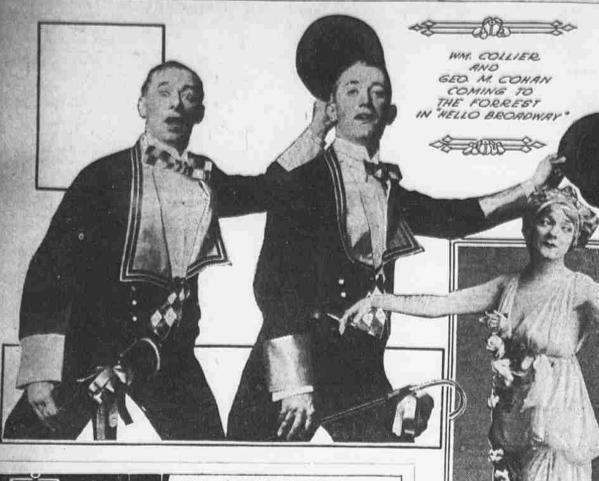
## NEXT WEEK: THURSTON AT WALNUT, GERTRUDE HOFFMANN'S REVUE AT KEITH'S



PLAYHOUSE «PLAYERS

A SEASON which began with unusual brilliance has rather petered out in Philadelphia. The fall brought us-to name only three-Mrs. Fiske, Margaret Anglin and Grace George. The spring gives us nothing of great moment in the way of acting, and only "Seven Keys to Baldpate" and the long overdue "Peg" as really popular plays. Premieres seem destined to limit themselves to "The Blue Envelope" of awful memory, and a musi-

cal piece or two. Also, dark theatres. Blaming the local managers doesn't reem provocative of good. Neither is it altogether just. They are, after all, a part of a machine, a subordinate portion of a vast system. What alls the American theatre must be laid at the doesn't can theatre must be laid at the doors of the whole touring system. We in Phila-delphia have simply to accept what the powers of that system send us.

And even the powers themselves are ardly to be blamed for the increasing dearth of good plays. They are operating a very clumsy instrument, which grows clumsier and more uncertain each year. Competition and the cost of production have mounted together. It is little won-der that plays which might have survived three years ago now go under and leave yawning gaps untilled or else choked with claptrap hurriedly flung on.

The American theatre needs financial, conomic organization even more than artistic impulse,

It is a pity that so expert an artist in travesty as Marie Dressler can't be supplied with a steady stream of comedies worth her really considerable abilities. The present specimen at the Lyric, "A Mix-Up," is very far from unsatisfactory entertainment. With Miss Dressler's aid, it makes a good gvening's diversion; but without her—! And—to look at it without her—! And—to look at it from the other angle—consider what Miss Dressler might be if she had a piece which, instead of being a drag on her, gave positive assistance to her efforts. gave positive assistance to her efforts. It is a curious thing, to be noted more and more, that our stars are mostly engaged in pulling through comparatively uninteresting pieces, while all the really popular plays get along quite nicely without featured players, even where they supply decidedly star parts. "Seven Keys to Baldpate." for instance, would make an excellent vehicle for almost any young an excellent vehicle for almost any young comedian, from Willie Collier to Taylor Holmes. "Feg o' My Heart' no longer has a star, though it could easily support one. "Potash and Perlmutter," which could have taken care of a couple of juminaries, had none at all.

The Little Theatre has been enjoying a rather unusual type of star this week—the author himself. Charles Rann Kennedy to the average theatregoer means the playwright who wrote "The Servant in the House." Yet something under 20 years ago, Mr. Kennedy was earning his living behind the footlights. In London he was a well-known figure; over in America Mansfeld engaged him, more or less at Shaw's request, to play the militant minister in "The Devil's Disciple." Now we see him as the very unmilitant vicar of his own drama.

To Mr. Kennedy as star succeeds an actor sittle accustomed to the atmosphere of "little theatres" and what they imply, yet an actor as expert as any in his line—Baloh Herr.

actor little accustomed to the atmosphere of "little theatres" and what they imply, yet an actor as expert as any in his line— Ralph Herz. Though Mr. Hers has coyaged much in the waters of comedy—from 'The Follies' to "A Pair of Sixes'—he has always done distinctive work.

In 'Monsieur Poiret' Mr. Herz is rehearsing his first Frenchman. Though born in France, he has played almost all other nationalities, including, incidentally, the Prince of Hades.

"It adds another name to my theatrical haptismal score, too," says Mr. Herz, for I shall now be Louis for a change, and certainly no actor ever had worse names wished upon them than I have. I have been Augustos, Uncle William, Staven, Finney Doolittle, Timothy, Erich, Winchester Chorttle, The Devil Himself, Theophillus, plain John and Jeremiah, and heaven knows what. It's a welcome role that makes me a Louis—for in some countries a Louis has real financial value."

Bir. Belasco and Mr. Frohman are still busy. Not content with an elaborate foint revival in this bad tail-end of a lad season, they are plaining new productions. Mr. Belasco's will be a trial staging in Wilminston of a plece which is to be one of his principal offerings next year. It is "The Boomerang," by Winchell Smith, who wrote "The Fortune Funter." It will get as near Philadelphia as Baltimore and Atlantic City. The 5th of April is its date of production. The cast will include Arthur Byron, Martha

Little Theatre 17th and De Lancer Sta. (Set. Spring & Pine Sta.)

"Plants—Locusi 6641-664.

MAYINGE TODAY 2:30—TONIGHT at 8:30

BEGINNING MONDAY EVENING
LAST S EVENINGS—LAST I MATINEES EDITH WYNNE MATTHISON "The Servant in the House" Jast Populins \$1.00 Matines Thursday

NEX WEIL APTERNOON—4 F. M.

CHAS. NANN RENEDY and

EDITH WYNE MATTHISON
In a Section of

THE JIOL BRIGARES.

10 THE STOLE MELAKER.

MATH NOW SELLING ALPH HERZ A

Hedman, Wallace Eddinger and Louise

Mr. Frohman's new play should interest Pennsylvania. It is concerned with the German-Americans of the State, and shows the tragic results of secret efforts to estrange them from their American citizenship in the interest of one of the warring nations. Gail Kane will play the heroine. Its author is Justus Miles For-man, the novelist. Its rather novel name is "The Hyphen," and there is as novel a story to tell concerning its swift ac-Late in the afternoon author and mana-

ger met for the first time.
"I propose to produce your play." said
Mr. Frohman, after a brief introduction.
"We have nothing to discuss. A manager
only discusses at great length the plays
that

that he does not intend to produce. Therefore, all I have to tell you is that your play is accepted. I am glad to produce a play on this timely subject, but I am especially glad that it is an American who wreterist. I am especially all it." Meanwhile the rival all-star productions

go forward. "A Celebrated Case," the Belasco-Frohman affair, opening April 7, Belasco-Fronman affair, opening April 7, bills itself flamboyantly as a "big dra-matic festival." The complete cast in-cludes Otls Skinner, Nat Goodwin, Ann Murdock, Helen Ware, Fjorence Reed, Robert Warwick, Frederick de Belleville. Elita Proctor Otis, Minna Gale Haynes and Eugene O'Brien.

and Eugene O'Brien.
"Trilby" is content to be "crowned with
this dialem of stars"; Phyllie NellsonTerry, Leo Ditrichstein, Taylor Holmes,
George Macfarlane, Wilton Lackaye, Burr
McIntosh, Brandon Tynan and Rose

The divine Sarah is very busy with her pen these days. Lou Tellegen has just heard from her:

eard from her:
So you want to know if I will go on playing? How can you ask? Until the other leg is buried in my grave I shall never cease to go on acting. I keep up my spirits and have a ravenous appetite for getting back to work.

Far more to the point, W. F. Connor, Far more to the point, w. r. Connor, madame's favorite and only American minager, has this note to show as proof that Bernhardt will appear in New York in September, playing in her new play, "Year, Dore." Jean Dore."

Jean Dore.
Andernos, Gironde, France, March 24.
W. F. Connor, New York.
Dear Friend-Will you arrange for
my tour in September? Advise me
of the number of plays. All my love.
SARAH BERNHARDT.

Keith's seems likely to book the most important single "turn" in its recent his-tory when, on April 12, Madame Calve ap-pears there. Nora Bayes will follow her April 19.

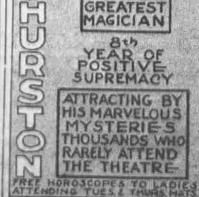
Hajj, the immortal beggar of "Kismet," has gone into vaudeville. Edward Knoblauch has continued his adventures in a short two-act piece which Osear Asche and his wife, Lily Brayton, are presenting at the Palace Music Hall, in London. The first scene shows Hajj sitting before the Mosque of the Carpenters, meeting a famous robber, Nuraldin, and trussing him up in order to take his gold and his gorgeous robes and impersonate him at a dinner with another rascal. All. There Hajj finds a beautiful slave to liberate and give to a handsome Persian; and before he goes he manages to slake his customary thirst for gore by murdering both Ali and Nuraldin, who turns up inopportunely. Hajj, the immertal beggar of "Kismet,"

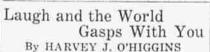
### The WALNUT

WORLD'S

NICHTS-25c to \$1.00 TUES, & THURS, MATS - 25c & 50c

BAT. MAT - 25c, 50c, 75-NEXT WEEK ONLY THE WONDER SHOW OF THE UNIVERSE!





GERTRUDE

HOFFMANN

KEITHS

Author of "The Dummy" and "Polygamy There is nothing new in observing that It is possible to weep with joy, particularly with an excess of joy. And every one knows that is equally possible to become hysterical and laugh with grief. The psychologists explain that whenever an emotion is excessive it overflows its natural channel and expresses itself through some other channel. And because the channel of laughter is more commonly used than any of the other channels there is always a tendency to laugh in moments of great emotion—in church, at funerals, during tragic scenes at the theatire, and so forth.

dering charm that the game of growling bear has for a child who is terrified at being pounced on and then tickled by the inadequate effect of the pounce. The child cries "Do it again!" The child cries "Do it again!" The theatrical expert wishes to make the game either all growl or all tickle. The audience, interested only in its own emotions, comes back to get reproduced to a second control of the control

horror. We call it horrified laughter. It and are already coming back for the secmay express amazement—amazed laugh-ter. And there are such things as shocked laughter, terrified laughter, surprised, excited, incredulous laughter, the laughter of pity, the derisive laughter of hate. And yet, Miss Harriet Ford and I, in producing both "The Duniny" and "Polygamy" have had to defend laugh-

ter in tense or tragic situations as if laughter were always comical, and had no place except in comedy, and ruined the structure of any but comedy scenes.

"The Dummy" was melodrama. In its most exciting moments of action we used that provided laughter, and we lines that provoked laughter, and we planned to carry our suspense across the laughter, believing that the laughter would not let down the suspense. Most of the theatrical experts who heard the of the theatrical experts who heard the play read, or saw it rehearsed, immediately insisted that we make the play either all comedy or all melodrama. Even some of those who came to see it played on the road before it got an opening in New York shook their heads over it and said: "Never. You fall between two stools. Kill the comedy. Make your crooks sinister, and you will have a great

play."
For example, in the third act, the boy For example, in the third act, the boy detective, pretending to be deaf and dumb, has been "planted" on a band of kidnappers and is taken by them to their retreat in the Catskills when they are pursued by the law. Here he betrays himself by talking in his sleep. When he first speaks, the audience remains for a moment surprised, in horrified silence, and then bursts into an excited laughter that is prolonged until one of the kidnappers pounces on the boy and drags him to his feet. Immediately the laughter is hushed, without any impairment of the suspense of the situation. The audience listens, tensely, to the boy's efforts to lie out of his difficulties, and applauds

Chestnut St. OPERA HOUSE Greatest Photoplays Afts.—1:39 to 4:30—10c, 15c, 25c, including Sats. Evenings—7:30 to 10:30—10c, 25c, a Few 50c, including Saturdays. LAST WEEK!

STARTS MONDAY!! FAMOUS PLAYERS' FILM CO.'S STUPENDOUS PHOTO-SPECTACLE

Preceded by Chaplin Comedies

BEGINNING MONDAY, APRIL 5 The Biggest Thrill Yet!!! D. W. Griffith's Masterpiece

GARRICK Last 2 Weeks. Evgs. at 8:15 Mats. Teday & Wed. at 2:15 Cohan & Barris' 7 EVS BALDPATE New York Co. le TO TO Best Beats \$1.50. MARKET ST. ABOVE 16TH FICTURES Stanley ALICE DOVEY
Communiting Officer
Next Week Marguerite Clark in diretta Green

CADEMY-Scats at Hoppe's, 1119 Chest Philadelphia | Tonight at 8:15 Orchestra | Scient JOSEP | HOPKESSEN PLANE bun with the laughter of relief when he

This technique is not new. It is used in King Lear, for instance, in the scenes between King Lear and the fool. But it very hard on actors who resent is very hard on actors who resent laughter in their emotional scenes, and it exasperates stage directors who like to build on one emotion to a theatriy climax. On the other hand, it has the great advantage of being the technique of life itself—for life rarely stages any incident in one emotion, and it seems to have for the audience the sort of bewildering charm that the game of secondlar dering charm that the game of growling funerals, during tragic scenes at the theatre, and so forth.

Any emotion may express itself in laughter, and it may be an emotion as tense and poignant as any that expresses itself in tears. Laughter may express the first tears are the second with the same persons reappeared three and four times at "The Dummy" and are already coming back for the second. ond time to "Polygamy." They are the child who cries "Do it again!"—New York Times.

ARNOLD BENNETT

Why does not the intelligent imaginative writer turn his attention to the theatre?

This question has often been asked. The literary expert, the man versed in all the complicated organization of literature, will answer

IN THE GREAT PARIS AND NEW YORK SUCCESS

Matinee

Today 2:15

LOCUST THEATRE

"WIRELESS RESCUE"

"SEEN THROUGH THE MAKE-UP"
TUESDAY AND WEDNESDAY
Music Dressler and Charles Chaplin in
"Tillie's Punctured Romance"

THURSDAY, CLARA RIMBALL YOUNG
IN "THE DREP PURPLE"
PRIDAY-HIG BILL, HEADED BY
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For Benefits at Lyric & Adelphi Theatres, Apply Box Office or Phone Walnut 6768-67-MATINEE TODAY 2:15 TONIGHT 8:15

MARIE DRESSLER

66A MIX-UP"

Monday, April 5-Extraordinary Easter Attraction-Seats Thursday

MR. WILLIAM FAVERSHAM

The Author—Francis de Croisset; the Translator—Marie Zane Taylor DIRECT FROM 6 MONTHS OF PROSPERITY IN NEW YORK

A TUGAT PHILADELPHIA'S

HEART STRINGS

THURSTON,

WALNUT

BERATES THE THEATRE

ganization of literature, will answer it by asking another question:
Why should he?
The conditions are such as will repel instead of altracting an orbit.

assure you-I stood on the stage of the Cort for 604 nights absolutely untouched, except, of course, for the duster. And in Boston 21 weeks, and Chicago 26. I come, may say, of a family of long standing."

Just then the stage manager switched

ETHEL BARRYMORE AT THE BROAD

Interviewing the Scenery "I suppose," said the sombre English

drawing room of "Peg o' My Heart" as it

lolled luxuriantly upon the stage of the

Adelphi, "I suppose I might say, if it weren't so deuced much a pun, you know, that I am set in my ways. In fact, by

Jove, I think I hold the record for that

sort of thing. Of course I know that

there happen to be a couple of bally plays in town with a solid wood setting for all

their acts. But, after all, they are what

you would call in your jolly American slang "pikahs." When I was in New

York-and I spent some time there, I

APRIL LITH IN "THE SHADOW"

on the moonlight for the second act and the real wood beams of the ceiling, the carved pillars and moldings, the tapestry cloth stretched where canyas usually rules, withdrew regretfully, grumbling a little into the semidarkness. Over at the Lyric is a very different

sort of person-decidedly feminine, with just a touch of French. The woodwork is lighter in color, the door frame more graceful. Around the edge of the ceiling runs a minutely carved molding. There is a graceful arch across the back, and within that arch lies a certain two. And within that arch lies a certain twofaced something that stamps the feminine indelibly upon the setting of "A Mix-Up." Every now and then the painted tapestry under the arch goes transparent and be hind appears a hotel corridor, to change later to a couple of very different walls. The interviewer admired it all at a distance and scurried off before the inter-mission arrived when the lady might turn her wiles to account. Nothing Frenchy about the snow-bound scenery at the Garrick. The Baldpate Inn is staid to the last degree-quite New

Englandy. Naturally its proudest boast is that it is absolutely self-supporting.
"My rival at the Adelphi has to use three stage braces to hold itself up," said the Inn the other day. "The lady at the Lyric leans on half a dozen for support and peeds any number of vices (the port and needs any number of vices (the Frenchy noie) to hold herself together. have only-like a proper gentleman-two braces, and they hold up some trimmings at the back. My gallery, stairs and fire-place are so solid that they stand of them-

selves.
"I may add that it takes one hour longer to set me up—8, count 'em, 8—than either of the other ones upon North

As the interviewer left the Garrick be overheard a bit of conversation which indicates the three solid sets are organizing a trade union. Its principal object will be the passage of a law requiring all playwrights to construct plays with one setting only. The proposal will receive the hearty co-operation of all playgoers who rejoice in Belascoan reality.

Tonight

at 8:15

NIXON'S GRAND

Broad St. and Montgomery Ave. PRED G. NIXON-NIHDLINGER, Gen. Mgr.

Famous Artist Entertainer
BERT: LEVY
World's Greatest Cartoonist

A Musical Melangs, THE DOCTORING

ARTHUR MUSTON & CO. Animal Pantomime Novelty

ZINKA FANNAI BROOKS A BOWEN APT. JACK HARNETT & SON STORING PROTURES.

BEGINNING MONDAY, LAST 8 TIMES

LAST MATINEES WED. AND SAT.

THE NEW WEEK

WALNUT-Thurston, the magician, with a new array of tricks, mystifications and optical illusions. Among his features are "The New Woman," "Noah's Vision," "Balaam and His Donkey," "The Evolution of the Negro," "The Chocolats Sudler" and "Creation." At the Tuesday and Thursday matinees a Thurston horoscope for the ladies.

CONTINUING.

ADELPHI—"Peg o' My Heart," with an excellent cast. Hartley Manners' popular and amusing comedy of the impetuous young Irish girl and what she does to a sedate English family, First-

FORREST-The EVENING LEDGER'S Motion Pictures of the War, 7500 feet of battle, with the Kalser well to the fore. The news of the great war in action. New reels. Last week.

GARRICK - "Seven Keys to Baldpate," George Cohan's masterly dramatization of the story of the young author who went up to a deserted inn in winter to write a novel. The audience encounters many surprises and much human transfer of last mor. The principal success of last season. Last week.

LITTLE—'The Servant in the House,"
with Edith Wynne Matthison and the
resident company. Charles Rann Kennedy's familiar and effective play about
the clergyman, the drain-digger and
the mystic Manson. Last week.

LYRIC—"A Mix Up," with Marie Dress-ler. A farce built around Miss Dressler as a retired burlesque queen. She ar-rives at the flat of a happily married young man at just the wrong time. Old material made new by Miss Dress-ler's talents. Last week.

VAUDEVILLE

KEITH'S-Gertrude Hoffmann and Company in a new 1915 Revue; John C. Rice and Sally Cohen in "An Early Rice and Sally Cohen in "An Early Breakfast"; Morris Cronin and His Merry Men, Chief Caupolican, the In-dian baritone; Barry and Wolford, of-fering "At the Song Booth"; Rellow, mentaphone artist; the Jordan Girls, wire artists, and Hearst-Selig Motion

NIXON'S GRAND—Bert Levy, travel-talker and artist; Arthur Huston and Company in "Roosevelt in Africa," with monkeys and birds; Bertle Meaumonte and Jack Arnold in "The Doctorine"; Zinka Panna, musiclan; Brooks and Bowen in blackfare; Captain Jack Bar-nett and Son in "The Little Man's nett and Son in "The Little Club," and laughing pictures. GLOBE-Daisy Harcourt, English come-

dienne; McDevitt, Keil; English comedienne; McDevitt, Keil; and Lucey in "The Plano Movers and the Actress"; "Lady Betty," educated monkey; Gordon and Marx, German comedians; Myrtle and Jimmie Dunedin, cyclists; Jack Strouse, yodier and balladist; the American Trumpeter's Trio in a musical offering, and Charles Gibbs. WILLIAM PENN-Rose, Harry and Tully

VIIILIAM PENN—Rose, Harry and Tully Langdon in "A Night on the Boulevards"; Florie Millership, songs and dances; Wallace and Nevena Norris in a little of everything; Francis and Rose, eccentric dancers; Joe Lanigan, monologist, and Mallie and Bart Company in "The Baggage Smashers. CROSS KEYS (first half of week)-Ju

JROSS KEYS (first half of week)—Juliette Dika, Franco-American singer; "Ward 22," a comedy sketch; Murray Bennett, character comedian; Harry Sullivan and Company in "Back to Newburgh"; Quinn and Mitchell, diversionists; Fred and Annie Felot, jugglers. (Second half of week)—Juliette Dika, Mack's Circus, animals; Edgar Foreman and Company in "A Circus

Day": Arthur Barrett in "Cohan on the Telephone": Rhoda and Crampton in "At the Movies," and the Three Bartells, acrobats.

Hartells, acropats.

NIXON—"Made in Philadelphia," Joseph Hortiz in "Our Friend Fritz": Moore, Carmack and O'Brien, Cotter and Boulden, Nati Acker and Company in "On the B. and O.": the Gene Miller Troupe of jugglers, the Five Musical Marines and "Alice in Wonderland," movies.

STOCK.

AMERICAN—"The Climax," with the resident company. Edward Locke's unusual little drama of the girl who gains a voice and loses a lover. BURLESQUE

GAYETY—Jacobs and Jennon's High Rollers, with Kyra. Amateur boxing Wednesday and Friday nights.

MINSTRELS. DUMONT'S—Dument's Minstrels in "The Panama Exposition, or the Moving Ple-ture Craze" and "The Jeff Medical

COMING.

APRIL 5.

LYRIC-"The Hawk," with William Fav-FRIC—"The Hawk," with William Faversham, the distinguished actor; Emille Polini, Conway Terle and Frank Losee, in a tense play from the French, fresh from a long stay in New York.

BROAD—"The Shadow," with Ethel Barrymore, Bruce McRae, Ernest Lawford and Grace Elliston. A translation by Michael Morton, of Dario Niccodem's 'T'Ombre," a drama written for Mme. Rejane. It tells the story of a woman who recovers from long years of paralysis to find her husband and her best friend lovers. best friend lovers.

WALNUT—"The Dummy," with Ernest Truex. The detective comedy by Harvey J. O'Higgins and Harriet Ford, in which Burney, the slum boy, turns sleuth and defeats a band of kidnappers.

LITTLE—"Monsieur Poiret," with Ralph Herz. A comedy of a planist and an American woman with "violet souls." GARRICK-"The Argyle Case," with Rob-

ert Hilliard. A return engagement of the familiar detective melodrama. FORREST-"Paradise Prison." The ar nual production of the Mask and Wig Club of the University of Pennsylvania. Charles Gilpin has written the music

KEITH'S-Evelyn Nesbit and Jack Clifford, Harry Fern and Company, Joseph Jefferson and Company, Will Oakland and Company, Swor and Mack, Flying Henrys and others, and Hearst-Sells Motion Pictures. APRIL 12.

FORREST — "Hello Broadway," with George Cohan and William Collier, A big, busy and—though it seems impo-sible—brainy "revue." This time there sible—brainy "revue." This time there is real travesty. The piece has been one of the three musical successes of the New York season.

KEITH'S-Madame Calve, Trovoto, Australian Woodchoppers, Tooney and Norman, Long Tack Sam, Darrell and Conway and Lucille and Cockie.

VAUDEVILLE'S BIGGEST, BEST AND BRIGHTEST STARS

EXCLUSIVE ANNUAL ENGAGEMENT

# Gertrude Hoffmann

50-COMPANY-50

"THE HOFFMANN BOUQUET OF BEAUTIES"

In the Sparkling New 1915 Revue THE POPULAR AMERICAN FARCEURS

John C. Rice and Sally Cohen PRESENTING THEIR NEWEST AND BEST COMEDY. "AN EARLY BREAKFAST"

A LAUGHTER AND APPLAUSE PRIZE WINNER

Morris Cronin and His Merry Men MANY MIRTHPUL MOMENTS OF COMEDY AND NOVELTY CHIEF CAUPOLICAN BARRY & WOLFORD

RELLOW HEARST-SELIG NEW MOTION PICTURES

Coming Back To ACADEMY OF MUSIC Friday Evening, April 9

'The King of the Concert Stage'

SEATS AT HEPPE'S ON MONDAY

Mr. McCormack sings in ATLANTIC CITY Keith's Garden Pier Theatre Tomorrow (Sunday) Night, 8:30

GLOBE MARKET AND JUNIPER HARRINGTON REVNOLDS & CO. of Ten "THE HABERDASHERY"

Joe Cook; Mallin & Bart Co.; Lew & Mollie Hunting; Brown & McCormach; Halms & Co., Here Argen; Others CROSS KEYS THEATRE

Mother Goose in SWITZERLAND DESCRIPTION OF THE BOOK AND DESCRIPTION OF THE BOOK AND DESCRIPTION OF THE PROPERTY OF THE PROPERT Trocaders The Coleral College, or Apple Add to Your Accomplishments VOICE and EXPRESSION WITH DRAMATIC VALUES

JORDAN GIRLS

Without Destroying INDIVIDUALITY There are voices which rouse you to action, which stir you with ambition; and there are others which dil you with WHAT DOES YOUR VOICE EXPRESS!

During April and May The Well-Known Actor

Mr. Thomas E. Shea will receive a limited number injects in the above; also in other branches the dramatic art.

APARTMENTS AND STUDIO HOTEL MAJESTIC BROAD AND GIRARD Private Instruction-No Classe

FORREST All Scats NOW TWICE DAILY, 2:30 and 8:30 EVENING LEDGER NEW WAR PICTURES

DUMONT'S DUMONT'S MINES