DAILY MAGAZINE PAGES FOR EVERYBODY

THE BEST Photoplay Department in WASHINGTON

PHOTOPLAYS AND PHOTOPLAYERS

By GARDNER MACK.

THE ONLY Department Representing THE PUBLIC

Belasco Has Become An Enthusiastic Advocate of The Film

David Belasco believes that the photoplay is just beginning—that it has possibilities that are undreamed of even now and that it will develop into a wonderful art.

Mr. Belasco's views on the film drama are of great value for two reasons: he is one of the greatest theatrical producers and he is one of the few great producers who seem to be always able to guess the public's wants. Mr. Belasco at one time doubted the future of the film. He could not see its possibilities. He was forced to make a study of it because he found it was having a tremendous influence on the amusement seeking public. He wanted to know why. He found out, and as a result he has given all his plays over to the film.

Just what he thinks of the pictures and of the field they have he has told for the first time to W. Stephen Bush, the Moving Picture World expert, who has incorporated the conversation in an interesting article for his magazine. The ideals of Mr. Belasco are interesting to the general public, however—not only because they are the views of a theatrical manager, but because they are the ideas of David Belasco, who is a personage to whom some attention must be paid aside from his connection with the theater.

"My friend," said Mr. Belasco to Mr. Bush, with an evident sense of relief at having spoken his mind and having gratified his sense of the truly artistic, "your art is at its dawn, not at its zenith. I verily believe that in the near future we will witness marvels of pictures such as no one is dreaming of now. There will be an unequaled perfection of detail and the educational incident will be more of a factor than ever. What revelations, what sources of pleasure were such places as the Tower and Westminster Abbey to me. Association brings the past to life, but nothing can give us such realism in association as the motion picture. On the stage we must give you a bit of painted canvas for Niagara Falls or the Nile, you show us the real thing. The world is your stage. These considerations and my abiding faith in the Lasky people have induced me to give my plays to the screen and to help when necessary in doing them justice on the films.

"Let me say that the main feature of my agreement with Mr. Lasky and his company is their promise to put my plays on the film in a manner benefiting their success and reputation. Nothing can be done without a free expenditure of money. In my own experience as a producer I have discovered this one fact: The public is quick to respond to liberality. When the public learn that you think the best is just good enough for them they will pass their money in through the little opening in the ticket office and pay a generous interest on your investment. This thing of trying to get something for five dollars that cannot be got properly for less than ten is foolish. The cheap, little pictures of the Dick Turpin variety, the crude and tawdry attempts at portraying life, the painful efforts at comedy, the sickening unreality of life are or have been poisoning the soil and robbing it of its flowers, they have destroyed poetry and the sense of art, the soul and imagination of the young and have handicapped them in their mental and moral growth. Every superior work means time and lots of money. There must never be any hesitation in employing the best talent, wherever it can be gotten and whatever it may cost. I know the resources and I know the ambition of Mr. Lasky and the other young men with him. They have told me that I am privileged to cancel all arrangements if upon their filming of my first production I find that they have stinted. I may annul everything if they do not come up to my expectations. I have no doubt, however, on that score. They do know what I expect, they know that I will be critical. They have promised to stage "The Darling of the Gods" in Japan and to embalm in enduring films the missions and the mission life of California now passing rapidly into history. My plays will give them their opportunities. I am, I assure you, very earnest and very anxious about this and I want to see them at the top of the ladder."

WILLIAM WADSWORTH,
The Edison Star Who Is Featured at Olympic Park.

WHAT THEY'RE SHOWING IN WASHINGTON.

TODAY.

"The Creation," the Belasco, Lafayette Square.

"Nina of the Theater," Crandall's, Ninth and E streets.

"Smashing the Vice Trust," the Casino, F between Sixth and Seventh streets.

Feature program, the Virginia, Ninth, between F and G streets.

"Love, Luck, and Gasolene," the Olympic Park, Fourteenth and V streets.

"Madame Coquette," the Twilight, Pennsylvania avenue, between Thirteenth and Fourteenth streets southeast.

"Leaves of Memory," Central Park, Ninth street, near Grant place.

TOMORROW.

"The Creation," Belasco, Lafayette square.

"A Woman's Treachery," Crandall's, Ninth and E streets.

Feature program, the Twilight, Pennsylvania avenue, between Thirteenth and Fourteenth streets southeast.

"When the Men Left Home," the Olympic Park, Fourteenth and V streets.

Feature program, the Virginia, Ninth between F and G streets.

"Smashing the Vice Trust," the Casino, F between Sixth and Seventh streets.

Feature program, Central Park, Ninth street, near Grant place.

Pupils Will Give Recital Tonight

The pupils of Frank Gebest will appear in recital at the studio building tonight, assisted by Vera Hambly, soprano, Henry Christiani, violinist.

E. Taylor Chewing, tenor, assisted last night at the recital of the pupils of Grace Adams, given at 2919 Thirteenth street.

An interesting program of songs and recitations was given by the pupils in singing and elocution, of Mrs. Emily Frech Barnes, at her home on last Monday night. Those taking part were Misses Ruth Ayler, Margaret Daly, Rhea Levy, Dorothy Terry, Elizabeth Agee, Effie Koontz, Hilda Beetham, and Blanche Levy; Mrs. William Davis and Mrs. Goodman, and John J. Keane, Clarence Ruebsam, John Hoonagel and J. Hilleth Smidley.

A recital and dansante was given by the pupils of Miss Ethel Noble Johnson, Wednesday, in the Oak room of the Raleigh, assisted by Franklin Jackson, pianist; Miss Ruth Bronson, violinist, and H. F. Copperberg, pianist. Miss Johnson was presented with a beautiful bouquet of roses by her pupils.

The ninth annual pupil recital of the C. E. Christiani Violin and Orchestral School was given at the Carroll Institute Hall on June 5.

The school was assisted by Miss Edith Evermann, pianist; Miss Selene Wilmer Dertch, pianist (pupils of Frank B. Gebest); Master Francis King, pianist (pupil of Harry Howard). Mrs. J. C. Kester, soprano, Mrs. Caroline de Hass, soprano, and the Arion Singing Society, C. E. Christiani, conductor.

The program consisted of orchestra and solo numbers, and was rendered in a highly commendable manner. A feature contributing greatly to the pleasure of the occasion was the vocal solos of Mrs. J. C. Kester, soprano, who sang Mascheronis' well-known song, "Till Death," and Mrs. Caroline de Hass, who sang the difficult "Scene and Aria" from the "Freischutz," by Weber. Both artists were accompanied by the orchestra school, to which much credit is due.

A large and appreciative audience encouraged the young students in their effort and much applause was forthcoming.

The pupils who participated were Herbert Abramson, Miss Rena Greenberg, Alovsius McElligott, Misses Natalia and Mary Tucker, Raymond Stein, Charles Runge, Clarence Kerstein, Karl Wampl, George Eberly, Miss Lucile Ebling, Miss Selene Wilmer Dorch, Harry Waller, Miss Jonjaline Willauette, Miss Edith Sauber, Miss Pearl Pitcher, Miss Frieda Hauf, Ralph Turoff, Paul Hanes, Miss Hilda Hanes, Rolland McYntyre, Mill Doris De Groot, William H. Santelmann, Israel Cooperstein, John Augustin, Miss Margaret Kirshaw, Harry King, Edward Stitt, Miss Edith Evermann, John Labofish, Joseph Beal.

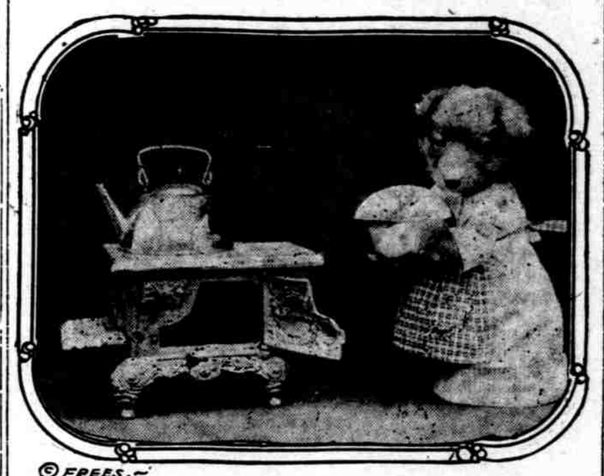
MOVING PICTURES

VIRGINIA
TODAY
THE MIDNIGHT EXPRESS
Special Three Part Feature

TWILIGHT
Pa. Ave., Between 13th and 14th S. E.
TODAY
MADAME COQUETTE
Special 2-Part Lubin Feature.

Olympic Park
14th and V Sts. N. W.
TODAY'S SPECIAL FEATURE
LOVE LUCK AND GASOLINE
Vitagraph Comedy Feature With
JOHN BUNNY

TIMES BEDTIME STORY



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ROLY MAKES A CAKE WITH MRS. TABBY.

By FLORENCE E. YODER.

EVER since the time that Tom Tabby stole the fish from him, the little puppy boy Poly, had tried to find means of paying him back. He thought of a dozen different plans, but most of them were so very unkind that he was afraid that he would get all of the people in Tabbyland against him. He gradually grew so cross that Roly, his fat little puppy girl sister did not know what to think. A few days before his birthday came, she decided that he should have a cake. She thought that it might put him in good humor, for it was very terrible to live in the same house with him when he was cross all the time.

As he had grown cross he had grown curious and always wanted to know what going on. If Poly wanted to go out, he would ask her what dress she was going to wear. Then if she would tell him he would object. He had to know everything, and still fussed about everything. Roly went to Mrs. Tabby with her troubles. She knew that she did not dare make the cake at home, for Poly would surely find it out.

"Make the cake at my house," said Mrs. Tabby "I am going to do some baking, too. We can send all the children out and bake all morning."

"How can you think of such nice ways to do things?" said Roly, delightedly. "I will bring everything over and we can begin at once."

She flew home, just missed seeing Poly, gathered up her flour and pans, and hurried back to Mrs. Tabby's house. They cooked and stirred and mixed and flavored and finally finished three handsome cakes. They were fat cakes, the icing was thick, and they would have tempted anyone in all the world.

They were out on a shelf back of the kitchen to cool. The icing fairly made Roly's mouth water, and even Mrs. Tabby had to steal off a little pinch. "Now," said Mrs. Tabby, "we will go and sit on the front porch and cool off while they cool."

While Roly was busy, Poly was busy, too. He had worried all morning, but not a thing could he decide upon. After a while he thought that he would go up and hang around the Tabbys' house. He was in the hope that he might get Tom out down the road and give him a licking.

He went softly up through the back lot. No one seemed to be around. He sniffed and peeked, and came up still further. Then he stood up straight and walked boldly up to the back door. Evidently no one was at home. Suddenly he glanced at the shelfand saw—THREE BIG CAKES.

He stood perfectly still, but his mind was busy. Those cakes were for the Tabby children. They had made fun of him. Mrs. Tabby had made one cake for the Deacon. One cake for Grandmother Tabby and one for her kitty children. If he took one the children would be the ones to go without. He picked the best and biggest, and was off without a sound. He took it down in the darkest part of the woods and gobbled it.

He ate every crumb, but as he came to the last few bites, it did not seem to taste very good. In fact, they seemed like big lumps, and he could scarcely swallow them.

Then he took a long, long drink of water, brushed all the crumbs from his whiskers, and fur, and went slowly home. He laughed a little as he thought of the Tabbies, but his stomach felt strangely heavy, and his feet dragged.

He thought the path up to the house unusually long, and the screen door got in his way when he opened it. The house was quiet. "Roly," he called. "Oh Roly," and from upstairs a little voice, "Yes, I'm up here." He found Roly crying bitterly. "What's the matter," he said crossly—but oh how awful he felt when she said, "I made a cake for you at Mrs. Tabby's house but some thief came and stole it, and now I have no present for your birthday."

He had stolen and gobbled his own cake!

And he was sick all the rest of the day!

He was too ashamed of himself to tell, but he made up his mind to be good.

Capital's Slums and How to Eradicate Them

Slums and strawberries may not seem to be relevant topics. But at a recent strawberry luncheon more than 100 social workers of Washington listened to four experts discuss four phases of the slums of Washington. How extensive are our slums? How dangerous are they? How can they be curtailed? These and similar questions are answered in summaries of the papers of these four experts by J. R. Hildebrand in tomorrow's Times.

Thrilling Tale of the Sea.

She crossed the Western Ocean on the northernmost route, this tub of a ship, after that course had been abandoned by every other sea-going craft on account of icebergs. The captain of the then biggest and greatest of ocean greyhounds inspected this primitive vessel and said: "I wouldn't go out of sight of land on her for the world." Yet the oldest ship in the world safely made the voyage, while the Titanic was buried in four miles of water. Kendrick Scofield tells about it in tomorrow's Times.

Keeps President Wilson's Secret.

A lad living in Cherrydale, Va., keeps President Wilson's secret. Three persons know a certain thing about the President. President Wilson never tells; neither does Dr. T. Carey Grayson, and never a word will Emmett Taff utter. Young Taff is one of a family of three boys who bear a unique title. "President of caddies and caddies to the President" is applied to them. Read about them in The Sunday Times.

Patrolling the Ice Fields.

Since the Titanic disaster, with a heavy loss of human life, brought home the danger of icebergs that drift south across the steamship lanes, revenue cutters have set themselves up as policemen on the "ice patrol." In Sunday's Times Captain Quinan, of the revenue cutter Miami, tells how trans-Atlantic liners were guarded from the danger of meeting the Titanic's fate through the work of the Miami on the ice patrol this spring.

Exodus of the Four Hundred.

The early summer exodus of Washington's social set has commenced in earnest. If you are interested to know where the members of the diplomatic corps and the others who go to make up the various circles of Washington society spend the hot months, read the story written by Mary Edna Noyes telling this, in The Sunday Times.

Jean Eliot's Letter.

Do not fail to read Jean Eliot's letter in The Sunday Times. It is highly interesting and is full of the most delightful bits of social gossip. Facts about society folks in Washington can be learned in no more alluring manner than by reading this letter.

Behind the Screen

Francis X. Bushman will be in New York during the week of the big convention in the Grand Central Palace, and during his stay in Manhattan will start the photoplay of the Ladies' World contest piece, "One Wonderful Night," assisted by Essanay players.

Two pictures, both two reels in length, already have been produced by Henry McRae and his round-the-world 101 Bison" company since their arrival in Hawaii, "The Island of Abandoned Hope" and "Cast Adrift in the South Seas." Another two-reel subject, "Lehula, of the South Seas," is now being produced by the trans-Pacific players.

The Rocky Mountain Film Company is putting out some scenes of the recent bloody battles between the strikers and mine guards at Canon City, Col.

Cecil Spooner is slated to make her movie debut shortly in a feature entitled "The Dancer and the King."

They say Harry Ennis is the handsomest press agent who boosts the movies in New York city.

One of the scenes in "Lucille Love" shows a sailor being thrown from the "crow's nest" into the sea below. Francis Ford, director and leading man, ordered five retakes of the scene. In the first four the fight between the two principals in the scene was not convincing enough to suit Mr. Ford. Five times in succession a sailor was hurled sixty feet into the water.

"False Evidence" is the next Gene Gauntier release through Warners' Features, Inc. She is supported by W. A. Howells (who wrote the scenario) and Harry Gsell, late star of the Crystal films.

Edna Maison, leading woman for the "Special Features" and Powers brand pictures, will take the place of Pauline Bush for several weeks while the latter is on a vacation.

Walter Stanhope, "Griffith's right-hand man," derives much joy from seeing some up-stage "legit" trying to get by in pantomime with a broken-down voice and a chorus of heart-racking sobs.

George Terwilliger, Earl Metcalfe, Kempton Greene, Captain Towers, Bill Cooper, and others of the Lubin company who have been at St. Augustine, Fla., have returned with a bunch of features and yarns.

The Colonial Moving Picture Corporation has gathered an imposing list of authors, from whose stories feature films will be made. Among the writers under contract to the Colonial are George Randolph Chester, Sir Gilbert Parker, Margaret Deland, Emerson Hough and Booth Tarkington.

The Edwin August Feature Film Company is negotiating for the purchase of several acres of land near Pasaddena, Cal. It is intended to erect a model studio on the site.

Wilfred Lucas is recuperating from a broken shoulder.

Mona Darkfeather is trying to solve a mystery. A certain New York artist (name unknown to the famous portrayer of squaw characters) recently sent a painting, life size, to Princess Mona.

Carlyle Blackwell, the Famous Players star, now in New York, recently kept account of photographs he autographed in one month. It figured up something like 180.

Dave Hartford is now with the Robinson Film Company. He was for a long time director at the Burbank, Los Angeles.

Walter Edwards will be away from the Broncho camp for several days. He is starring in a new play at Los Angeles.

The mayor of Nantes, France, has issued an order forbidding the use of inflammable films in the motion picture theaters of the municipality after July 1, 1915.

"Salammbo," the world-famed novel, of Carthage in the time of Hannibal, by Gustav Flaubert, will be dramatized for the screen and produced by the Pasquali Company.

A trade showing of "The Heart of Midlothian," the Heworth picture based on Scott's famous novel, was given at the Electric Pavilion on April 21. Highest praise was accorded the feature on all sides.

The Kineto Company's version of "Little Lord Fauntleroy," from Mrs. Frances Hodgson Burnett's story, is meeting with the most gratifying reception in England. Mrs. Burnett's story is as popular in America as in Great Britain, and the picture should meet with marked success on this side of the water.

Famous Stories and Plays for the Screen

The raid of the motion pictures on the lists of famous plays and novels still continues, more than a dozen adaptations having been arranged for within the past few weeks through Frank Henry Rice, "Salomy Jane," Paul Armstrong's play, which enjoyed a long run at the Liberty Theater, New York, with Eleanor Robson in the title role, is to be placed on the screen by the California Motion Picture Company. The studios of the company are at San Rafael, Cal. Howard Entwistle, who was connected with the original production, will both produce and appear in the film adaptation.

Irving Bacheller's "Eben Holden" is another play the picture rights to which have been purchased by the California company.

Harold MacGrath's name, which is becoming as familiar to picture fans as to the readers of his novels, will again be seen on the screen when the Jesse Lasky Feature Company films "The Puppet Crown," the rights to which it has just secured.

All of Thomas Shea's plays—the list is headed by "The Man-o'-Wars Man"—are to be produced in pictures by the Broadway Producing Company, which has just completed a screen production of "The Trail of the Lonesome Pine." Thomas Shea will himself appear in his old roles when the Broadway company places his plays on the screen. "The Man-o'-Wars Man" is being changed to fit the present Mexican situation. Miss Alice Ives' popular melodrama, "The Great Brooklyn Handicap," is another play that will be rounded into scenario form for the Broadway Picture Producing Company.

Guard Failed to Save Milkmaid From Accident

The leading ladies in "The Richest Girl In the World," a new Selig production, happen to be city girls, whose knowledge of the country had only been derived from reading circulars about summer resorts. Director Oscar Eagle, who was born and raised on a farm, was quite delighted over the prospect of putting on a rural comedy in truly rural style. When he requested Adrienne Kroell to milk a cow, that beauty naively inquired: "How do you go it? I don't know anything about it." Thereupon the director gave her a digital demonstration in the useful art of milking, but Miss Kroell did not "take holt" with the firmness with which a calloused dairyman or a muscular dairy maid handles the function. Harold Vosburgh and Mr. Macklin, who played the other leading roles, in order to secure safey for the fair milkmaid, stationed themselves at the southeast and southwest corners of the cow, but this so frightened the animal that although restrained by her horn, she left both hind feet loose with such accuracy, that it quite upset the stage dignity of the gentlemen, and Miss Kroell escaped by agility believing the fact that she had ever suffered with rheumatism. This motion picture, funny enough in itself, necessitated a make-over, but the second time Miss Kroell fearlessly got down to business, drew milk and scored richly. "My treat," as she presented him with a frothing cup of fresh milk. Miss Kroell has become so enamored of rural employment that she is looking out to take a long vacation on a dairy farm, provided she can have a grand piano to practice on in the morning, and go to a first class picture show every evening.

A Message Collect.

The writer with a message for humanity wants his little $1.50 per volume just the same.—Louisville Courier-Journal.

"Eternal City" Film to Be Elaborate Spectacle

By arrangement with the Liebler company, Pauline Frederick, often referred to as the Venus of the American stage, will make her debut in moving pictures this summer in the role of Donna Rona in Hall Caine's "The Eternal City," when that successful novel and play is done by the Famous Players' Film Company in collaboration with the Vitagraph-Liebler Feature Film Company, the company that turned out Hall Caine's other picture play, "The Christian." This is probably the first time two leading film companies have joined hands in the taking of a simple picture. The reason for the combination was that the former company owned the foreign rights and the latter the American rights to the picture. Hugh Ford, who for many years was stage director for the Liebler company, in which time he staged "The Garden of Allah," "Joseph and His Brethren," "Disraeli," and many other great successes, will direct the taking of the picture, aided by Edward Porter, considered the best of all American camera experts. The picture will be taken in Rome and London, and Hall Caine himself is to supervise the work. The subordinate roles are all to be enacted by Italian players.

Backed Auto 18 Miles.

Wilbert Melville, manager of the Western Lubin studio, is consistent, if unusual. This week Melville provided material for his press agent by messing his gears while attempting to navigate a big car at Wilmington, at San Pedro bay. He found that nothing but the reverse would work. Instead of having the machine repaired at the coast, Melville sat on the side of the auto and "reversed" into Los Angeles and home, eighteen miles away. His trip required exactly three hours.

Screen Stars on Stage.

Several stars of the screen were seen the night of June 1 in the legitimate. They are to have the chief roles in "Mrs. Temple's Telegram," to be produced at the Little Theater, Los Angeles. Those to take part are: Henry Walthal, Douglass Gerrard, Jack Dillon, William Bronton, Edward Alexander and Jane Wolfe. Wallace Reid, Otto Lederer and Rea Haines will be seen in a special musical act and Mr. Walthal probably will read "The Day It Rained," his rendition of which, given on several occasions at the Photoplayers' Club, has been classed as a highly artistic effort. The play is to be given for the benefit of the Comedy Players' Club.

Free Dress As Essential As Free Speech

By MARGARET MASON.

"Beauty unadorned, adorned the most" does not seem to be the slogan of the General Federation of Women's Clubs. It always seemed to be a perfectly good quotation in the copy-books, but that was doubtless because it was kept under covers.

Margaret Mason

Any physician will tell you that the fewer layers of clothing and constricting bindings hampering the human body the healthier said body will be. Adam and Eve didn't nave to take any rest cures or indigestion tablets.

Poets have long sung of the "Form Divine" and are still singing. Painters contend that the highest form of art is the nude. So there you have it—beauty and health on the right side of the present styles, and moralists and club women on the other.

If the club woman doesn't like the present modes, the best way is not to inveigh against them, and try to keep the other woman from wearing them. Let them wear what they choose and allow the same right to the other fellow. Free dress is as essential as free speech.

It all depends on the way you look at things, and surely the new fashions are worth looking at from every viewpoint. You can hardly find what you are looking for, or, in other words, "to the pure in mind all things are rotten." Naturally, much depends on the personality of the wearer.

Lady Godiva in a smile and her own hair was modesty personified, while heavy quilted satin petticoats and panniers could not cover up Madame de Pompadour's true nature.

The club women's contention that our styles emanate from the demimonde is the best of recommendations from an artistic and beauty standpoint. From the beginning of time, dress and personal adornment have been the paramount issue to this class of women, and they have bent all their energies and leisure to its study.

For the same reason the condemnation of Paris models and the rallying to American-make only cannot make much appeal to the really well-dressed woman at the present stage of the game. This is for the very good reason that, all other claims to the contrary, the Parisians are the dress experts of the world today. This isn't saying they will be tomorrow.

Americans are making wonderful strides toward the ultimate goal. But just as Americans are young and inexperienced in every other high art—painting, sculpture, and poesy—so are they also in the art of dressing. They have neither the time nor the temperament to devote to the study of fashions, whereas the Frenchman, by breeding, inclination, temparament, and training, from the earliest inception of the modes, has been their master.

The American woman has the reputation of being the best dressed woman in the world, but she didn't get this reputation by wearing American garments. This isn't at all an unpatriotic admission.

Even the club women will admit the best caviar comes from Russia.

MOVING PICTURES MOVING PICTURES

10 c CRANDALL'S 10 c
Ninth and E Streets.

SUN. "A Woman's Treachery"
A Powerful Story of Russian Peasantry.

MON. TUES. George Kleine Presents "A Maze of Mystery"
A Fascinating Detective Story.

WED. MISS WANDA TREUMAN
Distinguished Character Actress In
"The Norwegian Spy"
150 Scenes, Aeroplanes, Trains, Steamers.
Thrilling Chase Through Two Continents.

THUR. FRI. Little Nell In "The Old Curiosity Shop"
Charles Dickens' Most Famous Novel

SAT. "The Bushranger's Bride"
A Real Live Melodramatic Photoplay.

MOVING PICTURES MOVING PICTURES

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CONTINUOUS SHOW—10c, 15c, 25c
"THE ICE COOLED THEATRE"
MONDAY, TUESDAY, WEDNESDAY

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THE FIRST PUBLIC EXHIBITION OF
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Positively the last word on this interesting branch of the Motion Picture Art

CHANGE OF PROGRAM THURSDAY
COUNTRY STORES—WEDNESDAY and FRIDAY at 8:15
BALL GAMES Daily While the Team is Away
TOMORROW—WASHINGTON vs. CLEVELAND
In Addition to Matinee Show. Usual Prices