DAILY MAGAZINE PAGES FOR EVERYBODY

THE BEST Photoplay Department in WASHINGTON

Stock Companies and Photoplays to Be Amusements of the Future

An odd suggestion has recently been made as to the final solution of the problem presented in the amusement world by the rapid advance of the motion picture industry. The old theatrical managers who predicted the ultimate downfall of the pictures and the return of the people to the stage for amusement, have gone entirely out of fashion, or are occupying a half empty theater somewhere in the backwoods. Nowadays the fact that the photoplay is the thing and that the stage production is surviving only where it makes the greatest and most strenuous effort, has been recognized by all persons who have given the business the slightest thought. It rests entirely with the photoplay exhibitors whether their show is to keep its position or is to degenerate. The present tendency seems to be to stand still. With the advent of the big theatrical managers to the moving picture field—the men who have seen the light and who do not have to be hit twice in the same place to realize what is hitting them—the exhibitors must bestir themselves to keep ahead of the game.

But that is only a part of what was started to state. The suggestion has been made that the ultimate solution of the problem would be found in the reduction of the number of theatrical road companies—only the recognized stars going on the road with their own companies—the building up of the stock system in the theatrical business for the production of the ordinary run of plays and the leaving of the great mass of the amusement business to the photoplay—with here and there a picture house that will produce the big things with the greatest theatrical and photoplay stars. On the face of it, this seems to be a very best scheme that could be adopted. It will relieve the situation tremendously. The public would then be able to get its theatrical entertainment under the very best auspices. The reduction of the number of traveling companies would relieve the producing managers of a very heavy expense. It would enable them to throw into the bigger productions more careful thought and preparation, and would insure the action of a two-dollar house getting the full two dollars' worth. With the limited scope of the moving picture for productions, the stage finds itself in a predicament that only something like this can relieve. With the number of traveling companies reduced to the number of recognized stars the amount of money released to other avenues of expenditure will be enormous. Of course the traveling companies make more than their expenses—or they wouldn't travel. But there are nests of plays produced that fall-just plays. These cost the producer money. And if an idea didn't have this drain on his resources, he would be able to do better with the remaining companies.

The stock company idea is being worked throughout the country. The stock company has become more or less a permanent institution in practically every large city. The companies are getting better and better and their equipment has greatly improved. The stock companies could be utilized for the production of plays that do not need stars. Such productions as "Officer 666," "Little Miss Brown," "Bought and Paid For," "Within the Law," "Peg o' My Heart," and numerous others would do just as well in stock as they would with the road companies that produce them. Of course, this condition of things is brought about, it would mean the reorganization of stock companies and their replacement with a better selection of players.

There is no local reference in this because the two stock companies now doing business in Washington are far above the average in every detail of production and direction, as well as artistic merit. But in other cities such a high standard is not maintained. Something of the general trend in the direction that has been suggested is seen in the production here two weeks ago of "Officer 666" by a stock company. This play was never produced in Washington by a road company, although it had a tremendous success for two years.

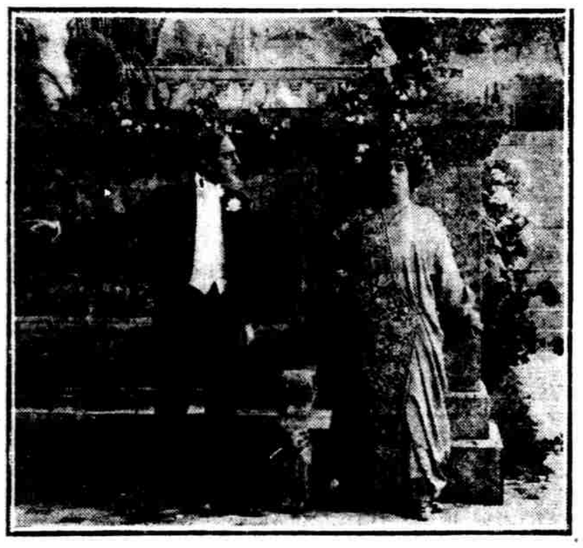
Just why it never reached the Nation Capital no one seems to understand. But it didn't.

The adoption of this system, as has been suggested, would leave a very wide and very important field to the photoplay. It would be the biggest general form of amusement, in that it would deal with what might be called both productions and stock—as the two forms of entertainment are known in the profession. With the big people of the photoplay business producing regular programs of both shorter and feature subjects, the needs of every class of amusement lover would be cared for and the business put on a much higher basis than it is now.

These suggestions may be entirely impracticable—they may be nothing but dreams—but on the face of them they seem to go a long way toward solving present problems. G. M.

PHOTOPLAYS AND PHOTOPLAYERS

By GARDNER MACK.



Scene from "The Day of Days," with CYRIL SCOTT, at the Virginia tomorrow.

Vasco the Vampire.
(Imp.)

SLEUTHOUND, a handsome young detective, has gained so much in the way of rewards that he restires to raise roses. The criminal bands are pleased, but thrown into a panic when they are warned to fear, as Giant Archis, the old detective, is about to trap them all. In a panic, they apply to the aged King of Crooks, who tells them Vasco, the mysterious Vampire, is the only one who can save them. Vasco is summoned. Vasco hypnotizes the sleuth and carries him to the den. The sleuth's daughter appeals to Sleuthound. Won by her beauty, he swears to save her father and capture Vasco. Then follows many exciting incidents. For weeks Sleuthound seeks Vasco in vain. His one clue is that Vasco frequents the opera in disguise. Sleuthound visits the opera disguised as Salome, the dancer. Vasco is there as a handsomely gowned woman in the box. There is a meeting and a fight. Vasco escapes, but the young detective wounds him and makes him prisoner in the end. Vasco is sent back to a foreign land, where he is disgraced.

Washington at Valley Forge.
(Universal.)

BETTY, daughter of a Quaker Man, who was killed in the battle of Lexington, is stopping at the inn of her uncle, a Tory sympathizer, near the winter camp of Washington's army at Valley Forge. Betty loves and is courted by a rebel soldier, who in reality is a British spy. A detachment of Hessians are occupying the inn when news arrives from Valley Forge that the time is propitious for attacking the Continentals. Betty overhears the plans of the Hessians. She disguises herself as a crippled boy, and a clever ruse obtains possession of the written plans of the Hessians. She meets her sweetheart—the spy. She tells him of her purpose and he takes the plans. She returns to the inn. Instead of carrying out Betty's instructions, the spy brings word to the Hessians that Washington will spend the night at the inn. Betty's brother, who has been granted a leave of absence in Washington to visit his sister, is concealed near the inn. He hears the spy betray his commander. The brother attacks the spy, and Betty learns the true identity of the man she loves. The spy and the Hessians then plot to murder Washington. Their plans are overheard by Betty. Before she can do anything, however, Washington and Lafayette arrive. The conspirators intend to murder Washington as he sleeps, and he is conducted to a bedroom in the Tory innkeeper. Betty now liberates her brother and tells him to flee to Valley Forge and bring the Continental soldiers to save their general. Washington is led into her bedroom, while she returns and occupies his room. The spy cannot prevail upon any one of the soldiers to do the deed, so he decides to do it himself. He steals upstairs and once behind the bed, he plunges his dagger into the form which is lying before him. In the meantime, Betty's brother has warned the Continentals of the plot against Washington's life. Lafayette nurses to the inn with a detachment of soldiers. Upon his arrival at the inn he accuses the spy. At this intense moment Washington comes downstairs, unscratched. A moment later, Betty follows, him wounded to death. She denounces her former sweetheart and dies. The spy is taken prisoner and carried away to await the punishment which is reserved for traitors.

The Strength of the Weak.
(Pathe.)

NOTHING would seem to mar the complete happiness of the Countess von Meersberg and her beautiful daughter, Elsa, who has just been betrothed to the Count von Ballstadt, were it not for the fact that her son Egon is addicted to the convivial companionship of bohemian comrades. Under the influence of liquor and with the entreaties of his sweetheart, Bertha Harden, still ringing in his ears, Egon returns to his home and is tempted to steal some jewelry brought there by Wilfred Holzer, manager for Marcus Wolff and Company, jewelers, for the approval of the countess.

Unaware of the theft, Holzer returns to his firm, where the loss of the jewels is discovered. Getting in touch with the police, an investigation is made, and Egon, returning from a midnight revel, meets the bath having Wilfred Holzer under arrest. Not having the moral courage to acknowledge his guilt, Egon allows suspicion to rest on the unfortunate Holzer.

As days go on Bertha Harden, sorely pressed for money, is compelled to pledge her earrings. Through reference to the "list of missing jewelry" the loan brokers suspicion is aroused, and, detaining Bertha with a plausible pretext, he communicates with the police, and the result of the interview brings forth the startling announcement that the pearls in question were presented to Bertha by Egon von Meersberg. Marcus Wolff is then sent for, identifies the jewels, and, meeting Bertha, the two repair to the home of the countess and tell the story, at which time the countess relieves the financial straits of Bertha. The story works out from this point in a most interesting manner.

The Day of Days.
(Featuring of Cyril Scott.)
(Famous Players.)

LOUIS JOSEPH VANCE issued his exciting novel on oriental fatalism, which assigns to every man his "day of days," wherein he shall range the skies and plumb the abyss of his destiny, alternately his food and glave. In the course of the story Perceval becomes the hero of a chain of fantastic and fascinating adventures, also an heiress to escape a villain, thus a card in the villain's hat that sends him to a notorious gambling house, where he breaks the bank, and where, later, an attempt to rob him is frustrated by a timely raid. He effects his escape from the gambling house in the clothes of one of the officers, finds himself in a woman's bedroom, explains his presence by telling her he is after a burglar, his uniform corroborating the story, breaks away and turns up again in a secret dive of the underworld, escapes in time to discover the villain's plot to abduct the heiress, confronts the villain in disguise at a fancy ball, rescues the heiress a second time, becomes involved in a fight with the villain's hired gunmen, forces his way into a garage, dashes through the garage doors with the heroine in his arms, makes his way to an automobile and liberty, and in the final chapter thwarts the villain's schemes by marrying the heiress, just as the clock denotes the end of his "Day of Days."

What Is Marriage.

He—My love for you is my life. Will you accept it?

She—Do you want me to commit murder?

The Redemption of David Corson.
(Famous Players.)

DAVID CORSON, Quaker, lived in an ethereal world of purity and sanctity. Guided by heavenly visions, with a beauty of voice and manner, David was a force in the quaint community where he had spent all his life. Then the woman came—and David heard the distant voices of the world calling his youth and its idle energies. In a moment of supreme test he threw his wonderful faith aside, like a discarded garment and entered the great world that beckoned to him. Dr. Paracelsus Aesculapius was a traveling quack—a faker. In his wanderings he had found Pepeta, a magnetic Spanish beauty, whom a band of Gypsies had stolen as a baby. Paracelsus had bought Pepeta from the Gypsies, taking her with him as his wife, and Pepeta was the woman who came into David's quiet life, changing all the course of its destiny. Passing through David's town, Dr. Paracelsus heard of the young Quaker's wonderful oratorical gifts, and at once realized his value in the selling of fake medicines. The crafty doctor lures David with fabulous promises of wealth and pleasure. But, meanwhile, Pepeta and David had looked in each other's eyes—and so David consented to go with the doctor.

Gradually, the love between David and Pepeta exceeded human bounds, escaped beyond their control, and they followed the trail of the serpent. David urged her to flee with him, and the woman heeded and sent word to him to distant parts. The doctor followed soon with furious vituperativeness, overtook them and in a fierce struggle was left by David for dead. David now cast all restraint aside. He became a drunkard and a gambler, and descended into the dregs. Pepeta could no longer tolerate him, and she left. In his desperate weakness he met the doctor, blind, old, and weak, and living only for vengeance. The sight of the doctor was the turning point in David's downward career. It restored his normal balance. He told the doctor, who he was and with a wild furs the blind Paracelsus, grasping a knife from beneath his tattered clothes, struck at David. In a scene of terrific repression, David waited for the impending blow, making no effort to escape or overcome his weak antagonist. The doctor's thrust missed and he fell to the floor where a moment later he died. Never sought Pepeta, and, purified and redeemed, he found in the woman he sought to lestrow a strong spiritual aid and an inspiring factor to his final reclamation.

Marguerite Sylva to Be "Carmen" in Photoplay

One of the big features soon to be released by George Kleine will feature the famous opera prima donna, Marguerite Sylva, whose "Carmen" is known the world over. Miss Sylva will be remembered as a Metropolitan Grand Opera Company star, who divided the honors in America with Mary Garden in similar roles. She was the star of the Chicago Grand Opera Company for the season of 911-12. Miss Sylva, who is an English girl by birth, was brought to this country some years ago by an English nobleman. She made an instantaneous hit as a dancer and it was not until some years later that the wonderful quality of her voice won for her a world-wide reputation. Her favorite role and the one in which opera goers like her best is Carmen. The big picture is being made by the Cines company at Seville, Spain, the only fitting environment for the beautiful story.

THE ONLY Department Representing THE PUBLIC

WHAT THEY'RE SHOWING IN WASHINGTON.

TODAY

"The Redemption of David Corson," the Olympic, 1431 You street.

"A Meddler with Fate" and "Sandy and Shorty Start Something," the Apollo, 624 H street northeast.

"The Bogus Billionaire," the Virginia, Ninth street, between F and G streets.

"Washington at Valley Forge," Crandall's, Ninth and E streets.

"Adventures of Kathlyn," No. 10, the Rhode Island, Seventh street and Rhode Island avenue.

"A Man's Soul," the Pickwick, 911 Pennsylvania avenue.

"When Conscience Calls," the Favorite, First and H streets northwest.

"The Gangsters of New York" and "The Opium Smugglers," the Colonial, 927 Pennsylvania avenue.

"The Creation," the Belasco, Lafayette Square.

TOMORROW

"Sapho," "Aurora of the North" and "Vasco the Vampire," the Colonial, 927 Pennsylvania avenue.

"The Old Fire Horse and the New Fire Chief," the Favorite, First and H streets northwest.

"The Strength of the Weak," the Pickwick, 911 Pennsylvania avenue.

"Shotgun Jones," "Sonny Jim" and "Yaru A-Taugle," the Rhode Island, Seventh street and Rhode Island avenue.

"The Triumph of the Right," Crandall's, Ninth and E streets.

Cyril Scott in "The Day of Days," the Virginia, Ninth between F and G streets.

"The Stolen Rembrant" and "A Flirt's Repentance," the Apollo, 624 H street northeast.

"The Other Half of the Note," the Olympic, 1431 I street.

"The Creation," the Belasco, Lafayette Square.

Sandy and Shorty Start Something.
(Vitagraph.)

STROLLING by a large roller skate factory, Sandy and Shorty spy a truck with a case of roller skates on it. They "borrow" the team and go for a joy ride. The factory foreman discovers the loss and notifies the police, who start out in pursuit. The case is jarred off the wagon, swashed open and the skates thrown in all directions. A crowd collects, and soon men, women, and children are cutting up some astonishing capers, trying to skate. The police take the wrong turn at a fork in the road, and are obliged to return. Sandy and Shorty notice the case is gone. They leave the wagon, mount the horse, and ride back. Meeting a Hebrew push-cart peddler asleep beside the road, they leave the horse and take the cart. Sandy seats himself in it, insisting that Shorty push him back to town. The Jew wakes up, and is astonished to find a horse in the place where his cart had been. However, he mounts the beast, and on the way to town finds the wagon. The villagers are cavorting dizzily around on the skates, and Sandy and Shorty join the gyrating crowd. The police arrive and are seen by the two hoboes, who make a comical getaway on their skates. After collecting the skates from the townspeople, and giving the peddler his push cart, the police take possession of the horse and wagon and skates. The villagers spend the next few days nursing bruises and sprains. Sandy and Shorty hang to the rear of the speeding wagon on its way back to the factory, until they lose their hold and land upside down in the road. They then try various freak methods of progress on their skates, but finally compromise on plain walking. The factory foreman gives them a quarter for the return of their skates. They spend the money for liniment, and proceed to alleviate the pain of their aching limbs.

GOOPS

By GELETT BURGESS

Caroline Cass

Across the walk,
where people pass,
Is stretched the rope
of Carrie Cass;
And oh, the things
that people say,
Because her rope
is in the way!
They say she is
a Goop—they *know*
She is to bother
people so!

Don't Be A Goop!

Truths By Women Who Know
Rhythmic Movements Interpret Life
New Training For Body

"Rhythm is Life." It creates an appreciation and love for truth, and beauty in all forms and counteracts the gradual tendency toward an overvaluation of material things. Evidently these facts are being more generally recognized, for people are taking more interest in rhythmical expression each year.

Rhythm, as applied to the natural growth and development, originated with Mrs. Lucia Gale Barber, who developed this wonderful work in Boston. Mrs. Barber's sister, Mrs. Mary Gale Davis, tells in the following article about this form of dancing and physical training.

MRS. MARY GALE DAVIS.

PHOTO BY HARRIS & EWING

By MRS. MARY GALE DAVIS.

The problems of health and the ability to control the weaknesses produced by environment, heredity, and mistaken training have become large since we learned that people are rarely criminals when they are healthy and well balanced. They may be well fed and well housed, but there is more which they must learn for themselves. They must learn to breathe well, and to be balanced in mind and body. We also have learned that we must spread the gospel which makes for health and mental and moral poise through the entire community, if we are to get satisfactory results.

It was my privilege to be given a great system of rhythmic training, which overcomes many weaknesses, gives splendid self-control, and keeps the spirit young. I gladly welcome any opportunity to tell people of it.

Sense and motor training are predominant phases, with the idea that greater mental and physical power is gained by the individual who is led to train her mind to direct her hands and other movements with a definite purpose. Too much cannot be said of the value of rhythmic training for health and for command of one's self. At first, I taught rhythm, but as I have observed results in more than a thousand students, it has become so wonderful and far-reaching in its possibilities that now rhythm leads me, and, in its leading, I catch glimpses of what it will do for the human race.

Rhythm is the perfect and natural mode o growth, development, and expression in the universe. It is the law of life.

Rhythm Gives Harmony.

Environment, mode of living, heredity, etc., seem to break the perfect order of harmony of natural development, in many instances, in plant and animal life, and we see the results in the broken rhythms—the mishaps and the misfits—all about us in the gnarled trees and crippled individuals found in all stages of life.

Rhythmic training for the child, along the line of evolutionary development in race and individual, corrects many of these results in mankind and restores his natural heritage in harmonizing mental, physical, moral, and spiritual growth. The law or principle governing the rhythmic movements which give strength, power, and control of the entire being, is that of movement from fundamentals to accessories.

The fundamental muscles are those of the trunk, thighs, and shoulders. They carry the larger blood and lymph vessels, and are the oldest and strongest muscles in racial and individual development. They are controlled by the earliest developed nerve cells, which direct the strong, large movements of the body. The accessory muscles and nerve cells are more recently developed in race and individual. They most easily fatigue and break down unless stimulated regularly by exercises of the fundamental muscles and nerves.

The dancer learns how to fold and unfold each part of her body, independently and in co-ordination with other parts, following the rhythmic law, the initial impulse to movement coming from the torso; thus, through concentration effort and power from within, the entire body is brought under control of the individual will. This is freedom.

The quicker, lighter, more joyous movements of the accessories are in response to the softer, quicker, higher tones of the music. Students are thus led, through practice, to respond to the motifs of music and to give free expression in pose and natural dancing to the feeling aroused by the themes. In practice, the musician often changes from one music theme to another to train the children to a quick muscle response. We find that they respond in a wonderful way in both movement and song. In these dances steps are not counted to measures, as is often done in gymnastics and dancing, as it hinders free expression and encourages self-consciousness. Rhythmic expression works for individual expression, and not class exercise.

The story of the music is often told for the children to pantomime, and it is interesting to find that rarely two give the same expression. Imagination is stimulated and dramatic feeling awakened by giving free dramatic and rhythmic expression to old myths and stories.

Express Best in Life.

As the dancers fold and unfold into the poses that we see in the best of ancient and modern sculpture, they realize that in a perfectly natural way, without effort, they are typifying the art of all the ages and are expressing the power that is the highest and best in life. They are led not only to interpret music, but to interpret all life in art and drama.

As one becomes familiar with the rhythmic waves or lines in herself, manifested through rhythmic breathing and movement, she is conscious of a great harmony and a blending of the highest forces which uplift and spiritualize the entire being. This harmony makes for health, self-control, natural grace, softer tones, poise, greater mental power and a better understanding of life.

To the strong, rhythm gives the sense of power and a broader outlook. It corrects defects in posture, and strengthens the weak, the backward and the mentally deficient. Rhythmic training is not dancing, according to the modern usage of the word. It is definitely greater. The dance bears about the same relation to rhythm and its results that one finger bears to the entire hand in piano playing.

When a person has mastered the principles of rhythmic movements, however, and trained her mind and muscles to respond to the music theme, she has the ability to develop all the artistic sense she possesses.

TIMES BEDTIME STORY

TOM TABBY SWINGS TOO LONG.

By FLORENCE E. YODER.

HERE is the picture showing Tom Tabby just as Fannie Hinks was about to swing him. But it doesn't look a thing like either one of them fifteen minutes later.

"Now, Tom," said Grandmother Tabby before he started out of doors, "you remember that your mother sent you here so that you could rest and be quiet after the measles. Fannie Hicks is a very nice little puppy girl, and will not play roughly."

"Who wants to be rough?" replied Tom with a grin that Grandmother did not see. "I don't, but I don't see that taking a swing would do any harm."

Grandmother Tabby patted him on the head. "It will not do any harm my dear," she replied, "if you do not swing too long, nor too high. Take turns with Fannie and do not make her swing you all of the time."

Tom grabbed up his hat and hurried out banging the door behind him.

Fannie Hicks was just a little timid at first.

"Now don't swing me too high," she cautioned as she climbed in the swing. "I don't like to swing very high or very long at a time."

Tom waited very patiently while she climbed into the swing, and patted her skirts down and smoothed her hair out of her eyes.

Finally she said, "All ready," and Tom began to swing her ever so gently. He would just tap the swing when it came back against his paw, and did not try to push it so hard that he could run under it—not at first. He did not want to frighten Fannie so that she would want to get out.

Poor Fannie! She really trusted Tom.

"Swing me a little higher and a little faster," she asked—and that was just what naughty Tom was waiting for. He began to push harder, and higher, and poor Fannie's breath began to catch and her tummy to turn upside down, and finally she had lost her breath completely and could not even yell to be let out.

"How do you like it?" calld Tom as he ran under the swing time and time again. But no answer came from Fannie Hicks. It was all she could do to hold on to the sides.

Finally Tom grew tired and thought that she was not frightened. He stopped. Fannie sat still for a minute, and then began to crawl down from the swing. She was quite pale and her eyes rolled, and she kept one hand on her stomach. She did not speak a word but made for home as fast as she could. Tom turned his face to the wall and laughed and laughed. Silly Tom, who could not learn a lesson!

"Fannie Hicks," he chuckled, "is sick at her stomach. She was so scared that she nearly died. Now for a good swing myself.

But Tom did not know what would happen to him.

He pushed his foot at the other end of the wall, and flew back and forth like a bird. With a little harder push he could look over the fence! "Grandmother is stupid," he said to himself, "she thinks that everything I do will hurt me." And he kept on swinging.

Suddenly Grandmother called him—"Tom, Tom!" from inside the house.

He had been swinging for at least ten minutes. He slowed down, but there did not seem to be much fun in "letting the old cat die," for he felt very queer in HIS stomach. He stopped short. He stepped out. But the world was swaying back and forth, he could not stand upright, the walk seemed to come up and smack him in the face.

"Oh, dear," he moaned, as he crawled to the house, feeling far worse than Fannie Hicks. "I must be sick. Why didn't I stop before I began—no, I mean that I should have left off with Fanny Hicks! Then she would have been the only sick one!"

Interesting Facts About Famous Rivers

THE river Platte, during the summer, is dry along the greater portion of its course. The water runs underground, only an occasional pool appearing on the surface. By digging almost anywhere in its course a supply of fresh, cool water may be obtained.

The river Euphrates flowed through the city of Babylon, and on each side of its banks the walls of the city were carried up to a height as great as at any other point, so that even during a siege the city was as formidably defended on the river as on the land side.

Before the coming of the whites to America the Mississippi river was known by a different name every few miles in its course. Each tribe that dwelt along its banks gave it a name, and more than thirty of these local designations are preserved in the narratives of the early travelers.

Over one-third the territory of Africa, the Sahara district, does not contain a single river. The greatest river in the world is the Gulf Stream. It is from 50 to 200 miles wide, and over 5,000 miles long, extending from the strait between Florida and Cuba to the northern coast of Norway.

The Jordan is the "Descender." During its course it falls over 1,300 feet. At no point is it navigable, even by a small craft, to any considerable distance, and presents the unique spectacle of a river which has never been navigated flowing into a sea which contains not one living creature.

The Yellow river is styled the "Sorrow of China." During the last century it has changed its course twenty-two times, and now flows into the sea through a mouth 200 miles distant from that of 100 years ago. It is estimated that its floods in the present century have cost China 11,000,000 of lives.

In Algeria there is a river of ink. In the upper part of its course it flows through the beds of decaying moss, in the lower part through a strata of iron ore, and thus, through the combination of the two, its waters acquire very nearly the color and something of the taste of black ink.

The marshy ground of the Ganges delta, with its vast masses of vegetation, decaying under a tropical sun, is the native home of the cholera. In that pestilential region the cholera and plague are found every year and all the year round. Every cholera epidemic which has desolated Europe, every visitation of the plague, is believed to have started from the mouth of the Ganges.

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MOVING PICTURES

OLYMPIC
1431 YOU N. W.
TODAY OPEN 6:30
DANIEL FROHMAN PRESENTS
WILLIAM FARNUM IN
The Redemption of David Carson
Famous Player Film.
OLYMPIC

MOVING PICTURES
VIRGINIA
TODAY
The Bogus Billionaire
Coming Sunday, Mary Pickford in TESS OF STORM COUNTRY.

CRANDALL'S
EXTRA TODAY
Honors for Dead Heroes of VERA CRUZ

At PICKWICK
FIRST TIME SHOWN
A Man's Soul
Today's Special Feature
FAVORITE THEATER
1st and H N. W.
TODAY
When Conscience Calls
SPECIAL—2-Part Lubin Feature.

APOLLO THEATER
624 H N. E.
TODAY.
A Meddler With Fate
Special—2-part Pathe Feature and SANDY and SHORTY Start Something. Vitagraph Comedy.
APOLLO ORCHESTRA.

MOVING PICTURES
Empire Theater
H St. Between 9th and 10th N. E.
Coming Tomorrow Friday
Film will be shown of school children taken in front of the Empire Theater, April 30th, in addition to our regular big program.
5c--Admission--5c

Rhode Island
7th and R Sts. N. W.
TODAY
KATHLYN No. 10
THE WARRIOR MAID
COLONIAL THEATER
TODAY
BIG DOUBLE SHOW
Gangsters of New York
Special 4-Part Mutual Feature
and
The Opium Smugglers
Special 3-part Feature
Today—for one day only—Today.
COMING TOMORROW
SAPHO
COLONIAL THEATER

AT NIAGARA
Friday and Saturday
Big Special Feature.
Barbarous Mexico
Special 3-part feature in addition to our regular program.
NIAGARA THEATER
7th Above G St. N. W.

This is The Bissell

Electric Suction Cleaner
puts it in your home for month's trial. It does the wor as well as expensive built-i cleaners for it is the highes power portable cleaner made, ye weighing only 33 lbs. and ru ning on rubber-tired wheels easily handled by any woman.
Try it in your home see how easily it picks u dust, dirt and ravelings tha other cleaners can't move see how the dust is pulle right through the carpet.
A postal or phone ca brings this cleaner to yo home, but do it now.
Practical Demonstration of Electric Home Helps, 7 A. M. to 5 P. M., Every Day This Week.
National Electrical Supply Co.
1328-30 New York Ave.

Ice Cream Weather!
Druggists and confectioners will find highest satisfaction in using our ICE CREAM SALT and FLAVORING EXTRACTS. Plenty of stock—lowest prices—prompt delivery.
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