

Features You'll See at the Motion Picture Houses This Week

New Film Plays To Suit All Tastes Are Here

GRIFFITH MASTERPICTURE ATTRACTS TO PALACE.

David Wark Griffith has been called "the master of the screen" so often that the expression is now an utter banality. Yet one cannot help but repeat that self-same line every time one sees a Griffith picture. This week it's "True Heart Susie," showing at Loew's Palace Theater. Griffith's art has rarely been more touchingly demonstrated than in this film.

Here's a resume of the story. Read it over, then consider what you know of Griffith, and imagine what such a film wizard could do with this story:

If men would seek true hearts instead of painted faces there would be less divorced cases before the courts.

But they don't seem to look for the good in a woman. Any woman with painted lips and face, penciled eyebrows with plenty of powder thrown in, can immediately captivate any man. At least, that's what True Heart Susie thought.

It was just a plain case of make-up vs. true heart, and make-up forced True Heart to retire during the first half of the battle, but the last half resulted in a complete victory for True Heart.

The way it was: True Heart Susie, a simple little country girl, was in love, with William, who happened to be the "lady's man" of the town. But he loved Susie, in a true, simple way, and everything went easy until the day William went to college.

He told everyone in the town good-bye, which didn't take him very long as the village was small.

William graduated from college, and came back to town to take the merchant's job, but he, like many men, fell a victim to a painted face.

That of a milliner just from the city, and the wedding took place with True Heart Susie looking on.

"Then the fun began." Plates soon began to fly, and husband and wife were dissatisfied.

A ride in the rain to a dance in a nearby town resulted in the death of William's wife, and William resolved never to marry again.

But a wise man's mind changed a fool's never does, and William was in the former class. His motto appeared to be "If at first you don't succeed, try, try again." At first he didn't succeed in landing the right kind of a girl, but True Heart Susie was his second bride.

Griffith, to make a long paragon of praise whorl, has again repeated his former successes, and for pure entertainment value it would be hard, indeed, to find a photoplay the equal of "True Heart Susie."

The usual array of subsidiary film features, including an "Ambrose" comedy and the Palace musical accompaniment, complete the bill.

NEW STANTON GARDENS OPEN SEASON TONIGHT

The New Stanton Gardens, at Sixth and C streets northeast will open for the summer season this evening.

The usual New Stanton caliber of picture plays will be presented in a delightful open-air auditorium, which has been thoroughly renovated for the coming season. A new mirror-screen has been installed, as well as other features for the entertainment and comfort of patrons.

The opening will occur at 8 o'clock tonight.

"THE THIRD DEGREE" EXCELS EXPECTATIONS; METROPOLITAN.

A fine example of the amplification in scene and action which the screen permits in the adaptation to picture form of famous stage successes is afforded at Crandall's Metropolitan Theater this week when the chief feature of the bill is Charles Klein's "The Third Degree," in which Alice Joyce is filmed at the head of a stellar cast. "The Third Degree" upon the articulate stage was hailed as a drama of unusual forcefulness and great human appeal. All of the qualities that made it a sensational success when originally produced are enhanced in value in the camera version.

The story visualized in this subject is one that combines with tense dramatic interest a strong element of picturesque romanticism that makes the revelation of questionable police methods of secondary importance in the development of the plot. "The Third Degree" ranks high among those few screen dramas that ring true to life.

Miss Joyce in the role of Annie Sands, the waitress, whose stanchness provided a lesson in fortitude for those more happily situated, has by far the most fruitful opportunity of her career. Her characterization is marked by intelligent repression and a wistfulness that inspires immediate sympathy. In the opposite role of Howard Jeffries, Jr., Gladden James offers one of the most skillful bits of character drawing the screen has known. His simulation of distress during the inquisitorial scenes from which the play derives its name is perfect. Mrs. De Wolf Hopper and Anders Randolph also are cast in roles of importance, which they play with skill and discretion. The photography is safely beyond the reaches of criticism.

The Metropolitan's bill for the week is completed by the current events Mack Swain in a roaring bathing beach comedy, "Ambrose's Day Off," and the symphonic features furnished by the orchestra of soloists.

"THE CRIMSON GARDENIA" SEEN AT AVENUE GRAND.

The romance, mystery, and thrill of Rex Beach's famous story of the New Orleans Mardi Gras, "The Crimson Gardenia," were visualized upon the screen at Crandall's Avenue Grand Theater yesterday by Owen Moore, Hedda Nova, Edwin Stevens, Tully Marshall, and a supporting cast of distinguished merit in Goldwyn's pictorialization of the celebrated subject.

The picturesque of the most elaborate carnival held annually upon the continent forms a background no more colorful than the action which transpires during the development of the engrossing plot. Those filmed in the leading roles catch the spirit of the story exactly and bring to its celluloid version a quality of briskness and trip-hammer rapidity in the pictorialization of essential emotions, comedy touches and character illumination that leaves no time for part mental wanderings on the part of the spectator. His attention is riveted.

The bill yesterday was completed by the customary subsidiary films and orchestral accompaniment.

FLORENCE REED IN STRONG DRAMA AT THE APOLLO.

Unfolding upon the screen a story that bridges the social chasm that yawns between the obscure resorts of Paris Latin Quarter and the most fashionable haunts of New York's elite, "Her Code of Honor," Florence Reed, the pictured star, takes rank as one of the brilliant photoplays of the current season. The story of the girl who was confronted by a situation replete with tragic possibilities held the interested attention of large audiences at every performance.

Crandall's Apollo Theater yesterday presented the story of the girl who was confronted by a situation replete with tragic possibilities held the interested attention of large audiences at every performance.

The usual array of subsidiary film features, including an "Ambrose" comedy and the Palace musical accompaniment, complete the bill.

SUPERB FILM, BRILLIANT MUSIC BILL, AT RIALTO.

"Sahara," the most soul-stirring, impressive film drama ever screened at Moore's Rialto Theater, was acclaimed by thousands at first showings yesterday. Set in exceptionally lavish scenic embellishment and presented with the added attraction of a particularly superb musical program, "Sahara" proves to be easily the most entertaining bill yet offered at the Ninth street house.

Heretofore, Louise Glaum has starred in vampire roles, but in "Sahara" she forsakes this form of character delineation to play a role whose emotional intensity has had few equals. She is seen as Mignon, whose craving for luxury and flattery leads her to forsake her husband, Paris, Cairo, and the great Egyptian desert are the scenes in which the action of the story transpires, and finally Mignon comes face to face with her husband—now reduced to a beggar in the Cairo streets. Baron Alexis, for whom she forsakes her husband, notes her interest in the beggar, who has been so affected by constant use of drugs that he fails to recognize Mignon. In a fight which follows, Alexis is killed by the beggar, who is eventually cured back to sanity. Of course, all ends happily.

Miss Glaum, in the leading role, demonstrates her right to a place high in the list of the great actresses of the screen. In supporting roles, give themselves masters of cinema acting, while tiny Pat Moore plays the role of the child in a way that brings a tear to the eye.

Too much cannot be said for the scenic setting in which this photoplay is presented.

The usual Rialto features, including a distinctive comedy and a current events reel, complete the picture portion of one of the most entertaining bills the Rialto has ever offered.

While the musical program includes as special overture this week "Phedra," the musical program also includes a brilliant solo by Harry Stevens, lyric tenor.

O. HENRY STORY PROVES FILM DELIGHT AT COLUMBIA.

"You're Fired," at the Columbia until Wednesday, featuring Wallace Reid, is full of thrills and pep.

Theodore Roberts, who plays the part of The Girl's father, just wouldn't let Billy (Wallace Reid) marry her until he had proved that he was good for thirty days' work at least. And Billy had never earned a cent in his life.

But he arranged it with daddy that, providing he worked a month, he could marry the girl, and he agreed that Helen should know nothing about the bet.

He told Helen that he was called away for a month and set out looking for a position, which he landed in a shipping house as a stenographer, although he didn't know a thing about it. He quit the job at the end of the day to keep from getting fired. For that event the old man said he would lose his chance forever with the girl.

His next search took him to the job of an orchestra, and he accepted a position only to quit when the orchestra played at a fashionable house in which he was well known and at which Helen and another fellow were present.

He then went to a job as a barber in an ancient-patterned cafe and foiled an attempt of the C. & O. Railroad to put through the merger of the railroad of which Helen's father was president and another road.

And Billy actually worked at that job as a barber for a month. Then the reward came for his marrying the girl, and the usual happy ending.

"You're Fired" is a delightful screen adaptation of one of O. Henry's finest short stories. "The Barber of the Little Bohemia" is the title of the story, and the entertainment value of the master storyteller's plot is enhanced by the excellent acting of a most accomplished cast.

The humor—or, rather, unusually good array of subsidiary features, both film and musical, for which the Columbia is rapidly gaining fame, adds to a program of exceptional brilliance.

COMEDY VIES WITH TENSE DRAMA AT KNICKERBOCKER.

The early-summer annual of the pleasure seekers who yesterday filled Crandall's Knickerbocker Theater at every performance was utterly dispelled by the crisp action and breezy originality of a pictured comedy joyfully unreel under the title of "Helen and Hans."

Also contributing to the enjoyment of those whose lives really are spiced by variety, was the new edition of the pictured current events made a part of yesterday's program at the Knickerbocker. The feature of the bill, however, was Vitaphone's film version of "The Third Degree," in which Alice Joyce, Gladden James, Anders Randolph and Mrs. De Wolf Hopper are pictured in the roles of primary importance.

"The Third Degree," adapted to the requirements of the camera, is one of the most interesting pictures of the year.

FARNUM IN "HOODMAN BLIND" AT THE GARDEN.

William Farnum has won deserved fame in many films of the great outdoors, but in "Hoodman Blind," his latest release, shown yesterday at the Garden, he has shown a new capacity at Moore's Garden Theater, Farnum outdoes himself.

It tells the story of what trouble irresponsible gossip can bring to the life of an innocent person. Farnum is seen as Jack Hewitt, who wins the girl, Nance, after a courtship in which he had as rival a Siamese leopards.

The leopards, a notorious gypsy girl, telling her to wear it while making Nance's character spot is blackened. Later, the gypsy girl is rescued from drowning by Hewitt, and to him she confesses Leppard's plot to damage Nance's character. The villain is revealed in his true colors, and Nance is vindicated.

Beautiful scenic investiture makes "Hoodman Blind" doubly delightful, while the supporting cast, which includes numbers such favorites as Dorothy Bernard and Fred Huxley, performs work fully up to the standard set by the star.

Synchronized orchestral accompaniment, and shorter film features complete the Garden bill.

CHARLES RAY IN PEPPY SPEED-FILM AT SAVOY.

One of the best comedy dramas of the season was offered as the chief feature of the photoplay bill at Crandall's Savoy Theater and Gardens yesterday, when the outstanding attraction was "Greased Lightning," starring Charles Ray. In this subject Ray has a role that suits him clear down to the ground. If he has never himself lived in a small town, he knows some one who has, for his character is that of a small town boy who won the banker's daughter by abandoning a patent potato peeler in favor of an abandoned automobile.

James Montgomery, who plays the part of the story's villain, is as true to life as anything the screen has seen. The speed wagon, "Greased Lightning," proves eventually the means of taking the villain's vengeance to retributive justice and the banker's daughter to the altar.

Shorter in length, but no less effective a weapon for slaying hot weather ennui in the view of yesterday's crowds, was "When Love Is Blind," a new Mack Sennett comedy, starring Ben Turpin, which also formed a part of the Savoy's program.

Some day Ben Turpin's eyes are going to stay crossed—or are they already permanently at odds? Anyway, the picture is a scream.

The same bill will be repeated tonight.

At The Resorts

GLEN ECHO PARK.
Glen Echo Park's combination of natural attractions coupled up with dozens of amusements of a mechanical nature again proved their potency yesterday when the village's great Sunday crowd of the summer filled the grounds.

Both in the afternoon and evening Ceilo and his musicians had large and appreciative audiences. These concerts, which are one of the free features of the Sunday program, are held regularly, but whenever the regular park attractions came in for a full share of attention.

Tonight and all the rest of the week dancing will be added to the menu, and from shortly after 8 until midnight Charles O. Mills and his fellow players will play dance numbers that range from the occasional dreamy waltz to the jazz pieces of today's favor. Admission to the grounds is always free.

CHEAPEAKE BEACH.
Dancing and bathing are vying for first place in popularity at Chesapeake Beach, the bay resort just an hour's ride from Washington. As far as comfort goes, one is about as pleasant a pastime as the other, for the free dancing pavilion, built over the water where cool breezes always blow, and the bathers are experiencing the best-tempered water in many years.

Picnic parties still are finding the cool groves, overlooking the bay and boardwalk, excellent settings for all-day outings.

Brilliant Drama Offerings Vie With Bright Comedies

DORIS KENYON IN UNUSUAL FILM DRAMA AT STRAND.

A picture as beautiful as it is unusual is "Twilight," in which Doris Kenyon is being starred the first four days of the current week at Moore's Strand Theater.

"Twilight" is the name given to a little baby girl, found in the Western wilderness by settlers. She was found strapped to a horse and alone. Her father, a prospector, had drowned while she was crossing a creek, and her mother had died long before. How the orphan is adopted by those who found her and the story of her growth into womanhood, and the coming of love into her life form a story of wonderful appeal and power.

Miss Kenyon, often called the most beautiful girl on the screen, has in "Twilight" a role which peculiarly suits her personality. Her supporting cast has evidently been carefully chosen, and performs work that makes "Twilight" a really delightful photoplay.

The locale of the story gives opportunity for some camera "shots" of exceptional beauty, and one of unusual thrill. There is a scene of a forest fire that is unusually realistic.

The program includes a news reel of timely interest, and one of the most laughable comedies ever produced. The synchronized orchestral accompaniment completes the bill.

W. S. HART IN TYPICAL PHOTOPLAY AT CRANDALL'S.

Years ago the rodeo was the biggest thing in the West. It brought together all of the wild riders, broncho busters, crack shots and ropethrowers, who vied in the demonstration of their prowess. Such a scene forms one of the most interesting portions of "The Money Corral," in which William S. Hart was pictured as chief feature of the photoplay bill at Crandall's Theater yesterday, with Jane Novak in the opposite role. The initial rodeo scenes in this picture have their locale in Fraley, Mont. but the action in time moves eastward to Chicago, where Lem Beason, a cow-puncher, imperceptibly with customary skill by Hart, outwits a gang of underworld crooks, saves a trust company from being wrecked by theft of important records and makes things easy for "the boys" by moving a few predatory millionaires to a clearer vision of their duties through the urgency of a brace of six-shooters.

The action, needless to say, does not lag. On the contrary, it plunges forward at a rate that will-nigh plunge a spectator out of his seat.

The supporting cast, which includes conspicuous figures in the story being personified by Herschell Mayall, Winter Hall, Rhea Mitchell and Patricia Palmer.

The bill, which will be repeated today, is completed by the usual abbreviated subjects and orchestral accompaniment.

WHO'LL LOAN DOG TO MISS WALKER?

This is not going to be a story about a dog act, but about an acting dog; at least it will be an acting dog if Miss Laura Walker, leading woman of the Garrick Players, has her way. And it's going to be a wonderful opportunity for the dog, providing he, or she, for that matter, (sex doesn't count in this case) manifests the slightest interest in the role to be enacted.

It's this way: Next week in "Tolly With a Dog" in which she will interpret the title role, Miss Walker is required to have a dog. Now, unlike most actresses, the Garrick's leading woman has no pet poodle or terrier or pekinese, so she is forced to depend upon some kind Washingtonian to loan her an ambitious dog.

Of course, pretty much will depend upon his (or her) canine majesty, just how successful the dog part in the play is made. Miss Walker has expressed only a slight preference. She wants a little white poodle—one of those fluffy things that make you think of winter furs. And she guarantees to put it through a course of stage training, such as few canines are privileged to enjoy. Miss Walker, as leading woman for the Garrick Players, is well qualified to instruct faithful aspirants for histrionic honors, and quite frequently she has helped young girls to win more or less success before the footlights. But this will be her initial venture as a theatrical actress of a dog—and she has great hopes.

"FAKE" ASPIRIN WAS TALCUM

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FIRST APPEARANCE THIS SEASON
THE NEW
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Next Week, "Burlesque Wonder show"

And at the Theaters---

POLLY.
"WHILE YOU WAIT," something like a farce, in three acts and seven scenes, by Adelaide French and Lewis Allen Browne. Dances arranged by Harry R. Irving. Musical director, Cliff Adams.

THE CAST.
Joe, the electrician..... Joe Devin
Wallace, stage manager..... Booth Howard
Mr. Kitch, stage director..... Jack Kenyon
Edmond, Matt Moore..... Ed Edlin
Dick, assistant property man..... Eddie Mack
Frank, the janitor..... Frank S. Peck
Ed, stage door man..... Gordon Eldred
Harrichurst, author..... James Morrison
Mrs. P., the wife..... Marian Rogers
Winnie, the maid..... Lydia Dickson
Winnie, head usher..... Winnie Leightner
Checkroom girls..... Madge and Lighter Ward
The show girls..... Thea Leightner
Newt, manager's agent..... Newton Alexander
A vaudeville riot..... Gray and Rose
The big-town girl..... Marie Melville
And a bevy of girls.

Many efforts have been made in the direction that "While You Wait" leads. Few have been successful. But at Polly's this week Messrs. Keller and Bostwick are presenting a made-well-you-wait musical farce that is a sure thing.

It is the most unusual theatrical venture that has ever appeared on the legitimate stage in Washington—this portrayal of a play in the making and the workings back stage that are seldom left open for public view.

The authors have not overdone the work, either. They have selected a cast to work with that would do credit to the billing of half a dozen big-time shows any week in the year. There are the Leightner Girls and Newton Alexander, as comical a trio as ever tripped the boards in vaudeville; Gray and Rose, dancers of class; and Madge and Ethel Ward, girls who do a dancing specialty with inimitable grace and tact.

The drop goes up on a stage littered with fire buckets, scenery and the property man and his assistant. The property man tells the manager the performers have not reported for work, and they decide to call in the whens as chorus quere and start another show. Winnie Leightner heads the bevy of seat explorers, and they tackle the new job with vim incidentally, the management doesn't give the exceptionally good-looking chorus enough opportunities to show its class. Some collection of girls!

Taking up the first act with travesty on everything in general and playwrights and their failings in particular, the producers follow the germ of the unusual idea to a successful finish. The third act introduces a clever sketch. A jealous husband, a mistaken lovers umbrella and raincoat, a faultless characterization of the moment, trusted maid by Miss Dickson, and you have action that is royal entertainment.

Marion Rogers does a fine piece of work as the wife, Jack Kennedy is as good a jealous husband as you would care to find this side of Broadway.

There were so many good songs that the necessity of saving space doesn't even permit their mention. A riot was "Always Some One To Take Your Place." The finale also was strong enough to hold the audience in the seats, which is some commendation.

"While You Wait" is an old idea, newly arranged and originally executed. With such a cast as presents it, it should have a prosperous run.

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GARRICK.
"NOTHING BUT THE TRUTH."
Willie Collier's famous laughing success, by James H. Montgomery, in three acts and several hundred laughs. Funny—side-splitting! Presented by Garrick Players.

THE CAST.
Bob Bennett..... Eddie Foxe
E. M. Ralston..... Edward Mackaze
Clarence Van Dusen..... Edward G. Robinson
Dick, the janitor..... Bob Walker
Bishop Doran..... Warner Richmond
Benon..... Frank S. Peck
Mrs. Ralston..... Beatrice Moreland
Eileen Wilson..... Eileen Wilson
Sabel..... Rose Macdonald

"Nothing but the Truth" is a regular comedian. He took Willie Collier's part in "Nothing but the Truth" and the usual happy ending. A few things that he overlooked when he made such a howling success of it. Not that we want to say that Earle Foxe is just as famous as Willie Collier, but he is just as good. ANYTHING but the truth. But cross-my-heart-and-hope-to-die if Earle isn't easily as funny as Willie.

James Montgomery, who plays the part of the story's villain, is as true to life as anything the screen has seen. The speed wagon, "Greased Lightning," proves eventually the means of taking the villain's vengeance to retributive justice and the banker's daughter to the altar.

Shorter in length, but no less effective a weapon for slaying hot weather ennui in the view of yesterday's crowds, was "When Love Is Blind," a new Mack Sennett comedy, starring Ben Turpin, which also formed a part of the Savoy's program.

Some day Ben Turpin's eyes are going to stay crossed—or are they already permanently at odds? Anyway, the picture is a scream.

The same bill will be repeated tonight.

Well, here's an idea of the story: Earle Foxe—of course he has some other name in the play, but that's not important—bets \$10,000 that he'll tell the truth for twenty-four hours.

He nearly wrecks all sorts of things—his employer's business, ditto's marital happiness, his own engagement to the only girl, another girl's happiness—oh, lots of things. You think it ought to be easy to tell the truth for a day? Well, then, go into the Garrick and see how far wrong you are.

Oh, sure, he wins. During those twenty-four hours he tells about fourteen hundred truths that were much better left unsaid. BUT—when the twenty-four hours is up and he's won the bet—then truth is not in him.

And as a result, all ends happily after all.

Earle as the present-day emulator of George Washington betters his roof-raising success of last week. Some of his stage "business" is funnier than even Willie Collier could top over.

Eileen Wilson easily wins second honors. It seems that Eileen refuses to be just "one of the cast." She only has a comparatively small part—but ye gods, what she does with it! It's easy to see from the "hand" she got last night, that Eileen is already the favorite member of the cast.

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TODAY AND ALL WEEK
ALICE JOYCE in THE THIRD DEGREE

CRANDALL'S Eighth and Columbia Road
KNICKERBOCKER
LAST DAY
ALICE JOYCE in THE THIRD DEGREE

14th and Col. St.
SAVOY
Theater and Garden
LAST DAY
CHAS. RAY
IN
'Greased Lightning'

9th and E
CRANDALL'S
LAST DAY
WM. S. HART
IN
'The Money Corral'

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LOEW'S PALACE THEATER
TODAY AND ALL WEEK
D. W. GRIFFITH
PRESENTS HIS MOST RECENT PHOTOPLAY CLASSIC
"TRUE HEART SUSIE"
THE STORY OF A PLAIN GIRL
An Aircraft Picture
CAST INCLUDES
Lillian Gish—Robert Harrow—Clarice Seymour

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The Photoplay Marvel of Beauty
"SAHARA"
or "Forbidden Fires," with luxurious
LOUISE GLAUM
SPECIAL ORCHESTRATION. TENOR SOLO BY MR. HARRY STEVENS

STRAND TODAY—TUES.—WED.
DORIS KENYON
—IN—
"TWILIGHT"

GARDEN TODAY—TUES.—WED.
WILLIAM FARNUM
—IN—
"HOODMAN BLIND"

DOLLY'S Tonight at 8:20
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Something like a farce, with music and dancing. Brilliant company. Dazzling chorus.

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Thrilling, Instructive and Educational
PRICES: Mats. All EVES, 25c, 30c, 75c, 1.00, 2.00, 3.00.
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Direction Messrs. Shubert, 2:20
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In His Greatest Part
Nights: 25c to \$1.—Mats. 25c, 50c
Next Week: Polly with a Past Seats 25c to \$1.00

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DAILY 2:15 SUN. 5:00 HOLY'S 2:00, 5:00
8:15 SUN. 8:15 HOLY'S 2:00, 5:00
The B'way Musical Blend.
"PUTTING IT OVER"
All the "Girls" Are Boys.
NINA PAYNE & CO.
Ruth Budd, Agnes & Winthrop, Mayo & Lynn, Walter Weems, Others.

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