

MELODY AND MERRIMENT DOMINATE THE MID-APRIL THEATER

Three Music Plays Return to Capital For Spring Review

McIntyre and Heath at Poli's—"Buddies" and "Robin Hood" On Program Also.

A MOST appropriate list of theater offerings is scheduled for spring revelation in the Washington theaters this week, when "Robin Hood," "Buddies," and "Hello, Alexander" begin engagements at three of the city's playhouses.

"Buddies"—Belasco. The Selwyns will present "Buddies" at the Shubert-Belasco Theater, opening tomorrow night.

"Robin Hood"—National. "Robin Hood," the famous opera comic, with score by the late Reginald De Koven and book by Harry B. Smith, will be presented at the National Theater tomorrow night by Ralph Dunbar.

"Hello Alexander"—Poli's. For an engagement limited to one week, beginning tonight at Poli's Theater, McIntyre and Heath return to town in their musical extravaganza "Hello, Alexander."

"Over the Hill"—Garrick. William Fox's "Over the Hill" will begin the fourth week of its successful engagement this afternoon at the Garrick.

Vaudeville—B. F. Keith's. This week at B. F. Keith's Theater, commencing at the matinee tomorrow, Harry Watson, Jr., and company in his best character comedy role, "Young Kid Battling Eugene," will star in the new play.

Vaudeville—Cosmos. Andrea Poole and her Six Musical Buds, in a feature of musical charm and novelty, and Mme. Darling, Jack McLean and Willie Brown, commencing today, will be the outstanding features of the Cosmos bill this week.

Vaudeville—Strand. The Strand Theater presents today a complete change of program. Al Fielder, comedian, assisted by Con Paddy in "The Man Behind the Curtain," is the headline attraction.

"Girls de Looks"—Gayety. Barney Gerard's "Girls de Looks," starring those delightful comedy purveyors, Joseph K. Watson and Will H. Cohan, is the current offering at the Capital Gayety Theater, commencing with the usual matinee today.

"Bathing Beauties"—Capitol. Since burlesque has become one of the standard forms of theatrical amusement, nearly every possible subject has been traversed by burlesque comedians.



Can Any of You Girls Sing? Here's a New Stage Chance

Ralph Dunbar Will Pick Candidates for "Robin Hood" on Tuesday.

A "million-dollar chorus" is a term frequently used in the amusement world. It is applied to the supposed beauty of a group of perulously-clad corymbes who fill to the footlights and "vamp" the tired business man.

Special children's performances were given yesterday morning in Crandall's Knickerbocker, York, and Avenue Grand Theaters. At these popular matinees arranged exclusively for the entertainment of children special care is taken in the choice of photodramatic offerings and extra added novelties in order that the child mind may be diverted but at the same time trained to follow plot, perceive motivation and appreciate coherent narrative.

Ralph Morgan Began Career as a Lawyer, But Thespis Got Him

It was not always the intention of Ralph Morgan, who is co-starring with Donald Brian and Peggy McIntyre in "Buddies," to become an actor. His mind was first set upon the law, but after a little experience in this profession he forsook it for the stage.

Two star comedians featured in Barney Gerard's show, "Girls de Looks," at the Gayety Theater this week are preparing to launch a war against "slap-stick" comedy. They are Joseph K. Watson and Will H. Cohan, who claim to be the first comedians in burlesque to do away with "slap-stick" and "smart" comedy, a fact which their manager, Mr. Gerard, emphatically backs.

Julia Culp Recital. Julia Culp, the Dutch lieder singer, will appear in recital at the New National Theater Thursday afternoon at 8 o'clock under the local management of T. Arthur Smith.



McIntyre and Heath Joined Forces 'Way Back in 1874 Famous Blackface Comedians Together Nearly Half a Century.

After an association of forty-five years, dating back to 1874, McIntyre and Heath, the famous blackface comedians, are returning to town this week in "Hello, Alexander."

Although Manager Beatus, of Loew's Palace Theater, had perfected plans for the presentation at Loew's Palace today of "Billions," the latest starring vehicle for Mme. Alla Nazimova, the noted Russian stage and screen star, it was necessary to postpone the offering for one week, owing to the failure of a print of the picture to reach Washington in time for the showing.

At the Arcade. The two special events staged for this week at the Arcade should create lively interest among the dance lovers of Washington. Tomorrow will be, by request, a "Paul Jones" night, and on Wednesday a beautiful spring fete will be the attraction, at which time floral souvenirs will be given to the lady patrons.

What About Stock?

By EARLE DORSEY.

IT is difficult to appreciate, but the end of the 1920-21 dramatic season is perilously close at hand.

When Sixteenth street lines itself with green foliage from Walter Reed Hospital to the White House, it is time to put up the shutters and call it a season. Things were a little different, of course, a year or so back, but regardless of acts of Congress, the war is over and the Washington theater faces normal conditions once again.

The close of the regular dramatic season naturally arouses one's curiosity as to the prospect for stage entertainment during the coming hot months, and the moment one thinks of stock, one thinks of Monte Bell.

Bell is the youthful impresario who has given Washington summer stock for two seasons in succession at the Garrick and whose venture in 1920 was so unfortunately marred by the sudden departure of Earle Foxe, the leading man, just when thousands of fair young things in organdie from Congress Heights to Cleveland Park were all expectant.

Mr. Bell has just returned to Washington from a trip to California and, while his remarks tended more toward West Coast weather than toward stock ventures in 1921, Mr. Bell admitted that he had discussed terms with one of the most prominent of all motion-picture actors. Bell, however, made no statement as to his plans and so far as can be ascertained, he is not considering another stock venture here this summer.

There are two definite elements linked up with successful stock enterprises in Washington. One must either present a star of extraordinary popularity, or, lacking the asset, must locate in a theater as near as possible to Fourteenth street and keep the prices very popular indeed.

For some peculiar reason, the Garrick, where two summer seasons of stock have been given recently, is not a favorable location for stock unless the impresario finds himself able to present an actor over whom the girls are demented.

It seems rather silly, I admit, to lay any particular stress upon the abilities of some sleek-haired young actor with soulful eyes to fascinate an admiring feminine entourage, but that, my masters, is the thing that makes or breaks a stock company in this neck of the woods.

When Bell opened his Garrick Players' season last summer with Earle Foxe as leading man, that theater enjoyed a patronage that approximated capacity for nearly six weeks. Almost overnight Mr. Foxe's departure was met by a sudden reversion of popular favor which took the form of hundreds of cancellations of season reservations. It was aut Foxe aut nullus.

Just when the majority of the Washington theaters will close for the season is still a matter of indefinite knowledge. One of the burlesque theaters has already announced its intention of closing and it seems likely that the rest will not delay long. The quality of play material, as I have already pointed out, is withal extremely poor or extremely familiar and there is every sign evident that the season is simply limping along on the last lap of its course.

It is one of the low but irrefutable facts of existence that, while many of us feel a social and a cultural urge to assimilate a bit of Shakespeare every so often, few of us can frankly enjoy the Bard with anything like the abandon with which we embrace a Ziegfeld effusion or even a bit of Eugene O'Neill.

A bold statement, verily, and one that will doubtless earn me the righteous and official damnation of the Drama League and the Lord's Day Alliance, but it is true, nevertheless, that Shakespeare, either read or visualized, is never wholly as satisfactory as drama.

Perhaps, on the whole, it is more satisfactory to read Shakespeare than to assimilate him in any other form. When one reads Shakespeare there is always the opportunity to slow up the play, so to speak, while one leisurely assimilates or rereads this and that passage of an unfamiliar English style. The whole trouble with reading Shakespeare is the fact that an extraordinary power of imaginative visualization is necessary to form a proper approximation of the character.

Noel Tearle's Part As Picture Villain Arouses Film Fan

Noel Tearle, who created the role of Isaac, the oppositionist son in "Over the Hill," the William Fox picture which is delighting large audiences daily at the Shubert-Garrick, was confronted recently on Broadway in New York City by a motion picture devotee, who not only recognized Tearle after having seen him in the picture, but admitted that he wished to satisfy himself that the crooked son in the movies could not possibly be so crooked and despicable in private life.

"I never hated anybody so much in my life as I did you in that picture," declared the "fan," "and if I could have been with the black sheep son when he dragged you down the street I certainly would have made the picture more realistic than ever. Apparently, you are a mighty nice fellow, and it is hard for me to understand how you can make yourself so thoroughly detested while acting in that picture."

Tearle agreed with the critic that the role was somewhat "distasteful," adding that he construed the young man's remarks as a very high compliment to his ability as a motion picture artist. Tearle is a brother of Conway Tearle, also of screen fame.

The installation of the magnificent new triple-manual pipe organ was completed last week at Crandall's Savoy Theater and the instrument dedicated to the more impressive musical interpretation of the pictorial portions of the daily bills. The organ is a companion instrument to the one recently installed in Crandall's Avenue Grand Theater.

Today's Amusements.

POLI'S—McIntyre and Heath in their new extravaganza "Hello Alexander." GARRICK—William Fox's film production, "Over the Hill," with Mary Carr. B. F. KEITH'S—Vaudeville and pictures (see bill). STRAND—Vaudeville and pictures (see bill). COSMOS—Vaudeville and pictures. METROPOLITAN—Marshall Selig's "Bob Hampton of Flossie," with Wesley Barry, Marjorie Daw, and others. PALACE—Thomas Meighan, with Lois Weber, in "The City of Dreadful Night." RIALTO—Clara Kimball Young in "Straight from Paris," with Thomas Meighan and "Lying Lips." THOMAS H. COOPER—Lying Lips. THOMAS H. COOPER—Lying Lips. THOMAS H. COOPER—Lying Lips. THOMAS H. COOPER—Lying Lips.

—In the Pictures— Vivienne Osborne, the smiling young damsel described on the upper right horizon, is one of the prominent figures in "Over the Hill," the William Fox production of Will Carleton's play, which begins its fourth consecutive week at the Garrick this afternoon.

Below are three not-particularly-little maids who furnish an exceptionally agreeable background for the dramatic action of McIntyre and Heath, who have returned to Poli's this week to give Washington another week's glimpse of their latest bit of drubbery, "Hello Alexander," which was seen here something more than a year ago.

Paula Ayers, who smiles so charmingly from the upper left corner of the picture-assembly, is also in the bill. Her character is the girl who begins a week's engagement at the National tomorrow evening under particularly favorable auspices.

In the center, above, is Ralph Morgan, one of the stars of George V. Hobart's "Buddies," who is also playing a return engagement at the Belasco this week, beginning tomorrow night, after a rather lengthy absence.

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