

Butterfly' is as we are taught by Bushido teaching Japan, I lose myself in it. It might have been anybody who not marry right, but I marry right. What you think?" and she glanced at a Japanese gentleman who stood beside her and bowed twice with formal politeness at her question. "He is my hus'ban," she explained.

"Life is all like that for girl in Japan when she love and—what you say?—loses? When the Japanese girl leaves home of girlishness to become wife to the man her father chooses, her honorable father gives her a goshinto—a short dagger. It is the symbol. It is the protector of her honor as we are taught. She keeps it until her death. Sometimes—and the smile on the little face died for a moment—"it is her death. 'When one can no longer live with honor, one must die with honor.' When Mr. Long write that he knew. He know much Japan. I know too. So I can live the part. In Japan it would not be tragedy, or, as you say, sin. It is life, but not suicide."

"I go now to sing. Perhaps sometime you hear. Goodbye."

AMERICAN

Of unusual interest is the announcement made at the offices of the American theatre this week. Contracts have been closed for the addition to the already large list of features at that theatre of the choicest productions made by William Fox and by the Mutual Film corporation. Prominent among the stars of the former organization is Theda Bara whose first drama under the new management is to be shown at the American on Sunday, Monday and Tuesday of this week. As soon as it is completed and ready for exhibition the Charlie Chaplin films being manufactured by the Mutual company are to be added to the American feature list.

In addition to Fox and Mutual the programs at the American will include the selected features from the complete output of the Triangle, the Pathe, the Bluebird and the Universal companies.

Theda Bara, the celebrated vampire star, is said to gain new laurels in "Gold and the Wo-

man" in which she enacts the part of a Mexican adventuress. The play tells the story of an Indian's curse, the potency of which becomes felt through four generations.

In addition the Sunday-Monday-Tuesday bill the American will include a Keystone comedy, "The Village Vampire," in which the best of the fun-makers of the Sennett studio will take part.

The Wednesday-Thursday bill will have as its principal feature the Pathe headliner, "The Woman's Law" in which Florence Reed is the principal player. "The Woman's Law" is a story with its plot exemplified in its title. It is the tale of a woman who makes a tremendous sacrifice in order to protect the name of her child.

The latter part of the week will see a Triangle drama produced under the personal supervision of Thomas H. Ince as the headliner. "The Moral Fabric" is a story of the eternal Triangle with a new angle on that everlastingly interesting subject.

WILKES THEATRE



G. LESTER PAUL

Honors this week at the Wilkes theatre where the stock company is playing "The Law of the Land" are just about equally divided between the leading lady and the butler, with the balance in favor, if there is any such, of the butler, "Chetwood," G. Lester Paul. The butler has a number of the ap-  
plaus winning lines, and he surely acts up to them

and if anything goes them one better. Nothing quite so rich as the short conversation between him and Inspector Cochran, Ferdinand Munier, has been "pulled off" at the State street playhouse this year. Chetwood takes all the stupidity out of British stolidity.

The play is such a strong one and carries with it much sustained interest that even mediocre acting could not hurt it much and the Wilkes players handle the parts very well. Nana Bryant as Mrs. Harding, the wife who has loved another

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