

## NOT ONE FOLLIES, BUT MANY COMING

Only One Thing to Be Taken  
Seriously At Theaters This  
Week—Where to Go.

There is only one serious consideration facing theatergoers this week. That is where to go.

The plays themselves cannot be taken seriously.

"Very Good, Eddie," at the Belasco; "Twin Beds," at the National, and "Alma, Where Do You Live?" at the Poli, are not what one might call sad plays.

"Eddie," and "Alma" are both musical comedy successes, and have never before been seen in this city. "Twin Beds" is a veteran farce comedy, so constituted, however, that it is actually possible to laugh at the same show all over again.

The Poli company in musical comedy is always at the very least possible guess interesting, often worthy and invariably tuneful. Combine all virtues, stack them up against the price of admission, and one has a very good argument in favor of seeing the stock company.

**Belasco: "Very Good Eddie." Musical Comedy.**

Beginning tomorrow night Washington will have its first showing of Elizabeth Marbury and F. Ray Comstock's musical comedy success, "Very Good Eddie," which will be the offering at the Belasco Theater all week with the usual Wednesday and Saturday matinees.

The book is the joint work of Philip Bartholomae and Guy Bolton, with music by Jerome Kern, composer of many musical comedy hits. The lyrics were written by Schuyler Greene. "Very Good Eddie" has a fascinating story, and what is most unusual in a musical comedy—a real plot.

The story tells of two young married couples starting on their honeymoon on a Hudson river boat. Some difficulty arises about the luggage and one of the husbands and one of the wives go ashore to straighten matters out. The boat pulls away from the dock separating the newlyweds. The couple remaining on the boat are forced to spend the night at a little inn under very embarrassing circumstances.

Among the principals of the cast are Anna Orr, Arthur Aylesworth, Florence Earle, George Mack, Margaret Armstrong, Virginia Martin, Earl Benham, John Willard, James Lounsbury, Kathryn Rahn and Ralph O'Brien, who is well known in this city, and a former Capitol Hill boy.

**National: "Twin Beds." Mayo Farce.**

"Twin Beds," Salisbury Field's and Margaret Mayo's funniest of all funny plays, comes to the National Theater tomorrow evening for an engagement of one week, under the direction of A. S. Stern & Co.

Not content with keeping New Yorkers in a whirlwind of merriment for one solid year, the little play went to London, and so pronounced was its success that it has already reached its second year there. It has also to its credit six months in Australia, and soon productions will be made in Paris, Berlin, Petrograd, Rome, Madrid, South America, South Africa, and Japan.

The people whose destinies "Twin Beds" concerns are all distinct social types. The Signora Monti, who had the foresight to marry an Italian cabaret tenor and elevate him to the \$2,000-a-night class at the Metropolitan Opera House, is an original creation. The two new, newlyweds are Harry Hawkins and Blanche, the latter a friendly soul that brings on all the trouble. Two other newlyweds, the one a model husband, the other a suspicious wife, and last, but by no means least, Nora, a gem of a maid, with a mania for strict obedience, make up the company, whose vicissitudes the authors have made so overwhelmingly funny.

**Poli: "Alma, Where Do You Live?" Stock.**

"Alma, Where Do You Live?" the musical farce, will be this week's offering at the Avenue playhouse beginning tomorrow night, with the Poli Players in the cast.

William P. Carleton, leading man, is a graduate of an operatic school and has a baritone voice of wide range and power.

Florence Rittenhouse, leading woman of the Poli Players, has charms that capably fit her for the title role in this successful musical play which was adapted by George Solberg.

"Alma, Where Do You Live?" has been described as a French vaudeville and not a musical comedy, a farce with music, or an opera, yet it has all of the characteristics and popular features of all of these. Record runs in New York, Chicago, Boston, and Philadelphia are further evidence of the attractiveness of this breezy, tuneful, and humorous vehicle which the Poli Players will introduce here for the first time.

Other players in leading roles will be J. Hammond Dailey, Bernard Thornton, Howard Lang, Ralph Remley, Garry McGarry, Hardie Meakin, Miss Helen Hayes Brown, Miss Louise Farham, Miss Frances Williams.

**B. F. Keith: "The Forest Fire." Vaudeville.**

Sylvia Bidwell company's production of the European spectacular drama, "The Forest Fire," by Langdon McCormick, will be the leading attraction at the B. F. Keith house this week.

The action is laid in the timber lands of the far Northwest, and the final tableau, after the three tense and dramatic scenes of the plot, shows the approach and presence of one of those terrible forest fires which now and then devastate the wooded regions of the far places. The effect is produced entirely by electrical inventions.

Another offering will be "The Futuristic Review," under the auspices of the Countess de Leonardi, European violinist. This offering begins with condemnations of the world-famous opera "Pagliacci," passes into violin classics, and ends with excerpts from popular opera. The supporting company are Mme. C. Zavaachi, the coloratura soprano; Mile. E. de Dreu, the mezzo-soprano; Mile. E. Navary, the dramatic soprano, and Messrs. L. Casiglio, first

tenor; O. Vallante, baritone, and L. Zwickback, basso cantante. D. Weidinger accompanies with the piano. R. A. Bellini is the stage manager.

The remaining attractions will be J. Francis Doolley and Corinne Sales, Billie Burke's "Pinky," Charles O'cott, Erwin and Jane Connelly, Bernard and Janis, Karl Emmy's Pets, and the pipe-organ recitals and Mrs. Vernon Castle in the twelfth episode of "Patricia," entitled "The Peace Which Passeth All Understanding."

**Gaiety: "The World of Follies." Burlesque.**

Coming direct to Washington after record-breaking runs in the principal cities of the country, "The World of Follies," the current attraction at the Gaiety Theater, offers a brand of entertainment that is unique in burlesque. It is in fact a burlesque version of Florenz Ziegfeld's "Follies of 1915," the book and the lyrics, as well as the scenery, designed by Josef Urban, famous Viennese artist, and the costumes having been purchased intact, the only changes being in the personnel of the company.

It is headed by Dave Marion, creator of the role of "Snuffy, the Cabman," supported by S. H. Dudley, blackface comedian, who enacts the role corresponding to that of Bert Williams in the original production; Agnes Behler, prima donna; Iris De Verrier, Joseph Mennie, Bert Hall, Amelia Bartolotti, and large chorus of male and female voices, the entire organization numbering about 100 persons.

Among its sixteen scenes are elaborate representations of the Catskill mountains, the Golden Gate, and the Harem bath.

The production was staged under the direct personal supervision of Edward L. Arnold, director of Ziegfeld's "Follies."

**Loew's Columbia: George Cohan in "Broadway Jones." Film.**

The widely heralded motion picture debut of George M. Cohan will occur at Loew's Columbia today for the entire week. "Broadway Jones," his greatest stage success affords him his initial screen vehicle. Few American writers for the stage have caught the real spirit of what the public wants better than Mr. Cohan.

The story concerns Broadway Jones, so called because of his love for the famous street, who is tired of the old-fashioned business methods employed by his uncle in conducting the Cheung Gum Company in Jonesville. When Wallace, an advertising man from New York, comes to the town, Broadway finally decides that he must see the white lights. He journeys to the city, leaving Joe Richards, the stenographer of the company, behind. In New York he sets a terrific pace until his funds are gone. Then he proceeds to become engaged to Mrs. Gerard, a rich widow. He regrets the engagement soon after, and Mrs. Gerard proceeds to pursue and pursue him.

When Broadway receives word of his uncle's death he goes back to Jonesville. At first he plans to sell the plant to the gum trust, but realizing that he will throw many men out of work by so doing, he decides to take the place and install Wallace as advertising man.

Mrs. Gerard foiled in her every attempt to further ensnare Broadway, contents herself by marrying his butler, and Josie becomes Mrs. Broadway Jones.

**Garden: "The Devil's Assistant." Films.**

Margaret Fischer will headline the program at Moore's Garden Theater today, Monday and Tuesday in "The Devil's Assistant." The scenario of the piece is as weird as any fevered fancy from the pen of Edgar Allan Poe, and in a way is a companion picture to Miss Fischer's former great success, "The Miracle of Life."

"The Devil's Assistant" is built about the experiences of a beautiful woman in the grip of the drug evil and false friends, and a false physician, who uses his prescription power in an effort to work her undoing.

Dorothy Parley will lead the bill on Wednesday and Thursday in "Are Passions Inherited?" The dangers of inheritance form the basis of the plot. The many passions of man and woman are depicted, and the author adroitly proves them to be of the inherited order.

Marjorie Rameau, who is at present heading one of Broadway's biggest dramatic successes, "Cheating Cheaters," will be pictured on the screen on Friday and Saturday in "The Hidden Children." It is the story of a child born of hate and the nobility of mother love. Other pictures will be shown daily and special musical accompaniments will be rendered by the Garden Symphony Orchestra.

**Strand: "The Hidden Children." Films.**

Harold Lockwood and May Allison will be featured at Moore's Strand Theater today, Monday and Tuesday in a film version of the Robert W. Chambers novel, "The Hidden Children." It is a story of American Colonial days and gains its odd title because of the custom of women in the early history of the nation of making their babies "hidden children" in accordance with the Indian habit of giving children to foster-parents until maturity.

The picture, "Hidden Children," lays special stress on the struggles of the early colonists with the Mix Nations of the Iroquois confederacy. Mr. Lockwood appears as an Indian scout and Miss Lockwood as a brave-hearted little American girl whose fearless spirit saves the day.

On Wednesday and Thursday Constance Talmadge will grace the screen in "Betsy's Burglar." In the wee small hours of morning Betsy discovers a young man prowling about her father's house, and she is determined to catch him.

When matters are finally straightened out Betsy's burglar turns out to be a mighty clever fellow, who has fallen desperately in love with his fair captor.

Miss Stewart and Charles Richmond will be the stars of Friday and Saturday in "The More Excellent Way," filmed from a scenario penned by Cyrus Townsend Brady. Music will be rendered by the Strand Symphony Orchestra.

**RECITAL BY WERNER**

Adolph Werner, the Russian tenor, will give a recital of the songs and friends of the Anthony League at 2007 Columbia road Thursday.

## SIDE LIGHTS ON LIFE ON THE STAGE

Anecdotes, History, and a Little Fiction Told of and By Actors.

And speaking of theatrical families like the Foy, there is a representative of one that is quite as famous as any of them at the Belasco Theater this week in Miss Mignon McGibney, prima donna of the "Very Good Eddie" company.

Remember the old McGibney family? They toured from Maine to Texas and from Oregon to Florida, latterly in their own private car, and their coming was an event in hundreds of cities and towns which they visited. It was a numerous tribe, and as it increased by marriage the "ian took part in the entire program and ranged through about every sort of stunt possible to the public entertainer.

In time, the McGibney family split into various theatrical combinations. Mignon is the daughter of Hugh McGibney and wife of Indianapolis. She was born nineteen years ago, and during her school days she did not anticipate going on the stage. But she sang in a church choir, which has given the theater so many of its stars. And one day she sang for Philip Bartholomae, author of several farces and the librettos of musical comedies.

Bartholomae recognized her talents, communicated with the managers forming a company for "No No No," and Miss McGibney made her debut in Chicago. When there was a change in the cast of "Very Good Eddie" she was promoted to the prima donna role. Thus she seems to be well on the way to perpetuate the family name in the theater for another generation.

**Everybody in New York Went to Cohan's Party.**

At an advance trade showing of George M. Cohan's initial photoplay, "Broadway Jones," held in New York city last week, every representative Broadwayite was present to view the famous comedian's motion picture debut. The affair was held at the big Forty-fourth Street Theater, which was packed to the doors with film exhibitors and celebrities, actors, authors, baseball notables, theatrical managers, and all kinds of big game, including the press, vaudeville, wine and booking variety.

It is reported that never in the history of the photoplay has an advance showing received such a reception as was accorded the Cohan production, which was unanimously voted an other great achievement for the popular actor-author-producer.

**Horse a Favorite With Poli Players.**

The Poli Players, generally, fell in love with the mare that played "Queen Bess" in "In Old Kentucky" last week. After the second performance "Queen Bess" was ready at every cue, and needed no special urging to go through the smoke and flame in the stable fire or to respond to the forces of Miss Bittenhouse's spurs in the race scene. Incidentally, "Queen Bess" was rewarded with great quantities of sugar and chocolates at each performance.

**Mary Pickford Is Already in Film World.**

Mary Pickford Rupp, better known as "Mary Pickford the second," who is Lottie Pickford's small daughter and a niece of the famous star, is having interesting times planned for her by aunty.

Moving pictures have been taken of practically all the events of her little life. They have her in all sorts of cunning baby poses, crying, laughing, being perambulated to important events, and in all sorts of interesting adventures with various members of the screen and stage.

The reels are to be carefully put away in the future and will be presented to Mary II on her twelfth birthday.

**Jefferson De Angella In Cast of 1917 Revue.**

Jefferson De Angella, the famous comic opera and musical comedy comedian, has been added to the cast of "The Passing Show of 1917," which is to follow the "Show of Wonders" at the Winter Garden, in New York, the latter part of next month.

De Angella's long experience in both musical comedy and legitimate drama, fits in particularly for a Winter Garden entertainment.

While this will be his first appearance at the Winter Garden, it will appear in his second in the "Show of Wonders," which was the leading comedian of the original "Passing Show" which was presented at the Casino about eighteen years ago. In that extravaganza he appeared in burlesque in "Show Acres," "Sowing the Wind," "The Amazons," and "Charley's Aunt."

Mr. De Angella was last seen as the professor in the comedy, "Some Baby." Some of his musical comedy hits were made in "Fantasia," "The Gaiety Musical," "The Royal Robe," "The Mikado," and "The Wedding Day."

**Anita Stewart Is Any Kind of a Girl?**

Anita Stewart has been cast in all sorts of roles since she began her motion picture career a few years ago with the Vitaphone company. In those various parts she has worn the national costume of many countries and danced their peasant steps. In "The Wood Violet," she was a little girl of the forests who, happy in the joy of living, danced among the trees she loved.

In "The Combat," a more recent production, she was a debutante and trod the steps of the drawing room. "The Suspect" gave her the role of Russian nihilist.

"The Girl Philippi," a presentation of Robert W. Chambers' story, sees Miss Stewart playing a French cabaret cashier, dressed in the half peasant, half servant garb of the servitors of our sister republic.

There is no dancing for Miss Stewart in "The Girl Philippi." It is too stirring and thrilling a story.

Came then "The Glory of Yolanda," and once again Miss Stewart was a Russian girl. But this time she plays a lowly peasant with great aspirations to be a premiere danseuse, to be the prima donna of the Russian court ballet. Success crowns her hopes, and it is as the first dancer of the czar's dominions that Miss Stewart finishes.

Now, in "The More Excellent Way," which will shortly be released from the Vitaphone studios, Anita Stewart is again an American girl, cast in a

highly dramatic role of modern society, with a consequent return to the newest steps of the ballroom.

**Washington Saw Elsie Alder First!**

Elsie Alder, who has the role of Rose in "Miss Springtime," which Washington will see at the National the coming week, was born in Gratz, Austria. She made her bow to the American public in "Around the Map" in this city. She graduated from the conservatory of Gratz, and continued her musical studies in Vienna. Her first appearance on the stage was at the Court Theater in Trepan. She played a variety of operatic roles, and her first distinct success was scored in the title role of "The Girl From Montmartre," which had an American production.

Subsequently she played the leading soubrette parts in "Princess Caprice," "The Girl From Montmartre," "My Little Friend," "Sari" on its premiere in Berlin, "Lieber Augustin," "The Two Hussars," and "The Laughing Husband."

Mrs. Klaw of Klaw & Erlanger, on one of his European trips, was impressed with Miss Alder's cleverness, and offered her a contract. In order to fill it she acquired excellent English with amazing rapidity.

Miss Alder has appeared in sixty-two operas, operettas, musical, and dramatic plays. She is of a happy disposition, except when newspaper critics write of her as Elsie instead of Elsie.

**A Spanish Singer of Renown To End Musical Season.**

Not long ago, out in Chicago, at one of the performances of the Chicago Grand Opera Company, a singer by the name of Galli-Curci, "created a furore" in the role of Gilda, in "Rigoletto."

Now it was really a demonstration, bona fide, hats in the air and all that, and not merely a press agent tale. So when a folder came to the writer of this little tribute, it was decided to print excerpts from it—seeing that, unlike most folders, it was largely truth.

Mrs. Wilson Greene, will bring Galli-Curci here May 11, to give a recital. This concert will practically end the musical season. But it will be a brilliant end.

Here is what the folder says about the singer:

Amelita Galli-Curci is an Italian by birth, a cosmopolitan by artistic inclination, an accomplished pianist, a talented composer, and a linguist of rare attainments. She was born in Milan of Spanish-Italian parents, and is a graduate of the Musical Conservatory of her native city, where she won honors as a pianist and composer.

While playing at a concert there that Mascagni suggested to her that she might add singing to her other accomplishments. This she did, teaching herself, and made a brilliant debut at the Costanzi Theater, in Rome.

She was immediately engaged for the Khedivial Theater, at Cairo, and then followed appearances at the principal opera houses in Milan, Naples, Petrograd, Madrid, and Buenos Aires.

When Mrs. Galli-Curci has had six years of unflinching successes abroad, the recognized idol of Spain, to say naught of her own country, and though her triumphs were chronicled in flowery superlatives in the press of South America, she was comparatively unknown in the United States prior to her debut in Chicago.

No extraneous claims were advanced on her behalf; she was no wise a "prepared" singer, as was the case with her two operatic performances, but long before the curtain was rung down on the last act of "Rigoletto" the engagement was extended for the remainder of the season.

Her success in "Rigoletto" was followed by still greater triumphs in "Lucia," "Traviata," "Roméo and Juliet," etc.

Immediately after her arrival in the United States and prior to her impressive debut in Chicago, Mme. Galli-Curci entered into a contract to make records exclusively for the Victor Talking Machine Company, and with the Charles L. Wagner Agency for her concert engagements for a term of years.

Miss Amelita Galli-Curci, in private life the Marquise Galli-Curci, is one of the most delightful women of the lyric stage. A lady of rare talents and high ideals. Commands to sing at the royal palace, Madrid, have been heeded, and numerous autograph letters, in addition to a rare collection of jeweled necklaces, bracelets, and decorations are visible tokens of the esteem in which she is held by the royal family.

Mme. Galli-Curci sings in five languages, viz: Italian, Spanish, French, German, and English, and is one of the few exceptions among operatic stars who is quite as much at home on the concert as on the operatic stage.

**Jeannie Winston Sang at Poli's When It Was Albaugh's!**

The old and the new school of light opera will meet next Tuesday night at Poli's Theater when Jeannie Winston, the famous opera singer, who has come to Washington to reside, will attend the Poli Players' performance of "Alma, Where Do You Live?"

In the same box with Miss Winston will be Wm. T. Carleton, father of the Poli Players' leading man, who is coming to Washington to specially greet Miss Winston and his son, and to renew the memories of the past.

Twenty-five years ago, when the Poli Players' leading man was a flaxen-haired baby boy, Jeannie Winston was the most conspicuous figure in the American light opera field. She was associated with the memorable operatic productions of the Carleton Opera Company, and as a consequence became a close friend of the Carleton family.

Older Washingtonians have the faintest recollections of Jeannie Winston, as the prima donna of summer opera companies at Albaugh's Grand Opera House, where for a number of seasons she endeared herself to the hearts of the music-loving citizens of Washington.

Miss Winston usually sang male roles and her beautiful voice and symmetrical form dwell readily in the memories of those who witnessed those performances.

**MASK AND WIG CLUB.**

The annual performance of the "Mask and Wig Club of the University of Washington" will be given at the Belasco Theater, Monday night, May 7. The title of this year's piece has not yet been divulged, but if the reports of "best yet" can be relied upon, it should prove very amusing.

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## COMING SOON TO LOCAL THEATERS

Attractions to Be Seen at  
Playhouses in the Near  
Future.

Klaw & Erlanger's production of "Miss Springtime," the musical comedy success of the year, will be seen here for the first time in this city at the New National the week of April 8. The seat sale opens next Thursday. The New York organization, including George MacFarlane, Elsie Alder, Georgia O. Ramey, Josie Introdo, Charles Meakin, Ada May Weeks, Fred Rice, Wayne Nunn, and the immense scenic equipment filling three motor baggage cars, will be brought here after the 28th performance of the piece at the New Amsterdam Theater, New York, where it has played to crowded houses ever since last September. Washington and Philadelphia will be the only two cities in this country played by the New York organization this season.

**Belasco—"Flora Bella."**

"Flora Bella," musical comedy, comes to the Belasco Theater next week, with matinees Wednesday and Saturday. The book is by Felix Doernmeyer, revised and adapted by Cosmo Hamilton and Dorothy Donnelly. The lyrics are by Percy Waxman, and the score by Charles Cuvillier, composer of "The Lilac Domino" and "Milton Schwarzwald." There are seventeen musical numbers. Mr. Cort has selected a cast said to be in keeping with the one which appeared in the play during its five months of enormous business at the Casino Theater, New York.

The company includes among its principals: Jeanne Winston, Lily Leonard, Irving Brooks, Guy J. Sampel, Mortimer H. Weiden, Adolph Link, Ben Grinnell, Kate Stout, Jack Bell and numerous beautiful girls.

**Poli—"Mrs. Wiggs." Etc.**

"Mrs. Wiggs of the Cabbage Patch," the successful dramatization of Mrs. Alice Hegan Rice's novel, will be the offering of the Poli Players next week. It is more than fourteen years ago that Mrs. Wiggs made her debut on the American stage, and since that time she is said to have entertained more than 10,000,000 playgoers with her wholesome philosophy and unending humor. Her triumphs were as great in London and Australia as they have been at home.

**B. F. Keith's—Vaudeville.**

My Irwin is headed Washington and will be here at B. F. Keith's Theater next week. She has only a few weeks to devote to her first love, vaudeville. As a recitante, it is well known that Miss Irwin is incomparable. Florence Moore and brother, Frank Moore, are coming to the city, and the diving seal, Claude and Fannie Usher, in "Fagan's Decision," Maleta Bonconi, violinist; Ed Morton, comedian; the Jordan girls, the pipe organ recitals, and the thirteenth episode of "Patricia," with Mrs. Vernon Castle, conclude the bill.

**Gaiety—Burlesque.**

"Step Lively, Girls," a musical comedy, will provide one of the most sprightly burlesque productions of the season at the Gaiety Theater next week. Arthur Pearson is responsible for the innovation in this type of theatrical endeavor. The Lee Lash studio constructed the scenery of six beautiful sets, the one showing the cascades of the Hotel Biltmore being particularly striking.

One of the features of the show will be the fashion show. The cast will include Rich McAllister, Harry T. Shannon, Dick Knowles, Mae Wale, Clarence Bolton, Julia Edwards, Tillie Cox and Claude Heath, besides a large chorus.

**Loew's Columbia—Films.**

Next Sunday and for the first half of next week at Loew's Columbia, Fannie Ward will be seen in "The School For Husbands." When the story opens she is a distinctly straight-laced, Puritanical little person, with parted hair and formidable eyeglasses, whose priggish costumes and mannerisms are the bane of her gay young husband's existence. To teach him a lesson she blossoms forth as the giddiest of the gay.

Thursday and for the last half of the same week Blanche Sweet will be seen in "The Girl From Paris." The picture is a production of H. Hopkinson Smith's tremendously popular novel.

**Strand—Films.**

"Womanhood" will be the stellar feature at Moore's Strand Theater the entire week of April 8, beginning with a special matinee on Sunday.

**Garden—Films.**

Mme. Petrova will be pictured on the screen at Moore's Garden Theater from Sunday to Wednesday, including the week of April 8, in "The Waiting Soul." Into the life of a woman who has drunk to the dregs the "bitter cup of life" comes the love of a good man. The remainder of the picture will be given over to the newest "vampires" of the screen, Dr. Hagan Dalton, who will be featured in "Back of the Man."

**"LURE OF ALASKA."**

Lovers of the works of Robert W. Service should not fail to hear Dr. Sugden, who has been at the Belasco Theater giving special matinees this week and who makes his last appearance this afternoon and this evening. Dr. Sugden not only shows the country which Service has immortalized in his verse, but he tells a great deal about Service and his work.

Dr. Service was in Alaska he worked in a bank in White Horse and Dr. Sugden knew him very well. Dr. Sugden at this time was surgeon in the Canadian mounted police, and was constantly sent on errands that were full of interest and danger.

On his return to White Horse he often would recount his experiences around the post office stove, and many of his personal adventures became the foundations for Service's poems.

The famous one: "The Cremation of Sam McGee" was word for word an adventure of Dr. Sugden's.

There had been a murder committed, and it was he who went out to fetch in the body, and it was he who, as coroner, burned it. Throughout his lecture he continually quotes Service's poems to illustrate his pictures, but there are many pictures of his own experiences which have never been put into poetry and these he modestly describes himself.

## -WHERE TO GO TODAY

Concert, Vaudeville, Films, and Burlesque.

"The Lure of Alaska," a lecture with motion pictures, will be given at the Belasco Theater this afternoon and tonight at 3 and 8:15 by Dr. Leonard Sugden.

At 3 and 8:15 p. m. today at B. F. Keith's Theater the final performance will be given of last week's bill, embracing McIntyre and Heath; Mile. Daley Jean, Sarah Padden and company, and Hale and Patterson.

"The World of Follies," headed by Dave Marion and a cast of one hundred, begins its engagement at the Gaiety Theater today with performances at 3 and 8 p. m.

"The Devil's Assistant," starring Margaret Fischer, will be the principal attraction at Moore's Garden Theater today. Other pictures will be shown.

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Harold Lockwood and May Allison will headline the program at Moore's Strand Theater today in "The Hidden Children."

At Loew's Columbia Theater today the bill will include George M. Cohan in "Broadway Jones."

## CONCERTS FOR CAPITAL

Musical Treats Provided for Residents and Visitors.

John McCormack, tenor, will be heard for the last time this season at Poli's Theater Friday afternoon April 13, at 4:30.

**Gabrilowitch-Bauer—April 19.**

Gasp Gabrilowitch and Harold Bauer will appear in a two-piano recital at the New National Theater on the afternoon of April 19. The recital will be under the local management of T. Arthur Smith.

**Galli-Curci—May 11.**

Mme. Galli-Curci, soprano, will be heard in Washington for the first time on Friday afternoon, May 11, at the only available date.