# CAPITAL TRACTION AGREEMENT SIGNED, ADJUSTING DISPUTE

## Contract, Running to March 20, 1920, Improves Working Conditions.

George E. Hamilton, president of the Capital Traction Company, today signed an agreement with a committee representing employes of that road, to run until March 20, 1920.

This agreement provides for a minimum wage for motormen and conductors of 25 cents and a maximum of 30 cents. The present scale ranges from 23 to 27 cents. It now takes ten years to reach the maximum. Under the new agreement the maximum may be attained after six years.

The agreement was ratified at two meetings of the employes, held at 10:30 and 8:30 o'clock yesterday at the Painters' and Decorators' Hall, 6th and G streets.

The members of the committee, all members of Division No. 689, Amalgamated Association of Street and Electric Railway Employes of America, are: J. H. Cookman, W. B. Pollitt and William Meyerhoffer.

### Schedule of Wages.

The wage rate for motormen and conductors follows: First year of service, 25 cents per hour; second year, 25½ cents per hour; third year, 26 cents per hour; fourth and fifth years, 27 cents per hour; sixth year, 28 cents per hour; seventh year and over, 30 cents per hour.

President Hamilton, General Manager J. H. Hanna, the committee members, and Edward McMorrow, national organizer for the Amalgamated Association of Street and Electric Railway Employes of America, attended a conference today lasting from 10:30 to 1:15 o'clock, at which the final touches were given to the agreement.

Though the union is recognized, the open shop principle is maintained, and the agreement applies to the company and "those of its employes who are now, or may hereafter become, members of Division 689" of the amalgamated association.

### Company Issues Statement.

Upon the signing of the agreement Mr. Hamilton gave out a statement as follows:

"The contract, covering as it does every condition, question and grievance considered between the company and its employes, expresses the conclusion reached after full conference and careful consideration.

"It is satisfactory to the company and to the employes, as is evidenced by its approval. The conferences referred to were marked by full discussion, reasonable view and a desire to adjust fairly all differences.

"It is a source of exceeding satisfaction that for three years and longer a condition is created by this contract that will insure the public a satisfactory and uninterrupted service on the lines of the Capital Traction Company."

### Union Officials Pleased.

J. H. Cookman, a member of the arbitration committee representing the employes of the Capital Traction Company, and recording secretary of the Carmen's Union, said that the union officials were pleased with the action taken by the Capital Traction Company.

"All of the union officers agree that the contract speaks for itself," he said.

In respect to hours of work the agreement provides:

"All schedules shall be made with the aim of furnishing the best possible working conditions for the employes, consistent with economical operation and compliance with traffic demands. As many runs as possible are to be straight, and all runs are to be as near ten hours as possible. Co-operation of employes in making schedules will be welcomed, and time put in on such work paid for. It is agreed that all schedules as above specified shall be posted for selection of runs at least five days before going into effect, so as to give all men an opportunity to select their runs."

### Rights of Association Officers.

Provision is made that employes elected to any office in the gift of the association shall be allowed leave of absence to fulfill the duties of such office and shall retain seniority upon their return to work.

If an employe is suspended or discharged it is provided that if "it is found either through agreement by the company and the committee or by judgment of the board of arbitration, that he was discharged willfully or without cause, he shall be reinstated to his former position" and paid for time lost at the regular rate.

Motormen and conductors are to select their runs in accordance with their seniority. On regular week-day schedules no regularly assigned run shall pay less than nine hours' time. No trip or movement of cars is to pay less than 35 cents.

### Paid From Time He Reports.

Section 2 provides: "When a trainman is required to report for extra duty on the same day he works a regular run he shall be paid from the time he reports until relieved at his regular rate of pay."

It also is provided that "motormen and conductors holding runs that do not appear on the Sunday or holiday schedule shall not be required to report Sundays or holidays, except in unusual cases, and when such crews are required to report they shall be paid from the time they report until relieved at their regular rate of wages."

Investigation of meal relief, it is stipulated, shall be made at once and completed before May 15, 1917. If the plan is not acceptable it shall be the subject of conference, and if a satisfactory settlement is not reached it shall be submitted to the arbitration board. The Commissioners of the District constitute the arbitration board.

### Continuous Rest for Men.

"As far as possible," the agreement states, "all extra motormen and conductors shall be allowed at least eight hours' continuous rest."

Trainmen are to receive fifteen minutes to make out any report except detention reports or reports of accidents or incidents which it can be shown are due in any way to their own neglect of duty.

Conductors and motormen are to be paid for time lost when they go to the general office to make statements, to attend court or inquests or to hunt up additional evidence in connection with accidents for which they are not responsible.

### Regarding Discipline.

In regard to discipline it is agreed that "it shall be the policy of the company not to suspend men for misses or other minor violations of the rules if the necessary result can be obtained by other means of discipline."

Provision for employes other than trainmen follows:

"Shop and barn employes: Those receiving under $2 per day, 15 cents increase per day; those receiving $2 per day and less than $2.50, 20 cents per day increase; those receiving $2.50 per day or over, 25 cents per day increase; barn men in the company's service one year or more shall receive 20 cents per day increase.

"Road department employes: Employes receiving under $2 per day, 15 cents per day increase; those receiving $2 and over per day, 25 cents per day increase.

"Substation employes: Twenty cents per day increase."

### Capital Traction Men Aid Strikers.

The Capital Traction men at their two meetings yesterday voted that all regular men on that line shall pay $2 a week, and all extra men, $1 a week, toward the strikers' reserve fund so long as the strike lasts.

A statement issued by the Washington Railway and Electric Company today says: "Service, both day and night, is now practically normal." It also is stated, "The company feels that the strike is over, for the reason that it is able to operate adequate service, and disorders and damage to its property have about ceased."

The union men scout this view. They say the strike has only begun. They profess to be optimistic about the outcome.

### Notice to Commuters.

The Washington Railway and Electric Company posted a notice today to holders of commutation books that it will redeem, at proportionate value, all unused portions of commutation books issued during the present month. The company issued a statement in this regard, as follows:

"While the company is under no legal obligation to take this action, it does so with a desire to treat all patrons fairly and, of course, it realizes that the patrons of the company are in no way responsible for the irregularities and interruptions to service during the past week, which are also due to causes entirely beyond the control of the company.

"The company has no doubt that some few persons who are boycotting the road will take unfair advantage of the liberality of the company's offer to get their money back, but it prefers to take a liberal position in the matter.

"The company's new contract will prevent future occurrences of this kind, for the reason that all loyal men and all new men now being employed agree not to strike or to quit work in a body."

### Form of "Tag Day" Planned.

Wives and sisters of strikers are planning a sort of strikers' tag day for tomorrow. They are being assisted by Mrs. Jessie Hardy MacKaye, Mrs. Charles Edward Russell and the other women of the northwest section who are planning a series of parlor meetings to help organize a boycott.

At every point of intersection of the lines of the two companies tomorrow a woman sympathizer will appear with a pasteboard box for coins, and a sign inscribed, "Feed a striker's baby." The idea will be that the contributors will walk and give the nickel to the strikes' fund. Each one who contributes will be given a white tag with the single word "Walk" printed on it.

Two of the parlor meetings are planned tomorrow morning at 11 o'clock. One is to be at the home of Mrs. C. H. Whitaker, 1671 31st street, and the other at the home of Mrs. Adelaide Neale, in the Woodley apartments on Columbia road. Thursday morning Mrs. Rafael Zon will hold a parlor meeting at her home in Takoma Park.

### Railway Officials Make Statement.

Officials of the Washington Railway and Electric Company contend there is no strike. A statement given out at the company offices today refers to the notice posted at all carhouses defining the status of conductors and motormen as follows:

"The order provides that all conductors and motormen who remained in the service during the strike will retain their seniority in pay and schedule runs; that any conductor or motorman regularly employed on and after March 12 will be entitled to pick scheduled runs, according to seniority from March 12; that any conductor or motorman, who is reinstated after March 12 will receive pay according to his length of service before March 12, but will select schedule runs dating from time that he reported for reinstatement.

"The signing of individual contracts is not made compulsory, but trainmen returning to work who fail to sign the contract will receive the old wage scale.

### Individual Contract Terms.

"The individual contract provides against strikes, but does not prevent any employe from resigning as an individual at any time if he desires. The company believes that a public service corporation whose duty is to furnish uninterrupted and efficient service to the public should not be placed in a position where its employes may strike or quit work in a body without regard to the public convenience.

"A number of the striking conductors and motormen signed contracts and returned to work yesterday. New men are coming in rapidly and are being instructed as fast as possible. Under the conditions now existing new men coming in are able to get regular runs at once, whereas ordinarily they have to serve as extra men for several months.

"The management is agreeably surprised at the large number of new applicants for work and is confident that it can build up its permanent organization quickly.

"Service, both day and night, is now practically normal.

### Regulating Sale of Tickets.

"The company has received from Maj. Pullman, superintendent of police, a letter calling attention to the prohibition by act of Congress, approved May 25, 1894, of the sale of tickets other than in sheets of six tickets each. Attention of conductors has been drawn to the provisions of the law in order to prevent any violations thereof.

"The company has also received from the public utilities commission a request to cut out all automatic switches and to station switchmen at these points in order to prevent accidents at intersecting tracks, which request the company has complied with.

"The efficiency of the motormen operating the cars the past week has been well demonstrated by the small number of accidents, which is most unusual under the conditions that prevail at times of strike.

"The company feels that the strike is over for the reason that it is able to operate adequate service and disorders and damage to its property have about ceased. The only thing now remaining to do is to build up a permanent organization, which is being done and will result in enabling the company to maintain good discipline and render a much more efficient service than it has under the intolerable conditions that have existed the past year."

## WHY HE MADE THE DONATIONS

### Joseph H. Bradley's Gifts to Striking Car Men Explained.

Apropos of a dispatch in The Star last night from Rockville, Md., stating that he had presented a $2.50 gold piece to striking employes of the Rockville electric line, Joseph H. Bradley, president of the Washington Sand and Gravel Company, who lives on his farm on the Washington-Rockville line near Rockville, said today his motives have been misunderstood.

He said today the real facts were these:

"It has been my practice for some years past to remember the conductors and motormen on the Rockville and Washington Railway Company at Christmas in return for their uniform kindness and courtesy to me and to the members of my family and household throughout the year. This past Christmas I informed them that I would remember them on my birthday, which occurs this week, and in carrying out this annual custom each of the old motormen and conductors, sixteen in number, was presented with a small gold piece."

# AMUSEMENTS

### Belasco.

It is the extraordinary privilege of the artist to discuss themes which social custom excludes from superficial comment. The privilege is often usurped by the charlatan and the discussion becomes objectionable in the exact degree that it is superficial and insincere. The phenomena of nature whose mystery is so closely guarded that human wisdom stands baffled when a grain of wheat asserts itself as a living thing. Art may assist us in reverencing the beauty of the strange eternal life principle and ennobling the thought which it inevitably compels. In arriving at a definite conclusion art is no less helpless than science.

In "Ception Shoals," which Nazimova reveals at the Belasco Theater, the subject is the most delicate and profound that could be selected. In the play's discussion of motherhood it is the artistry that compels. The logical processes are not altogether convincing The auditor who seeks definite answer to the question whether ignorant innocence in a protected life is better for a girl than a full realization of the harsher physical truths remains perplexed when he finds absolute innocence set forth as the quality which gives the girl her chance of happiness in the love of the man worth while.

The truthful glimpse into the heart and brain of a woman reared under extreme restraint is the fascination of the play. It is realization of the character by so great an actress as Nazimova and the fine proportion preserved in every element of the work, from scenery to acting, that make it a revelation of somber beauty; a beauty sure to suffer and, perhaps, to be wholly lost in any effort to reproduce or analyze the impression in usual phrase or through conventional terms of comparison.

Eve, the Nazimova role, speaks as a child, as her mind is struck by the vague impressions which nature forces into life. Her naïvete, owing to her peculiar earnestness and force of personality, becomes a tragedy, whose culmination is awe-inspiring. Gentle and sublime as is her yearning to hold warm, responsive baby life in the arms that enfold a doll with such unavailing tenderness, the character represents the cry of eternal feminine instinct grown militant. The character is the antithesis of the sweet and familiar type of womanly resignation, cherishing a packet of love letters and a lock of hair, and weeping over them as mementos of a past whose sweet promises have never been fulfilled.

The dramatic expedients essential to powerful narrative and convincing character studies overwhelm the biology and the logic of the play early in its action. The forceful interest rests on the story of the girl who loves and is beloved, and whose marriage is prevented by meddlesome cruelty. The interception of love letters by which the tyrannical guardian of Eve destroys her hopes would have wrecked the happiness of a woman otherwise reared and situated. Her suffering and madness are caused not by her innocence so much as by the intrusion of the malevolent third influence.

No two photographs of Nazimova look alike. No two roles portray her in the same mood. She is the child woman as convincingly as she has been the creation of grim world experience. No ingnitesmial fraction of a moment passes that she is not realizing physically and psychologically the type she has set herself to portray in "Ception Shoals." Lacking her artistry in its expression, Austin Adams' play might easily have missed the credit of being a literary masterpiece, now so justly and unreservedly awarded it.

An attempt to recite the story of the play would be necessarily a process of reduction, dependent as the drama is on the closest delicacy both in writing and interpretation. The cast is not numerous. Each character delineation approaches perfection in such rare degree that, considered only as a revelation of stagecraft, the performance would be memorable. The striking personality of the guardian whose life is dominated by religious fanaticism and devotion to the regulations of the department he serves as lighthouse keeper is masterfully revealed by Henry Harmon. Charles Bryant gives virile ease and dignity to the role of Eve's lover. Dodson Mitchell acts well the role of reflecting the coarser masculine nature, from whom Eve turns with instinctive aversion, and Edith Luckett plays with fine effect the role of the woman who has learned the world by hard and sad experience.

The production in a mechanical way is a marvelous creation. The lights and shadows become a part of the story that is being told and constantly is heard, the voice of impenetrable mystery in the murmur or the roar of the unfathomable ocean. J.

### National.

A gorgeous riot of color effects, tuneful music, scenic novelties, costumes and lack of costumes, and feminine beauty describes, though inadequately, the Follies of 1916, Ziegfeld's tenth annual production, which is the attraction this week at the New National Theater. Since Ziegfeld inaugurated the Follies, in 1907, the show has been growing and improving year by year, and the present offering is no exception to the rule. A capacity audience last evening gave unmistakable evidence that the Follies of 1916 met expectations—and that is all that really need be said in way of commendation.

There are two acts, with a total of twenty-two scenes, and the progress of events is so rapid that there is not a dull moment from the initial rise to the final descent of the curtain. Both the eye and the ear are kept busy—especially the eye—although the music for the most part is of the popular type.

A prologue termed "The Birth of Elation," and a scene "In the Park of Phantasy" has Puck, in the person of Emma Haig, introduce, in succession, "The Follies Girl" of each year, beginning with 1907, and concluding with the latest addition to the galaxy, the attractive young person of 1916. When they are assembled there is a spirited controversy between William Shakespeare and George M. Cohan, impersonated, respectively, by Norman Blume and Carl Randall, as to the merits of the two as entertainers of the public. The scene shifts to "The Street of Masks and Faces," for a burlesque of Marc Antony and Julius Caesar, those roles being filled by Bernard Granville and Don Barclay. Next, there is the forum, in Rome, with ragtime in the air. King Henry VIII, Shakespeare and Ann Hathaway have a scene all to themselves, in connection, with which the king, who is Sam B. Hardy, introduces "The Six Little Wives of the King." Miss Allyn King is the Ann Hathaway of the skit. Then there is a travesty of "Romeo and Juliet," with a setting worthy of a serious presentation. Ina Clair, native Washingtonion, appears as Juliet.

Little Ann Pennington makes an unusual entrance, being shown approaching in a moving picture, and, in person, bursting through the screen at the appropriate moment. She presents a dancing number in keeping with her ability. Bert Williams, the colored comedian, makes his first appearance of the evening as Othello, in a travesty of "Othello," the scene being "the bedroom of Mr. and Mrs. Othello's apartment." In another beautiful stage setting, "On the Banks of the Nile," Puck introduces the ladies from Shakespeare's plays, and also Anthony and Cleopatra, with appropriate musical numbers. There is a recruiting scene, in which William Fields and Messrs. Hardy, Barclay and Williams have the opportunity to shine. A wonderful scenic illusion, entitled "Modern Naval Warfare," is next presented, showing a battleship, with Zeppelins, aeroplanes and a submarine. The battleship sinks, and a moment later the submarine emerges from a most realistic appearing sea.

Will Rogers, the cowboy comedian, an expert in lasso manipulation, "who is liable to talk about anything or anybody," does so. His discourse is almost exclusively on local topics, ranging from prohibition in the District to change of inaugural date. He made one of the distinct hits of the evening. The first act ended with a Hawaiian scene, featured by Anna Pennington as a Hula Hula dancer; Ina Claire as a Hawaiian lady, and Mr. Granville as a Yankee tourist.

The opening scene of act two is entitled "The Anteroom of the Harem," introducing the "Blushing Ballet," notwithstanding at least one person in the audience last evening remarked: "There ain't no such animal." Miss Haig and Mr. Randall present a pretentious dance, and a travesty of Scheherazade is given, in connection with which Fanny Brice makes her initial bow to the audience.

In act two Miss Brice, Bert Williams and Miss Claire are afforded opportunity to introduce their well known specialties, the last giving imitations of Jane Cowl, Geraldine Farrar and Billy Burke. Messrs. Fields and Hardy indulge in a croquet game, which affords the former an opportunity to display his talents as a juggler. In addition, there are scenes showing traffic on 5th avenue, New York, and "The Island of Girls." The final number is entitled the "Ziegfeld Danse de Follies," in which the entire company sings "In Florida Among the Palms."

Each setting is a scenic marvel, many novelties being introduced, one, a dance entitled "Sommambulistic Melody," being on a darkened stage with each movement of the feet of the dancers producing electric sparks.

To sum up, the "Follies of 1916" is "the best ever."

### Poli's.

Love in a variety of manifestations, but working always to that end in which its triumph is complete—the love of a man and a woman—is richly portrayed in "Rich Man, Poor Man," this week's offering by the Poli Players. It is a George Broadhurst adaptation from a short story by Maximilian Foster and it serves to bring out the capabilities of what probably is the largest Poli cast seen here since the beginning of the present stock season. Love appears to run at cross purposes in "Rich Man, Poor Man." It begins with the love of an old man for a foundling which becomes so great that he forges papers which prove the girl, Bab, to be the granddaughter of a wealthy New York stockbroker. She leaves the boarding house, where she has spent her entire life, just as she is beginning to get interested in a young man whose family fortune has been obliterated. In her new home she finds herself ensnared in the web which follows the deception—she must either marry her crippled "cousin," whom she does not love, or else permit her old friend to be sent to prison because of the forgery, as the "grandfather" cleverly has discovered that the papers were not genuine. She decides to save her friend, but love finds a way out and the "cousin" makes the way easy by relinquishing all claims and refusing to prosecute. Bab then returns to her former home and marries the young clerk who has patiently waited for her. Florence Rittenhouse, as Bab, and Howard Lang, as Mr. Mapleson, the old man of the boarding house, who succeeds in temporarily making her rich, make the most of two of the best roles in which they have appeared since their engagement at Poli's. J. Hammond Daily, as the rich grandfather, injected plenty of realism into his makeup and interpretation of the part, while William P. Carleton, as Bayard Varick, Bab's sweetheart, handled the characterization creditably. Ralph Remley, Bernard Thornton, Hardie Meakin, Garry McGarry, William Mason, Louise Farnum, Frances Williams, Florence Gerald, Olive Cooper, Raleigh Roberts, Helen Hayes Brown and Anna Ward all contributed to the excellence with which the play was produced. Only two scenes are necessary for the four acts, but they are worked up on a lavish scale. An improvement could be effected in elimination of the tiresome wait between the first and second acts.

### B. F. Keith's.

"The Dancing Girl of Delhi," music maids from California, a comedy star from the dramatic stage and funfests from everywhere provide a bill of artistic entertainment at Keith's this week. A spice of novelty was contributed to each number by the "announcements" of Jolly J. J. Morton, who sauntered out in advance to let the audience know just what was going to happen, and then sauntered back to music, laughter and applause.

Elsa Ryan emphasized her former success here in "Peg O' My Herat," and won enthusiastic indorsement for the sketch "Peg for Short," written for her by Dion Titheradge, and in which she was assisted by William Roselle.

Vanda Hoff, as "The Dancing Girl of Delhi," a St. Denis production, in which a group of dancers, each prettier than the other, contested for the priceless pearls to be awarded by an oriental potentate on a throne, was a vision of graceful abandon in the dances which captured the prize. Daisy and Fred Rial opened the bill by showing what clever things a couple of youngsters can do with a pair of suspended rings and a few old hats.

Parish and Peru jumped over chairs and into barrels during concertina duets and closed with a balancing act that really achieved a thrill.

Six pretty and gifted girl-musicians, featuring Bessie Knox, violinist, and Blanche Lyons, soprano, pleased with a program that ranged from classic works to "haunting melodies," and Irene Richardo and Max Cooper, in their character nonsense, were recalled again and again.

Charles Sale, otherwise "Chic," presented the entire list of "talent" at a rural Sunday school benefit—a protean undertaking that began with the typical boy speaker and closed with an honest but mistaken veteran, who supposed he could play a horn—and did it.

Maud Lambert, with Ernest Ball at the piano, in solos, accompaniments and original songs, won real commendation for first-class entertainment, and Mrs. Vernon Castle gave another evidence of her ability to foil enemies in "Patria," the photo play which closed the bill.

### Cosmos.

The two headline acts of the Cosmos Theater are attractive novelties from big-time vaudeville. One, "The Broken Mirror," presented by the Swartz brothers' company, is a laughable sketch, partly in pantomime, that has to do with a large and costly mirror broken by a butler while trying to kiss the maid and the subsequent ruse of the butler to escape responsibility. The other is a scenic spectacle, "In the Jungle," and introduces the well known Rianos in a series of animal acrobatics in which they have won fame. The bill opens with a fine act on the slack wire, with expert boomerang throwing by the La Belle Carmen Trio, followed by Ruth Curtis, a singer of comical songs with a distinctive method of "putting them over." Billy Grady and company, in "Danny," have a playlet in which a young prize fighter "with good points," his mother, "with a brogue," and his sister, "with foolish notions," cleverly work out a neat plot. Fairbanks and Majors give a bit of novel "nut" comedy and real grand opera singing; the Four Melodious Chaps, an excellent vocal number, with amusing comedy, and Jack Randall, a good whistling feature.

E. H. Sothern and Charlotte Ives are featured in the Vitagraph photoplay, "The Man of Mystery," shown daily at 1, 4:45 and 10:15 p.m. The Hearst-Pathe News and cartoon comedy complete the film features.

### Mme. von Unschuld's Recital.

Mme. von Unschuld at her piano recital in the ballroom of the New Willard aroused much enthusiasm in the audience that filled the seating capacity of the hall, with many standing. Especially effective was her dramatic rendition of Beethoven's Sonata in D minor, written on Shakespeare's "Tempest," the adagio movement being impressively interpreted by the artist. Other numbers rendered with poetic temperament were the "Fantasia Stucke," by Schumann; "At Evening," "Soaring," "Warum" and "End of the Song." A forceful rendition of Brahms' Rhapsody, Scarlatti's brilliant Sonata and Vivace, "Gnomen Reigen" and the Weber-Liszt Polonaise, in which Mme. von Unschuld was assisted by Miss Mabel Anderson, completed the program.

### Gayety.

With an excellent combination of principals and a large, well drilled and attractively costumed chorus, Sam Howe's show, with Howe as comedian-in-charge, is the attraction at the Gayety this week. Ten changes of scenery are made in the two-act burletta entitled "A Wife in Every Port."

Commodore Flimsky (Sam Howe) has a difficult time keeping "peace in the family" with a wife in every port. The humorous manner in which he extricates himself from trouble, which comes with each fresh arrival, provokes much merriment. Harry Bowen, as first mate of the yacht, is a clever comedian as well as a good first mate.

What makes the entertainment exceptionally pleasing are the leaders of the feminine contingent. Ethel Hall, Eva Null, Dee Loretta and Steffi Anderson vie with each other for first honors in singing. Catchy and popular songs sung in a pleasing way are bound to win the favor of a burlesque audience, and, judging from the encores demanded last night, they furnish the leading feature of the performance. Other members of the cast also are good.

## Photoplay Features.

### Columbia.

A screen version of "Sapho," with a manifest purpose of softening the harshness of the character by first showing the early life and training of the unfortunate girl as the reason for her later abandon and insensibility to the conventional, and with a final reformation, pictures Pauline Frederick at Loew's Columbia the first half of the week in what many will believe her highest success in the movies. The pictures reveal the unhappy childhood of the girl with the heartless treatment of a brutal father; later her life as the model of an elderly French artist; then her adventures with two men, one of whom she thinks she loves and who is sent to prison for forgery; then her meeting with the lad Jean, whom she really loves and her loss of him by reason of her unhappy past, and then—the reformation. The picture has lost none of the sensationalism of the Daudet novel, but supplies much of the spirit of the story that was ignored in the stage play. The Hearst-Pathe News and a Sidney Drew comedy, "The High Cost of Living" complete the program.

### Leader.

The photoplay feature at the Leader yesterday and Sunday was "The Spider," with Pauline Frederick as the picture star. It is a melodramatic story about Valerie St. Cyr, a selfish, heartless creature, who has come to be called "the Spider," and Joan, her daughter, long separated from her and unknown to her during her efforts to win a young artist who is in love with and beloved by the daughter. Her expiation is made by the sacrifice of her life for the daughter's sake when the truth becomes known. Pauline Frederick posed in the picture for both the role of Valerie and the role of Joan. Others in the cast were Frank Losee and Thomas Holding. The photoplay is a Daniel Frohman production and ranks high both for dramatic and photographic qualities.

### Savoy.

"The Price She Paid," a motion picture version of the David Graham Phillips' novel, was the chief film attraction at Crandall's Savoy yesterday. Clara Kimball Young is pictured in the role of Mildred Gower, and furnishes a telling characterization of the girl who marries a rich man, to find that he regards her only as a chattel. Mildred is a girl reared in luxury. When her father dies it is found he has left the family practically penniless, and she is urged by her mother, against her own wishes, to marry an elderly suitor. After a few months she meets a strange man. Under his influence the girl rebuilds her life and the story gradually works up to a powerful and unusual climax. The photography is excellent, and the settings, interior and exterior, indicate careful selection.

### Crandall's.

It is not unnatural for the motion picture "fan" to long for a glimpse into the mysteries of the motion picture studios, where directors are properly supposed to "storm" and salaries are always computed in four figures. Such an ambition is gratified to some extent in "A Girl's Folly," yesterday's photoplay at Crandall's, which will be shown again today. It concerns the affairs of a screen-struck girl who leaves her country home for the glare of the studio's lights, in whose radiance one expects to find the path to undying fame. The young woman is disillusioned eventually, and this turn of the plot is material to the story. The ending is difficult to foresee, at least until the last hundred feet of film. Doris Kenyon and Robert Warwick are pictured in the roles.

## PRAISES PAPER COLLECTIONS.

### Supt. Thurston Says It Has Paid in Many Ways.

Praise for the paper collection campaign which has been conducted by children of the public schools of the District of Columbia, and which was first suggested by The Star, is given in a letter sent today by Supt. Ernest L. Thurston to Fleming Newbold, business manager of The Star. The letter acknowledges the payment of $213.77 through The Star for papers collected by the boys and girls last week.

"The total is mounting up splendidly, both in the quantity of paper and in the financial returns," says Supt. Thurston in his letter. "The movement is one that has paid in very many ways."


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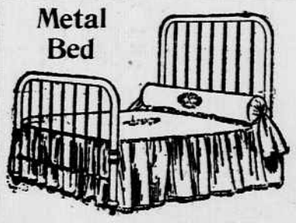
Popular William and Mary period; and the construction is of carefully selected Oak; Jacobean finish. Both Arm Chair and Rocker have strong spring upholstered seats, covered with an imitation of Spanish leather that will wear durably. The Table is of convenient size; has center drawer and shelf below. Special..... $22.50

**Real Leather Rocker**

One of the most desirable and comfortable Rockers we have ever had to offer. In size and type that will appeal to you—and at a price you'll agree is truly special. Frame of Quarter-sawed Oak; good polish finish; spring-seat upholstery seat and back covered with GENUINE black leather. Special..... $9.65

**Metal Bed**



Heavy, 2-inch continuous posts; and seven substantial filling rods at each end. Exceptionally good finish. Special..... $7.95

**Brass Bed**

2-inch continuous posts; five full-length filling rods at head and foot ends. Rich in effect and substantial in construction. Bright or satin finish. Special.... $16.75

**Oak Dresser.**

Selected Oak, with two top and two long drawers; bevel French plate mirror; good construction in every detail. Special $15.75

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