Amusements

NOW is the time when the first glimpse of the new theatrical season is furnished by the New York play producers. For whether the outlook be promising or pathetic, it behooves the wise manager, by grand strategy, timely to agitate the curiosity of prospective patrons far and near in the hope of scoring bigger victories, or lessening the consequences of defeat. Now, too, the creative press agent lets his thoughts soar into the realms of imagination, alliteration, hyperbole, and what not in the endeavor to create "a first impression" that will be hard to shake in its entirety when "the real thing" comes along. Playwrights, play carpenters and proselyters of plot and material in the field of authorship have completed their initial efforts. It now remains for the producer, the press agent and the public to do the rest.

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The first blast of the new season comes from the Gayety, which will open its doors next week after a vacation devoted to complete renovation. George M. Peck, its former veteran manager, retiring after long years of hard service, gives way to Harry O. Jarboe, the new manager, fresh in years, but wise in experience; with new ideas, new ambition and, as he announces, practically a new theater, where a new roof, a new curtain, new scenic drops and many other new things have been provided for the new year.

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From the pineclad, rockbound coast of Maine, Manager L. Stoddard Taylor announces that the Belasco Theater will open September 6, with Andreas Dippel's international wrestling tournament as the attraction. Save for this the summer stillness has not been broken with the announcement of new season plans at the big theaters.

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Manager Fred G. Berger of the Columbia, with Mrs. Berger and little Elizabeth Berger, daughter of his deceased son, Fred G. Berger, jr., is planning a respite from plays and players, imitation joys and sorrows, for the sunshine and shadow of farm life near Warrenton, Va. Mr. Berger says he just wants to be quiet, and he feels that after nursing a playhouse that has been going full till winter and summer for eight years he is entitled to a few days, at least, of real happiness playing nurse to his little granddaughter.

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Manager Roland S. Robbins, who has shown that Keith's can be kept open all the year round without the least diminution of public interest in its programs, will leave this week, with Mrs. Robbins, for a visit to his mother, in Boston, and a flying trip to the north coast resorts. Assistant Manager Bob Long, with Mrs. Long, has about completed his collection of brown and sunburn at the seashore and will return this week.

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Managers Thatcher and Cone, of the Poli staff, are "on the spot," or within reaching distance, preparing for the grand opening of the "New Poli's" in the near future, while Manager Brylawski of the Cosmos is "putting in overtime" purveying for his theater, which never closes its doors from year to year.

B. F. KEITH'S

The former minister, turned dramatic author and actor, Edwards Davis, assisted by Jule Power and company, in "The Peace Cry," will be the stellar attraction at the B. F. Keith Theater this week. The play is a condensation of Mr. Davis' "The Blessed and the Damned." Its theme, tense situations and trenchant lines are expected to appeal to Washington playgoers. Robert Emmett Keane will return in "The American Englishman" and Lillian Herlein, prima donna of several musical comedy successes, will sing vivacious songs, supplemented by popular selections. Her gowns are heralded as

EDWARDS DAVIS, B. F. Keith's.

a feature. Dorothy Sherman will introduce the Seven Colonial Belles in an instrumental spectacle, in which the players wear the costumes of 1776. Other acts are Gladys Alexandria and Vivian Murray in "Broadway Love," a glimpse of the romance of stage life; Al and Fannie Steadman, in "Pianocapers," Loyal's Four Royal Poodles, Bronte and Aldwell in "On the Boardwalk," the pipe organ recitals and the Pathe weekly news pictorial.

Today, at 3 and 8:15 p.m., Nat Wills, Una Clayton and Company and the other numbers of last week, will appear with pictures of a naval battle.

Cosmos.

"The Midnight Cabaret," in which the choice offerings of the big New York cafes are presented by a company of twelve, chosen for specialties in singing, dancing and comedy work, will be the headline attraction this week at the Cosmos Theater. It is the latest of the Harry Rapf productions, full of novel songs, dainty dance numbers and amusing but refined comedy with a beautiful stage setting. The company features Bert Weston and Frances Keith, who are noted for their specialties.

New booking arrangements made by the Cosmos, the management announces, insure a better quality of acts for the future. For the first half of the week, beginning at tomorrow's matinee, the bill will include the Newsboy Sextet, an organization of young harmony singers and comedians of note; the Musical Krells, in a high-class, refined musical offering; Will J. Morissey, an Irish tenor and monologist, with a galaxy of pretty songs and entertaining stories; Elliott and Mullen, "black and tan" specialists in song, yodeling and dancing, and Charles Ledegar, in a funny acrobatic novelty.

Beginning with the Thursday matinees, the bill will include the Five Merry Youngsters in a school act that promises "a laugh a second"; Tiskur's Roosters, in astonishing and amusing feats by feathered actors; Ben Smith, Hughey Jennings' vaudeville partner, in a blackface specialty; Deerie and Carter, variety entertainers, and a new Charlie Chaplin photolaugh, "The Bank," in two reels. The added attractions will include the Hearst-Selig news pictures of big events at home and abroad and photoplay features, changed daily.

Gayety Opens.

Heralded as "one of the brightest and most attractive productions on the entire circuit," Charles Waldron's Bostonian Burlesquers will open the season at the Gayety Theater next week. Song, jest, hilarity, frivolities, dancings and prancings make up the offering.

Frank Finney, a comedian who is known from coast to coast, not only stars in but is the author of "The Isle of Nowhere," the two-act farce which will be presented. He is assisted by J. P. Griffith. The company also includes Adele Archer, Charley Janson, Kittie Mitchell, Walter Johnson (not "Our Walter"), Jean Caruthers and a dozen others, besides a beauty chorus.

"The Isle of Nowhere," it is announced, has not a ghost of a plot, but is described as "a whirly-girly show with a

ADELE ARCHER, Gayety.

jumble of rapid-fire comedy and excellent musical selections." The first scene is land in Paris and the next in ever-mysterious India.

Cosmos Concerts Today.

Tschaikowsky's "Song Without Words," selections from "Chin Chin," "Cobb's reverie, "Afterglow"; Monaco's characteristic, "Pigeon Walk"; Mills' "Peace Everlasting" march, selections from Wallace's "Maritana," two new fox trots, Blaufuss' "Swanee Ripples" and Henry's "By Heck" and other classic and pretty popular selections will be included in the concert program of the orchestra under Arthur Manvell at the Cosmos Theater today from 3 to 10:30 p.m. There will also be a generous offering of new specialties and other attractions.

Odiva, "Samoan Water Queen."

Odiva, the "Samoan Water Queen," with her school of Pacific sea lions in an immense glass water tank, in which will occur many feats of aquatic skill and daring, will lead the Keith Theater attractions next week. Other offerings will be "Mysteria," the latest enigmatic novelty; Henry Lewis, in "A Vaudeville Cocktail"; Burnham and Irwin; Fremont Benton and company, in "Handkerchief No. 15"; La France and Bruce, blackface debaters in "The Argument"; Sue Smith; the El Rey sisters; the pipe organ recitals and the Pathe weekly news pictorial.

What the New Season Offers.

The dramatic outlay for the new season is announced, in part, as follows:

By David Belasco: "The Boomerang," with Arthur Byron, Martha Hedman, Wallace Eddinger, Ruth Shepley, Mrs. Harriet Otis Dellenbaugh, Gilbert Douglas, Dorothy Megrue, William Boag, Josephine Parks and Richard Malchien in the cast; David Warfield in a new play especially written for him by Mr. Belasco; Frances Starr in a new play by T. Wigney Percival and Horace Hodges, authors of "Grumpy," after a tour of eastern cities in "Marie Odile"; "The Laughter of Fools," a comedy by H. F. Maltby, a Prince of Wales' Theater success; new plays by George Middleton, Frank Mandel, Mrs. Wilson Woodrow and Archibald Sessions, Mrs. Frances Lightner; a poet play by Maurice V. Samuels, "The Love Thought"; a comedy by Henry Irving Dodge, and an adaptation, written by Mr. Belasco himself, of "The Czarina," a play of Russian life.

By the Shuberts: "The Two Virtues," by Alfred Sutro, for E. H. Sothern's New York season; "The Last Laugh," by Paul Dickey and Charles W. Goddard, for Edward Abeles; "The Cry of a Child," a new farce, by Wilson Mizner; "Hobson's Choice," by Harold Brighouse; "Ruggles of Red Gap," from the story of Harry Leon Wilson; Lou Tellegen in "Taking Chances," and afterward a new play; "Quinney," a sensational London success; "The Three of Hearts," with George Nash; "The Strange Boarder," by A. E. Thomas; "Oh, James," by Byron Ongley; "Find the Woman," a farce by Noel-Campbell-Springer; the Drury Lane melodrama, "Sealed Orders," presented with W. A. Brady; "Silk Stockings," by arrangement with Winthrop Ames; "The Bubble," with Louis Mann; Marie Dressler in "A Mix-Up"; Walker Whiteside in "A Ragged Messenger"; William Faversham in a new play; "Trilby," with an all-star cast, by arrangement with Joseph Brooks; "The Passing Show of 1915," Al Jolson in "Dancing Around," "Maid in America," "The Blue Paradise," "Alone at Last," the latest operetta by Franz Lehar; "Tonight's the Night," a London Gaiety Theater success; "The Girl from Brazil," "The Fake Baron," "The Broadway Girl" and "Miss, I Don't Know," all adaptations.

William A. Brady, Joseph Brooks and Oliver Morosco will also have a line of special attractions.

By the Charles Frohman offices: John Drew in a new Pinero play; Maude Adams in a cycle of Barrie plays, including a new one-act piece; Otis Skinner in a play by Henry Arthur Jones; Ethel Barrymore in "Roast Beef Medium"; Blanche Bates in a new play by Michael Morton; "The Girl from Utah," and others, including a new play, "The Girl," by George Scarborough, in connection with David Belasco.

Other new plays include "Our Betters," by W. Somerset Maugham; "Gamblers All," with Louis Waller, probably; "Jean Faurel," with Leo Ditrichstein; "Two Is Company," "That Night," "My Shadow and I," a stage version of "The Blighter," by Forrest Halsey; "The Angel in the House," "Lady Patricia," with Marie Doro; "The Coup," by Haddon Chambers; "Come On, Charley," by George V. Hobart; a new play for George Arliss, by Zangwill, "My Lady's Garter," "Pete," by Hall Caine, and a host of others that may or may not see the shades of evening in Washington.

Film Features

COLUMBIA

Mary Pickford in her latest photoplay, "Rags," will be pictured at the Columbia Theater the first four days of this week, starting this afternoon at 3 o'clock.

The story is by Edith Bernard Delano

PAULINE FREDERICK AND THOMAS HOLDING in "Sold."

and provides Miss Pickford with a characterization that permits of all her versatile powers of unique character portrayal. The situations in the production alternate constantly between the pathetic and the happy, the sympathetic and the gay.

The last three days of the week Pauline Frederick, who won her first success in photoplays as Donna Roma, in "The Eternal City," will be pictured in the film version of the emotional drama, "Sold," the latest Famous Players' release.

"Sold" is said to be notable both for its intrinsic charm and for the emotional ability of Miss Frederick.

Next week Elsie Janis, the comedienne, pictured under the direction of Oliver Morosco, will be seen in the sparkling photoplay, "Nearly a Lady," which will remain the first four days of the week, and which will be followed by Jesse L. Lasky's photo production, "The Secret Orchard," in which Blanche Sweet is pictured, assisted by Theodore Roberts, Cleo Ridgley and Carlyle Blackwell.

Crandall's.

At Crandall's Theater Monday and Tuesday Edgar Selwyn, the Broadway star, will be pictured in "The Arab," a spectacular photoplay feature which deals with the love of a youthful sheik for the daughter of a missionary in Syria. Gertrude Robinson will be pictured in the leading feminine role.

Robert Warwick, in the photoplay "The Stolen Voice," is scheduled for Wednesday and Thursday. The story

EDGAR SELWYN, In "The Arab."

deals with the adventures of a gifted singer who loses his voice as the result of the hypnotic influence of an enemy and turns to the motion picture field, where eventually he becomes a famous star. Of special interest to the layman will be the pictured interior of a motion picture studio, where pictures may be seen in the making.

Mary Pickford will be seen Friday and Saturday in the photoplay "Little Pal," an original and incomparable portrayal.

Clara Kimball Young is pictured today in the photo comedy, "Marrying Money."

Next week's program of photoplay features includes "Sunday," in which Ethel Barrymore starred several years ago; "Dr. Rameau," featuring Frederick Perry, supported by Jean Sothern, Stuart Holmes, Dorothy Bernard, Edith Hallor and Graham Velsey, and "The Master Hand," picturing Nat Goodwin in his initial screen appearance.

In The Spotlight

"The Girl Who Smiles" is to be presented at Atlantic City this week.

Victor Morley is to appear in a sketch called "A Regular Army Man."

George Nash will open his season in "The Three of Hearts" in Chicago.

A farce is to be produced in New York called "Sh-h-h, It's a Secret."

Clifton Crawford is to go on tour in "The Peasant Girl" this fall.

Emma Trentini is to appear in a new opera, starting the season early.

William Collier "has at last decided to appear in moving pictures."

William Elliott is to make several productions the coming season.

Walter Jones will head the company presenting "A Full House" on tour.

A play by Jack London, "The First Poet," was recently produced in California and scored a success.

The musical play in which Lina Abarbanell is to appear is called "Molly and I."

Georgia Caine is to be the prima donna in a musical comedy from the French, called "Two Is Company."

A. H. Woods is to offer a farce called "Watch My Wife," by Harry Segall and Charles Sumner.

Kitty Gordon and Jack Wilson will be co-stars in a musical comedy under the management of Frederic McKay.

Ethel Grey Terry is to be leading woman in the farce by Augustin McHugh, entitled "Search Me."

"Silk Stockings," which ran the entire season in New York, is to be sent on tour.

Louis Calvert, the English actor, will appear in his original role in the American production of "The Modern Shylock."

Nat C. Goodwin will give up his tour in "Never Say Die" to play for moving pictures.

Weber & Fields are to play a limited engagement in vaudeville, their act being made up of their former successes.

Ralph Riggs and Katherine Witchie, who have been in vaudeville, have been engaged to appear in "Princess Pat."

Sam Chip and Mary Marble will use in vaudeville the tabloid musical comedy, "The Clock Shop," by John L. Golden.

"Some Baby" was presented last week at Asbury Park, with Frank Lalor, Jessie Ralph and Beth Franklyn in the cast.

Enid May Jackson will become leading woman of a stock company in Brooklyn at the end of her engagement in Baltimore.

George V. Hobart's morality play, "Experience," will open its tour this week in Boston, with Ernest Glendenning in the role of Youth.

John Drew may take a long rest, no play having been secured for him to date. A prominent playwright, it is announced, has been commissioned to write one.

David Belasco has selected a chorus girl from the New York Winter Garden show for a part in "The Boomerang." It is said he expects to develop her into a star.

Ena Le Gallienne, the daughter of the Italian poet, who is in this country with her mother, is to appear on the stage as the pupil of William Faversham next season.

Henry Miller has started rehearsals in Jules Eckert Goodman's play, "Just Outside the Door," which Mr. Miller will produce in conjunction with Klaw & Erlanger.

When Frances Starr finishes her tour in "Marie Odile" she will be seen in a light comedy by the authors of "Grumpy." Her new role is described as "one of girlish charm."

Stella Mayhew and Billee Taylor are billed for Keith's the week of August 23, and Gertrude Hoffman in "Sumurun," her newest spectacle, August 30, when the fall season begins.

son in "The Outcast" last week in Los Angeles, and whose engagement to marry Thomas Benedict Clarke, jr., has been announced by her mother, will be seen again in this play this fall, it is announced, before appearing in a new piece.

E. H. Sothern has announced that Mrs. Sothern, Julia Marlowe, has retired permanently from the stage on account of her health. It had been previously announced that she would make a farewell tour with Mr. Sothern in Shakesperean repertoire in 1917 under the management of the Shuberts.

The Drury Lane melodrama, "Stolen Orders," is to be produced in New York under the direction of the Drury Lane Company of America, whose members are W. A. Brady, the Shuberts, Ray Comstock and Morris Gest. It is one of the biggest melodramas ever put on the London stage, and is said to show a dreadnaught and a submarine in action.

Resorts—Excursions.

Glen Echo Park.

"Amateurs only" will be the sole restriction imposed on visitors to the big dancing pavilion at Glen Echo Park who want to enter the two dance contests that will be held there this week. Tuesday evening will mark the opening of the contest, promptly at 10:30 o'clock, when the one-step elimination will start. From all the entrants the management will select twenty couples who will compete at the same hour Wednesday evening in the finals. Thursday evening the hesitation elimination will pave the way for the finals Friday.

Save for the selection of the twenty competing couples the contest will be left to popular vote, which will determine the final award of prizes. The management will present a diamond-set gold medal to each of the two women winners of the finals. These medals are now on exhibition at a local jewelry store.

All the regular attractions and features will be on the bill as usual.

For the Sunday patrons today the management has arranged for another appearance of Celfo and his military band under his personal direction with a program of four concerts, starting at 3:30 in the afternoon.

Next Sunday Sol Minster will direct the band concerts.

Colonial Beach—Str. St. Johns.

Colonial Beach reports that spot, croakers and trout have been "biting exceptionally good" on the fishing grounds and fishing parties from the beach are having unusually fine sport. Crabbing also is reported good, big crabs making their appearance in the river in increasing numbers. The summer colony at the beach is now estimated to number about 8,000 persons. Dancing parties in the breeze-swept pavilion on the river is the popular evening diversion, and the moving picture theater and boardwalk amusements have many patrons.

The big sidewheel steamer St. Johns leaves Washington Saturdays at 2:30 p.m. and other days, except Monday, at 9 a.m. The run to and from the beach is made in about four hours, affording plenty of time for a day's outing. Tomorrow night the St. Johns will make her popular forty-mile dancing trip down the river, leaving at 7 and returning about 11 o'clock. Stops are made at Alexandria on all trips.

Marshall Hall.

At Marshall Hall, an hour's ride on the Potomac river, varied popular amusements are provided with band concerts daily by Schroeder's Band and a brilliant electrical illumination at night, and free dancing week days in the pavilion overlooking the river. A modern playground is also provided for children. The annual Marshall Hall tournament will be held Wednesday, August 25. The steamer Charles Macalester leaves 7th street wharf daily and Sunday at 10 a.m., 2:30 and 6:30 p.m.

Chesapeake Beach.

Today the Ladies' Brass Band will give twice daily concerts of popular airs at Chesapeake Beach, interspersed with patriotic music, followed next week by "Little Elsie," premier woman high diver of the world, in dives of over 100 feet into four feet of water.

Little Elsie was originally billed to appear at the beach the week of July 26, but learned just on the eve of her departure that her brother had perished in the Eastland catastrophe at Chicago. She has wired, however, that she will fulfill her contract this week.

WHERE THE HIGH COST OF BEEF HELPS.

By Frederic J. Haskin.

In the chorus of protest against the present soaring prices of meat there is an important side of the matter which seems to have been overlooked. At first glance it seems to be a unanimous vote that prices are too high, but there is one man who has not been heard from. While journalists journalize indignantly and legislators encourage the farmer to raise more cows, while housewives establish public markets and the ultimate consumer sadly parts with his ultimate dollar for a "small steak medium," the cattleman of the west continues to say nothing and raise steers.

The changes brought about in the great range country that stretches through a dozen of our biggest states constitute one of the most striking features of the expensive-beef situation. The high-priced steer trails prosperity in his wake. He has given the raising of range stock a new lease of life as a business, and he is revolutionizing its methods; it is due to him that the six-cylinder automobile is supplanting the cow-pony, that the daughter of the rancher is invading the fashionable finishing schools of the east.

The change is naturally most readily noticeable among the smaller owners. The cattle kings have always been wealthy, but the men with 200 or 300 head of stock, whose name is legion, are getting a first taste of prosperity. It was no very difficult matter to accumulate such a herd a few years ago; the difficulty lay in making it yield a living. The owner usually let the animals range at will, to increase or starve or perish from thirst in a dry year as fortune decreed, while he filled a saddle for one of the big owners at $30 a month. Today, that ex-cowpuncher is in a fair way to be a rich man, whose chief problem is how to dispose of his sudden wealth. He will buy anything from a phonograph to an oil painting, but his favorite purchase is an automobile.

* * *

Auto Does Much Work on Big Cattle Ranch.

The conventional sketch of the new west depicts a party of tourists from Chicago in a six-cylinder car whizzing past a ranchman who clings precariously to a rearing and terrified broncho. As a matter of fact you will usually find the cowpuncher in the car. Many sections of the cattle country, notably the great rolling plains of the southwest, are admirably adapted to automobiling, and the lighter, cheaper cars have invaded them in force. It is true that until the manufacturer produces a machine capable of following the erratic evolutions of a three-year-old steer the humble cow-pony remains indispensable, but the auto can and does do much of the work of the team and wagon.

One notes the measure of the change in the little general stores scattered over the cow country. Beside the big Mexican spurs and the coils of hard-twist lariat rope, the heavy Texas saddles and the cartridge belts, stand racks of auto tires and barrels of gasoline, engine pumps and spark plugs and wrenches. A tourist from the east recently happened on a gathering of cowmen in a New Mexico saloon. They were flannel-shirted, high-hatted, high-booted as literature depicts them; some of the more conservative still clung to the six-shooter dear to romance. Suddenly came the announcement that a drove of heifers penned nearby had broken the wire fence and departed. The owners of the truants made for the door, where a dozen muddy autos were parked (fruit of long habit) about the hitching rack.

"You try Dead Horse canyon," said one of the searchers. "I'll follow the creek." Two four-cylinder engines sputtered furiously, and they were off. Such is cowpunching up-to-date.

There seems to be something about the effortless speed of the auto to fascinate the son of the range. There is an old cattleman in the Texas panhandle who is the owner of five machines. It is true, you will often find him on the front porch with a pipe, but that is because they are all in the repair shop. Uncle Ed's idea of automobiling is to step on the throttle and watch her jump.

* * *

Man's Rise to Wealth Presents Typical Case.

This man's rise to wealth presents a typical case. Fifteen years ago two partners in eastern New Mexico, large cattle owners, decided to go out of the business. They sold most of their stock and found themselves with a few hundred head of "odds and ends" on hand—bulls and steers, cows and calves, of all kinds and ages. Uncle Ed bought the lot at $5 apiece. Today he is selling their numerous descendants at anywhere from seven to fourteen times that figure.

Uncle Ed and his brethren will always be recognizable at a glance for what they are—products of the open range. It is the second generation that lives up to its advantages—especially on the feminine side. You may stop at some ranchhouse forty miles from the railroad and listen to Caruso on one of those graphophones that masquerade as mahogany center tables, while your hostess tells you about the last time she heard him in New York. She will discuss with you the message of Maeterlinck and the subtleties of Shaw. Next morning you watch her "top" a broncho that could dispose of you in two jumps, or rope a steer with a skill and celerity that leave you mute.

The visitor to the southwestern ranges today will see, mixed with the native range stock, numerous herds of lean, long-horned brutes, wild as deer, that remind him of the old pictures of Texas cattle half a century ago. These are Old Mexican steers, and their presence represents speculation on a big scale—another result of high prices. Mexico is rich in cattle, and her numerous factions are in continual need of American money to buy American supplies. Hence her stock may be bought at prices that are very low compared with those ruling on the American markets. There are large profits for the buyer if he is successful, but the poor condition of the animals and their apparent inability to resist the northern winters make the game a dangerous one. Still, there are men willing to play it to the limit. A single purchase of 50,000 head recently went to Arizona. Good times encourage enterprise.

* * *

Humble, But Essential Branch of the Business.

There is a humble but essential branch of the business which has so far failed to benefit much by these good times. In spite of being mourned as a figure of the past, the cow puncher continues to flourish. He also continues to draw the wage fixed by long custom around $30 a month. Here and there he begins to protest. As one veteran phrased his mild reproach when he quit the outfit he had served for ten years, "Now that any yearlin' is worth more than I make in a month, they done los' all respect for me."

But all these things are merely the surface details that catch the eye. The real changes lie deeper. For instance, there is the question of the land. For thirty years the cattleman has been losing the range, that is essential to his existence, before the inroads of the farmer. Even the barren plains of the southwest, long deemed fit for nothing but grazing, have been invaded in thousands by the "dry" farmer, so called because he optimistically denies the assertion that it is impossible to raise crops in this section without irrigation. The dry farmer dotted the range with his hundred-and-sixty-acre homesteads; and, as he naturally took up the infrequent water holes when possible, in some sections he literally drove the cowman from the range. Bitter feuds were waged and violent methods resorted to on either side, but, with the pressure of population and economic necessity behind him, the "nester" stuck.

Today economic necessity seems to have gone over to the enemy. The steer is a valuable animal which can pay for his range. The large owners are leasing state lands on a wide scale and even buying homesteads which carry water rights, until we have the anamolous spectacle of the farm giving place to the range. Some of the leases of public domain are of a magnitude to open an easterner's eyes. There is a point in eastern New Mexico where the El Paso and Southwestern railway passes through a gap in a barb-wire fence. The curious traveler is informed that he is entering the pasture of one of the big ranches. Two hours later the train passes through a gap in a second fence. He has emerged from the pasture. The requiem of the open range has often been sung, but the most exacting plainsman cannot be cramped by fences sixty miles apart.

* * *

Ranch of the Future to Surprise Old-Timer.

These are some of the changes already brought about, but the greater ones are yet to come. They will all lead in the direction of increased efficiency and more intensive care in the handling of the stock. That more progress has not yet been made in this direction is due largely to the conservatism of the old guard in the industry. Not that the cattleman is unprogressive, but he has seen too many ups and downs in the game to give over lightly the time-tried way of running his business. A big stockman shook his head when he heard of a recent sale of cows in Texas at $100 a head.

"The cow game is the biggest gamble on earth," said he, "and they keep on raising the ante."

But should the high prices hold, as all signs indicate, the animals will be treated in a way more commensurate with their worth. They will no longer be left to the mercy of nature, to be whelmed in drifting snow, to die by the trampled water holes in a dry year, to sing in bogs or drown in swollen streams. Ranching and farming will be combined until the biggest owner raises ample winter feed as some of the smallest do today. There will be adequate protection against storms, adequate care for the calves in springtime. There may even be artificial propagation of range grasses—an idea hailed as wild, but quite within the bounds of practicability. Diseases will be combated with far greater rigor.

The ranch of the future will be small, for heavy investment will not run into many head of stock. The ranch force will be large enough to keep track of every animal. It is a picture to appall one of the old-time cattle kings who ranged his herds over an area the size of an eastern state and never saw a tenth of them from round-up to round-up; but if prices hold it will be realized. And those prices are developing the west—there is that consolation when you lay down a week's salary for a porterhouse steak.

Enough Said.

From Judge.

Call that man brave who in a neutral country dares be neutral.

Consider, oh, automobilists, the fate of Tyre and Sidon, and be wary; for when Sidon skidded, Tyre was punctured.

Call that wife confiding who believes that her husband mailed the letter when he said he did.

He whose pet tooth the dentist is treating, the same is a convert to the anti-treating law.

Call that editor a martyr who has withstood the temptation to write "in the last analysis" or "we opine."

Correct.

From the Boston Transcript.

"In what state does it cost the most to live?"

"In the state of matrimony."

Recalls Old Days.

ON a certain occasion when Mr. Carnegie was the guest of the American Insitiute of Electrical Engineers he gave some incidents of his early life as a telegraph messenger and later as an associate operator with Mr. Edison. He said:

"Before the electrical engineer was we—Mr. Edison, Mr. Barclay and myself, we messenger boys—were. There was no engineering electricity in those days, but I have delightful reminiscences. I chew the cud over them many times. The greatest change that ever came to me was when I passed from the dirty cellar of an engine room—I was firing the engine and running it, too, and many times afraid it would explode—and transplanted to a telegraph office, where they had clean paper, clean pens and clean windows. That was the first glimpse of my paradise on earth in making a livelihood.

"When i first became able to touch that instrument, and, pounding the key, call up New Orleans—I had been practicing surreptitiously before the operator came in the morning, receiving the princely salary of $25 a month—I said to myself: 'This is what Swenedborg said about heaven; space was annihilated.' So when I see Mr. Edison and others, then I think, 'Why, boys, you're a new generation.' But, knowing what you do, no fond father was ever prouder of his boys than we are, Edison, Barclay and I."

Leoncavallo as a Critic.

AN amusing story is told of Leoncavallo, the composer. One day, it appears, when visiting a town in Italy he heard that his opera "Pagliacci" was to be produced, and he decided to hear it incognito, since it was not generally known that the young composer was in town.

It chanced that his seat was beside that of a bright-eyed and enthusiastic young lady, who, noticing that he did not join in the general applause, but remained quiet, turned to him and asked:

"Why do you not applaud? Does the opera not please you?"

Leoncavallo, much amused, answered:

"No. On the contrary, it displeases me. It is the work of a mere beginner, not to call him anything worse."

"Then you are ignorant of music," she said.

"Oh, no," said the composer.

Then he proceeded to enlighten her on the subject, proving the music worthless and entirely without originality.

"See," said he, "this motif is——" and he hummed lightly a short melody; "this airia is stolen from Bizet, and that is from Beethoven." In short, he tore the whole opera to pieces.

His neighbor sat in silence, but with an air of pity on her countenance. At the close she turned to him and said: "Is what you have said to me your honest opinion?"

"Entirely so," was the reply.

"Good," said she, and with a malicious gleam in her eyes left the theater.

Next morning, glancing over the paper, his eye fell upon the heading "Leoncavallo on His 'Pagliacci,'" and, reading farther, was somewhat startled to find the conversation of the evening before fully reported and accredited to the proper source. He had, unfortunately, played his little joke on a reporter.

Another Atrocity.

From Life.

"Shet up, ye durn fool! Dardanelles ain't a breed o' chickens—they're women o' the Or-l-ent!"

AMUSEMENTS.

Columbia THEATER

TODAY AT 3 Continuous Until 10:45. DAILY—12 Noon Until 10:45.

Today, Monday, Tues., Wed. DANIEL FROHMAN PRESENTS Mary Pickford In one of her greatest characterizations, "RAGS"

Thursday, Friday, Saturday DANIEL FROHMAN PRESENTS Pauline Frederick In the celebrated emotional drama, "SOLD" And Other Added Attractions.

Just the Place to Rest and Cool Off.

10 20 MAT. 10 15

AMUSEMENTS.

Special Film Features

Leader, 9th Bet. E & F Sts. N.W. TODAY—OPEN 3 P.M.—LILIE LESLIE and JOSEPH SMILEY, in "THE WITNESS," IN 3 ACTS. AND OTHER FEATURES. TOMORROW—"THE GODDESS," 12th CHAPTER, STARRING ANITA STEWART AND EARLE WILLIAMS. Also other excellent features.

Olympic, 1431 You St. N.W. TODAY—COURTNEY FOOTE, IN "HYPOCRITES," BY LOIS WEBER. THE BOSWORTH SCREEN CLASSIC. Produced by Paramount.

Washington Theater and Park. TONIGHT—LILLIE LANGTRY, in "HIS NEIGHBOR'S WIFE." Also, LAURA SAWYER, in "AN HOUR BEFORE DAWN."

Lyric, 14th and Irving Sts. N.W. WILLIAM FOX "POPULARITY WEEK," AUG. 1st TO 8th. EVERY NIGHT A FAMOUS FEATURE: THE GREATEST REVIVAL OF POPULAR SCREEN FAVORITES EVER OFFERED WASHINGTON THEATERGOERS. TODAY—OPEN 3 P.M.—NANCE O'NEIL and CLIFFORD BRUCE, in "THE PRINCESS ROMANOFF." ORCHESTRA. TOMORROW—FRANKLIN RITCHIE and LOUISE VALE, in "UNDER TWO FLAGS," from the celebrated novel by "Ouida"; in 3 acts. Also, BRONCHO BILLY, in "BATCHELOR BABIES." And others.

Washington's Prettiest Girls Are to be seen at PENN GARDENS every night. PA. AVE. AT 21st N.W. 2,500 SEATS IN WONDERFUL FAIR AIRDOME. THIS ADVERTISEMENT AND 10 CENTS ADMITS BACHELORS. JOIN THE PARTY. TODAY—OPEN 3 P.M.—The Broadway Favorites in "MIDNIGHT AT MAXIM'S," in 4 acts. Also "THE EARL'S ADVENTURE," Lubin Society Romance. Also a roaring Comedy and PATHE NEWS. TOMORROW—"THE DIAMOND FROM THE SKY," 14th CHAPTER, FEATURING LOTTIE PICKFORD and IRVING CUMMINGS, AND OTHER FEATURES.

Savoy, 14th and Columbia Road. TODAY—JESSE L. LASKY presents the world's daintest star, INA CLAIRE, in a picturization of the merry romance, "THE WILD GOOSE CHASE," by Wm. C. De Mille. Orchestra.

Regent, 18th & California Sts. N.W. TODAY—"A NATURAL MAN," 2-act Vitagraph Special. Also, BEVERLY BAYNE, in "A COUNTER INTRIGUE," in 5 acts. And CHARLIE CHAPLIN in a great Comedy. TOMORROW—LINA CAVALIERI, the World's Greatest Star, in "MANON LESCAUT."

Circle Theater, 2105 Pa. Ave. N.W. TODAY—OPEN 3 P.M.—JANE GROVE, the great Broadway Favorite, in "THE GARDEN OF LIES." TOMORROW—BURR McINTOSH, in "COL. CARTER OF CARTERSVILLE."

AMUSEMENTS.

GAYETY NINTH BELOW F BURLESQUE NEW SHOW EVERY WEEK

Grand Opening Week of Aug. 16 Chas. H. Waldron Offers His Bostonian Burlesquers With FRANK FINNEY

Everything New Even the Title

A 100% Attraction—Bright, Breezy and Buoyant.

AT HISTORIC MARSHALL HALL On the Beautiful Potomac River Enjoy Sunday and Every Day POPULAR AMUSEMENTS DIP THE DIP KIDDIES' PLAYGROUNDS, Brilliant Electrical Display

Special Announcement Marshall Hall Tournament Wednesday, August 25.

Band Concerts by Schroeder's Band THREE TRIPS EVERY DAY Are Made by the Steamer Charles Macalester Leaving Seventh Street Wharf at 10 A.M., 2:30 and 6:30 P.M. Positively no intoxicants sold on board boat or at Marshall Hall. 25c—Round Trip—25c

B. F. KEITH'S Daily, 2:15 and 8:15. Sun., 3 and 8:15. Mats., 25c., Eve's 25c to $1. Phones 4484-4485. "The only place to go for Fun." The New York Dramatic Triumph, MR. EDWARDS DAVIS & CO Including Jule Power and Ten Players. Tense—"THE PEACE CRY"—Thrilling. The Stunning Prima Donna, LILIAN HERLEIN of "THE NEVER HOMES," Etc. The Duke of Drollery, ROBERT EMMETT KEANE "The American Englishman." Extra-Actual World-War Pictures. "DREADNAUGHTS IN ACTION" The Sea Battle Near the Dardanelles. Al & Fannie Steadman, Seven Colonial Belles, Gladys Alexandria & Vivian Murray, Loyal's Four Royal Poodles, Bronte & Aldwell, Organ Recitals, Pathe Pictorial. TODAY NAT. M. WILLS, UNA CLAYTON & CO., and All Last Week's Hits.

GLEN ECHO ADMISSION FREE BIG GALA WEEK OF POPULAR FEATURES TODAY FREE AT 3:30, 5:30, 7:30, 9:30 POPULAR CONCERTS BY CELFO AND HIS OWN MILITARY BAND FREE OPEN-AIR PHOTOPLAYS TONIGHT AT 8:30 AND NIGHTLY OTHER FEATURES SPECIAL ONE STEP AND HESITATION CONTESTS FOR SOLID GOLD ¼ KT. DIAMOND STUDDED MEDALS, VALUED AT $50.00 EACH.

DISPLAYED AT STORE OF SCHWARTZ, 708 7TH ST. N.W.

Tues., Aug. 10 AT 10:30 P. M. ELIMINATION ONE STEP CONTEST. SELECTION OF BEST 20 COUPLES TO COMPETE THE FOLLOWING NIGHT.

Wed., Aug. 11 AT 10:30 P. M. FINALS OF ONE STEP CONTEST AND PRESENTATION OF MEDAL TO LADY.

Thurs., Aug. 12 AT 10:30 P. M. ELIMINATION HESITATION WALTZ CONTEST. SELECTION OF BEST 20 COUPLES TO COMPETE THE FOLLOWING NIGHT.

Fri., Aug. 13 AT 10:30 P. M. FINALS OF HESITATION WALTZ CONTEST AND PRESENTATION OF MEDAL TO LADY.

JUDGING OF FINALS TO ASCERTAIN SEASON OF 1915 CHAMPIONS WILL BE MADE BY THE PUBLIC THE MANAGEMENT SELECTING ENTRANTS FOR BOTH ELIMINATION CONTESTS FROM COUPLES DANCING ON TUESDAY AND THURSDAY EVENINGS.

3:30 P.M. BASEBALL 3:30 P.M. TOMORROW Washington vs. Detroit Downtown Ticket Office, 613 14th St. Office open 8:30 a.m. to 1 p.m.

10c CRANDALL'S 10c "Washington's Most Exclusive Photoplay House." Positively showing America's greatest productions in photoplays.

This week, in addition to our regular program, we will present the first public showing of official films made by the U. S. Department of Agriculture, including impressive scenes of the recent forest fire in Northern California, Cattle Grazing in the National Forests and the National Zoological Park of Washington, D. C.

TODAY Return Engagement Clara Kimball Young In "MARRYING MONEY"

MON. and TUES. Jesse L. Lasky Presents on the Paramount Program EDGAR SELWYN The