ATHOLIC CLERGY AY CORNERSTONE FOR NEW CHURCH

acred Heart Shrine, Costing $450,000, Will Be Completed in 1922.

With impressive ceremonies the rnerstone for the new $450,000 rine of the Sacred Heart Church, xteenth street and Park road was ld yesterday in the presence of large audience of parishioners and rgy. The Rev. Ignatius Smith livering the sermon. Construcon of the shrne is expected to be mpleted next May. The present urch building is located at Fourenth street and Park road.

Praising the soldier dead of the rish who served in the world ar, the Rev. Smith declared "could ese heroes witness the construcon of this church, our joy would e complete.

"An institution of this sort makes arried life a purity," he said. "It ill be an outpost of protection nd will supply the needs of the ture."

arding's Picture in Cornerstone.

Under the cornerstone were laid tures of President Harding, Vice esident Coolidge, Pope Pius, pies of the Baltimore Catholic view and local papers, bound lumes of six issues of the church cord, and a list of those men of e parish who served in the world ar. This was done to remove all ubts in future years of the exact te inscribed on the corner stone.

The Rev. Thomas J. Shahan, recr of Catholic university, who offiated, was assisted by the Rev. illiam E. Starr, of Baltimore; the v. Edward A. Pace, of Catholic iversity; the Rev. George A. ugherty, vice rector of Catholic iversity; and the Rev. William Kerby, of Catholic university.

The Rev. Paul Coniff, pastor of . Aloysius; Capt. J. Walter Daily, aplain in the United States army; e Rev. Henry D. Collins; the Rev. ernard A. McKenna; the Rev. Willm Clements; and the Rev. Charles . Marcey also took part in the remonies.

Seating Capacity of 1,200.

The church will be built after the ttern of Romanesque style, which ill give it the necessary dignity nd ecclesiastical character, with an voidance of heaviness, according the architects, Murphy and Olmead. It is planned to seat 1,200 rsons, having an area of 200 feet ng by 160 feet wide.

One of the most successful camaigns ever recorded in the history the parish was held last May hen $231,180.23 was contributed in n days for the erection of the urch.

HEINIE GROH DONS UNIFORM OF REDS

CINCINNATI, June 12.—After aving announced that he was not tisfied with the terms made him the local management and that would personally appeal his case Judge Landis, Heinie Groh, Cinnati National league infielder, onned the uniform of his club toy and practiced with his teamates and occupied the bench durg today's contest. Groh is seekg a full year's salary while the anagement of the club declares at he will be docked for the time held out and while waiting to reinstated by Judge Landis. This mounts to a little more than $3,-00. Groh did not appear in uniorm yesterday and did not show p until after the game had started. e was on the job today, however. either Groh nor the club managehent would make a statement.

BALTIMORE WINS 24TH GAME IN ROW

BALTIMORE, June 12.—By deating Reading today by a score 12 to 3 the Baltimore Internaonals made it 24 straight wins nd within one game of its record 25 straights made last year. Bufalo comes tomorrow for a series nd as it is the runner up in the eague hot battles are expected. eading could do nothing with the lants of Pitcher Harry Frank oday.

KSAR FIRST IN BIG FRENCH RACE

CHANTILLY, June 12.—Carrying he colors of Mme. Edmond Blanc, Ksar won the 150,000 francs prize n the French derby Sunday afterpon. Ksar was the favorite. Grazg was second and Shake Hands hird.

Perfect weather helped to draw o this race the largest post-war acing crowd. The race is the last f the eliminations for the Grand rix.

AMERICAN ASSOCIATION.

Kansas City, 10; Columbus, 8 (ten nnings).
Milwaukee, 4; Toledo, 3.
Minneapolis, 3; Louisville, 9.
St. Paul, 4; Indianapolis, 2 (first ame).
St. Paul, 12; Indianapolis, 7 (secnd game).

NTERNATIONAL LEAGUE

Reading, 3; Baltimore, 12.
Toronto, 6; Syracuse, 7.
Buffalo, 10; Rochester, 2.
Newark, 11; Jersey City, 10.

Aztecs Beat Destroyers.

For the second time this season, he Aztecs trumphed over the Detroyer A. C. of Alexandria. This ime by a score of 9 to 8. Heavy itting by both teams accounted or high score. Smith played well or the winners.

Harlem Wins Again.

The Harlem A. C. registered its ixth consecutive victory yesterday y defeating the Rosedale nine, 4 o 3. Smith's pitching featured for he winners.

LEX BEATS MARINES AT QUANTICO, VA.

	AB	H	O	A		AB	H	O	A
oche,2b..	3	1	3	2	Marines				
emeric,3b	4	4	1	5	Leronis,lf..	4	1	3	1
lair,cf...	4	0	0	0	Miller,rf...	4	0	2	0
raser,1b..	4	1	11	1	Finn,1b....	4	1	8	0
its'ald,lf.	4	2	2	0	Smith,cf...	2	0	4	0
ych,rf..	4	1	1	0	Bateman,ss	2	1	2	0
ernhart,ss	3	0	1	1	Odom 2b...	4	0	1	3
ov'ettl,c	4	0	6	1	Whiting,ss.	2	1	4	3
wen,p....	4	3	2	4	Wargrieve,c	3	0	3	2
					Sothern,p..	3	1	0	4
Totals...	33	12	27	14	Totals...	28	5	27	13

Score by innings:

LEX	00100003 2—6
Marines	00001010 1—3

Runs — Roche, Lemeric, Blair, Fraser, wen (2), Smith (2), Bateman. Errors— raser, Bernhardt, Leronis, Finn. Two-base — Owen, Roche, Lemerice, Bateman. ne run — Fraser. Stolen bases — Blair, eman. Sacrifice hits—Roche (2), Bateh. Base on balls—off Owen, 2; off Soth, 2. Strike outs—by Owen, 7; by Soth, 2. Hit by pitcher—by Owen (Smith). me, 1:45. Umpire—Egelseer.

Mary Joins Road Show at Eight Under Guardianship of Mrs. Gish

Mary looking in a mirror, making the most of the opportunity of seeing herself as her friends of the picture houses see her.

(Continued from Yesterday.)

TO sfell the total family income by salaries paid to Lottie and Jack struck me as highly desirable. And so presently it turned out that the three of us—our total ages barely 12—were producing a not-at-all negligible proportion of mother's total income!

For the first few years we continued to live in Toronto, my engagements in the stock company becoming more and more frequent, and little by little Lottie and Jack getting bits to do more and more often.

Education Not Neglected.

Mother saw to it that none of this interfered with our education. At first she taught us herself, and later—as soon as she could afford it—employed a woman to teach us at odd moments at rehearsals. All of us got probably as much education in this fashion as the average child gets in the lower grades in school.

But finally, one day, when I was 8 years old, came my first chance to leave Toronto—with a traveling company, a very cheap repertoire organization offering very mellow melodramas to not too discerning communities, referred to in theatrical parlance as "one nights."

The manager of this company had happened to drop in for a chat one evening with the stock manager, and had looked in on our performance. My part in that especial play was better than usual and made my performance stand out.

The visiting manager liked my work. He made inquiries about me. Presently my real friend, the stock company manager, came back to my dressing room (where my mother was with me, as always) and told me about it.

An Honest Manager.

"You can do better for yourself with him than you can by staying here with me," he said frankly. "I'd hate to lose you, Gladys, but if you are going on with your work this is a chance you can't afford to overlook."

Of course I had every intention of showing New York and London and Paris and Rome—one wonderful day—just exactly what Shakespeare had in mind when he created the lovely lady I loved most, Juliet.

I had listened to the grown-ups in the company talk about the great actors of the past and bewail their lack in the down-at-the-heel present-day stage of the theater, and had secretly resolved that in good time I should do my bit to make histrionism take its rightful place once again in the category of great achievements. Oh, vaunting ambition had a permanent abiding place in my 8-year-old brain!

But hard experience had made me more than wary. Even my mother was hardly more cautious and practical. As things were, we were able to pay our rent each month and pay all our other little bills on time. In a vague sort of way I knew that there was little for me to learn by remaining with the stock company. The parts that came my way were, and must continue to be, only little parts.

But in the repertoire of smashing melodramas—of the general ilk of "Uncle Tom's Cabin"—there were really big emotional roles for a child to play. Of course, generally, the "child" chosen for such parts was old enough to have children of her own. Only occasionally could a child actress, capable of playing these big parts, be found.

The opportunity, from the viewpoint of advancing my art, was undoubtedly presented in this unexpected offer. Also I had the natural, healthy curiosity of the child that makes its heart beat fast at the prospect of travel, of seeing cities that have been only names. But against all these considerations were the cold, hard facts which I never forgot for long—facts personified by my mother, by Lottie, by Jack. If I went away, what about that?

At my own manager's urgent suggestion I consented to meet the repertoire man after the performance. Before he came I had had a little talk with my mother, and let her understand I'd not let my enthusiasm run away with me. Naturally the one thing uppermost in

The second installment of Mary Pickford's real story of her life appears in The Washington Herald today.

This is "Our Mary's" own true story of her rise to fame and fortune and a warm spot in the hearts of millions of theatergoers. Into it she has written all of the personal charm and happiness that have made her the most popular star in filmdom.

The first installment of this gripping series of articles appeared in The Herald yesterday morning. Those who did not get the opening story may do so by applying at The Herald office today.

my mother's mind was the thought of my leaving home and her protection.

The repertoire man turned out to be very, very nice. The salary he named—$30 a week and all my traveling expenses—was too good to be true. I knew I could live on half of it. That meant I could send $15 a week home—every week!

It was far better than I had been able to do in stock. And the parts I'd have a chance to play! Real "star" parts! My eyes danced at the thought. But then came the one big objection back into my mind. Who would take care of me? Now let me make this point very clear. It wasn't that I wasn't absolutely self-reliant and sure of myself. Although I was only 8 years old I knew I could take care of myself in any situation.

I had learned to dress myself and care for my teeth—and teach Lottie and Jack to do these things for themselves—long before. My mother believed in self-reliance for her children and had taught us to take care of ourselves. But on the "road" I felt instinctively I should have somebody, some woman on whom I could depned, to whom I could go for advice.

Gish Girls in the Company.

My luck was in that night. The repertoire man had just that very day arranged with a woman my mother knew quite well—a Mrs. Gish—to go along with his troupe to take care of her two daughters, Dorothy and Lillian. He was sure Mrs. Gish would take me under her wing. And, of course, she was willing to look after me, when my mother put it up to her the next day. And so everything was settled.

That first season on the road was a succession of roseate day dreams fer me. I loved it all—the cheap hotels, the dirty little theaters, the noisy audiences—all of it. For after the first few weeks of hard work at rehearsals we had plenty of time—to explore the new towns we visited tach day, and for me every little city presented a new fascination all its own.

It was very hard to have to put in hours of study with Dorothy and Lillian, but Mrs. Gish insisted on the schooling. Today I am very grateful to her for it. But then it seemed such a waste of time when one might be outside on exploration bent! I remember the thrill it used to give me when other little girls, oblivious to my presence, would stop in front of one of the lurid posters depicting a scene from one of our plays—and make wild-eyed, rapturous exclamations about it! It was all I could do, in those days, to keep from telling them who I was.

"See that beautiful little golden-haired girl going up to heaven?" I'd want to ask them. And then after they had turned to see me, I'd picture myself smiling very sweetly and saying, "It's me."

Just Doing Her Best.

As it was I contented myself listening to their wistful little hopes that their daddies would take them to the show—and I always echoed these hopes. On the infrequent occasions when I didn't feel too well or when somehow I couldn't get all I ought to out of my part, I'd think about little girls I had heard talking this way—and that would be all I'd have to do. Playing to them—I simply had to do my best!

For two whole seasons I went on playing one-night stands. By the end of that time there were few cities from the Atlantic ocean to the Rocky mountains in which I had not appeared.

Incidentally the original zest for travel that had caused me to ignore discomforts of no inconsiderable kind—during the first few months—had by now largely disappeared. The same bed two nights in succession had come to be a thing to be thankful for. I was happier than I can say to get home.

Of course there were compensations. My name, Gladys Smith, be it remembered, for the Mary had been accounted not theatric enough for melodrama—had by now become fairly well known. At least in repertoire circles I had established my reputation as a child actress of dependability. Offers were many. I had reached the stage where I could pick and choose. I was 10 years old.

(To Be Continued.)

STRAND.

Vaudeville.

It will be a hardened and unusally critical playgoer who attends the Strand theater this week and does not find one or more pleasing numbers on, what to our mind is a most delightful program that will meet with the entire approval of the most discriminating taste. The headline feature of the vaudeville portion of the bill in particular, is one that is certain to appeal to young and old. Barnold's Animals, a troupe of highly trained dogs and monkeys giving a complete little playlet entitled "A Hot Time in Dogville," need no introduction to Washington audiences, their act, given in a minature setting and apparently without the direction of any human being, having already received emphatic approval here and meeting with a similar warm reception yesterday.

Francis and Wilson open the bill with "Ups and Downs," a variety of snappy doings, including songs, dances and tumbling. Ben Lynn, programmed as the "weighty comedian from musical comedy," follows with a line of popular and topical songs and some burlesque dancing. An amusing and decidely different laugh diversion is offered by Lyle and Emerson in their skit, "It Happens Every Day," their chatter being bright and witty and keeping the audience in a gale of laughter. The Kee Tow Four, announced as Oriental harmonists, complete this half of the bill. Aside from costumes we do not know where the boys can lay claim to anything Oriental, but when it comes to harmony it is a different matter, their first number earning enthusiastic applause, with approval steadily increasing.

On the photodramatic half of the program "A Divorce of Convenience" with Owen Moore in the starring role is presented as the principal attraction. The play being a comedy that teems with farcical situations and scintillates with humor at the same time carrying a story with both strength and character.

Short film features including a multiple reel comedy and educational subjects, together with special orchestral numbers arranged by Arthur J. Manvell, the overture being Lang's "In a Boat (For Two)" and as exit march "Anna In Indiana," complete a program that as stated, is perfectly enjoyable and worthwhile from opening to close.

NEW ATTRACTIONS AT THEATERS

Tropic Tale At Columbia

Seena Owen and E. K. Lincoln Have Chief Roles.

The twenty-third of that brilliant series of super-programs at Loew's Columbia theater was ushered in at the Columbia yesterday afternoon, where "The Woman God Changed," the vivid and fascinating Paramount-Cosmopolitan screen version of the famous magazine story of the same name by Donn Byrne, was offered as the featured attraction of the bill with Seena Owen and E. K. Lincoln in the roles of dominant importance. The picture was directed by Robert G. Vignola, who has surrounded these exceptionally talented chief players with a cast of splendid ability.

This master picture teems with action from start to finish, and its graphic, compelling story covers half the globe in its swift, engrossing development. It depicts a love that proved stronger than the fear of the law and led a walker in the primrose path to face the consequences for an earlier folly and gave her a chance to find peace with the man she loved on a tropic isle in a sun-kissed sea.

Miss Owen has the role of Anna Janssen, a dancing girl and a habitue of Broadway's night life who, maddened by her lover's neglect and crazed with jealousy, slays the man for whom she has sacrificed her girlhood. Fleeing to the South Seas from the long arm of the law, she is apprehended there by a detective, the part assumed by E. K. Lincoln. On a steamer en route to San Francisco and retribution, a disaster occurs and she accomplishes a daring rescue of the man who is her captor.

Tossed together on a desert island, the man is fascinated, and, swept by the charm and the beauty of his fair captive and unable to keep his secret longer, he confesses that he loves her. They agree to plight their troth in a self-imposed marriage ceremony and the man gives up all thought of return to the haunts of civilization. It is the woman, who, tortured by the fires of conscience, lights a signal fire that brings about their rescue, but happiness rather than death is her eventual portion.

The picture is of exquisite beauty and the settings, both of metropolitan night life and of tropical life on the island, are intoxicating in their glamor and barbaric beauty. Director Vignola has brought a cast to the support of Miss Owen and Mr. Lincoln that includes Henry Sedley, Lillian Walker, H. Cooper Cliff, Paul Nicholson, Joseph Smiley, Templer Saxe and many others. The extra added screen and musical attractions of the program are numerous and varied. The overture for the week by the Columbia Symphony orchestra is "The Force of Destiny" (Verdi).

PALACE.

Ethel Clayton in "Sham."

"Sham," the brilliant Paramount screen version of the famous stage success by Elmer Harris and Geraldine Bonner, began a week's screen engagement at Loew's Palace theater yesterday afternoon as the featured offering of an exceptional photoplay and musical program and it affords Miss Ethel Clayton, the beautiful and talented photoplay star of so many screen triumphs, a fresh opportunity to reveal her remarkable beauty and her distinct acting force.

"Sham" is a delightful and effervescent satire on "gentle grafters" and their gentle prowlings through the luxurious mazes of American social life. It is carried forward and motivated by an appealing and refreshing love story that has been backgrounded against the sumptuous and opulent settings of smart American society. It affords Miss Clayton a rare opportunity for a rich display of gowns which further enhance her charming native loveliness.

The story of "Sham" reveals Miss Clayton in the role of Katherine Van Riper, a girl of splendid social business but who has been left with a mere pittance on the death of an extravagant father. Appeal for financial aid to two wealthy aunts is futile, as they merely point out the manifest advantages of Katherine's matrimonial acceptance of a millionaire, whom she does not love. Marriage with Tom Jaffray, the man she loves, is equally impossible, for Katherine will not marry while in debt and Tom is as penniless as she.

Unable to see a way out of the dilemma, Katherine prepares to sell the famous Van Riper pearls, which have been an heirloom of the family for several generations. The pearls, however, turn out to be paste, the original jewels having been sold by Katherine's wastrel father. Katherine's two wealthy aunts, appalled by the thought of the story of this family disgrace becoming public property, persuade Katherine to give up her plan to sell the paste jewels, which she does on condition that they come to her financial assistance and discharge her debts. This they agree to do, and the girl, freed of the burden of debt, consents to share Tom Jaffray's fortunes for life.

A Sunshine comedy, "The Hayseed;" the Pathe news, Literary Digest "Topics" and a splendid overture complete the bill.

Junior High Elects Captains.

Mathew Twomey, former captain of basket-ball, and star outfielder on the baseball team at Junior High, has been elected to lead next year's track team. Twomey is one of the fastest youngsters in the dashes in the high schools and holds the junior record for the 220-yard dash.

Page Hufty was named captain of tennis for next year.

Speedways Want Games.

The Speedway A. C. wishes to arrange games with some fast local nine. Address J. W. Costello, 238 Fourteenth street northwest, or phone Franklin 3255.

METROPOLITAN.

"The Sky Pilot."

Rarely has there been flashed upon a Washington screen picturized novel so abundantly supplied with elementsof irresistible popular appeal as First National's film version of Ralph Connor's famous story of the west, "The Sky Pilot," which yesterday was offered for the first time in the capital as the foremost feature of an unusually diversified and well balanced bill at Crandall's Metropolitan theater. In this subject, the first production of the only company in America presided over by a woman, Miss Catherine Curtis, there is an especially deft combination of romance, melodrama and comedy, the whole visualized amid the natural grandeurs of the most picturesque parts of the Canadian northwest.

The principal roles in this carefully executed filmization of a stirring story are played with convincing naturalness by John Bowers, cast in the title part; David Butler, as Bill Hendricks, rancher, the Sky Pilot's first enemy and subsequently his staunchest friend, and Colleen Moore, remembered as the pathetic little mother in "Dinty," who has by far her finest opportunity as Gwen, the mountain girl whose bitnerness against the "meddling parson" was at first as vehement as her renegade father's.

During the development of the play, wherein is logically disclosed the manner in which the Sky Pilot endeared himself to a community that in the beginning would have none of him, many extraordinary bits of action are revealed. There has probably never been screened a more thrilling climax to a story than is provided in the present instance by the battle of the harassed young minister to save the life of Gwen, who has fallen injured directly in the path of a thundering stampede of infuriated steers at the annual round-up. Probably, too, there has never been a more exquisite moment than that in which the rough-and-ready cowpunchers blindfold the Sky Pilot and lead him out to the edge of town, where they present him with a bible and a church edifice which they secretly have built as an earnest of their respect for a man and a work at which they first had scoffed. Throughout its engrossing length "The Sky Pilot" gives the impression of a drama with a definite and worthy purpose. Its sensationalism is incidental to the unfolding of a splendid story and not the raison d'etre of that story.

The supplementary offerings for the week also are of unusual variety and worth. Adding diversity to the bill are a new single-reel comedy, "A Handy Husband," in which a real idea is uncovered; a new issue of the Pathe News; an informative subject devoted to scientific poultry raising; Topics of the Day, and an especially tuneful orchestral accompaniment. A special musical feature is supplied in the form of a delightful violin solo played with musicianly skill by Henri Sokolove.

BAND CONCERTS.

Band concert by the U. S. Soldiers' Home band, Monday evening at 6:30 o'clock. John S. M. Zimmermann, director.

March, "Daughters of America"....Lampe
Patriotic overture, "America Forever"....Tobani
Solo for cornet, "The Holy City" (requested)....Adams
Musician, Frank Bernard.
Scenes from musical comedy, "Wizard of the Nile"....Herbert
Fox trot intermezzo, "In Old Mandlin"....Mary Earle
Waltz suite, "Strauss Autograph"....Warren
Finale, "My Maryland"....Mygrant
"The Star Spangled Banner."

Band Concert at Marine barracks today, at 4:30 p.m. by the U. S. Marine band. William H. Santelmann, leader.

Program.

March, "Marine Corps Institute"....Taylor Branson
Overture, "Fra Diavolo"....Auber
Intermezzo "Souvenir of the Ball"....Boccalari
Scenes from "The Army Chaplain"....Millocker
Waltz, "The Rosenkavalier"....R. Strauss
Descriptive Fantasia, "A Hunting Scene"....Boccalosi
Military Polonaise....Chopin
Marines' Hymn, "The Halls of Montezuma."
"The Star Spangled Banner."

KNICKERBOCKER.

"The Sky Pilot."

Harry Pollard, masquerading in the habiliments of a dour blue-law advocate bent on imposing his views upon all the rest of humanity, furnishes the comedy element in the excellent photoplay bill arranged for premiere local presentation at Crandall's Knickerbocker theater yesterday and today. Mr. Pollard's latest contribution to the gayety of nations bears the significant title of "The Kill-Joy," and although derived from the world's most lugubrious subject, nevertheless is extremely funny.

A new issue of the Pathe News, "Topics of the Day," and other short-reel features, all interpreted with musicianly skill by the Knickerbocker symphony orchestra under the conductorship of Mr. Mirsky, complete the supplementary program for the early-week.

The major feature at the Knickerbocker yesterday and today is First National's perfect picturization of Ralph Connor's famous novel, "The Sky Pilot," in which the leading roles are flawlessly played by John Bowers, David Butler and Colleen Moore, and a complete review of which will be found in connection with the Metropolitan theater where this sterling subject also was accorded first Washington presentations yesterday.

CRANDALL'S.

"Reputation."

Critics who have commented upon the strange dramatic power of "Reputation," Universal-Jewel's latest starring vehicle for Priscilla Dean, which opened a three-day engagement as chief feature of the bill at Crandall's theater yesterday, have attributed its forcefulness to the epochal story, the great personal magnetism of the star, the elaborate production and the skillful direction, but all of them have overlooked a quality to which may be attributed its greatest appeal. That is the quality of contrast.

"Reputation" is made up of contrasts—drastic contrasts that provide a thrill with every rapid change from character to character, locale to locale and incident to incident. Two of the most vivid of these interesting contrasts are supplies by the star in her exceptional depiction of two characters in the story.

As the story opens Miss Dean is seen as a worldly actress in a country village. Then comes her European tour where she is feted at magnificent banquets, dazzling in their profligacy. In contrast to this is shown the man she has discarded, a friendless, pitiful wreck, wandering in the reeking alleys of Limehouse. Then when dissipation has claimed its toll, the former star of the stage is shown living a life of misery in the slums of New York, while her daughter is seen in dignified elegance and comfort making a success upon the stage in impersonations of her own mother. The climax is one of admirable conception and effective execution.

Miss Dean is surrounded by a cast of supporting players who do much to add to the dramatic intensity of one of the most powerful dramas of the season.

The bill which will be continued through today and tomorrow is completed by varied subsidiary film features and well chosen and excellently played pipe organ accompaniment.

Harding's Stand Against Sunday Golf Approved

CHICAGO, June 12. — "President Harding, by his refusal to join his golf cabinet on the links on Sundays, has set an example for the American people to follow. He has shown that he believes in remembering the Sabbath day to keep it holy. I suggest we send the President a telegram expressing our approval of his action."

The audience of 200 arose and indorsed this suggestion by the Rev. Charles S. Stevens, pastor of the Third Presbyterian church today.