

## NORTON'S

322 Lackawanna Ave.

## "AT HOME" AGAIN.

Ready for business

At the Old Stand.

Not all settled yet,

But so that can attend

To Friends and Patrons

For Goods in our line.

Come and see us

In our new "Home."

M. NORTON.

## A Foe to Dyspepsia

GOOD BREAD

USE THE

Snow White

FLOUR

And Always Have  
Good Bread.MANUFACTURED AND FOR SALE  
TO THE TRADE BY

The Weston Mill Co.

BEWARE OF COUNTERFEITS

THE GENUINE POPULAR

Punch Cigars

HAVE THE INITIALS

G. B. &amp; CO.

IMPRINTED ON EACH CIGAR.

Garney, Brown & Co. Mfr's  
Court House Square.J. FRANK SIEGEL'S  
PROMENADE CONCERT AND BALL  
AT THE FROTHINGHAM.BAUER'S ORCHESTRA AND BAND, 40 PIECES  
Easter Monday Night, April 15.Tickets on sale at box office, one ticket ad  
mission July and gentlemen extra ladies  
tickets, 25c.A general invitation extended  
to all present and former pupils  
and their friends.Strangers buying tickets at box office must  
be in person. No tickets sold to parties not  
known.

## PERSONAL.

Mrs. A. J. Connell is visiting friends in  
New York city.J. Bingham Ford, of Wilkes-Barre, was  
among the visitors to the city yesterday.Janitor George Gingsell, of The Tribune  
building, is recovering from a severe at-  
tack of grip.Attorney H. C. Jessup, of Montrose, was  
a visitor in the city yesterday and shook  
hands with old friends.Miss Josephine Selam, of Smith col-  
lege, is spending her vacation with her pa-  
rents on Quincey avenue.Malcolm Douglas, who has been here for  
several days in the interests of "The  
Brownies," left yesterday for New York  
city.H. D. Swartz, of this city, took part in  
the American handicap shoot at Pater-  
son, N. J., yesterday. His handicap was  
twenty-seven yards.Thomas Cavanagh, of North Main ave-  
nue, a brother of Motorman Timothy Cava-  
nagh, of the Scranton Traction company,  
is dangerously ill and not expected to re-  
cover.C. B. Jefferson, who is in the city su-  
perintending the production of Palmer  
Cox's Brownies, is the inventor of a street  
car fender calculated to insure pedestrians  
against injury from cars.

## GOVERNOR IS COMING.

Will Attend the Benefit Performance of  
Allatona.Governor Hastings has accepted the  
invitation to attend the presentation  
of "Allatona," for the benefit of the  
new army. He will be accompanied  
by his staff. The exact day is not yet  
known, but Colonel Ripple will be ad-  
vised in a day or so. When the com-  
mander in chief comes the regiment  
will be assembled to escort him from the  
depot.Those who are handling tickets will  
distribute to the firemen and patriotic  
organizations tonight at the armory.

NEXT TUESDAY'S ELECTION.

Lively Canvass Is Being Made for the  
Office of Major.The election ordered for next Tues-  
day in the Thirtieth regiment is caus-  
ing a very lively canvass for the neces-  
sary twelve votes to elect a major.Captain Barnard has, it is thought,  
somewhat better chances than ex-Cap-  
tain Rockwell, yet Rockwell claims  
that he has thirteen votes pledged.Both are instituting a lively skirmish,  
and the election promises to be full of  
excitement.Diamond earrings at Turnquest's, 205  
Washington avenue.

Enter Military Opening.

at Mrs. Cushman's on Thursday and Fri-  
day, April 4 and 5, 510 Spruce street, op-  
posite Court House.Solid gold band rings only \$1.00 at Davi-  
dow Bros., 217 Lacka, ave.The leading magazines have completed,  
or are just about completing, their vol-  
umes for the year. If you have any vol-  
umes on hand The Tribune Binder can  
make them into beautiful book for you  
at short notice and low prices. A postal  
sent us will bring our prices to you.

## THE FAMOUS BROWNIE MAN

Something About Palmer Cox and  
His Great Work.

## MR. DOUGLAS WRITES OF HIM

He Has Been Mr. Cox's Collaborator in the  
Stage Production of the Brownies—How  
Those Amusing Little People Origin-  
ated—Personality of the Author.

I have been asked to tell the readers of this paper something about Palmer Cox, and his spectacular production of "The Brownies." There are few households in this country to which he has not brought pleasure and happiness, and his fame has spread until his name is a familiar one in every English-speaking land. His Brownie books have had an enormous sale, and there is hardly a spot on earth to which they have not found their way. But, though his creations of "The Brownies" are familiar to everyone, but very little is known of the man, I find, in my travels, a great deal of curiosity on the part of those I meet to hear all they can concerning him, and I propose in this brief article to answer some of the questions that have been asked me since my arrival in Scranton.

To begin, Mr. Cox is one of the kind-est, most affable men I have ever had the pleasure of knowing. We form our own ideas of those who interest us by their words, and I believe the general impression of his countless readers who have never seen him is that he is of very small stature. On the contrary, "The Brownie man" is over six feet, two inches in height. He has a smiling, pleasant face, with frank, blue eyes, and a drooping mouth, which one enthusiastic little girl, who saw his photograph, has declared "is the loveliest in the world." Some fifty years ago the author of the Brownies was born on a farm near Granby, Canada. Mr. Cox is a religious man, and a devout Episcopalian.

"When I think it over," he has said to me, "it seems strange that I, a rough farm-boy, with only the plainest kind of an education, and very few advantages, should one day have a story to tell to which the whole world would listen." There is no denying the fact that words, for to those acquainted with him, Mr. Cox is utterly devoid of all conceit. In his creation of the Brownies, he regards himself simply as an instrument in God's hands.

His start in life.

Mr. Cox's mother died when he was very young, and his father married again. His second wife was of Irish descent, with a rich stock of fairy-tales. To amuse her step-children, she told them stories in which goblins, pixies, and brownies, and other fairy-creatures figured. The ones the boy Palmer Cox liked to hear the most concerned the brownies, and he thought a great deal about them, and even dreamed of them at night. At school he tried to draw pictures of them on his slate and in the fly-leaves of his books. He was passionately fond of drawing, and, even as a child, he longed to be an artist. But, when he grew up, there was the battle of life before him. Mr. Cox drifted out, like many another, to the golden land of promise, California, where he engaged in the railroad business. In his moments of leisure he contributed to the San Francisco press without remuneration.

Then, his life changed. He was engaged in his occupation, his old boyish longing to be an artist was stronger in him than ever. Finally an unfortunate investment swept all that he had saved away, and he resolved upon a bold stroke. He decided to go to New York to engage in literary work, and to pursue "It was a good thing that I lost all that money," Mr. Cox has since declared. "If I had not, I should probably be in California to this day engaged in the railroad business, and 'The Brownies' would never have been written."

Origin of the Brownies.

From the first Mr. Cox was successful in New York. The idea of "The Brownies" re-occurred to him one October night, some years ago. He wrote the first rhymed story about them, which he called "The Brownies' Ride." In one evening, and afterwards drew with pen and ink the pictures for it. He lavishly gave away his pictures and writes all his own verses. The brownie figures are his distinct invention. "When I sent the first story and pictures to St. Nicholas," Mr. Cox has said to me, "I told a friend I believed there was something that would not be repeated. Subsequent events have proved that he was right."

When the contribution appeared in St. Nicholas, it met with instant popularity. Letters came pouring in upon the editor from all sides for more of the same sort. The result is that, though Mr. Cox at first did general literary and art work, he has never done anything but draw brownies, and write verses about them, ever since. The first brownie story appeared about fourteen years ago, and they were never more popular than they are at present. They are to be found in all sorts of menial goods, such as stationery, scarves, pins, handkerchiefs, dolls, rugs, wall paper, etc., and from the sale of these Mr. Cox derives a handsome royalty. His income from "The Brownies" is a very large one. Not long ago he was at a dinner in Brooklyn, where fees were served in the shape of various brownies. The duke fell to Mr. Cox's lot, and though it may seem horrible to relate, he devoured him like a cannibal. In doing so, he first dismembered the duke with a brownie souvenir spoon.

About the Brownie Play.

A number of well known managers spoke to Mr. Cox about the great value of "The Brownies" for dramatic purposes. Finally, in response to the general demand, he decided to put them on the stage. He honored me by choosing me as his collaborator, my special province being to supply the music for his text. Our work was finally completed, after a year's hard labor. The spectacle was of such an elaborate scenic nature, and necessitated the investment of such a large fortune, that it was enough to cause the most reckless manager to hesitate before embarking in the enterprise. C. B. Jefferson, Klaw & Erlanger, the well known theatrical firm, decided promptly to produce it.

It took a great deal more money than either they or Mr. Cox and myself at first thought to realize its magnificent possibilities. "The Brownies" was first presented at the Park theater, in Philadelphia, where it met with instant success. Since then it has been witnessed by enormous crowds, and its business has been the largest of any theatrical company now traveling. In New Haven recently, a city of 80,000, over 25,000 people saw it, in one week, and the actual receipts were \$10,337.50. The attraction is in such demand that in many cases C. B. Jefferson, Klaw & Erlanger, its owners, exact a guarantee from local managers. In order to secure "The Brownies" for his theater, Arthur Frothingham has been obliged

to guarantee them that their share of the four performances this week shall exceed \$1,000. I trust that Mr. Frothingham's enterprise will be fully justified.

Malcolm Douglas.

## OLIVER TWIST AT ACADEMY.

Given a Fine Presentation by Competent Actors.

A dramatic version of Charles Dickens story, "Oliver Twist," was produced at the Academy of Music last night before a critical audience. Dickens' text has been faithfully adhered to in the stage production, and all of the strong, thrilling scenes which are so accurately and realistically portrayed in the story by Dickens' masterly pen, are as faithfully portrayed in the stage production. The predominant interest in the drama of course centers and revolves about Nancy and her common law husband, Bill Sykes. Fagin the Jew, and Bumble, the Parish Beadle, are also prominently featured.

It is fortunate for the success of the drama that these characters have been assigned to the most competent persons. It requires more than ordinary ability to fully realize the characters that Dickens drew. Miss Elita Proctor Otis, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust of Society," as Nancy Sykes, strengthened the golden opinions as to her versatility and cleverness, which her work in the role of Mrs. Chapel won for her. She was artistic in everything and in the scenes with Bill Sykes and Fagin was emotional and impressive without being unnatural. Her greatest bit of acting was in the fifth act as she dragged herself from the room where Bill Sykes had beaten her almost to death. The death scene is impressive and true to the love Nancy feels for her repulsive partner, who has been seen here at the Eastlake Chapel, in "The Trust