SPRINGTIME LULL IN THEATRICAL ACTIVITY, BUT FILM PRODUCTIONS ARE NUMEROUS



Douglas Fairbanks, at the Arcadia next week in "In Again—Out Again," is fond of outdoor sport. Chapter I in our illustrated lecture on his life shows him amid snow and other wintry atmosphere.

"SMILING DOUG" FORESEES LESS SPECTACLE IN FILMS

Star of "In Again-Out Again," at Arcadia Next Week, Predicts Photoplay Gain in Comic Sense

By DOUGLAS FAIRBANKS

In films I think the day will come when

It seems that in film circles at the pres-

slimination. The simple things in life have

proven to be great successes. This applies to all forms of art. For example, look at the success of "The Boomerang," produced last season by David Belasco. Its success

is a favorable evidence of stage progress along elementary lines. To me 'The Boom-erang' is the pinnacle of dramatic art—a splendid idea, admirably developed—and

what was the result? A sensational New

York hit,
I think soon the film profession will real-

ize the advantages of eliminating big effects

ize the advantages of eliminating big effects and extravagant screen acting. The players on the screen will act as they would in real life and they are then bound to be more attractive to the audiences. I think that the footage of pictures should not be sacrificed for uniform projection time. The length of a film play should be consistent with the development of the plot.

The film industry is in a somewhat serious condition. We must advance with the progress of the times. We must develop those authors who are now students in the profession, that sieen, eat and live films. They are the ones who, when visualizing a

They are the ones who, when visualizing a situation, will discount its dialogue pos-sibilities, and only see a situation from an absolutely screen perspective. Some day we will have a screen language. This is, of course, a matter of time. Look how many

years it took the various other forms of

Perhaps later I may return to the stage,

ert to develop

At the Arcadia next week in "In Again-Out Again."

I think it is rather abourd to try to look, lery sees and understands when he can't into the future of the motion-picture in- hear the voice. dustry, because the future always moves along perfectly logically, but, to the human they will eliminate spectacular effects and mind, along unexpected lines. There's no elaborate emotional acting and, instead,

telling what ramifications may flow from give the public stories that are human spectacles containing a laugh, a tear, a thrill-Not long ago we thought that no subjects in fact, a page "from real life." but those which lent themselves to the most vivid kind of pictorial exploitation could be ent time almost every one is striving for used for screen purposes. Now, we find elaboration. I think, instead, it should be

as we develop the screen language, that we are bringing high comedy into use, pre-

Operatic Season Seen at a Glance

THE following operas were given here by the New York Metro-politan and Boston companies during

the season of 1916-17: METROPOLITAN

"Prince Igor," "Samson et Delila," "Lohengrin," "Il Trovatore,"
"Lohengrin," "Il Trovatore,"
"Marta," "Siegfried," "Carmen," "La
Boheme," "Aida," "Francesca da
Pimini," "Rigoletto," "The Canterbury Pilgrims," "Die Walkuere," "La

Tosca," "I Pagliacci," "L'Oracolo," "Boris Godunoff." BOSTON

"Andrea Chenier," "Iris," "La Boheme," "Faust," "Madama Butter-fly," "The Love of Three Kings." The Russian Ballett, at the Metro-politan, should also be included in the summary.

viously taboo because of the importance

other man for two minutes and we did nothing but talk by gessures—the turning of a hand, the lifting of an eyebrow the tense gaze, the act of half rising from a table in a threatening way, the clenching of have a myriad of friends who are now entaged in plays. Somehow or other, the other man for nve minutes and we did nothing but talk by gestures—the turning of a hand, the lifting of an eyebrow, the tense gaze, the act of half rising from a table in a threatening way, the clenching of a fist, the pointing to a door or looking toward the window and taking out a watch to denote expectancy.

The denote expectancy.

The feeling of the various film scenes, one can door a hand, the various film scenes, one can door a high property. I enjoy speaking stage work, and have a myriad of friends who are now engaged in plays. Somehow or other, the clumma gets into your blood. I imagine if I should ever leave the screen, it would have the same effect on me, as a New have the same effect on me, as

In fact, we are employing more and more e same gestures and grimaces practiced on the speaking stage to accompany and emphasize spoken words, the kind of pantomime that the frequenter of the top gal-

PLAYS SEEN HERE THIS SEASON

THE following digest of the Philadelphia theatrical season deals only with the so-called first-class playhouses. Interesting features of the histrionic year were the long runs achieved by "Experience," "Very Good Eddie," "Intelerance," "Fair and Warmer," "Treasure Island" and Katinka." These were the plays that held the local boards. Names of stars or featured players are

ADELPHI—"Experience," Ernest Glendinning; "Very Good Eddie," Ernest Truex; "The Beautiful Unknown," Lois Ewell; "Getting Married," William Faversham; "Mother Carey's Chickens," Marion Barney.

BROAD—"Flora Bella," Lina Abarbanell; "The Two James," Harry Fisher; "A Lady's Name," Marie Tempest; "Rio Grande," Frank Campeau; "Mister Antonio," Otis Skinner; "The Harp of Life," Laurette Taylor; "Little Lady in Blue," Frances Starr; "Erstwhile Susan," Mrs. Fiske; "The Professor's Love Story," George Arliss; "Major Pendennis," John Drew; "Treasure Island," Charles Hopkins; "Shirley Kaye," Elsie Ferguson; "The Country Cousin," Alexandra Carlisle.

CHESTNUT STREET OPERA HOUSE (Photoplay)—"The Birth of a Nation," Henry B. Walthall; "A Daughter of the Gods," Annette Kellermann; "Intolerance," Mae Marsh; "The Barrier"; "Womanhood, the Glory of a Nation," Alice Joyce; "Joan the Woman," Geraldine Farrar.

FORREST—"Miss Springtime," Sari Petrass; "Sybil," Julia Sanderson, Donald Brian, Joseph Cawthorne; Ziegfeld "Follies," Ina Claire; "Chin-Chin," Montgomery and Stone; "Cohan Review, 1916," Harry Bulger; "Betty," Raymond Hitchcock; "Ben-Hur"; "Pom-Pom," Mitzi Hajos; "Have a Heart," Billy B. Van; "Mister Rip Van Winkle" (Mask and Wig); "Miss Springtime," GARRICK-"Sport of Law." Mary Boland; "The House of Glass," Mary

Ryan; "Common Clay," Jane Cowl; "Potash and Perlmutter in Society"; "Hit-the-Trail Holiday," Fred Niblo; "Husbands Guaranteed," Fritzi Scheff; "Seven Chances," Frank Craven; "The Great Lover," Leo Ditrichstein; "Henry VIII." Sir Herbert Tree; "Fair and Warmer," Janet Beecher. LITTLE—Bill of short plays: "The Maneuvers of Jane," "You Never Can Tell," "Misalliance," "The Doctor's Dilemma," "The Family Tree," "Candida," "Overruled," "A Doll's House,"

LYRIC—"Robinson Crusoe, Jr.," Al Jolson; "Her Soldier Boy." Clifton Crawford; "The Girl from Brazil," George Hassell; "The Passing Show"; "Girls Will Be Girls"; "Civilization," photoplay; "The Blue Paradise," Cecil Lean; "Follow Me," Anna Held; "Katinka," T. Roy Barnes; "So Long Letty,"

METROPOLITAN-"Hip, Hip, Hooray," Nat Wills.

startling and original play. This is an age for specialities—the public is demanding something new. There are several advantages to the open

market. If you are making program pictures you are often compelled to rush your story, neglect your sets and dramatic derella Man."

derella Man."

Whothing very extraordinary ever hapticular film must be ready for general release. On the other hand, if you are making pictures for the open market, you too easily content. You see, all the characteris she won in the latterist she won in the latt

Phoebe's Simple Tastes

A New England girl, fond of the great outdoors, is Phoebe Foster, whose success in "The Country Girl" at the Broad has added to the laurels she won in "The Cin-

OTHERS SMILE WITH HIM.



Jesse L. Lasky, of Paramount; George Fawcett, well-known actor, and Gecil B. DeMille, who produced "Joan the Woman," now at the Chestnut Street Opera House, join "Doug" in a grin out in California.

sweet and lovely girls. Now, as Eleanor. I do have to stamp around some and display a little irritation and 'temperament.' That makes me feel almost like a star They are usually 'temperamental,' aren't they? No! I never lost any lowels. I haven't any particular fad and I have received only the normal number of offers of marriage

ters I have ever played have been those of sweet and lovely girls. Now, as Eleanor, DANCING AND WAR ALLIED, SAYS PHOTOPLAY ACTRESS

Metro Luminary Describes the Ancient Link Between "Battle's Brazen Horn" and Terpsichore

By VIOLA DANA

At the Victoria in "God's Law and Man's." next Thursday, Friday and Saturday.

History teaches us that dancing has seen allied with war for ages and ages, On the eve of the battle of Waterloo a great lance was taking place. What is true of the past may be applied to the present.

War talk fills the air. Men and women are preparing for the very worst. In spite beauty of dancing from harmonized movements of healthful and clean bodies and minds. been allied with war for ages and ages. On the eve of the battle of Waterloo a great dance was taking place. What is true of the past may be applied to the present.

are preparing for the very worst. In spite of all these preparations, the rich and the poor are dancing. It is a craze, just as it has been before every period of warfare.

If my study of dancing has taught me anything, then I predict that this summer people in all walks of life will enjoy the most beneficial pastime. Dancing to me spells art. I have been with it from the time I was scarcely able to walk and now it is with me even in my dreams.

I use it every day for my work in the motion picture world and again it aids me when I am tired and trains me to keep in

Primitive man expressed love and hatred, fealty and jealousy, desire and achievement—in terms of the dance. It is on a plane with words, paint and music as a means of expression. Let me watch a couple dance for several minutes and it is easy to tell what they expression. easy to tell what they are and what care they have taken of themselves. When I say that dancing is allied with

war dance. Impending trouble among the first settlers of our country was shown in the antics of the dance, while the opposite meaning was given by other solemn ritual of the tribe handed down in terms of the

Egyptian carving of 6000 years ago record the use of the dance in religious ritual. Plato, deeply impressed by these hierarchical ballets, finds that their evolutions symbolized the movements of the stars. Modern deduction carries the astroaltar is believed to have represented the sun; the choral movements about it, the

movements of the celestial bodies. Apis, the sacred black bull, was honored in life by dances of adoration and in death by ballets of mourning. Throughout the passages of the Bible we are told of the dancing of the saints and of the joyous times enjoyed by the angels in this favorite

pleasure of the old and new world. Numerous Biblical allusions show that dancing was held in very high respect among early leaders of thought. "Praise the Lord—praise him with timbrel and the dance" is commanded. With dancing the Maccabees celebrated the supremely solemn event, the restoration of the temple. To honor the slayer of Goliath, the women came forth from all the large cities of israel "singing and dancing, with tabrets, with joy and with instruments of music." Priestesses performed the sacred numbers, he origin of which tradition attributes to

the Olympian gods; eccentric comedy teams nlivened the streets of Athens; gilded outh held dancing an elegant accomplish-

Philosophers taught it to pupils for effect

At the Victoria in "God's Law and Man's." next Thursday, Friday and Saturday,

GOES TO BOTTOM OF SEA FOR FILM

Jane Gail's Hazardous Experiment in "Twenty Thousand Leagues Under the Sea"

"Yes, it is fine to do something no other woman has ever done," said Jane Gall, heroine of the Universal's submarine photoplay. "Twenty Thousand Leagues Under the Sea." "but hereafter I shall draw the line on posing for my picture at the bottom of the ocean."

of the ocean."

Miss Gall was in the West Indies for nearly a year while the submarine scenes in Jules Verne's story were being filmed While there she had the honor and questionable pleasure of being perhaps the first and only woman in the world to go down among the tropical fishes and have her picture taken.

When our happy company sailed for Nassau in the Bahamas," she continued, "none of us had any idea of the thrilling adventures we would have. After arriving adventures we would have.

adventures we would have. After arriving at the islands there were several months during which the men went down in the Williamson submarine and fought sharks and octopi while exploring the coral reefstate. fathoms under the surface. they came back with wonderful tales about how gorgeous and lovely everything appeared deep down in the ocean, until I became excited about it. I fancied it would be grand to see the wonders no woman had ever seen. I was eager for the day when

my big scene was to be played in the marine gardens and coral beds.

"At last they were ready for me. I shivered a little when I thought of the sharks, because while the men had always worn those ugly diving suits and were armed with spears and guns, I was to sink to a watery grave without any helmet on my head or even a spear in my hand to jab at a curious shark. We were on our ocean-going yacht when I learned this or might have run away. The director told me he had arranged with the sharks to be somewhere else that day, but it didn't get a laugh out of me.

"My under-sea costume was to be a pair of trousers, a soft shirt, my hair down my back and a look of terror on my face. Nothing else. I was to stand on the deck of the yacht until Captain Nemo blew it up with a Whitehead torpedo; then jump into the sea with the other victims. the sea with the other victims. I must dive down about thirty feet where I would be saved."

DECIDEDLY, MIXED COMEDY



The Keystone Cops greet Fairbanks with a band serenade when he arrives in Los Angeles. They are all good

You know, if I were just starting in the theatrical profession, and could have the preference between the stage and In one of my recent pictures we have a scene where I sit at a table opposite indo any stunts on the stage, because you couraging. I should think that the progether and discuss the profession. In that ter, J. Fred Zimmerman will shortly move manner our advancement would be very

A more harmonious chain between the ex-

have the same effect on me, as a New Yorker away from home. That feeling of, "Oh, if I could only return for a day." provided I can find an exceptionally developments.

Will Move Offices

I should think that the pro- and in view of the approaching completion ducers in the profession would get to- of his new theatre, the Edgmont, at Cheshis offices to larger quarters in the Real Estate Trust Building, where he has been located for several years. In the fall when hibitors would help matters greatly in the industry. the Edgmont opens it will be the fifth the agree that he has built and of which he is I am just as keen to know what the next | the owner. His other four theatres, namely five years in the profession will bring as the Keystone, Liberty, Orpheum and Fair-your readers. So let's all sit tight and wait mount, have been operating for severa

MARION BARNEY LOVES KIDDIES AND HOME LIFE

Player in "Mother Carey's Chickens" Has Old-Fashioned Notions on Domesticity

She's Mother Carey on the stage and she's Mother Careyish off the stage, Loves hildren and believes in the old-fashioned ideas bout raising chil-

Miss Barney doesn't believe in these new-mother ideas at all. She thinks it is a crime the way the fash-ionable mothers nowadays leave their children with nurse maids. It is her opinion that

dren, and she has

happy disposi-

those mothers do not deserve children to bless their homes. Dogs would suit their temperaments, she believes. At least the dogs would get better treatment than is meted out to the children from these same mothers and from the general run of nurse maids. Motherhood, to her way of thinking, is the most precious in the world. To have a house full of happy children is the greatest blessing that could come to any mother.

Her belief in this matter is strengthen-ed by the fact that ever since she has been on the stage her mother has traveled with her and she has had the influence that has moldede her opinion. She has been heard to remark that she isn't acting when she portrays Mother Carey, as the "nat-urally feels the part." To her the role is nothing out of the ordinary way of life, as there are thousands of mothers America with the same attributes that the mother of the Carey children possesses. Marion Barney is well-known to theatre goers of Philadelphia, For a long time she was the leading woman with the Orpheum

WHY SHE DESERTED HER COON SHOUTING

Sophic Tucker not only has made a name for herself but has amassed a fortune—she admits it—by "coon-shouting." This art might be said to border on roughhouse. art might be said to border on roughhouse, but while Sophie was successful in using it for her early start in theatrical life, she has abandoned the old comedy methods. Miss Tucker comes to Keith's next week, supported by her "Five Kings of Syncopation." While she still sings coon songs, they are of a quieter type than before.

Sophie was one of the first successful vaudeville entertainers to utilize the now virtually extinct form of singing, if one may call it such, known as "coon-shouting," It was ragtime in a new guise. It might have seemed rough, but her methods made have seemed rough, but her methods made folks who saw her laugh, and Sophie her-self laughs when she thinks of what she had to do in the early days before she became recognized as one of America's

became recognized as one of America's character songaters.
"I never liked it," said Miss Tucker, "but I tumbled into the discovery that I could do it and that the people liked it. I also found that the theatrical managers wanted and would pay for it. It was pretty rough stuff and I guess most of the songs I used to sing were classed as rough. I tried to get away from it, but the managers were insistent. Between you and me, I couldn't help going out on the stage and doing the work Call it natural, if you like. Maybe it was."

THE ETERNAL TRIANGLE



But not the sort dealt with by Sardou, for this trio is the friend of John Emerson, director; Anita Loos, scenario writer, and the a Fairbanks, taking a recess from "shooting" and posing. Miss

EVENING LEDGER PHOTOPLAY CALENDAR

EVERY SATURDAY, SUBJECT TO CHANGE						
WEEK OF APRIL 30 TO MAY 5	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
ALHAMBRA	George Beban, in The Bond Between	Geerge Beban, in The Bond Between	George Beban, in The Bond Between	Fannie Ward, in The School for Husbands	The School for Husbands	Fannie Ward, in The School for Husban
APOLLO	Harold Leckwood, in The Hidden Children	The Chaperon The Cure	The Dark Road The Great Secret	Theodore Roberts, in The American Consul	Mary Pickford, in A Poor Little Rich Girl	Her Father's Keeper
ARCADIA	In Again—Out Again	In Again—Out Again	In Again—Out Again	In Again-Out Again	In Again-Out Again	In Again—Out Again
	Mrs. V. Castle, in Patria	Mrs. V. Castle, in Patria	Mrs. V. Castle, in Patria	Living Book of Nature	Living Book of Nature	Living Book of Natur
BELMONT	H. B. Warner, in	Lillian Walker, in	Lillian Walker, in	William Farnum, in	William Farnum, in	William Farnum, in
	Wrath	Kitty Mackey	Kitty Mackay	A Tale of Two Cities	A Tale of Two Cities	A Tale of Two Cities
BLUEBIRD	Marie Doro, in	Lionel Barrymore, in	Joan Sawyer, in	Pauline Frederick, in	Pauline Frederick, in	Kathlyn Williams, in
	Castles for Two	His Father's Son	Love's Law	Sapho	Sapho	Out of the Wreck
CEDAR	Alice Brady, in	Marguerite Clark, in	James Morrison, in	Margarita Fischer, in	Mae Murray, in	Ella Hall, in
	The Dancer's Peril	The Fortunes of Fift	Two Men and a Woman	The Pearl of Paradise	On Record	Polly Redhead
COLISEUM	Alma Hanlon, in	Marie Dressler, in	Pearl of the Paradise	Jean Sothern, in	Forget Me Not	Kitty Gordon, in
	Pride and the Devil	Tillie Wakes Up	Mrs. V. Castle, in Patria	The Cloud	Mystery of Double Cross	Forget Me Not
EUREKA	Payowa, in	Wiffred Lucas, in	Aladdin From Broadway	Robert Warwick, in	A Wife by Proxy	Enid Bennett, in
	The Dumb Girl of Portice	Love Sublime	The Nick-of-Time Baby	Family Honor	Patria, No. 6	The Little Brother
FAIRMOUNT	Theodore Roberts, in	Mme. Nazimova, in	Harry Carey, in	Earle Williams, in	Francis Nelson, in	Marguerite Ciark, in
	The American Count	War Brides	The Fighting Gringo	The Hawk	The Power of Decision	The Fortunes of Fin
56TH STREET	Jack Pickford, in	Jack Pickford, in	Charlie Chaplin, in Revue	Charite Chaplin, in	Vivian Martin, in	Vivian Martin, in
	The Dommy	The Dummy	Mrs. V. Castle, in Patria	Revue of 1916	The Spirit of Romance	The Spirit of Romance
FRANKFORD	Fanny Ward, in	Fanny Ward, in	Jack Pickford, in	Jack Pickford, in	Mae Murray, in	Mae Murray, in
	Winning of Sally Temple	Winning of Sally Temple	Winning of Sally Temple	Winning of Sally Temple	On Record	On Record
GREAT NORTH.	Sessue Hayakawa, in	Servic Hayakawa, in	Gladys Brockwell, in	Mrs. V. Castle, in Patria	William S. Hart, in	William S. Hart, in
	The Bottle Imp	The Bottle Imp	Her Temptation	Her Temptation	The Desert Man	The Desert Man
IMPERIAL	Ciara Kimball Young, in	Ciara Kimball Young, in	Robert Mantell, in	Robert Mantell, in	George M. Cohan, In	George M. Cohan, in
	The Price She Paid	The Price She Paid	Tangled Lives	Tangled Lives	Broadway Jones	Broadway Jones
IEFFERSON	Theda Bara, in Her Greatest Love	Theda Bara, in Her Greatest Love	Gladys Brockwell, in Her Temptation	Earle Williams, in -	Ethel Clayton, in Man's Temptation	The Hidden Children The Secret Kingdom
LEADER	Jack Pickford, in	Jack Pickford, in The Dummy	Idle Wives	Idle Wives	Vivian Martin, in The Spirit of Romance	Vivian Martin, in The Spirit of Romance
LIBERTY	Littian Walker, in	Clara Kimbali Young, in	Pearl White, in	Trene Howley, in	Mme. Petrova. in	Dorothy Dalton, in
	Sally in a Hurry	The Price She Paid	May Blossom	Her Father's Keeper	The Waiting Soul	The Dark Road
Locust	Douglas Fairbanks, in	Douglas Fairbanks, in	Earle Williams, in	Earle Williams, in	Theda Bara, in	Theda Bara, in
	Flirting With Fats	Flirting With Fate	The Hawk	The Hawk	Her Greatest Love	Her Greatest Love
MARKET ST.	Clara Kimball Young, in The Price She Paid	A Magdalene of the Hills	Dorethy Gish, in Her Official Father	Dorothy Phillips, in Girl in the Checkered Coat	A Royal Romance Great Secret	Louise Glaum, in Sweetheart of the Doom
OVERBROOK	Dorothy Phillips, in	Told at Twilight	Robert Mantell, in	Franklyn Farnum, in	Clara Kimball Young, in	Viola Dana, in
	Hell Morgan's Girl	Patria, No. 13	Tangled Lives	The Clock	The Savage Instinct	The Mortal Sin
PALACE	The Cost of Hatred	The Cost of Hatred	Theodore Roberts, in The Cost of Hatred	Blanche Sweet, in The Tides of Barnegat	Blanche Sweet, in The Tides of Barnegat	Bianche Sweet, in The Tides of Barnegat
PARK	Eurle Williams, in	H. B. Warner, in	Marguerite Clark, in	Blanche Sweet, in	Lois Weber, in	Mary MacLaren, in
	Arsene Lupin	Wrath	The Fortunes of Fifi	Those Without Sin	Idle Wives	Idle Wives
PRINCESS	Irene Howley, in	Hidden Children	Virginia Pearson, in	Valeska Suratt, in	Paulino Frederick, in	Dorothy Dalten, in
	Her Father's Keeper	Great Secret	A Royal Romance	She	Sapho	The Dark Road
REGENT	Virginia Pearson, in Royal Romance	Franklyn Farnum, in The Clock	Earle Williams, in The Hawk	Kathlyn Williams, in Out of the Wreck	Those Without Sin	Frances Nelson, in The Power of Decision
RIALTO	Her Own People	Stohert Warwick, In	William Farnum, in	Ormi Hawley, in	His Father's Son	Fannie Ward, in
	The Third Ingredient	The Argyle Case	A Tale of Two Cities	Where Love Lands	14th Episode of Patria	Winning of Sally Temp
RIDGE AVE.	Gladys Brockwell, in Her Temptation	Lionel Barrymore, in Her Father's Son	Carlyle Blackwell, in The Social Leper	James Morrison, in Two Men and a Woman	Charlie Chaplin, in The Cure	The More Excellent W
RUBY	Valenka Suratt, in She	Douglas Pairbanks, in The Americano	Sessue Hayakawa, in The Bottle Imp	Mrs. V. Castle, in Patria	Mary Pickford, in The Poor Little Rich Girl	Olga Petrova, in The Waiting Soul
BAYOY	Virginia Pearson, in A Rayai Romance	The Clock The Butcher Boy	Earle Williams, in The Hawk	Kathlyn' Williams, in Out of the Wreck	Those Without Sin	Prances Nelson, in The Power of Decision
PEANLEY	Marie Doro, in Hearts Desire	Marie Doro, in Hearts Desire	Marie Doro, in Hearts Dosire	Margaret Illington, in	Margaret Illington, in Sacrifice	Margaret Hillington, in
MID	Carlyle Blackwell, in The Page Mystery	Carlyle Blackwell, in The Page Mystery	Cariyle Hisckwell, in.	Norma Talmadge, in The Law of Compensation	Norma Talmadge, in The Law of Compensation	Norma Talmadge, in The Law of Compensati
	Ethel Clayton, in Man's Woman	Ethel Clayton, in Man's Woman	Gail Kane, in	Tillie Wakes Up	Nance O'Neil, in Mrs. Balfame	Nance O'Netl. in Mrs. Batfame
All North Commission	SCHOOL STATES AND PROPERTY OF THE PARTY OF T		Summer to the Superior of the	THE PROPERTY OF THE PERSON OF THE PARTY.	Contract of the last of the la	