

First Night at Theaters

National—"The Riviera Girl" As dainty a lady as has been seen here in many a moon, "The Riviera Girl" walked across the stage of the National Theater last evening and captivated Washington completely. She is pretty, witty, well dressed, and lively with music with the snap and sparkle of the Riviera itself, and upon this frame of marvelous melody is hung a charming romance of Monte Carlo, enveloped by many amusing moments.

Wilda Bennett, a poor singing girl, is beloved by Arthur Burckley, the son of Louis Casswell, a proud and haughty nobleman. Fearing dishonor if he marries a singing girl, Mr. Burckley arranged her union with Carl Gantvoort, an impecunious noble in debt that Miss Bennett might secure a divorce, whereupon her title will make her eligible to enter his noble family. His plan miscarried for the supposed poverty-stricken Gantvoort turns out to be in reality a prince of the royal blood, who from the first has loved Miss Bennett, and she in turn loves him.

You simply had to laugh and enjoy yourself with the fine company of lovely women and gay men in "The Riviera Girl." They sang, danced, and chattered most engagingly every moment of their time before the footlights, and their efforts carried the pretty play to a triumphant conclusion. Wilda Bennett was very much to be admired in the title role. She has an engaging manner and sings with a charming voice. Her "Just a Voice to Call Me Dear," rang out in all its beauty and never seemed to let the echoes die, and "Gypsy, Bring Your Feet to the Floor" was another number for Miss Bennett.

At Monte Carlo also was a quaint person named Sam Hardy, from Fishburg, Ill., with his pretty little wife, Juliette Day. As everybody knows, Sam Hardy is a nature born cut-up, and Miss Day was just as delightful last night as she was in "Upstairs and Down." Their song, "Let's Build a Little Bungalow in Quogue" was the hit of the night. Carl Gantvoort made "Half a Married Man" particularly effective, and J. Clarence Harvey scored in "There'll Never Be Another Girl Like Daisy." No more brilliant and two chorus boys danced divinely, then there was Frank Farrington, Eugene Lockhart and Viola Cain adding interest to the play.

The chorus of "The Riviera Girl" is good to look upon. They had endless changes of costume and brilliant dancing interludes. Their most delightful moments, however, were due to Julian Mitchell, whose magnificent ball was evident. The costumes present a veritable kaleidoscope of color and harmony, while Joseph Urban has quite outdone himself in the beauty and artistry of the three settings which he has provided for this pretty cousin to "Miss Springtime."

Emmerich Kalman's score embraces everything from symphony to grand opera orchestration, and it received full value last night at the hands of the large symphony orchestra and capable company. There has been a lavish expenditure of money in order to provide an entertainment that will delight, and we discover the results of such a policy in every feature of the performance; but one must see "The Riviera Girl" to be sure of the only energy and brains which has been necessary to perfect it. It is as captivating as a strange wait!

Bolzano—"You're in Love." When a musical comedy comes back for a second call during the same season it is fair to presume that it is because people liked it the first time and want it some more. "You're in Love" to be seen at the Bolzano Theater this week, paid...

Washington a visit early in the fall, and some of Rudolph Friml's swinging melodies have been haunting the Washington ever since. Perhaps the most familiar is the one bearing the name of the play, which comes early in the program and is carefully and firmly fixed in the ears of the audience by repetition. "Love-land" and "Be Sure It's Light" are other tunes that will cling. "I'm Only Dreaming" is a delightful air and song worth while. This is the one whose effect is heightened by the scenic effect in the second act, by which the singer swings dreamily over the heads of the audience on a derrick attached to the mast of a steamer.

This scenic deck setting is one of the prettiest and most real of the kind that has yet been devised. Judging by the style of the hand-drawn first-act scene the credit for both artistic settings belongs to Joseph Urban, though his name is not given in the printed program. The book of the play has a plenty of humor of the tried and true variety, based chiefly on the fertile soil of matrimony, especially in the story is about a young couple whose marriage contract provided that there must be no billing and cooing for the term of a year, and what came after three days at sea. Otto Harbach is responsible for the book and Edward Clark for the comparatively clever lyrics.

Of the cast, Marie Flynn sings charmingly as Georgiana, the loving but distant bride, and the young man dances prettily as Dorothy, another bride whose loving is unfettered. Mrs. Gardner Crane, a familiar friend of the vaudeville circuit, does clever work in the part of the matron whose hard matrimonial experiences dictate the stern restrictions placed on her niece's marital venture.

The principal male parts are taken by Clarence McClain, Carl Mitchell, Cullough and Al Roberts. C. Balfour Lloyd and Gilbert Willis do a good eccentric sailor dance. Jack Williams and Fern Watkins exhibit good singing voices in the opening number of the second act.

"When Love Is Young." A military musical comedy in two acts, was well presented last evening by the "All Musical Comedy Players." This company is really a new one, and as was clearly shown by the generous applause by the large audience present.

The plot was good and delightfully executed, showing the trials and tribulations of a pair of young lovers before they finally overcome the objections of a determined and ambitious mother, who wants her daughter to marry millions instead of for the love of the man of her heart and a contrary uncle, who refuses to render assistance to his pecuniary nephew.

The musical numbers were very good, especially "Hello, Hello" sung by the entire cast, and "I Don't Know Why I Kissed You," by Miss Young and Mr. Lynn, the latter being repeatedly encored.

The principals, including Miss Louise Mink as Ellen McLean, respectively, Young as Madge Blake, Miss Sarah Edwards as Mrs. McLean, Miss Lilian Crossman as Grace Henderson, Jack Squires as Tony Allen, Billy Lynn as "Chick" Sewell, Clarence Lydston as Arthur Stabler, and George Natanson as Holbrook Allen, delivered their parts in a finished manner and deserved praise.

Considerable credit for the finished production is due to Director Sinclair and to Scenic Artist Tuttle. The urbane settings were a delight to the eye.

Moore's Strand—"Today." The uncertainties of the present transportation facilities of the country necessitated the substitution, at Moore's Strand Theater, yesterday, of "Today," a film version of the well-known play by George Broadhurst, with Florence Reed pictured in the leading role, for "The Little Girl Next Door," the feature which had been advertised.

Miss Reed's portrayal of the role of Lily Morton, Frank Mills' splendid visualization of the opposite part of Fred Morton, the competent acting of an exceptionally well-chosen supporting cast, and a painstaking production, stamp "Today" as one of the most satisfying serious dramas that have recently been transferred to the screen.

The story of this sane and well-thought-out study of metropolitan life of the present day progresses unimpeded to a climax that rivets attention and unfailingly builds suspense as a thoroughly agreeable termination of the story comes surprisingly in the place of the tragedy that the audience has been led to fear.

Miss Reed's interpretation of the role of the fashionable young society waster is one that will serve to extend her reputation as one of the foremost of the younger emotional actresses of our stage. Frank Mills, as the young husband who creates success out of failure, does equally well, and the production is one of completeness and artistic quality.

"His Bad Policy," a pictured farce, and other abbreviated picture features complete an interesting bill. Beginning Thursday the attraction at the Strand will be "Babbling Tongues," picturing Grace Valentine and James Morrison.

Moore's Garden—"Her Second Husband." In "Her Second Husband," the feature of the program at Moore's Garden Theater the first three days of this week, Edna Goodrich has a more impressive silent drama in which to demonstrate her ability to register emotion than any of her recent photoplays assigned her.

The story of "Her Second Husband" is one which depends upon its dramatic qualities almost entirely for effect. There are, it is true, scenes, after the central figure in the plot has divorced her husband and secured employment as a manikin in a fashionable modiste's, in which pictorial display rather than story is pure drama, but in the main the action moves unswervingly to the happy denouement, in which the young couple, once married and divorced, discover that they are really in love and hasten to the justice of the peace to have the matrimonial bonds severed in anger renewed in bliss.

Miss Goodrich is stunning in a series of remarkable gowns and acts the part of the discontented young wife with a dignity and poise that add much to the value of the picture. While she does not participate in the scenes of most turbulent action, she does, nevertheless, overcome a man in a vicious attempt to overcome her, and by contrasting moods emphasizes the effectiveness of a struggle between her divorced husband and a human hawk who attempted to make her his prey. The ensemble acting and photography throughout are excellent.

A comedy, "A Marriage Not," and other interesting short reels complete a program of more than ordinary merit. The feature for Wednesday, Thursday and Friday will be a picturization of Edward Everett Hale's masterpiece, "The Man Without a Country," with Florence La Badie and H. E. Herbert leading the cast.

SENATE WILL URGE BOARD OF MUNITIONS

New Department to Handle Ordnance to Be Sought at Once.

The Senate Military Affairs Committee will not wait for the conclusion of its hearings upon the War Department, before introducing its bill creating a Department of Munitions. This decision was made yesterday. It is probable that the bill will be introduced within a few days. Secretary of War Baker took lunch yesterday with Senator Chamberlain, chairman of the committee, at the Capitol. Senator Chamberlain gave the Secretary a copy of the bill to read.

The day's hearing was taken up by experts on wool and army uniforms. Col. John P. Wood, formerly president of the National Association of Wool Growers, said the present uniform was quite warm enough for the soldiers in this country, and if they found it not warm enough abroad, the modifications could be altered and heavier cloth made. F. J. Hagenbarth, now president of the association, said in a telegram to the committee that the "wool scare" was "unfounded and hysterical;" that there had been since April sufficient wool in this country to give soldiers the best kind of clothing—"and that means wool, not shoddy." Winthrop L. Marvin, secretary of the association, said conservation of wool was necessary as the wool shortage was now about 100,000,000 pounds less than in normal times.

Another witness was Walter H. Pollack, a "dollar-a-year" legal adviser of the Council of National Defense. He was questioned about the commandeering by the government of the Milbrook and Thames River mills in New England. Senators insisted in cross-examination that the commandeering led to the cancellation of private contracts whereby the mill benefited largely financially. A brother of Samuel Kaplan, assistant to Charles Eisenman, of the supply committee, is head of one of these mills, and this fact was emphasized in the examination.

Today the Senate committee will hear more testimony concerning the army uniform. Later the department's handling of cotton and airplane construction will be investigated.

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Editors Say What the Rest of Us Think

All over the South leading newspapers are calling on Congress to pass the Federal suffrage amendment as the best expedient for securing the nation-wide suffrage that all concede is surely coming.

These editorial utterances come from leading papers in every State in the South. The Atlanta Constitution has spoken, the Houston Chronicle, the Richmond, Va., Journal, the Mobile Item, the Macon, Ga., Telegraph, the Charleston, S. C., Post and a host of others.

See What They Say:

"It is to be hoped that Congress will supplement the good work it has done in connection with prohibition by promptly passing the resolution for submitting woman suffrage."—(News and Observer, Raleigh, N. C.)

"Why should there be so much solicitude and alarm for State rights and State sovereignty provoked by the threatened passage of the Anthony amendment while the prohibition amendment is viewed either with unconcern or approval? We do not discern the exact difference 'twixt tweedledee and tweedledum."—(The Times, Selma, Ala.)

"Let no man who is opposed to woman suffrage because of special interests or of tradition-bound intelligence attempt to hide behind any plea of State rights as a defense for a vote cast against the submission of the Federal Amendment. In this day of world war, \* \* \* it would be puerile for a man to attempt to defend opposition to the Federal Amendment by any twaddle about State rights. \* \* \* It would be fitting that the Legislature of Kentucky should be the first to ratify the Federal Amendment."—(The Herald, Lexington, Ky.)

"The extension of suffrage to women throughout the nation upon equal terms with men---which is nearly at hand---will be the crowning glory of American political achievement since the republic was founded."---(The Georgian, Atlanta, Ga.)

"The Congress of the United States should at the forthcoming session make provision for submitting to the States for ratification an amendment to the Constitution conferring suffrage upon women. \* \* \* The time is opportune for the submission of the Amendment."---(Tennessean and American, Nashville, Tenn.)

National American Woman Suffrage Association National Headquarters, 1626 Rhode Island Avenue



Mary Pickford is adored the world over for her ability, character, and youthful charm. Miss Pickford has again honored the makers of Pompeian toilet preparations by posing exclusively for the 1918 Pompeian Beauty Art Panel. Above is pictured only the head. The long panel shows the full length figure in beautiful colors. Size of panel, 28 x 7 1/2 inches. Art Stone value 50c. This panel and a sample of Pompeian BEAUTY Powder sent for only 10c. See coupon below.

Pompeian Beauty Powder

adds a pearly clearness to the skin. Pompeian BEAUTY Powder has a fairy softness and smoothness, yet it clings and beautifies unusually long. Its delightful fragrance lingers and fascinates. White, Brunette, and Flesh (the popular shade). In beautiful purple and gold boxes. 50c at the stores. Guaranteed by the makers of Pompeian NIGHT Cream; Pompeian DAY Cream (vanishing, and an ideal powder foundation); Pompeian MASSAGE Cream, and Pompeian HAIR Massage, etc.

Only 10c and this coupon bring you a 1918 Mary Pickford Art Panel and sample of Pompeian BEAUTY Powder. (Flesh color sent unless White or Brunette is asked for.) Tear off coupon now.

PUT CREAM IN NOSE AND STOP CATARRH Tells How to Open Clogged Nostrils and End Head-Colds

You feel fine in a few moments. Your cold in head or catarrh will be gone. Your clogged nostrils will open. The air passages of your head will clear and you can breathe freely. No more dullness, headache, no hawking, snuffing, mucous discharges or dryness; no struggling for breath at night. Tell your druggist you want a small bottle of Ely's Cream Balm. Apply a little of this fragrant, antiseptic cream in your nostrils, let it penetrate through every air passage of the head; soothe and heal the swollen, inflamed mucous membrane, and relief comes instantly.

It is just what every cold and catarrh sufferer needs. Don't stay stuffy and miserable.—Adv.

Scientific Optimism

Some wit defined optimism as "not caring what happens just so it doesn't happen to me."

That kind of optimism is not possible in the world any more. Nor is the optimism which says "peace, peace when there is no peace." The ends of the world are too close to each other, the universal problem is too complex, all men are too interdependent. These very conditions have made necessary a great world newspaper such as The Christian Science Monitor. From its own news bureaus all over the world to its subscribers in every corner of the globe it tells the news of the great conflict, exposes the causes and presents the remedy. It has no doubt about the result. Have you ever seen a copy of this remarkable paper? The Christian Science Monitor, published in Boston, arrives in Washington each morning and is distributed by mail or through newsdealers. Sample copies will be gladly sent upon request. Address: The Christian Science Monitor, Colorado Building, Washington, D. C.