## NEXT WEEK: "'CEPTION SHOALS," ADELPHI; "20,000 LEAGUES UNDER THE SEA," AT FORRES



Allan Holubar, who plays Captain Nemo in "Twenty Thousand Leagues Under the Sea," Universal's suboceanic photodrama, at the Forrest next Monday, fears no dizzy altitude. Here we see him telling a cameraman how to take a "long-shot" in California with as much calm as he displays beneath the waves in the picturization of he Jules Verne romance

#### SEA GIVES UP ITS STRANGE SIGHTS BEFORE THE CAMERA'S PIERCING EYE

Battle With Oceanic Monsters and Other Remarkable Feats That Were Accomplished in Filming Jules Verne's Story by Williamson

Slashing at a gigantic octopus with an | in their perilous adventures. You see them | Universal's picture filmed at the bottom of ax, severing a slimy tentacle at every stroke, Captain Nemo slew the monster and saved a pearl diver, who had been seized by the giant devilfish at the bottom of the

Through a submerged window in the sub-marine Nautilus a terrified group of spec-tators breathlessly observed the life-anddeath combat. They watched Captain Nemo release the unconscious victim from the maimed and quivering tentacles of the octopus and rise with him to the surface. Then he descended to the depths and re-traced his steps to the submarine. He entered the sea door in his craft, removed his under-sea suit of armor and rejoined his affrighted guests in the observation cabin, none the worse for his adventure. What is all this about, you ask? It is

one of the many thrilling under-the-ocean scenes in the Universal's production of Jules Verne's "20,000 Leagues Under the

Sea," at the Forrest next week.
Little mention of this startling project
was made during the nearly two years that
motion-picture studio was being operated a motion-picture studio was being operated on the bottom of the sea. No one heard of the new half-million-dollar production nor of the many hair-breadth and hair-raising escapes of the actors who played their parts among the man-eating sharks. For the first time in history a drama with the floor of the ocean as the stage

has been photographed.

A submarine descends to mysterious depths and human being emerge, exactly as Jules Verne wrote. You follow the actors

LE OF "JOAN"

NO LONGER SINGLE that he never even shakes himself until his ablutions are completed. There is also a family of cats on the place.

AND HENR' JUVENILE OF "JOAN"

Wallace Reid Sends All His "Mash Notes" to His Wife, Dorothy Davenport

It is too bad to shatter love's young dream, but the truth must be told-Wallace Rold is married. For years, says the



press agent, he has been "the idol of the screen" and he is "just as fasci-nating" today in 'Joan the Woman.' smith in "The Birth of a Nation" or ir other picture which his fame is associated. So it seems a little absurd for so many admiring "young things" to send him endearing letters from almost every

town and names in the U. S. A., and this is especially so, because it is his his practise to turn over his daily mail, neatly tied with white string, to his wife, Dorothy Davenport. If Dorothy were not a motion picture actress she would probably be jealous, but she understands susceptible womankind and she doesn't in the least mind the tender missives that arrive at Hollywood, Cal., for

James J. Skelly, the Philopatrian actor-manager, announces that this year's vehicle has not been selected, but that a number of recent Broadway hits are v'der consider-ation and that a choice will 1, made in the near future. Mr. Skelly nees' no introduc-tion to Philadelphians either as a manager or as actor. The Reid home is an attractive place. It stands on Selma avenue in Hollywood, a suburb of Los Angeles. There is a pretty lawn and a garden and the Reids are never so happy as when they are trimming their rose bushes or planting onions. Sunday mornings are usually devoted to looking after the pets. That is when the Relds which will have a seven nights' run in June wash their dog. But it is not really a difficult job, for the dog is such a mild fellow

on a hunting trip through subaqueous for-ests, where they battle with charging sharks. Unnamed monsters dart by at sharks. Unnamed monaters dart by at every step. They explore sleeping coral reefs, where myriads of fish play among the ribs of sunken ships, wrecked a half century ago.

Jules Verne's hero. Captain Nemo, the chief actor in these events, requires no life lines nor air pipes to connect him with the upper world. Carrying his own supply of oxygen in a condensed air fank he strides the deep, free as King Neptune himself. The submarine drama tells the story of

this man of mystery, whose wealth would pay off a national debt. Millions of per-sons from fifty years ago to the present day have been thrilled by reading the narrative of his life. He was the wizard of the sea. His inventions made him master of the unonquered ocean.

How it was possible to produce this drama under the sea is a story to fill pages. All the submarine pictures were directed by the Williamson Brothers, whose inventions have made ocean photography a sur-prising and wonderful creation. It was their dream to demonstrate the plausibility of Jules Verne's prophetic story, and it was the ambition of President Laemmie, of the Universal, to execute this almost unbe-lievable undertaking.

That which the French author predicted

fifty years ago has only recently come true. Submarines have now terrorized the sea exactly as he foretold, and all the thrilling details are pictured to the minute in the

ing. That means his leaving his bome at 8.31. Fortunately he has a fast machine. Once upon a time Hal Reid, Wallace's

father, was a famous melodrama star. Wal-

lace took naturally to the stage, but before he left his home in St. Louis, following a

course of study at the New Jersey Military

Academy, he wasn't quite sure just what occupation to follow. But there was an op-portunity for him to work on a ranch and

he lost no time in going West. Later he ran a hotel and he also occupied himself for a while on the Government survey of the

Philadelphia theatre-goers will be giad to

earn that, in spite of the war, the Philo-

patrian Players will present their twenty-fifth annual play in June. The work of these amateurs is always

welcome, coming as it does after the close of the professional season, though it is hardly fair to call them amateurs, either,

as their main right to that title lies in the fact that they receive no salaries. As far as ability goes, the Philopatrian cast always

compares with professional talent.

GIVE PLAY IN JUNE

PHILOPATRIANS WILL

Shoshone Dam.

mance of love and the excitement of the battle fields. In making the picture Universal used careful judgment in selecting the players. It was necessary, in many instances, to engage those who had some aquatic provess and no limit of fearlessness, for taking scenes on the bottom of the ocean required nerve and skill. The cast is headed by Allan Holubar, in the role of Captain Nemo, the wizard of the sea, with Jane Gail playing the character of a child of nature. Dan Hanion is seen in the first one will be carefully a construct of the sea, with Jane Gail playing the character of a child of nature. Dan Hanion is seen in the first one will be summer. The child of nature. Dan Hanion is seen in the role of Professor Aronnax, a distinguished French scientist; Edna Pendleton, as his daughter; Curtis Benton, as Ned Land, prince of harpooners; Matt Moore, as Lieucompton, Wallace Clark, Martin Murphy and Leviticus Jones, as members of Lieutenant Bond's party; William Welch, as Charles Denver, an English adventurer; Allan Holubar, as Princes Daaker, an East Indian prince; Jane Gail, as Princess Daaker, by wife and Lous Alexander, by ker, his wife, and Lois Alexander, his daughter, a child of eight. There are also officers, sailors, soldiers, East Indian na-tives, divers, shark hunters, villagers, muleteers and a cast of more than 2000 persons. A distinguished audience will attend the performance on Monday night, Mayor Smith, heads of the city departments, municipal and national officers having signified their intention of being present.

A characteristic of Wallace Reid is his punctuality. Absolute dependence may be placed upon him at the studio and he is always there promptly at 8:33 in the morn-The Triple Combination That Popularized Actress With U. S. Audiences

> Alla Nazimova came to this country as the leading woman of a Russian company and her striking personality riveted the at-

tention even of critics who could not understand the language she spoke. One of the number who visited the little thetre in which whe appeared was Henry Miller, acor, producer and manager. His as-

tuteness visualized a remarkable future for the Russian Enguish-speaking stage. He sought an terview with her, found her in a recept mood and soon arranged to have her tau the language of her adopted country. spent the next summer at the country pl of a magazine editor and rapidly acqui a working knowledge of English. Dur the following season Henry Miller presen her in a repertory of Ibsen plays given a series of special matinee performances the old Princess Theatre in New York.

It was Miller's theory that his so-cal 'discovery" would become a fad in N York if he could stimulate gossip about over afternoon teacups. He worked out clans with that consummation in view plans with that consummation in view a his belief was vindicated. It soon beca "the thing" to see Nazimova in a mati-performance of Ibsen. Her Hedda "Hedda Gabier" and Nora in "A Do House" became the talk of the town a were discussed in great detail by fair you critics, who raved about symbolism, u versality and dramatic influence with luency that drove less erudite patrons 'at homes" to the verge of frenzy.

The producer's motives may have be mercenary and it is certain he traded the foibles of the idle classes, but the i remains that Nazimova's impersonations the Princess did more to popularize a vegreat playwright in this country than Richard Mansfield's ambittous production "Peer Gynt" or the brilliant acting of "R mersholm" by Mrs. Fiske, George Arl Bruce McRae, Fuller, Mellish and Alb

It is safe to say that Nazimova has ; zied American reviewers more than a other player on the stage. Her interp tation of Ibsen lacks the intellectual que tation of Ibsen lacks the intellectual quaties of a reading by Mrs. Fiske and frquently exaggerates certain picturesque dtails at the expense of possible illuminatin exposition of puzzling dialogue. Her stamethods tend to the bizarre and seeming are designed for the esoteric few. Bith through preference or in deference to tjudgment of her managers, she has heret fore selected neurotic types for her moambitious stage portraits. This policy, course, is in keeping with the fad scher that first made her a celebrity, but the are critics who contend that a grave i justice has been done. They grave that tart of the actress has been seriously hand capped by apparently studies avoid

#### OLIVER MOROSCO, MAN WHO CAN DO 'MOST EVERYTHING

California Producer Is Acrobat, Skilled Manager and Various Other Things

A STRIKE-BREAKER

York one hears allusions to "the man who can do everything." Inquiry brings forth a prompt answer, "Why, Oliver Morosco. f course.

back and rest. The billposters struck. Hiring a small boy to help him, the young man who wouldn't be licked jumped on the billposting wagon and for two weeks posted his own bills. He got 'em on straight, too. and in good places.

did not forget now to play the piano. He improvises and has written successful salable songs. He dances so well that when he directs a chorus it does not turn up its ne directs a chorus it does not turn up its collective noses at him and say rude things behind its hands. For he knows stage dances and can do them, and show others the steps. He is a playwright, having written original plays and collaborated on many others. "Give me the idea, that is all I ask; I can do the rest." he says as easily as he says, "May I escort you to your car?" He is in most productions his own stage director. He has written scenarios for his In addition to the scenic beauties of the production there is a story unfolded, which has the daring of chivalrous men, the reco-author of "So Long Letty," the successful first one will be a musical version of "Sadie Love," to be called "What Next," in which he will star Blanche Ring and her husband,

Charles Winninger. It was during the preparation of "Canary Cottage" for New York that Mr. Morosco Cottage" for New York that Mr. Morosco demonstrated that the title given him was right. It was during a rehearsal that his assistants confessed that their pride in their own resourcefulness had taken flight. A bit ashamed they were because the obstacle, or rather the obstacles, before which they capitulated were small. They were in fact midgets. The Ergotti midgets, two thy men acrobats, were engaged for were in fact midgets. The Ergotti midgets, two thry men acrobats, were engaged for "Canary Cottage," but when they reported for rehearsal nobody knew what to do with them, for they knew no English word. Mr. Morosco looked, smiled, thought and, as is his habit, acted. He beckoned to the pair of little men and hurrying from the stage signaled a taxi. As he expected, the wee men were at his heels. The universal NAZIMOVA

AND HENRY MILLER

wee men were at his heels. The universal language of pantomime had informed them that he was the man in authority. He opened the cab door, smiled and the midgets immed in



About the lobbles, the green rooms and he box offices of the playhouses of New

It is because he is "the handlest mar about a theatre in America" that Mr. Morosco is termed the man who can do everything. He began his career as an crobat with the well-known family of the same name. When he ceased being an acrobat he became treasurer and press agent of his father's big theatre of melodrama, the Grand, in San Francisco. He were a very black suit which matched the cloom of the big theatre in its empty moments, and his expression. With ments, and his expression was serious. With years of responsibility has come a lighter nature. At that time he was wont to climb on the paint frame and help the scenic artist paint scenery. His youthful energy was also lent to the aid of the property man. When he had been graduated by circumstances from the position of a solving cumstances from the position of a solving communication of the property man. cumstances from the position of a salaried man to the proprietorship of a theatre, his janitors went on a strike. Mr. Morosco removed his coat and cleaned the theatre, removed his cont and cleaned the theatro, and cleaned it well. The janitors, having theen mollified, returned to work. Mr. Morosco was by no means allowed to sit back and rest. The billposters struck.

But in the midst of his tribulations he

To the City Athletic Club," he ordered. Arrived there, he again preceded the human mites, who willingly followed him into the gym. They watched him approvingly while he slipped into tights, then he fattered. Had he forgotten the art? He had feared that his legs had lost their cunning. But at the sight of the midgets all of his forgotten skill returned. He quite forgot his mission while he turned forward and backward somersaults, strolled on one hand and waved defiance with one foot at the sky; he won the undying esteem of the midgets. Finally, he showed them exactly what he wanted them to do

MONDAY

WEEK OF MAY 7 to MAY 12



"I'D LIKE IT DONE THIS WAY"

Says Cecil B. De Mille, director of "Joan, the Woman," at the Chestnut Street Opera House, in telling Mary Pickford and Elliott Dexter how to put across a scene in "A Romance of the Redwoods." The Stanley will display this Artcraft film next week, with the wife of Owen Moore and the husband of Marie Doro in leading

### GARDEN TO ERECT "CINEMA MARY" FOR FRENCH FANS

Opera Singer Plans Great Photoplay House in Capital of Country

Mary Garden, opera singer, who is soon to make her photographic debut as a star in Goldwyn Pictures' presentation of "Thais," has taken the first step toward be-

coming a movie magnate in France. Miss Garden took title to a valuable site in Paris and has begun work with her architects in the designing of a 4000-seat motion picture theatre in which will be

exhibited film productions available from all

of the producing nations.

This theatre is to be named "The Cinema Mary," which will forever identify it in the minds of the Parisian populace. Miss Gar-den is a favorite of the French people and she aims to make her screen theatre one of

Writing from Paris, she expresses the hope that she will be able to open "The Cinema Mary" with the initial presentation in Europe of her own Goldwyn production of "Thais" because as she points out: "It is the work of France's master novel-

ist. Anatole France; was done into opera by Massenet, a musical gentus whose vogue has become world-wide, and because it gave vogue to the modern French opera of the world's musical capitals.

Modesty kept her from stating that it was Mary Garden who created the title role of "Thais" both in France and in America. and that her creation of the character gave French opera its greatest stimulus in the Western World.
On one previous occasion Paris possessed

rite star—"The Cinema Max," a theatre owned by Mr. Linder, the comedian. With the outbreak of the war this was closed and has never been reopened.

The site purchased for "The Cinema Mary" is located at one of the most frequented points in Paris—in a neighborhood where fashion and the masses con-

verge, and this popular location promises her the greatest permanent audience ever attained by a Parisian theatre. "I could not think of building and owning an intimate little house that would play to eight or ten thousand persons a week. I cannot conceive of the motion pic-

TUESDAY

ture as a selected amusement. I want to play to five million persons a year in my theatre and this accounts for the large seating capacity. I feel sure that Paris will welcome the addition of this theatre to its already abundant amusement re-

#### PHILADELPHIA GIRL IS NOW ON HER OWN

Philadelphians who have watched the career of the Millership Sisters will be interested in the debut of Florrie Millership In a single offering in

Miss Dainty." a ess has come to b known on the stage will make her first appearance in next week. It was only

few years ago that the Millership Sisters were playing about this city at small entertain-ments, offering

songs and dances as their specialty. Later they entered the professional ranks and were not long in making a name for them-selves. They formed a partnership with Harry Fox, the comedian, and the trio quickly forged to the front as one of the most successful acts of the kind on the stage. An engagement with a big Broadway revue followed, and was only termi-nated when one of the girls married a Chi-cago hotel man.

#### Cohan and the Critics

E. DOUNCE, who tells the readers of the Syracuse Herald what they ought to know about plays and players, sends under heavy seal the following irreverence confession to Alexander Wool cott, who does the same to the readers of the New York Times:
"Dramatic critics in this country

are divided into two classes, those who know George M. Cohan is the greatest American dramatist and those who know he isn't, but say he is. Which kind are you? I am

THURSDAY

## PERTINENT HINTS FOR THE CAMERA AND ITS PLAYERS

How Photoplay Actresses Can Improve Their Work and Make It Vital

> By BESSIE BARRISCALE At the Arcadia Next Week

It is no wonder that there has been considerable discussion of late as to whether beauty and brains can be combined in sufficient quantities to be profitable in the film business. I will not discuss actor, but I feel qualified to talk about the women of the screen because I am one my-self, and I know our weaknesses. We do not think enough nor study enough. Many actresses who have beauty and ability and doomed to failure for this one reason. This is what I always tell girls who write to

doomed to failure for this one reason. The
is what I always tell girls who write ta
ask how they may become motion-picture
actresses. You cannot imagine how may
such letters there are. I tell them it is
no trouble to become an actress; the great
difficulty is being worthy of your job.

Of course, it is the glitter and the fascled romance of the profession that attract
the girls. They think it would be "perfectly
wonderful" to be made love to by handsome leading men and wear pretty clothe
and pose in front of a camera. But, set
to say, that is where they stop thinking.
They know nothing of the bitter disappointments, the unceasing grind of hard
work and the many other unpleasant
features of studio life. How many time
have I watched a beautiful, and perhap
talented beginner go through her small
parts, utterly oblivious of the opportunties to study and improve her work. The
class is in the majority, and its representtives are apt to be self-satisfied, sure the class is in the majority, and its repres they cannot make mistakes and greatly o

they cannot make mistakes and greatly offended when they fall.

But the beginners are not the only one
in this class. There are plenty of presentday stars who sparkle brightly for a time
and then fade. It is no fault of the preducer nor the public; the reason they will
find within themselves. Plenty of girls get
their chance, but a little success spoils them.
They do not try to improve. They that
that the industry centers in their importanselves, and the first thing they know an ilwind blows down their house of cards and
they blame everybody but themselves. They
simply were not big enough for their joss.

FRIDAY

# EVENING LEDGER PHOTOPLAY CALENDAR

WEDNESDAY

THE RESERVE AND ADDRESS OF THE PARTY OF THE						
ALHAMBRA	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	Blanche Sweet, in The Tides of Barnegat
APOLLO	Olga Petrova, in The Waiting Soul	Fannie Ward, in Winning of Saily Temple	Sweetheart of the Doomed The Great Secret	Robert Warwick, in The Argyle Case	Mae Murray, in On Record	Dorothy Gish, in Her Official Fathers
ARCADIA	The Girl at Home Patria, Last Ensode	The Girl at Home Patria, Last Episode	The Girl at Home Patria, Last Episode	The Snarl The Larger Birds	The Snart The Larger Birds	The Snarl The Larger Birds
BELMONT	A Magdalene of the Hills	Mabel Tallaferro, in A Magdalene of the Hills	Alice Brady, in Darkest Russia	Alice Brady, in Darkest Russia	Douglas Fairbanks, in The Habit of Happiness	Douglas Fairbanks, la The Habit of Happiness
BLUEBIRD	Vivian Martin, in The Spirit of Romance	Harold Lockwood, in The Hidden Children	Rocliffo Fellows, in Where Love Leads	Theda Bara, in Her Greatest Love	· Theda Bara, in Her Greatest Love	Wallace Reid. in The Prison Without Walls
CEDAR	The Social Leper The Great Secret, No. 12	Marie Doro, in Castles for Two	Daughter of MacGregor Railroad Raiders, No. 5	The Greater Woman The Double Cross, No. 5	Blanche Sweet, in Those Without Sin	Louise Lovely, in The Gift Girl
COLISEUM	Dorothy Phillips, in Hell Morgan's Girl	The Girl in the Checkered Coat	The Greater Woman Mrs. V. Castle, in Patria	James Cruze, in The Web of Life	Darkest Russia Double Cross Mystery	Darkest Russia The Butcher's Boy
FAIRMOUNT	Mae Murray, in On Record	Clara Kimball Young, in The Price She Paid	Gypsy Hart, in The Flower of Doom	Alice Joyce, in The Secret	Mabel Taliaferro, in A Magdalene of the Hills	Blanche Sweet, in Those Without Sia
56TH STREET	Sessue Hayakawa, in The Botter Imp	Sessue Hayakawa, in The Bottle Imp	The Poor Little Rich Girl Mrs. V. Castle, in Patria	The Poor Little Rich Girl Mrs. V. Castle, in Patria		As Men Love
FRANKFORD	The Fortunes of Fift The Secret Kingdom	The Fortunes of Fift The Secret Kingdom	Myrtle Stedman, in Happiness of Three Women	Myrtle Stedman, in Happiness of Three Women	Bianche Sweet. in Those Without Sin	Blanche Sweet, in Those Without Sin
GREAT NORTH.	Past One at Rooney's	Past One at Rooney's	The Tides of Barnegat Patria, No. 15	The Tides of Barnegat Mrs. V. Castle, in Patria	The Cost of Hatred Her Circus Knight	The Cost of Hatred Her Circus Knight
IMPERIAL	Norma Talmadge, in The Law of Compensation	Norma Talmadge, in The Law of Compensation	The Captain of the Gray Horse Troop	Gladys Brockwell, in Her Temptation	Her Greatest Love Maggie's First False Step	Her Greatest Love Maggie's First False Sta
JEFFERSON ,	Mary Pickford, in Poor Little Rich Girl	Pearl White, in May Blossom	Stuart Holmes, in The Dereilot	Franklyn Farnum, in The Clock	Robert Warwick, in The Family Honor	The Waiting Soul
LEADER	The Prison Without Walls The Butcher's Boy	The Prison Without Walls The Butcher's Boy	Marie Doro, in Castles for Two	Marie Doro, in Castles for Two	Sessue Hayakawa, in The Bottle Imp	Sessue Hayakawa, is
LIBERTY	Earle Williams, in The Hawk	Dorothy Gish, in Her Official Fathers	Robert Warwick, in The Argyle Case	Louise Glaum, in Sweetheart of the Doomed	Frances Nelson, in The Power of Decision	Dorie Pawn, is . High Finance
LOCUST	Sarah Bernhardt, in The Mothers of France	Sarah Bernhardt, in The Mothers of France	Forget-Me-Not The Butcher's Boy	Forget-Me-Not The Butcher's Boy	Anita Stewart, in A Million Hid	Anita Stewart, is
MARKET ST.	Violet Mesereau, in Little Miss Nobody	Viola Dans, in God's Law and Man's	Robert Harron, in Old-Fashioned Young Man	William S. Hart, in Return of Draw Egan	Lois Weber, in Idle Wives	William Parnum, is
OVERBROOK	Theda Bara, in Her Greatest Love	Mary Lawson's Secret Patria, No. 4	Gladys Brockwell, in Her Temptation	The Girl in the Checkered Coat	Robert Warwick, in The Argyle Case	Mabel Tallaferro. In
PALACE	Sleeping Fires The Marionettes	Sleeping Fires The Marionettee	Sleeping Fires The Marionettes	Stanley War Pictures	Stanley War Pictures	Sleeping Pires Stanley War Pictures
PARK	Marie Doro, in Castles for Two	Ann Murdock, in Envy	The Girl in the Checkered Coat	Valeska Suratt, in She	Kathiya Williams, in Out of the Wreck	Beatrice Michelens, in The Woman Who Dares
PRINCESS	Dorothy Dalton, in The Dark Road	The Waiting Soul Great Secret	Sessue Hayakawa, in The Bottle Imp	Marjorie Rambeau. in The Debt	William Russell, in High Play	Louise Glaum. in
REGENT	William Farnum, in American Methods	William Farnum, in American Methods	God's Law and Man's	God's Law and Man's	House Peters, in The Lonesome Chap	House Peters, in
RIALTO	The Poor Little Rich Girl Friends at San Rosario	Theodore Roberts, in The American Consul	George Walsh, in High Finance	Harold Lockwood, in Hidden Children	Mrs. V. Castle, in Patria	The Poor Little Rich Go
RIDGE AVE.	Clara Kimball Young, in The Price She Paid	Government War Pictures	Is Marriage Sacred Series	Mrs. V. Castle, in Patria	Civilisation,	Civilization
RUBY	William Farnum. in American Methods	The Captain of the Gray Horse Troop	George Beban, in The Bond Between	Fanny Ward, in A . School for Husbands	Mary Pickford, in The Pride of the Clan	Frances Nelson, in The Power of Decision
SAVOY	Lois Weber, in Idle Wives	Violet Mersereau, in Little Miss Nobody	House Peters, in	William Farnum, in American Methods	Norma Talmadge, in The Law of Compensation	Mabel Taliaferro. in
STANLEY	Mary Pickford, in Romance of the Redwoods	Mary Pickford, in Romance of the Redwoods	Mary Pickford, in Romance of the Redwhods		Mary Pickford. In Romance of the Redwoods	Mary Pickford, in
STRAND	Muriel Ostriche, in Moral Courage	Muriel Ostriche, in Moral Courage	Muriel Ontriche, in	Florence Reed, in The Eternal Sin	Florence Reed, in	Figrence Reed. in
TIOGA	The Pamily Honer	The Family House &	Street, Marketon, Inc.	The Breeds we John Dre	Robert Warrieb. to	Mary Miller Minter, In



