XT WEEK: "THE COUNTRY COUSIN," BROAD, AND "MOTHER CAREY'S CHICKENS," ADELPHI

THER OF FEATURE FILM HOUSES THREE YEARS OLD

e Stanley Ready for Birthday Celebration. What It and Its Impresario Have Done for Photoplay

"Anniversary Week" (the third anniversary) at the Stanley is upon us. On that account Stanley V. Mastbaum's comment on cinematographic conditions, especially those connected with playhouses and productions, is timely. The local impresario of motion pictures is, as usual, optimistic about the future of the art, craft, business, or what you will.

"People think that we have reached the limit of big things in photoplay," he said, "but, mark my words, the next six months will produce dramas approaching perfection of the art as well as quality in the theatres. I prophesy that before the first of next year there will be a veritable revolution in photoplay attractions. The several prominent producers are bending every energy, every effort to improve—and this, notwithstanding that at present we are producing pictures of such superior merit to those of a year or two ago that there is little or no comparison.

"Bigness, artistry, deep thought and skill are elements which are going to play an important part, and you will find that the market will not be flooded with the commonplace material which has had to suffice in the past because we were not sufficiently versed in the higher degree of the industry. Now men of brains, men of ingenuity and of structural ability are engaged in making pictures, with the result that the tone and the tenor of films have been vastly improved. The big things in pictures are going to survive, while the picayune films and their makers are going to sink into oblivion.

"So confident of the future am I that I am completing plans for the erection of the new theatre at Nineteenth and Market streets. These plans will be finished within a short time and then the actual work of erecting a picture palace the like of which has never been dreamed of hitherto will begin. It is worth mentioning that since we first gave thought to the construction of this new house, upon which we had intended to spend $1,000,000, there has been an advance in the prices of structural materials of about one-fourth over the figures then submitted. This will mean, of course, that instead of investing $1,000,000, we will expend $1,250,000, and I am not so sure but that before the house is ready to open the sum will be somewhat in excess of these figures. The new house will have a seating capacity of 4000 and will be supplied with every modern convenience and comfort for the patrons. It is my great faith in the future of pictures that prompts me to undertake not only the erection of such a costly structure, but the installment of an orchestra of 100 solo musicians and other innovations of a novel character."

The history of the Stanley Theatre might be said to parallel the history of the feature film in Philadelphia. Before its erection there was no such thing as a home of the five-reel photoplay, or, if there was, it was mute and ingloriously un-press-agented. The house opened, unless the reviewer's memory has missed fire, with a picturization of Jack London's "The Sea Wolf." It was one of the first productions of Bosworth, Inc., with Herbert Bosworth starred. Bosworth had struck out for himself after a long connection with Selig, and had contracted to turn almost all of London's tales into celluloid. A curious feature of the movie was that it served to bring to the attention of David W. Griffith a young man named Elmer Clifton, destined later to shine as a Fine Arts star and in the Babylonian episodes of "Intolerance."

On the same bill with "The Sea Wolf" was a pretentious vaudeville act starring Lina Arbarbanell.

Perhaps the most interesting phase of the Stanley's augmented vogue since its erection has been its influence on real estate values. It is said on good authority that Seventeenth and Market streets is considered in a far different light in 1917 from that of other years.

ELSIE KENT
At Keith's next Monday and thereafter for a week.

HIS VOICE-STUDIO IS IN FAIRMOUNT PARK

There, Amid Sylvan Calm, Jack Hazzard Unleashes His Golden Bellow

Read this about Jack Hazzard, the breezing petrel in "Miss Springtime," and you will know why he is doomed to what they call a ripe old age. It will hint why the girls all like him as they do a sunny Easter, and why the old fellows with round fronts and clubby faces hail him a good fellow.

"My boy, I am glad you asked me how I prepared myself for such a role as that I am now playing in 'Miss Springtime.' Out in front the public think the life of a comic opera comedian—and such a one as I have especially in mind—is, as you might say, a bed of roses. They only see the bright side. They hear his rippling laughter and listen to the bell-like qualities of his singing tones. They give him curtain call after curtain call—one singing comedian in particular—yet how seldom they give thought to the hours that he spends in preparing for his public appearances. I do not allude to rehearsals—to the real artist, rehearsals are a pleasure. Take the role of Michael Robin, which I illuminate in 'Miss Springtime.' Have you any idea of the hours and hours of study that I gave to it, the midnight oil that I burned while the less fortunate members of my profession were probably playing Kelly pool? Every shade and gradation of that character had to be thought out and that implies a special mental equipment. Then there were the daily singing lessons. I do not believe in the studio or confined method of singing. I prefer the open. I found Fairmount Park an excellent place to practice and all of my friends approved of this choice. But really I fear I am prattling on about my profession too much, and it is just possible that I am needed on the stage—it seems very quiet out there. Awfully glad to have met you. Come around some night and hear me sing."

And Mr. Hazzard, with a sweeping wave of his jeweled hand, bowed himself out and dashed upon the stage of the Forrest. In a moment there was a mighty roar of laughter from the big audience. The famous comedian was singing.

THE DOMREMY MAID, IN BRONZE AND FLESH

One of the most interesting groups ever snapped unaware in connection with a photoplay. Geraldine Farrar, star; Jeanie MacPhearson, author, and Cecil DeMille, director, of "Joan the Woman," at the Chestnut now.

GERALDINE'S JABS HER INSPIRATION

There are several reasons why Jeanie Macpherson was successful in writing the scenario for "Joan the Woman," now at the Chestnut Street Opera House. First of all, Miss Macpherson went to school in Paris, where, as a child, she became deeply interested in the story of Joan of Arc. Second, before she entered upon the career of a writer of scenarios she was an actress not only upon the stage, but also in pictures.

Miss Macpherson was born in Boston, of Scotch-French parentage. She was sent to Mlle. DeFacq's school in Paris, and there she developed a literary tendency that seemed to indicate a future as a poet or a novelist. But later there were those among her friends who told her that she should be a singer, and so she went to Chicago to enter the grand opera field. After a time she decided that her training was insufficient for a brilliant career and that opportunities were greater in the drama. Consequently, she went to New York, and there it was her good fortune to become acquainted with Sir Johnstone Forbes-Robertson. He was starring then in Bernard Shaw's "Caesar and Cleopatra," and Miss Macpherson obtained a role in the cast. She played for a season in this company and then went with "Strongheart," the Indian-American play, in which Robert Edeson starred.

Just about this time Miss Macpherson decided to go back to her vocal studies. She engaged a teacher in New York and was so far advanced when the new season came that she got the role of Tita in "Havana," of which James T. Powers was the star. The experience satisfied her, and at the end of her theatrical year she had decided to give up singing professionally. She wanted to act, and just then the motion pictures were beginning to attract men and women from the stage. It was not an easy matter to find a studio in those days, and Miss Macpherson almost despaired until one day she chanced to meet a "super." He told her that there was a man named David W. Griffith with the Biograph Company and that Griffith seemed to be willing to engage aspirants. It was several days before she could get in touch with the producer, but at last a message came from him by telephone, and the result was a year of service under his direction. She played emotional and character roles. She went West subsequently and at Universal City, where she was acting for the screen, tried her hand at scenario writing. Soon she was writing scenarios for her own use. One of these was called "The Tarantula." The picture was finished under direction of Edwin August. Something happened to the film and it was destroyed. This was Miss Macpherson's opportunity, for the head of the concern came to her and asked her whether she would be able to remake the picture from memory. Without a moment's hesitation Miss Macpherson declared that she could reconstruct the picture. She went to work at once, and the new "Tarantula" became the most popular and profitable production that the company had had in some time. From that time on Miss Macpherson was recognized not only as a scenario writer, but also as a player and a director. Then, one day—nervous prostration.

A long rest was necessary, and when she recovered she decided that she would forgo the pleasure of acting and would devote her energies to scenario writing, to directing and to the assembling of film. She became associated with the Lasky organization, and was directly under the eye of Cecil B. De Mille, who was the director of "Joan the Woman." Miss Macpherson has been stanch in adherence to her determination to keep from the stage, but there was an awful temptation when Geraldine Farrar began to act for the screen version of "Carmen." The temptation could not be resisted, and so it happened that Miss Macpherson became a part of that production, for she took the role opposite Miss Farrar and, in the cigarette factory, was seen in a terrific fight with the prima donna.

FANCY "BILL" HART AS POEM INSPIRER!

Yet He Is One, and Here's the Evidence in Cold Type

Poetry and William S. Hart virtually are synonymous, says the press agent. The western actor, who is beloved by millions throughout the world for his impressive screen portrayals, daily inspires writers of both amateur and professional talent to pen verses about him and his plays. Each day he receives several dedicatory poems, and each poem radiates the rugged spirit of the West, of the plains, of gun play.

Martin Brown is the author of the latest contribution, a poem describing the town of Broken Hope, which serves as the locale for Hart's latest Triangle-Kay Be western drama, "The Desert Man," in which he is presented by Thomas H. Ince and which will be shown at the Arcadia all next week. The verses apppear on the screen as a foreword of the story and give a colorful impression of the scenes that follow. They are:

Spotting the face of the desert's gray
With shacks of hue that matched it,
A village that once was a city lay
Mocked by the sun that watched it.

All of its glory dimmed and paled;
Burned dry by the winds of the slope;
The living death of the doom that failed,
The name of it—Broken Hope!

Other Theatrical News on Preceding Page

WHEN TWO NOTED HEADS ARE BETTER THAN THREE

Co-Author of "The Country Cousin," at the Broad Next Week, Describes His Collaboration

Being a revelation concerning a more or less misunderstood process by Julian Street, who aided Booth Tarkington in the writing of "The Country Cousin," which is to be presented at the Broad next week.

A great many people have asked me about the method of work employed by Mr. Tarkington and myself when we collaborated in writing "The Country Cousin." People seem often to suppose that Mr. Tarkington wrote certain parts of the play while I wrote other parts and that we would later join these parts. Of course, we did not work in that way, and I cannot conceive of a coherent or balanced literary production of any kind being produced by such a method. I have seen it tried several times, and the finished work always resembled a patchwork quilt.

The original idea which resulted in our play was Mr. Tarkington's, and I felt it to be a great compliment when he asked me to join him in constructing and writing a play. His idea when he first proposed it to me was something like this: That the play should point the contrast between the more modest, wholesome and honest American ideals of ten or fifteen years ago and the looser and more dissipated social life to be seen in many American cities today. That was the idea with which we began. We had no characters, no story, just a central theme.

I spent the month of July with Mr. and Mrs. Tarkington at Kennebunkport, Me., where they pass their summers, and as soon as I arrived Mr. Tarkington and I began to hold long sessions in his studio discussing various means for presenting the theme, as, for instance, whether the idea could best be elaborated through a male or female central figure, and whether this central figure, representing the better kind of Americanism, should be shown in contrast to the inferior group in New York or elsewhere.

As we worked these points out we kept in mind always the central idea of the play and we reached our final conclusions on all points by selecting from all the ideas which came to us the one which seemed to give the most force and naturalness to our central theme. At the end of four or five days the bare outline of a story had formed itself. It was all vague as to the characters. We had a figure which we called "our girl," and other figures which we knew by like designations. At last for convenience, as our characters began to emerge from the blurred outline of the story and become real to us, we began to name them, and at the same time we began to construct the first act scene for scene.

In this work we followed the method of keeping always in mind the direction the play ought to take. I found myself continually enamored of little vistas off beside the road which I wished to explore; that is, I would see, here and there, a chance for a comedy scene or some other sort of scene and would suggest putting it in, but in such cases Mr. Tarkington's superior wisdom and experience would come into play, and he would point out to me that while such a scene as I had suggested would make a good scene in itself, it must be sacrificed because it did not directly advance our story.

All my writing life I have been trying to learn to eliminate the unessential, no matter how alluring the unessential may appear, and I really thought I had learned to do it, but in the course of my work with Mr. Tarkington on "The Country Cousin" I learned more about hewing to the line than I ever did before. I learned it from him, and I shall always be indebted to him for what he taught me in the course of our work together—quite regardless of whether our play succeeds or not.

We outlined the whole play carefully, scene for scene, building each act up toward the climax which we designed to reach. Then we began to fill our skeleton with flesh.

In writing the dialogue we worked like Siamese twins, that is with two heads. One head would suggest something. If the other head agreed that something was put down; if not, the two heads would debate the point and finally we invariably agreed. Almost every line in the play was written in that way. I sat at the typewriter and Mr. Tarkington would sit in a chair beside me, or would walk about the studio while we talked.

When we were in a delicate part of the work we would discuss the exact way in which to say the thing we wished to say, and our discussion resembled as much as anything else the kind of discussion that a man will conduct in his own mind over some delicate point. One of us would suggest a line, and perhaps the other would catch at it, but suggest a slight change of wording which would improve it. Or the other would say, "Yes, that's it!"—whereupon I would put the line down. I think Mr. Tarkington and I could go over the manuscript today without being able to pick out fifteen lines which were contributed entirely by either one of us.

BUCOLIC DRAMA'S LATEST EXPONENT

A Glance Backward at Former "Rube" Plays That Held the American Boards

"Mother Carey's Chickens," as the latest contribution to pastoral comedy, departs from the farm atmosphere of rustic plays which have won much popularity. Philadelphians will remember the country life illustrated by such plays as "The Old Homestead, "Way Down East" and others.

While comedy of rustic America, typified by "Mother Carey's Chickens," the latest contribution to the stage by Kate Douglas Wiggin, at the Adelphi next week, has been a feature in this country's theatrical pleasures for years, it has made no headway in England, where theatregoers until recently preferred to see the Yankee character burlesqued. Research discloses that a first effort at a rural play was "The Contrast," by a Boston writer, more than a century ago. Thirty years afterward another Yankee characterization appeared in the part of Jonathan in "The Forest Rose," a musical piece. A Chicagoan, Danfield Marble, is credited with attaining much success in a stage presentation of Yankee humor and Yankee shrewdness called "Sam Patch," which he played more than a thousand times until he went to London in the forties.

"Solon Shingle" appeared about that time, played by "Yankee" Hill. Joshua Whitcomb, the central figure in "The Old Homestead," was first a part of a sketch in two scenes, staged in variety during the seventies. The first scene showed the Downeaster in the streets of Boston, and the other at the birthday party. Gradually the piece was expanded into a full evening's entertainment, bringing pleasure to millions.

The late James A. Herne wrote and acted numerous plays which projected the Downeaster as a paramount personality. In "Hearts of Oak," which Herne wrote in collaboration with David Belasco, adapting from an old English play, "The Mariner's Compass," the principal character was a seafaring New Englander, rough, kindly, shrewd and firm. Herne turned this piece to further use, though the rewriting produced such changes that there was only the germ surviving in "Sag Harbor." In "Shore Acres" the people were New Englanders.

Charles Hoyt undertook several Yankee characterizations, especially in "A Midnight Bell," produced twenty-eight years ago, Maude Adams appearing in the cast.

Neil Burgess presented the feminine gender of New England types in "The Widow Bedott" and "The Country Fair," both of which profited extremely. Edward E. Kidder's "Peaceful Valley" furnished the quaint character of Hosea Howe, among Sol Smith Russell's most famous portrayals.

HUMBLE STREET CAR AS SCENIC AFFLATUS

If You Want to Understand the Last Word, Look at "Letty"

Those who have attended a performance of "So Long Letty," at the Lyric, and who have never been in the West, wonder why Mr. and Mrs. Robbins and their neighbors, Mr. and Mrs. Miller, live in abandoned street cars. They agree that Oliver Morosco, the producer and coauthor of the play, has provided something new in stage settings. But Mr. Morosco has good authority for the novel scenes shown in the two acts—the first outside and the second inside a street car.

To the westward of San Francisco on a sandy shore some eighteen miles from the Golden Gate is a little settlement, Carville. When electricity displaced horses as the motive power for street transportation an enterprising young man purchased some of the old street cars and had them shipped to the seashore. Then he bought, for little or nothing, strips of land on the beach and on them he placed the cars. When he had fitted the cars into a semblance of habitation he had no difficulty in renting them to campers for the summer months. Some of the tenants bought the little houses. The idea took hold; more cars were moved to the beach and some made into quite pretentious cottages. So the authors of "So Long Letty" selected this little settlement as their locality. To be sure, the interior of Mrs. Robbins's abode is somewhat larger and more luxurious than one would naturally expect inside an old-fashioned street car, but that is "dramatic license."

Livingston Platt, who designed the scenery, has taken full advantage of the unusual opportunities offered. He uses an arch that mounts high toward the proscenium, and it is built to represent a considerable thickness. One might think that this device would obtrude itself, but such is the use of the arch itself, of simple, graceful design and highly variegated, color and such are the quaintly formal and colorful designs of the setting disclosed beyond, that the inner proscenium justifies itself.

The scene of the two street cars converted into beach houses, shown in the first act, naturally gave Mr. Platt an odd idea to start with. But while another scene painter might have designed the setting in nothing better than a fantastic sort of realism, Mr. Platt, by combining a genuine sense of design and color with a sense of humor, gets beauty and sufficient comic suggestions, too. The two cars, connected by a diminutive "Bridge of Sighs," are delicately constructed, tinted in warm pinks and light greens, topped by designs in formal greenery and backed by a drop of deep blue sky.

NOT AS DUSKY AS THEY'RE PAINTED

EVENING LEDGER PHOTOPLAY CALENDAR

EVERY SATURDAY, SUBJECT TO CHANGE

WEEK OF APRIL 23 TO APRIL 28	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
ALHAMBRA	Sessue Hayakawa, in The Bottle Imp	Sessue Hayakawa, in The Bottle Imp	Sessue Hayakawa, in The Bottle Imp	House Peters, in As Men Love	House Peters, in As Men Love	House Peters, in As Men Love
APOLLO	Civilization	Civilization	Seena Owen, in A Woman's Awakening	Lenore Ulrich, in Her Own People	Viola Dana, in The Mortal Sin	William S. Hart, in The Square-Deal Man
ARCADIA	The Desert Man Mrs. V. Castle, in Patria	The Desert Man Mrs. V. Castle, in Patria	The Desert Man Mrs. V. Castle, in Patria	The Desert Man Past One at Rooney's	The Desert Man Past One at Rooney's	The Desert Man Past One at Rooney's
BELMONT	Robert Warwick, in The Argyle Case	Robert Warwick, in The Argyle Case	Robert Warwick, in The Argyle Case	Beatriz Michelena, in The Woman Who Dared	Beatriz Michelena, in The Woman Who Dared	Beatriz Michelena, in The Woman Who Dared
BLUEBIRD	Fannie Ward, in Winning of Sally Temple	Viola Dana, in The Mortal Sin	Virginia Pearson, in Sister Against Sister	William Farnum, in A Tale of Two Cities	William Farnum, in A Tale of Two Cities	Marguerite Clark, in The Fortunes of Fifi
CEDAR	Ethel Clayton, in The Web of Desire	Fanny Ward, in Winning of Sally Temple	Seven Big Stars in The Seventh Sin	Viola Dana, in The Mortal Sin	Theodore Roberts, in The American Consul	Myrtle Gonzales, in Mutiny
COLISEUM	"Seven Deadly Sins"; Charley Chaplin, The Cure	Ann Murdock, in "Seven Deadly Sins"	"Sunny June"; Mrs. V. Castle, in "Patria"	Gertrude McCoy, in "Lash of Destiny"	Ella Hall, in "A Jewel in Pawn"	Louise Lovely and Rupert Julien, in "The Gift Girl"
EUREKA	William Courtney, in Kick In	Constance Talmadge, in Betsy's Burglar	Earle Williams, in Arsene Lupin	Ethel Clayton, in Man's Woman	Ethel Barrymore, in The White Raven	The Cure Back of the Man
FAIRMOUNT	Lou Tellegen, in The Black Wolf	Mary Pickford, in The Pride of the Clan	Wilfred Lucas, in A Love Sublime	Lillian Walker, in Sally in a Hurry	Mme. Olga Petrova, in The Waiting Soul	Fannie Ward, in Winning of Sally Temple
56TH STREET	Pauline Frederick, in "Sapho"	Pauline Frederick, in "Sapho"	Earle Williams, in "Arsene Lupin"	Earle Williams, in "Arsene Lupin"	Wallace Reid, in The Prison Without Walls	Wallace Reid, in The Prison Without Walls
FRANKFORD	Lou Tellegen, in The Black Wolf	Lou Tellegen, in The Black Wolf	Harold Lockwood, in The Hidden Children	Holbrook Blinn, in Pride	Theodore Roberts, in The American Consul	Theodore Roberts, in The American Consul
GREAT NORTH.	Her Greatest Love The Third Ingredient	Her Greatest Love The Third Ingredient	Tangled Lives Mrs. V. Castle, in Patria	Tangled Lives Mrs. V. Castle, in Patria	Earle Williams, in The Hawk	Earle Williams, in The Hawk
IMPERIAL	Earle Williams, in The Hawk	Earle Williams, in The Hawk	The People vs. John Doe	The People vs. John Doe	Robert Warwick, in The Family Honor	Robert Warwick, in The Family Honor
JEFFERSON	Peggy Hyland, in "Babette"	Robert Warwick, in "The Argyle Case"	Robert Mantell, in "Tangled Lives"	Fanny Ward, in "The Cheat"	Nazimova, in "War Brides"	Lionel Barrymore, in "His Father's Son"
LEADER	Pauline Frederick, in "Sapho"; "The Cure"	Pauline Frederick, in "Sapho"; "The Cure"	Franklyn Farnum, in "The Clock"	George M. Cohan, in "Broadway Jones"	George M. Cohan, in "Broadway Jones"	George M. Cohan, in "Broadway Jones"
LIBERTY	Earle Williams, in Apartment 29	Nazimova, in War Brides	Hilda Nord, in The Web of Life	William S. Hart, in The Square-Deal Man	Harold Lockwood, in The Hidden Children	Seena Owen, in A Woman's Awakening
LOCUST	Douglas Fairbanks, in The Good Bad Man	Douglas Fairbanks, in The Good Bad Man	Earle Williams, in Apartment 29	Earle Williams, in Apartment 29	Olga Petrova, in The Waiting Soul	Olga Petrova, in The Waiting Soul
MARKET ST.	Ella Hall, in A Jewel in Pawn	Mme. Olga Petrova, in The Waiting Soul	Irene Howley, in Her Father's Keeper	Frances Nelson, in The Power of Decision	Dorothy Dalton, in The Dark Road	Robert Mantell, in Tangled Lives
OVERBROOK	Kitty Gordon, in Vera the Medium	Pots and Pans Mrs. V. Castle, in Patria	Bryant Washburn, in Skinner's Dress Suit	A Jewel in Pawn The Voice on the Wire	George Walsh, in High Finance	Mme. Petrova, in The Secret of Eve
ALACE	Valeska Suratt, in "She"	Valeska Suratt, in "She"	Valeska Suratt, in "She"	Valeska Suratt, in "She"	Valeska Suratt, in "She"	Valeska Suratt, in "She"
ARK	Theda Bara, in "The Tiger Woman"	"Passion" "Patria," No. 12	Fanny Ward, in Winning of Sally Temple	Mae Murray, in "On Record"	Anita Stewart, in "The More Excellent Way"	Alice Brady, in "Darkest Russia"
NCESS	Seena Owens, in Woman's Awakening	Lionel Barrymore, in His Father's Son	Theda Bara, in Her Greatest Love	Vera Michelena, in Driftwood	Nance O'Neil, in Mrs. Balfame	Wm. S. Hart, in The Square-Deal Man
ENT	The People vs. John Doe	The People vs. John Doe	Florence Reed, in The Eternal Sin	Florence Reed, in The Eternal Sin	Earle Williams, in The Hawk	Earle Williams, in The Hawk
TO	Sessue Hayakawa, in "Each to His Kind"	Earle Williams, in "Arsene Lupin"	Joan Sawyer, in "Love's Law"	C. Aubrey Smith, in "The Witching Hour"	Vivian Martin, in "The Right Direction"	Lenore Ulrich, in "Her Own People"
AVE.	Genevieve Hamper, in "Tangled Lives"	Viola Dana, in Mortal Sin 2d Instal. War Pictures	Ethel Clayton, in "The Web of Desire"	Florence Reed, in "New York"; 5th ep. "Patria"	Myrtle Gonzales, in "Mutiny"	"Aladdin From Broadway" "Scoundrels' Toil";
	Stuart Holmes, in The Derelict	Earle Williams, in The Hawk	Jack Pickford, in The Dummy	Vivian Martin, in The Spirit of Romance	Douglas Fairbanks, in Double Trouble	Harold Lockwood, in The Hidden Children
	Anita Stewart, in A Million Bid	Ella Hall, in A Jewel in Pawn	Clara Kimball Young, in The Price She Paid	Edith Storey, in Captain Alvarez	Beatriz Michelena, in The Woman Who Dared	Mme. Olga Petrova, in The Waiting Soul
	The Valentine Girl The Butcher's Boy	The Valentine Girl The Butcher's Boy	The Valentine Girl The Butcher's Boy	The Valentine Girl The Butcher's Boy	The Valentine Girl The Butcher's Boy	The Valentine Girl The Butcher's Boy
	Sarah Bernhardt, in "Mothers of France"	Sarah Bernhardt, in "Mothers of France"	Sarah Bernhardt, in "Mothers of France"	Alice Brady, in "Darkest Russia"	Alice Brady, in "Darkest Russia"	Alice Brady, in "Darkest Russia"
	[illegible]	Carlyle Blackwell, in The Social Leper	Viola Dana, in The Mortal Sin	Alice Brady, in The Dancer's Peril	Mary Miles Minter, in "Environment"	Mary Miles Minter, in Environment