time variety spiritualized and refined.

From "The Skating Rink," one of Mr. Goodwin's earliest hits, to "Shylock" in Shakespeare's wonderful play, one of his greatest achievements, and returning to monolog, his present effort, his far cry, and Mr. Goodwin is about the only stage star of today who can boast this extensive and extraordinary experience.

James B. Carson, the nimble-witted, agile-footed comedian who added so much to the life and laughter of "The Red Heads" is again a star in "The Models Abroad," described as a musical comedy, which, animated and enhanced by a large company of Broadway girls, will be the added attraction. Mrs. Carson perpetuates in this new production his former part of Jacob Kauffman, the buyer. The plot turns upon present war complications which cause Jacob and his musical and merry conspirators to adventure abroad.

The third stellar feature will be Dorothy Connolly in new songs by Percy Wenrich, composer of the music of Julian Eltinge's "The Critchline Girl." Mr. Wenrich will assist her at the piano and also add several interludes in his own inimitable style.

The successful film innovator presenting Mrs. Vernon Castle in "Patricia." This week's episode is entitled "Double-Crossed," and the promise is held forth that it goes the preceding episodes severer, takes higher in intensity and in earnest.

Other offerings introduce Arthur Sullivan, with Ricca Scott and company, in "A Drawing From Life," Joseph Fenton and company in "A Garden of Surprises," Helene Davis in a charming offering, "Last and Present," and the pipe organ recital.

Brice and King are underlined for the week of February 19, with Eva Tanguay following.

**Cosmos—Vaudeville.**

The famous Monnaux Sextet, in an elaborate scenic and musical spectacle, includes the band, led by Paul O'Ka, will be the leading attraction of the Cosmos bill this week.

The six native Hawaiians who compose the troupe, are vocal and instrumental artists, as well as dancers, and one of the most enjoyable parts of their act is said to be the singing and playing of plaintive native melodies. The scenic and lighting effects are particularly beautiful.

An act of real novelty and laughter will be "Little Lord Roberts," a playlet with a midget comedian and a capable cast. Stella Tracy and Carl M. McBride, late of "The Candy Shop," will contribute humor and song from musical comedy, and the Four Berg Sisters, a quartet of successful singers, will also furnish a number above the ordinary.

Other acts will include Rhoda and Crampin in "The Rehearsal," a musical skit; the Ioleen Sisters, in a novel sharp-shooting act performed on the slack wire; Burns and Lynn, an exceptional dancing team, and Haddon and Bernard, a couple of rare entertainers.

The Vitagraph production, "Whom the Gods Destroy," featuring Alice Joyce, Marc MacDermott and Harry Morey, an exceptional moving picture attraction shown only at 1, 4, 6 and 10:30 p. m. daily, will be supplemented at the Hearst-Pathe News, a Bix Cartou and an educational film.

Today's performances, starting at 3 p. m., will present Jack Morrisey, the famous Australian actor, in "The Taster for Expert; the Moratti Opera; the South Sea Charter in "The Hermit"; the Lester Trio of farceurs, and other numbers of last week's bill for the last time.

**Gayety—Burlesque.**

With the charming Florence Bennett heading the company, Fred Irwin's Majestics comes to the Gayety Theater for its annual engagement this week. Its first performances being given at 3 and 8 p. m. daily. Entirely new, with the exception of the name, the production represents the last word in modern burlesque and has been staged in sixteen elaborate scenes.

Paul Cunningham is responsible for the catchy tunes, the season's most popular hits, as well as the songs, still further demonstrating his versatility by appearing in the cast in support of Miss Bennett. The major portion of the second act is set in Hawaii and Nardine Gray, a Hawaiian dancer, leads twenty coryphees in the seductive dances of the South Sea Islands.

Among the specialties to be introduced incidentally are: "In Froeland," by LA Pine and Emery; eccentric dancing by Doc Dell, Bennett and Cunningham in "The Songwriter in Songland," and Kelt and De Mont in "College Nonsense."

Musical numbers include "Dancing to a Ukulele Band" and "Much Oblived, Broadway."

**Loew's Columbia—Sessue Hayakawa.**

Beginning today and continuing until Thursday Sessue Hayakawa, the famous Japanese actor, will be seen at the Loew's of the feature photoplay, "Each to His Kind," at Loew's Columbia.

The story of the play concerns Rhandah, heir to the Maharajah, who is sent to Oxford to be educated, and then returning marrs his betrothed, the Princess Nyda. Before he leaves she gives him an amulet to bring him back in safety. At the college, Rhandah has nothing to do with the women. Finally, Amy Dawe flirts with him and secures the amulet. Rhandah realizes the joke, returns to India and vows to rebel against the English.

He captures Dick Larimer, an English officer to whom the English girl is engaged, and how an inevitable outbreak is prevented and he eventually returns to his betrothed, is brought about in an unusual manner. A wonderful contrasting atmosphere of English society and the Oriental throughout is seen. In the cast

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Trimmed Hats, were \$5 to \$11 ..... Now \$1.50 and \$3  
Hundreds of odd lots Waists, were \$3 to \$6.50 ..... Now \$1.50 and \$1.98