PHILADELPHIA MARKETS

GRAIN AND FLOUR

BYS FLOUR was quiet but steady under

PROVISIONS

The market ruled firm with a fair Jobbing cours.

Quotations fellow: City beef, in sets, maked and tenders, sets, western beef, maked and stradred, 27s 28s.; Western beef, maked and tenders, moked. 27s 28s.; Western beef, maked and tenders, smoked. 27s 28s.; beef, sams, \$28 m 100 pork, family, \$20,500 27.50; ams, \$5. P. cured, loose, 18 018 %c.; do, do, smoked, toose, 18 18 %c.; do, do, smoked, other tenders, 18 %c.; brans, smoked, brand and average, 18 %c.; brans, smoked, brand and average, 18 %c.; brand, land, brandless, smoked, 18 %c.; do, bolled, bandless, o, smoked, 18 %c.; brand, land, brandless, brand, land, brandless, according a swerage, loose, 18 %c.; brand, sand average, city cured, 20s.; do, Western, refined, according to the state of the

REFINED SUGARS

e market was quiet but steady. Quota-Extra fine granulated. 7.50 % 7.65c.; pow-tage for the granulated of the first power of the soft grades. 0.50 % 7.50c. The first power of the fir DAIRY PRODUCTS

BUTTER Demand was fair and prices ruled steady at the late decline. Quotations: Western, solid-packed creamery, fancy specials, 32c.; etra, 30cfle; extra firsts, 20cfle; firsts, 28cfle; seconds, 27cfle; 19cc; nearby prints, fancy, 33c; average, extra 32c; firsts, 26cfle; seconds, 27cfle; searby prints, fancy, 33c; average, extra 32c; firsts, 26cfle; abbins, sales of fancy prints, 36df 33c; BOGS-There was a good demand for the eags and the market ruled firm with supplies well under control. Quotations in free cases, nearby firsts, 17.05 per standard case; nearby current receipts, 86,00 sec.75; Western extras, 25cfler doz. 45cfler extra firsts, 57.05 per case; firsts, 57.

POULTRY

LIVE was in fair request and steady under oderate offerings. Quotations Fowls, 20@ Mac: roosters, 13@14c., apring to tickens, acriding to quality, weighing 192 lbs, apiece. White Leghorns, according to quality, 1624c. ducks, as to size and quality, 14@6.. Pigeons, old, per pair, 30@32c.; do., young.

VEGETABLES

LOCAL MINING STOCKS TONOPAH STOCKS.



Sugar Prices Unchanged NEW YORK, June 13.—Fine granulated was unchanged this morning at 7.65c. to 1.75c. The last sale of spot Cuba raws was at 6.27c., a gain of six points over the spening Monday morning.

"Milwaukee" THE CONTRACTORS' SHORT WORD MEANING Concrete Mixer BUSY TIMES SHORTEN WORDS MILWAUKEE MIXERS SHORTEN CONCRETE JOBS

THIS IS COSTUME WEEK IN MOVIES

Two Out of Three New Films Jack Wilson and Company, With Rejoice in the Clothes of Long Ago

By the Photoplay Editor

By the Photoplay Editor

One of the most amazing things about the photoplay world is the superstition that "costume plays won't go," which flourishes quite as busily as the costume plays themselves. This week two out of three of the new films on view in Philadelphia are full of frills and laces and queer coats, and they gain rather than suffer by it.

It happens that "Silks and Satins," the new Famous Players-Parameunt feature.

new Famous Players-Parameunt feature, starring Marguerite Clark, which came to the Stanley yesterday, has almost none of the possible faults of costume plays and most of their states. most of their virtues.

"La Vie de Roheme," the new Brady-World film at the Palace, goes still farther into the domain of costume, even though into the domain of costume, even though its habiliments date no farther back that the 1840 of Puccini's opera. For the new vehicle of the always charming and vital Miss Alice Brady is of the "Two Orphans" "Trilby" school. It not only gives up the costumes of today. It foreswears the streets and houses of our time as well. Of course it is hard to find just the right "locations" to simulate the Paris of 1840, and of course the unreality of scenery, houses and streets does succeed in throwing us out of the America of today.

At any rate, the interior lighting of

At any rate, the interior lighting of Reggie Mixes In," at the Arcadia, is as faulty as usual in Fine Arts films. The rooms through which Douglas Fairbanks makes his energetic and amusing way are illuminated within an inch of their lives y perfectly bare glaring "north-window

"Susan Rocks the Boat," by the way, susan Rocks the Boat," by the way, came back via the Victoria yesterday for a short stay. Then will come a first-run Triangle, "A Girl of the Paris Streets," on Wednesday and Thursday, with Mae Marsh and a Metro, "Dorlan's Divorce," the rest of the week. With the Gish fea-"The Fireman."

As for Charlie, he and his newest were bserved by the writer at the Palace, though hey might have been witnessed at the Victoria, the Germantown, the Locust, the Alhambra or the Iris.

tici" continued for a second week, with Anna Pavlowa, the famous dancer, and her company of Russians, augmented by photo-players of the Universal Film Manufactur-ing Corporation. At the Forrest "The Dumb Girl of Per-ici" continued for a second week, with

At Belmont Tuesday is "Molly Make Be-lieve," with Marguerite Clark, Wednesday and Thursday, "Raga," with Mary Pickford, Friday and Saturday, "The Red Widow," with Jack Barrymore, The Locust shows "The Fireman," with

The Locust shows "The Fireman," with Charlie Chaplin, his new Mutual, the first half of the week. In addition, Monday, "Four Months," with Vivian Rich and Alfred Vosburgh; Tuesday, "Avondale," with Iva Sheppard and Alexander Gaden; Wednesday and Thursday, "His Brother's Wife," with Ethel Clayton and Carlyle Blackwell; Friday, "The Scarlet Woman," with Oles Between 1985. with Olga Petrova, and Saturday, "The Ac ising Voice," with Harry T. Morey and

OLDE TYME JUNE REVELS

Irish, English and Scotch Songs Given in Costume

"Ye Olde Tyme June Reveis," reviving old-fashioned yet ever delightful songs and ballads of Ireland, England, Scotland, Wales and Cornwall, in costumes appropriate to the period and location, were given last evening at the Broad Street Theatre by Mme. Ada Turner Kurtz and associates. ssociates.

In conjunction with the diversified lyrical program were given "Flora's Holiday" and 'Dorothy's Wedding Day," two modern song ycles by H. Lane Wilson. The former of cycles by H. Lane Wilson. The former of these was sung and danced gracefully by a double quartet of girls and young men. In this, as well as in "Dorothy's Wedding Day," the participants were garbed in erinolines and knickerbockers respectively, according to gender. Other quaint coatumes were an attractive feature of the programs. program. Phoebe McKay, Frieda Schubel Thomas Murphy were clever in

"Flora's Holiday." s were graceful in solo dances, and Mis-Rehfuss was particularly interesting in a

coloratura fashion, to flute obbligato of Anton Fischer, the difficult Bishop aria, "Lo, Hear the Gentle Lark." James Muir in Highland kilt, Fleanor Moore in a demure Georgian gown, Beatrice Crossley as a Scotch fisher maiden, and Helen Fraim, who sang of lavender and distributed the flowers among the audience all gaves as who sang of lavender and distributed the flowers among the audience, all gave evidence of vocal proficiency. Mabel B. and Leone Pursell were clever in "Kerry Dances," and Esther Egendorf, with Professor Le Roy Fraim at the second plano, gave an acceptable rendition of Mendelssohn's B minor concerto. The final number was an attractive and historically correct "Morris Dance."

BELLE STORY TOPS GOOD BILL AT KEITH'S

Many Novelties, Make Entertaining Show

Belle Story sang herself quickly into favor at Keith's last night. She did it vithout any fuss or fancy fixings.

It is considered quite au fait for singers o carry an exclusive pianist with soulful eyes and long hair, but Miss Story was quite content to let the consequences depend upon Charlle Schraeder and his orchestra. The result was highly gratifying All the finesse, the shading and expression of the songs offered were brought out artistically. Miss Story won numerous encores, all thoroughly deserving, and was easily the hit of the bill.

Jumping from the sublime to the ridiculous Jack Wilson was much in evidence. In addition to reviewing some of the acts which had preceded him he also did one of his own. He was assisted by Frank Hurst and Lillian Boardman, who sang

well between Mr. Wilson's fun. He dispensed considerable wit and "car-ried on." It is to be regretted that his burlesque grand opera finish required him to appear in the ballet girl effect. This idea was extremely healthy when vaudaville was oung. But the audience laughed, especial ly the women, and laughter covers a mul-titude of whims.

The trio took four warranted bows about 19:45, which, after all, is going some.

One of the most enjoyable acts on the entire bill was that of Bayonne Whipple and Walter Huston, in "Spooks." It deals with the troubles of a widow who will be disinherited unless she has her late husaisinferited unless she has her late hus-band's picture painted on the front door. A painter who is decorating the house helps her to win the money. There is a great deal of quiet, easy-going legitimate com-edy in this act, which we believe made its local debut in the two-a-day class.

And it deserves to stay there if we are consider the views of the audience in the natter. The Sixteen Navassar Girls put finishing touch to the show with a numer of rollicking marttal airs. Their orchestral numbers were interspersed with vocal solos and quartet selections. The act, which is under the direction of Miss Augusta Dial, delivered a solid punch with the Anvil Chorus, in which the fair singers

ton did some tramp cycling. There is a slight suspicion that he saw Joe Jackson and had a good look. The pictures are full of news.

Globe-Night in India

Dave Sablosky, manager of the Globe Theatre, has entered the producing field of theatrical work with a tabloid musical comedy in two scenes entitled "A Night in India," featuring Bobby Vail and Marie The stage settings are attractive and the musical numbers tuneful. A pretty chorus adds greatly to the success of the

Frank Bush, the monologist, kept the

audience in an uproar with his jokes and funny stories. "Apple Blossom Time," a dramatic ketch, with W. B. Patton and company, was well received, as were the Colonial Montrose Troupe; Kanawanza, in a gymnastic act; Putman and Lewis, character omedians; Lambert and Fredricks, a singing and dancing team; the Skatells, and Baby Elvia, a juvenile entertainer.

Nixon's Grand-Man's Law

Nixon's Grand is celebrating an "All Philadelphia Week" with Emily Smiley and George Barbier, late of the Knickerbocker Players, heading the bill in a dramatic playlet entitled "Man's Law." The lines are clever and the supporting cast a capable

Josie Flynn and her Minstrel Lassies sang and danced in a pleasing manner, and many encores were demanded. Other acts on the bill included: Mr. MacAleavey, the Kangaroo; the Three O'Neill in a singing and dancing act; Bob ancing team

Cross Keys-Peerless Minstrels on view at the Cross Keys, where Tom Powell and His Peerless Minstrels is the headline attraction. There are 23 per-formers in the act, and they cover nearly

ormers in the act, and they cover hearly every phase of entertainment.

An abundance of scenic and electrical effects enhance the production. The fol-lowing contributed to the highly success-ful result: The Comedy Harmony Quartet: Marimba's Maniacs, excellent musicians; Friend and Downing, comedians; Monde and Selle; Ferry the Frog Man; a quartet of wire walkers.

SCENARIO DEPARTMENT

LESSON 10-The Use of Comic Relief

The Evening Ledger's Dally Scenario Lessons began June 3. They will be followed by a prize contest for a scenario to be produced in Philadelphia with a Philadelphia cast. Cut out and save all the lessons for future reference in the writing of your scenario. The Evening Ledger will be gird to answer in its columns any questions dealing directly with points in the lessons and of general interest to readers.

By HARRY O. HOYT Head of the Metro Scenario Staff

others can do so and will do so with very little risk at the present time. As for

for return. If your first attempt is unsuccessful, mall your scenario out to the next company on your list. Keep your scripts moving. It pays. And meantime follow the lessons in the Evening Lepour with an eye to possible improvements in your scenario in case of relatives.

Theatrical Baedeker

NEW PEATURE FILMS.

Prominent

Photoplay Presentations

WEST PHILADELPHIA

OVERBROOK GID AND HAVER-

BLANCHE SWEET in

"THE TRAFFIC COP"

BARBARA GILROY in

"IRON CLAW" Pictures

VAUDEVILLE and

NORTH

"THE SOWERS"

placing a scenario on the market."

scenario in case of rejection.

If is difficult to make the average beginner understand that the punch in a
story is not always violence; that at least the suspense ought not to end in violence on

placing a scenario on the market, a sup-ply of two-cent stamps is the only neces-sity. Mall your script to the "Scenario Editor" of whatever company you think wants your kind of photoplay for its stars; inclose a stamped and addressed envelope The beginner conceives of tremendous armies in conflict and misses the mother at home waiting for news from the front. He seek the engines of two oncoming passenger trains about to meet and overlooks the switchman in his tower, who realizes too late that there is going to be a collision. The fire at sea is to the beginner a spec-

tacle of numerous boats being launched in a hurry, with maddened crowds trying to escape, while the drama with the strongest appeal is being enacted in the boiler rooms wireless engine long enough to summo

out the melodramatic touch, yet they are human, vital, living dramas. They carry conviction in every detail. In some quiet garden, radiant with the dawn of a May orning, may be enacted a scene that would

be stronger than the most desperate gun play in a Western mining camp.

The characters may be people you and I know, instead of those we read about. The contrast between the peaceful garden and the tenseness of a situation enacted there of itself makes it stronger. You don't have to look far afield. The

big situations in life are right before us and not in some other country. We in Philadelphia are too prone to write mining camp stories, perhaps. They appeal to our imagination and we can see many impossible situations that would develop to orig-inal climaxes. On the other hand, the writers in mining camps (and there are many) who are best qualified to write about their own locale, often pick New York, which perhaps they have never seen, as the

interesting to us, but we should not take the personal viewpoint. In it new to some one else? You know your subject better than some one else, why not write about it? Another method of handling suspense is to resort to the old stage device of breaking tense dramatic moments with comedy scenes and situations. Of course, it must not be supposed that it is proper to write Neison Waring entertained at the piano and sang. He received emphatic approval a comedy scene in the middle of some dramatic situation. It would be highly improper and ineffective to "cut" to some piece of comedy when the emotions of the audience are wrought up by increased suspense and you have your characters in a big scene, so called. On the other hand, it is on occasion outlet the there are dience are wrought up by increased sus-pense and you have your characters in a "big scene," so called. On the other hand, it is on occasion quite the thing to do. Just where to draw the line is a difficult matter. It is something that must be felt, but which cannot be explained. In writing these lessons I am endeavoring

to help those who have that indefinable omething called dramatic instinct have this you will appreciate exactly what

If you have a certain amount of su pense created early in your story it some-times becomes difficulty to keep it up. The irama must be developed carefully, and in order to do so it is often necessary

drop the suspense for the time being.

If a comedy situation is developed it belps in many ways. The effect is psychological. It does not impair the strength of the suspense, and when you return to the theme in which you have developed the suspense it is often heightened by the uspense it is often helg omedy that has broken it.

This holds true particularly in melo-drama. We often see a play that has sus-pense and the punch, but somehow lacks the force, the final touch necessary to make a strong drama. It arouses the audience's interest, but fails to convince at the end. Sometimes an analysis will disclose that the play is too gloomy and morose. It hasn't enough light in it. It needs contrast It needs the comedy relief. If a touches had been used the drama have been the stronger. The brigh ave been the stronger. The brighter the audight the heavier the shadow.

The comedy element is the sunlight. It sets off the drama and intensifies the sus-

(TOMORROW-LESSON 10 CONCLUDED)

Questions and Answers

Focus-Three hundred scenes is not at all too many for a five-reel feature. Many G. F. R.—In writing a scenario always write action in detail. It also is advisable to show the author's conception of the characters. It may be true that directors—and players—often ignore the directions of the scenario writer in this regard, but if the author has a really good hold on his story he should be able to supply the best idea of just the sort of people through whom it will be best expressed. At any rate, no author can lose by putting his people clearly, but concisely, before the editor who passes on his scenario.

S. B .- You cannot copyright a scenario at present. A bill is up before Congress now to Friday and Saturday, "The Red Widow, with Jack Barrymore, VAUDEVILLE.

Bam Bacton, and Selig-Tribune Pictures. Ram Bacton, and Sells-Tribums Pictures.
Of ORE—Dave Sphjosky's 'A Night in India,'
with Holby 'etil and Marie Mann rFahk
Bunn, Corrad and Davilels; the Coloma Mont
trues Trouss, and E. Patton and commun; in
Apple Holosom Time: the Effacilin Lern
bert and Fredericks, Pitton and Lewis; Baby
livia, Juvenile, and Kannevansa.
GRAND—'All Pulladelphia Week; Emily
Smiley and George Bacther in 'Man's Law,'
Sonie Firms and her Minstrei Lagaies, Klyw
and Rome, Bah Warren; the Three O'Nelli
Rinters; Mr. MacAlenvey, and the Patie
CROSS KEYS—First half of week; Tom Fowvil and his Peerlans Minstreis; the Comedy
ilarmon; Quintette; Marjambara Maniaca;
Friend and Bowning, and Monde and Selis.

Prominent Photoplay Presentations

Stanley Booking Company

ALHAMBRA Mal. Daily at 2; Evgs., 7 & 9.
Harnkawa in "Allen Souls." Chaptin in "The Fireman." Hille Burke in "Gleria's Romance" in "His BROTHER'S WIFE." ARCADIA CHESTNUT

Douglas Fairbanks in "REGGIE MINES MINES In "Gloria's Romance," 6th APOLLO 52D AND THOMPSON MATTERE DAILY Pauline Frederick "AUDREY"

BELMONT | 52D ABOVE MARKET | Mark 1 :30 & 3:30, 100 | Even., 6:30, 8, 9:30, 130 Marguerite Clark in "MOLLY BELIEVE GEDAR AVE CEDAR PARAMOUNT

MARY PICKFORD in FAIRMOUNT 26TH AND GIRARD AVE. LENORE ULRICH in

ELMONT-Monday and Tuesday, "Molly Mak Believe," with Marquerite Clark, Wednesda and Thursday, "Rags," with Mary Pickford FRANKFORD 4711 FRANKFORD MARGUERITE CLARK in

> 56TH ST. Theatre MATINET Dustin Farnum in 'David Garrick GERMANTOWN 5508 GERMAN-TOWN AT VALENTINE GRANT in

GLOBE STI & MARKET 2:18 SESSUE HAYAKAWA in

BALTIMORE BALTIMORE AVE. Wm. S. Hart in "The Aryan" GIRARD AVENUE THEATRE AVENU Alice Brady in "Tangled Fates" Ford Sterling in "THE HUNT" EUREKA 40TH & MARKET STS. Great Northern BROAD ST., ERIE A

Wm. H. Thompson "Civilization MABEL TALIAFERRO in COMEDY "A Rough Night" IRIS THEATRE 3145 KENSINGTON GARDEN SSD & LANSDOWNE AVE.
MAT. 2. EVG., 6:30
GLADYS HULETTE in

BLANCHE SWEET in JEFFERSON 20TH AND DAUPHIN STREETS

WM. FARNUM in Broad Street Casino BROAD BELOW LAFAYETTE 2914 KENSINGTON CHARLES CHAPLIN IN "THE FIREMAN"
THOMAS CHATTERTON IN
"THE SECRET OF THE SUBMARINE"

LEADER FORTY-FIRST AND KEYSTONE 11TH ST. AND LEHIGH AVENUE DUSTIN FARNUM in

LOGAN THEATRE 1810 N BROAD PAULINE FREDERICK in

LOCUST SED AND LOCUST Mata. 1:30 and 3:30, 10c. Evgs. 6:30, 8, 9:30, 15c. CHARLES CHAPLIN in "THE FIREMAN" VIVIAN RICH in "4 MONTHS"

Market St. Theatre STREET Francelia Billington In WAKED HEATE

ORPHEUM GERMANTOWN AND CHELTEN AVER Wm. S. Hart in "Primal Lure"

PALACE 1214 MARKET STREET
Added BILLIE BURKE ALICE BRADT IN
In, "Gleria's Remance"

"La Boheme" in "Gioria's Romanes" CHARLES CHAPLIN in "THE FIREMAN" PARK RIDGE AVE. & DAUFHIN ST.
MAT. 2:15. EVE., 6:45 to 11.
TRIANGLE PEATURE
Douglas Fairbanks THE GOOD
BAD MAN"

PRINCESS 1018 MARKET J. WARREN KERRIGAN in

RIALTO GERMANTOWN AVE. Wm. S. Hart "THE BARGAIN"

REGENT 1684 MARKET STREET
HUMAN VOICE ORGAN
F. X. BUSHMAN & BEVERLY BAYNE IN
"THE WALL BETWEEN" RUBY MARKET STREET BELOW THE STREET Marguerite Clark in 'Seven Sisters'

SHERWOOD & MAE ALLISON IN "THE COME BACK"

SAVOY 1211 MARKET FLORA DE HAVEN in

TIOGA 17TH AND VENANGO STE John Barrymore in "THE RED WHO'S GUILTYT'

VICTORIA MARKET ST.
CHARLES CHAPLIN in "THE FIREMAN"
DOROTHY GISH & OWEN MOORE in
"SUSAN ROCKS THE BOAT"

STANLEY MARKET ABOVE 16TH Marguerite Clark in "Silks and Satins"

We own and offer subject to prior sale and change in price substantial amounts of the following securities:

Bonds

Name. Rate.	Maturity.	In Pr	terest symble.	Vield about
Seattle Electric Co. 1st Mtge5	Feb. 1, 1930	F 8	k A	1 4.80%
Interborough R. T. Co. 1st & Rfdg5	Jan. 1, 1966	J 8	z J	1 5.05%
New England Power Co. 1st Mtge		J 8	z J	1 5.09%
Consumers' Power Co. (Mich.) 1st & Rfdg5		J 8	Ł J	1 5.10%
Southern Calif. Edison Co. Gen. Mtge 5	Nov. 1, 1939	J 8	z J	1 5.10%
Northern States Power Co. 1st & Rfdg5	Apr. 1, 1941	A &	0	1 5.25%
Colorado Power Co. 1st Mtge5	May 1, 1953	M 8	z N	1 5.30%
Muskogee Gas & Elec. Co. 1st & Rfdg5	Dec. 1, 1926	J &	D	The second second second
Ottumwa Ry. & Lt. Co. 1st & Rfdg5	Jan. 1, 1924	J &	t J	
Mobile Electric Co. 1st Mtge	May 1, 1946		ε N	Chi. In Proceedings of the Section 1
Twin State Gas & Elec. Co. 1st & Rfdg5	Oct. 1, 1953	1000	0	The state of the s
Great Western Power Co. 1st Mtge5	July 1, 1946	200	t J	The second second second second
Tennessee Power Co. 1st Mtge	May 1, 1962		z N	C+ 0.0-0.000101111
American Gas & Electric Co. Debenture 6	May 1, 2014		z N	1 9 THE EXPENSE
American Gas Co. 100 Year Bonds6	Jan. 1, 2016	DAY	. J :	
Excelsior Springs W. G. & E. Co. 1st Mtge 6	June 1, 1932		D	
United Utilities Co. Coll. Trust	Jan. 1, 1943	V 24-2	. J :	
Standard Gas & Electric Co. Gold Notes 6	Oct. 1, 1935	A &	0 1	6.70%

Short Term Securities

Commonwealth Ry., Lt. & Pow. Co. Notes 6	May 1, 1918	M	R.	N	1	3.90%
Western States Gas & Elec. Co. Notes 6			&			5.30%
Winnipeg Electric Ry. Co. Notes6	Jan. 15, 1918			0.356.74		
Louisville Gas & Elec. Co. Notes6	Apr. 1, 1918	A	&	0	1	5.45%
Northern States Power Co. Notes	Apr. 1, 1926	A	&z	0	1	6.10%
Great Western Pow. Co. of Cal. Conv. Deb 6	Nov. 1, 1925	M	8	N	1	6.10%
Arkansas Valley Ry., Lt. & Pow. Co. Notes 6	July 1, 1919	J	&	J	1	6.15%
Middle West Utilities Co. Coll. Trust6	Jan. 1, 1925	A	82	0	1	6.15%
Mississippi Val. G. & E. Co. Coll. Trust 5	May 1, 1922	M	80	N	1	6.60%

Preferred Stocks

	Divi			
Southern California Edison Co	Quar.	Jan.	15th	5.70%
American Gas & Electric Co	Quar.	Feb.	1.5t	6.00%
Electric Bond & Share Co	Quar.	Feb.	1st	6.00%
California Electric Generating Co6	Quar.	Jan.	1st	6.30%
Pacific Gas & Electric Co., Cal. (New) 6	Quar.	Feb.	15th	6.60%
American Power & Light Co6	Quar,	Jan.	1st	6.85%
Utah Power & Light Co7	Quar.	Jan.	1st	6.90%
Texas Power & Light Co7	Quar.	Feb.	1st	6.93%
Southwestern Power & Light Co7	Quar.	Mar.	1st	7.00%
Northern States Power Co. (Delaware) 7	Quar.	Jan,	15th	7.18%
Atlantic Power & Light Corp7	Quar.	Feb.	10th	7.35%
Mobile Electric Co7	Quar.	Feb.	15th	7.70%
Western States Gas & Electric Co. (Del.)7	Quar.	Jan.	15th	7.80%

Descriptive circulars of any of the above securities will be sent on request

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URING the time occupied in the erection of our new building at 1431-33 Chestnut Street the Logan Trust Company will occupy temporary quarters at the southwest corner of 15th and Chestnut

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DATRONS will find every department ready to co-operate with promptness and courtesy. Every convenience will be afforded for the proper transaction of business. These temporary quarters will be occupied on July 17.

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