#### COVERING MAKES WHEAT STRONGER

Many Traders Believe Mexican Trouble Would Cause Higher Prices

GRAIN BELT WEATHER FORECAST, CHICAGO, June 19.—The weather forest for 28 hours follows: In south and unsettled to the control of the control in pair tought and Tuesday; with probable showers in west; change in tourerstures and probably showers in the west touchest warmer in south west touchest warmer in south Danota \_\_ Unsettled tought and with probable showers; warmer onishi ka Unsettled tonight and Tues-

CHICAGO, June 19.—Covering by short en continued wet weather in sections of the best where the soft winter crop is ready to est resulted in strength in the wheat mar-let today. There was profit-taking at times, but the demand was sufficient to absorb the

While many traders declared that they

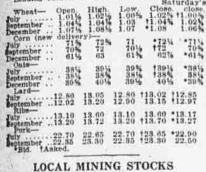
while many traders declared that they sould not see why trouble with Mexica should be looked upon as a bullish factor, the feeling prevailed that a diversion of rolling stock and ships would be reflected in higher prices. At any rate, the political situation served to check selling.

Clearances from New York were heavy. The total from the seaboard was 22,000 barrels of flour and 1,061,000 bushels of wheat. The visible supply in the United States decreased 861,000 bushels for the week to 43,337,000 bushels.

The market at Liverpool was weak on large arrivals in the United Kingdom. Harvesting is expected to be under way in Nebraska in two weeks. Minneapolis reported a good demand for choice milling grades. The weather in the Northwest was declared to be too cool. The receipts at interior points today were 1,136,000 bushels. Con was stronger on a further increase in

the shipping call, notwithstanding a decline at Liverpool and fine weather in the belt. at Liverpool and one weather in the belt. The general outlook for the crop is favorable. Illinois offered a little more freely. The visible supply in the United States decreased 2,256,000 bushels for the week, to 10.127.000 bushels. Oats, after suffering a slight decline

the outset, advanced sharply. It was be-lieved that the liquidation of July had been completed. There was fair buying to cover shorts in other months. Leading futures ranged as follows:



Did.	ABICE
Jim Butler	
MacNamara	
Missah Extension	
Mispah Extension	
Montana	6 13
Northern Star	
Tenopah Belmont 4%	-43
Tenepah Belmont 45 Tenepah Extension 54 Tenepah Mining 65	53
Tonopah Mining 656	63
Manchin billing	1 24
West End	1.0
GOLDFIELD STOCKS.	
	1 70
Atlanta	
Blue Bull	3 3
Booth	- 13
Bulldog	
Combination Fraction	
Combination Fraction	
Diamondfield B B	
Dainy	1 15
Florence 43 Geldfield Consolidated	1.4
Goldheld Consolidated	
Goldfield Merger	1 11
Jumbo Extension	
Kewanas deleteration	
Oro	
Sand Ken	14
Bilver Pick	1 11
MISCELLANEOUS.	
Fairy Axtec	2 145
Kimberly	2.45
Nevada Hill	-14
	2.3
Tecopa Mining	- 1

BAR SILVER

### SCENARIO DEPARTMENT

LESSON 13 (Concluded)-Importance of Counter-Plot

The Evening Ledger's Dally Scenario Lessons began June 3. They will be followed by a contest for a scenario to be produced in Philadelphia with a Philadelphia cast. Cut out The Evening Ledger will be grade to answer in its columns any questions dealing directly holms in the lessons and of general interest to readers.

strength.

In order to make all this clear, it neces-

In order to make all this clear, it necessitates, an elaborate or detailed synopsis of the counter-plot as well as of the plot. The difference in the length of the two synopses is the difference in the amount of detail required in explaining and amplifying the counter-plot.

The best advice to beginners is to tell them to write the story as simply as possible.

(TOMORROW-LESSON 14, SHORT LENGTH SUBJECT.)

QUESTIONS AND ANSWERS

K. G. H .- There are many ways of

showing the act of eavesdropping. One of

the simplest is to keep the two people in

conversation at the foreground and let the

third be seen through the half-open door.

Perhaps a more skilful method is to make

the audience familiar with the look of the

door, show the conversation on one side

of it, the cavesdropper approaching at the

other, then the conversation again, with

the door being slightly opened and then

closed (or better, perhaps; a close-up of

the more vital and original action you can

E. E. G.—A character entering or leaving a scene does not constitute a new scene. That is created by the moving of the camera to another location.

A. H. E.—There is no fixed price for scenarios. Some companies pay as high as \$55 for a one-rest script, others as low as

\$20. The price per reel usually advances as the number of reels in a scenario increases. In Saturday's Amusement Section, President Frueler, of the Mutual, quoted the price of a five-reel scenario at from \$500 to \$1000.

Theatrical Baedeker

VAUDEVILLE.

THURSDAY

Mae Murray, in Sweet Kitty Bellairs

Carlyle Blackwell, in His Brother's Wife

Mabel Tallaferro, In The Snowbird

Lillian Gish, in Sold for Marriage

Pauline Frederick, in The Moment Before

Edythe Sterling, in Nancy's Birthright

Francis X. Hushman, ir A Million a Minute

Douglas Fairbanks, in The Good Had Man

Cleo Ridgley, in The Love Mask

Albert Chevaller, in The Middleman

W. T. Hart, in Primal Lure

Dorian's Divorce Gloria's Romance

Harold Lockwood, in The Come Back

Marguerite Clark, in Molly Make Belleve

Mary Pickford, in

Mary Pickford, in The Eternal Grind

Helen Holmes, in Whispering Smith

Iron Claw

William Courtney, In Scaled Lips

Allen Souls Pioria's Remance

Child of the Paris Streets

The Perils of Divorce

Mabel Tallaferro, in The Snowbird

The Spell of the Yukon Chaplin's The Fireman

Pearl White, in The Iron Claw

Alice Brady, in La Boheme

The Man from Nowhere Peg o' the Ring

A Gutter Mugdalens

thild of the Paris Street

Alice Brady, in Tangled Fator

Lionel Barrymore, in Dortan's Divorce

Tyrone Power, in

Cyril Maude, in Peer Gynt

Lillian Walker, in Man Behind the Curtain

Victor Moore, in The Clown

Billio Euras. to Gioria's Romanos

The Market of Vain Design Res Market of Vain Perion Alliest The Market of Miles The Market of Market of Vain Design To Market of Market of Vain Design To Market of Ma

write in, the better.

By HARRY O. HOYT Head of the Metro Scenario Staff

EVERY photoplay, particularly in story containing certain dramatic possisture pictures, there are various minor billities and relying upon the counter-plot to create situations which make for plot feature pictures, there are various minor characters, many of whom are concerned in the counter-plot alone, who have a direct bearing on the main character. Consider all your characters as lay figures, disembodied and colorless. Pick your principal character, whether it be male or female lead. Determine just how you are going to plant this character in your story; if the character is to be a Southern girl or a girl of the prairies or a girl of the slums, you must do something more than plant her character in a subtitle.

You may say "Joan Coleman, a young Southern girl, whose father owns a vast plantation." This subtitle or one similar may be necessary, but if on top of this you do not show enough of the atmosphere of the plantation with Joan thoroughly a part of this atmosphere, your story is sure to lack the convincing note necessary.

On the other hand, we will suppose that the picture opens with the above subtitle. We show Joan coming down the steps of her pillared home in riding clothes, getting on her favorite horse and riding around the plantation. We show various scenes at the the doorknob turning and the door opening just to show the eye of the person behind), then, finally, a view of the intruder listening on the other side of the door. All action in pictures need not be described, especially the most obvious; but the most vite and original scripts are negro cabins, in the cotton fields and around

Perhaps in all these scenes we have Joan riding in and out. Surely here we have planted her as a Southern girl on a vast estate, but in doing so we have missed an important point; there is no reason for her riding around the place.

This brings us to our second point. In planting your characters with the proper atmosphere you must advance your story. If this seems difficult, you must search for another opening to establish the character. There is always a way to do it.

We will suppose that your male and
female lead, because of your story, are easily established, and this is generally the case. The difficulty lies in the other char-acters, who aid and abet the two or three leading characters. The question arises as to just how much space you can afford to give for character development of minor characters, and it is here that so many writers blunder.

They allow subthemes or counter-plots o run away with their story, with the resuit that when we say there is too much plot in the scenario, the writer immediatel; cuts down the plot and not the counter-plots or subtheme.

It has been said that your story is as

strong as your counter-plot, or, as a director recently stated, it is a good story if it has a counter-plot. If this holds true, the converse of the proposition also holds true.

If you have a fairly good plot and no counter-plot, your story will lack depth. If you have an overabundance of counter-plot our plot is lost sight of.
The counter-plot should never obtrude

Your story rests on the plot, and if you have a five-reel plot, you can make a five-reel feature, but if you send in five reels of plot and five reels of counter-plot, you have a en-reel feature, which nobody wants.

Too much plot is usually too much coun-ter-plot, or too much time is given to char-acter and atmosphere development. Don't nake writing scenarios such hard work Authors cudgel their brains trying to deter-mine when they have told enough. A booklength novel may contain insufficient material for a five-reel feature, whereas a short story or a one-act playlet may have more than enough plot for feature-picture pur-There is no way to gauge length by

emparison.

If you have only a thread of a plot, and this plot is strong enough because of its uniqueness to make a feature picture, you can then build your characters with greater care, introduce comedy and counter-plot at length. A synopsis of a five-reel feature picture may require only 500 words to tell the whole story, or it may require 1500

If you examine a short synopsis, you ill discover that the street vill discover that the story is probably demental in its simplicity, which the coun-BAR SILVER
In London bar silver was quoted at 30 15-16d.
and advance of 7-16d, over Saturday's price.
Commercial bar silver in New York was quoted at 64 c., a gain of the.

TUESDAY

La Boheme Gloria's Romance

Lenore Ulrich, in The Heart of Paula

An Innecent Magdalene

Dorothy Gish, in Betty of Greystone

Marie Doro, in The Heart of Nora Flynn

Gertrude McCoy, in The Isla of Love

Marguerite Clark, in Molly Make Believe

H. B. Warner, in The Beggar of Cawnpore

Mary Pickford, in The Eternal Grind

Mary Pickford, in The Eternal Grind

Geraldine Farrar, in Maria Rosa

Sessue Hayakawa, in Allen Souls

Molite King, in Fate's Boomerans

Wallace Reid, in The Love Mask

Olga Petrova, in Heart of a Painted Worsan

Victor Moore, in

Robert Mantell, in The Spider and the Fly

Iron Claw

Becret of the Submarine

Chaplin's The Fireman

Edna Wallace Hopper, in The Perils of Divorce

Oiga Petrova, in The Scariet Woman

Valentine Grant, in The Innocent Lie

Louiss Lovely, in Bobby of the Ballet

Social Pirates

Child of the Paris Streets

Victor Moore, in The Race

The Foud Girl Gloria's Romanes

Busan Rocks the Boat

Francella Billington, in Naked Hearts

Alice Brady, in La Bohque

Robert Warwick, in Human Driftwood

Hereld Lockwood, in The Love Houte

Mast Lore Can Do naplin's The Fireman

Louise Huff, in

Pauline Frederick, in The Moment Return

EVERY MONDAY-SUBJECT TO CHANGE

WEDNESDAY

Hazel Dawn, in

Francis X. Bushman, in A Million a Minute

An Innocent Magdalens

Francia N. Bushman, in The Elder Brother

Pauline Frederick, in The Moment Before

Mary Anderson, in

The Shrine of Happiness Secret of the Submarine

As In a Looking Glass

Chapitn's The Fireman Peg o' the Ring

Who's Guilty

W. T. Hart, in Primal Lure

Dorian's Divorce Gloria's Romance

Douglas Fairbanks, in The Good Bad Man

Carlyle Blackwell, in His Brother's Wife

Elia Hall, in Chorus Lady's Triumph

Wm. S. Hart. in The Primal Lure

Edmund Breese, in The Spell of the Yukor

Iron Claw

Lenore Ulrich, in The Heart of Paula

Bessue Hayakawa, In Allen Souls

The Woman in Black Chaplin's The Fireman

Dorothy Kelly, In The Law Decides

Mabel Taliaferro, in The Snowbird

William Courtenay, in Healed Lips

Henry Kolker, in The Warning

Alice Brady, in La Boheme

William Collier, in The No Good Guy

The Feud Girl

Who Killed Joe Merrim's Chaplin's The Fireman

Edmund Breess, in The Spell of the Yukon

Lionel Barrymars, in Dorian's Divorce

John Barrymore, in The Man from Mexico

George Beban, in

Ruth Roland, in A Matrimonial Marter

Louise Huff, in Destiny a Toy

The Come Back

FARNUM TO MOTOR ACROSS COUNTRY



Dustin Farnum, Pallas-Paramount player, and his new roadster, which he will drive from San Diego, Cal., to Bucksport, Me.

### **DUSTIN FARNUM'S CAR** WILL CROSS CONTINENT

And With Pallas-Paramount Picture Star at Its Helm

By the Photoplay Editor

Theatrical Baedeker

STANLEY—First half of the week: 'Destiny's
Toy,' with Louise Huff and Willie Collier,
in 'Willy's Wabby Way. Thursday, Friday
and Saturday. 'The Clown,' with Victor
Moore, a Lasky-Paramount film, and a Goldbers cartoon.

FORREST—The ''Ne'er Do Well,' with Kathlyo
Williams, a ten-reel production, by the Selist
Company, of the novel of Panama, by Rex
Beach, who wrote 'The Spoilers.'

ARCADIA—First half of week: ''An innocent
Magdaleno.'' with Lillian Gish, a Griffithsupervised Triangle film. Thursday, Friday
and Saturday: 'The Snowbird,' with Maley
Talliaferro, a Metro production.

VICTORIA—First half of the week: Dollars
and the Woman,' with Ethel Clayton and
Tom Moore. Thursday, Friday and Saturday,
''Going Straight.' with Norma Taimaday, a
Griffith-supervised Triangle production.

PALACE—First half of week: 'The Foud Giri,'

With Maley and Saturday,

"Going Straight.' with Norma Taimaday, a
Griffith-supervised Triangle production.

PALACE—First half of week: 'The Foud Giri,'

With Medical Paramounts.' Not only a cross-country automobile trip out one that will start at the most south-westerly point in the United States and has a northwesterly point as its destination is now being arranged by Dustin Farnun, the Pallas-Paramount star. With San Diego, Cal., as the starting point, "Dusty" is mapping out a route that will terminate at Bucksport, Me., his home town, where he will spend his summer vacation.

Griffith-supervised Triangle production
PALACE—First half of week: "The Foud Giri,"
with Hazel Down; a Famous Players-Paramount production. Thursday, Friday and Syurday, "A Gutter Massdaiene," with Factor
Ward, a Lasky-Paramount production.
LOCUST—Monday and Thursday: The Perlis
of Divorce, with Edna Wallacs Hopper, Tuesday, "The Scarlet Woman," with Oiga Petrova, Wednesday: "The Law Decides, with
Dorothy Kelly, Friday and Saturiay, "Dortan's Divorce, with Lionet Bareymore and
Grace Valentine,
BELLMONT—Monday and Tuesday, "The Heart It is expected that Mr. Farnum will start It is expected that Mr. Farnum will start on his transcontinental trip immediately upon conclusion of work on his latest photoplay vehicle, "The Parson of Panamint," now being produced at the Pallas studies in Los Angeles, which will be released around the end of June. It is also planned to have the first print of "The Parson of Panamint" delivered to Cari H. Pierce, head of the New York office, by "Dusty" on his way through New York. BELMONT—Monday and Tuesday, "The Heart of Nora Flynn," with Marie Doro, Wednesday and Thursday, "The Monnet Before, with Pauline Frederick, Friday and Saturday, "The Woman," with Theodore Roberts and Mabel Von Burnaud; "The Fireman," with Charlie Chaplin. way through New York.

That the Pallas star is an accomplished VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

KEITH'S—Fiorence Nash, in "Pansy's Particular Punch." by Wilard Mack, Jack E. Gardner, in "Odd Stuff", E. Merian's Troupe of Swiss Casine Artists, Marton Harney, in a dramatic sketch, Mr. and Mrs. Buvton Piersol, Juliette Dika, the Crisps. Refford and Winchester, the Ambler Brothers and the Selfs-Tribune pictures.

ILOHE—"Satan's Cabaret," a musical comedy: "The Vellow Peril." Don Fiatti, John Singer and Girls, the De Pace opera company, Friend and Downing, Heider and Packer, in "Legmania"; Anderson and Burt, in "Home, Sweet Home"; Monde and Salle and the Three Romans. motorist is generally known, particularly upon the west coast, where he has appeared with considerable credit to himself in several big auto races. In his Los Angeles garage he has a large assortment of cars varying in sizes and description. For his trip across the country he will use a powerful new Marmon roadster, and it is understood that he will be accompanied by Tom Kennedy, the well-known puglist, who has promised to lift the car out of any bad spots encountered on the trip.

Livsey, Norman Brothers and the Fathe News.

CROSS KEYS—Monday, Tuesday and Wednesday, E. W. Wolf's "The Seven Little Darlings at the Party," a musical comedy, Mack, Alberight and Mack, Armstrong and Ford, in "The English Johnny and the Con", Lottle Williams, in "On Strong Urounds"; White and Day and the Skatells.

Gallagher."

SATURDAY

Douglas Falcbanks, in Reggie Mixes In

Child of the Paris Streets

Mabel Tallaferro, in The Snowbird

Norma Talmadge, in The Children in the House

The Woman Chaplin's The Fireman

The Test of Chivalry The Iron Claw

Kitty Gordon, in Her Maternal Right

Charles Chaptin, in The Fireman

A Youth of Fortune The Elder Brother

Wallace Reid, in The Love Mask

Sessus Hayakawa, in Atlen Souls

The Feud Girl Chaplin's The Fireman

William Collier, in The No Good Guy

H. B. Warner, in The Heggar of Cawnpore

The Market of Vain Desire

Mae Marsh, in Child of the Paris Streets

Carlyle Blackwell, in His Brother's Wife

Iron Claw

Wafface Rold, in The Love Mask

Olga Petrova, in The Scarlet Woman

Daniel Gilfether, in An Old Man's Folly

Lionel Barrymore, ta Dortan's Divorce

Gernidine Farrar, in Maria Rosa

Wm. S. Hart, in The Disciple

William Farnum, in Battle of Hearts

Norma Talmadge, in Going Straight

The Heart of Pauls

A Gutter Mandalene

Lillian Walker, in Man Behind the Curtain

Lillian Walker, in Man Behind the Curtab

The Masked Rider

Pauline Frederick, in Lydla Gilmore

Olga Petroya, in The Scarlet Woman

Linnel Barrymore, in Dorian's Divorce

Victor Stoors, in The Clown

David Garrick

FRIDAY

Douglas Fairbanks, in Reggie Mixes In

Victor Moore, in The Race

Mabel Taltaferre, in

The Resurrection of Hollis

The Woman Chaplin's The Fireman

The Schemers

Waltace Reid, in The Love Mask

William Farnum, in

Olga Petrova, in The Scarlet Woman

Chaplin's The Fireman Are You a Mason?

Sessus Hayakawa, in Alien Bouls

Hazel Dawn, in The Feud Giri

Blanche Sweet, in The Ragamuffin

Moilie King, in Fate's Boomerang

dna Wallace Hopper. The Pertis of Divorce

Gioria's Romance Chaplin's The Fireman

Anita Stewart, in The Suspect

Iron Claw

Alice Brady, in La Boheme

Olga Petrova, in The Scarlet Woman

Edmund Breese, in The Spell of the Yukor

Lional Barrymore, in Dorian's Divorce

Geraldine Farrar, in Maria Rosa

Carlyle Blackwell, in His Brother's Wife

An Affair of Three Nations

Norms Talmadge, in Going Straight

Rupert Julian, in Naked Hearts

Funnie Ward, in A Gutter Magdalen

John Barrymore, in The Red Widow

What Love Can Do

Harold Lockwood, in The Masked Rider

Marguerite Clark, in Wildflower

Otoria's Romance

The Three Godfather

Victor Moore, to Die Clown

David Garrick

#### Police Court Chronicles Joe Fagun has a heart which is mucl

arger than his pocketbook.

His sole aim in life is to make every one appy, and he doesn't draw the line at animals. Should he see a man beat a horse ne calls him down on the spot. Let a young he calls him down on the spot. Let a young-ster kick a dog and Joe metes out justice to him without legal proceedings in the old-fashioned way. Joe also protects neigh-borhood cuts and any kind of creature, in fact, which is despised by the community. He happened to meet a cow which was wandering about near 19th and Market streets without definite destination. It was rather a frowey bovine. It had once been white, but if was covered with solutohes of

thite, but it was covered with splotches of oil and was badly in need of a general

laundering.

Joe saw at a glance that the cow was down and out, and he approached it sympathetically. The animal knew by intuition that Joe was a friend. It rubbed its se on Joe's shoulder affectionately, and loe reciprocated by rubbing the cow's head.
"I know you're hungry," said Joe, "so come along and we'll see what can be

Fagan contends that everything born has



orporations, boards of directors, etc., he stopped in front of a provision store and gave the cow a meal of potatoes and apples which were resting (dly in baskets. Joe didn't take anything himself, and was ontent to see that the cow was happy As the animal was putting the finishing touches on the meal Joe lighted the remains of a cigar and puffed in silence. mains of a cigar and puffed in silence.

The proprietor of the store reminded Joe that he had no right to distribute the property of others and Fagan replied with a burst of oratory about human and animal rights, etc. He was only half finished when a cop brought Joe before Magistrate Harris. The cow followed mournfully and waited outside.

The owner of the provisions fixed the damage at 21 cents, but Joe was financially

damage at 21 cents, but Joe was financially embarrassed. Things were looking serious when the owner of the cow arrived. He readily paid for the food consumed by the eow and slipped Joe a quarter for his

The Judge commended Fagan for his kindness to animals, but suggested that in future he should obtain the co-operation of those whose food he gives way to alloy the suffering of others.

And Joe was permitted to continue his campaign of good deeds.

BUSINESS MEN ON AN OUTING Northwest and Central Associations Go to Augustine Beach

Five hundred members of the Northwest Business Men's Association and the Cen-tral Germantown Business Men's Association left Arch street wharf this morning to tion left Arch street wharf this morning for a tour to Augustine Beach, where dancing, basebail, fishing, swimming and athletic contests will occupy their time until the boat returns tonight. The Methodist ministers, in lieu of their regular weekly meeting, started for Bur-lington Island Park this morning for an

all-day journey.

Autoists Fined for Speeding Three men accused of speeding in auto-

mobiles were fined \$12.50 each by Magis trate Beaton at the Central Station today They are: Adolph Holler, 4818 North Law rence street; Charles McKeough, 1703 North 16th street, and Robert E. Fries, o Belmar, N. J.

#### Prominent Photoplay Presentations

WEST PHILADELPHIA

OVERBROOK 63D AND HAVER-FORD AVE.
Douglas Fairbanks "THE GOOD HAD-MAN" Comedy-"Her Marble Heart"

BALTIMORE BALTIMORE AVE "The Woman Who Did Not Care" "The Last Adventure"

EUREKA 40TH & MARKET STS.
LOUISE LOVELY in "THE GILDED SPIDER" NORTH

Broad Street Casino BROAD BELOW MATINES 2180. EVENING T and S. Chas. Chaplin in "The Fireman" THE PLIBTING SRIDE

KEYSTONE 11TH ST. AND LEHIGH AVENUE VAUDEVILLE and "IRON CLAW" Pictures

SOUTH OLYMPIA BROAD AND BAINBRIDGE "THE SPOILERS"

### THE SON OF TARZAN

By EDGAR RICE BURROUGHS! Author of the Tarzan Tales

CHAPTER XXVIII—(Continued), CHEIK AMOR BEN KHATOUR," an-O nounced the sergeant by way of intro-

Captain Jacot eyed the newcomer. He as acquainted with nearly every principa Arab within a radius of several hundred miles. This man he had never seen. He was a tall, weatherbeaten, sour-looking man of 60 or more. His eyes were narrow and evil. Captain Jacot did not relish his ap-

"Well?" he asked tentatively.

The Arab came directly to the point. "Achinet ben Houdin is my sister's son," he said. "If you will give him into my keeping I will see that he sins no more against the laws of the French." against the laws of the French."

Jacot shook his head. "That cannot be,"
he replied. "I must take him back with me.
He will be properly and fairly tried by a
civil court. If he is innocent he will be

"And If he is not innocent?" asked the

Arab. "He is charged with many murders. For

iny one of these, if he is proved guilty, he will have to die."

The Arab's left hand was hidden beneath Now he withdrew it, dis his burnoone. Now he withdrew it, disclosing a large goatskin purse, buiging and
heavy with coins. He opened the mouth
of the purse and let a handful of the contents trickle into the paim of his right
hand—all were pieces of good French gold.
From the size of the purse and its buiging
proportions Captain Jacot concluded that it
must contain a small fortune.
Shelk Armor ben Khatour dropped the
spilled gold pieces one by one back into the

Shelk Armor ben Khatour dropped the spilled gold pieces one by one back into the purse. He drew the tie-strings tight. All the time he was silent.

Jacot was eyeing him narrowly. They were alone. The sergeant, having introduced the visitor, had withdrawn to some little distance—his back was toward them. Now the abells having returned all the Now the shelk, having returned all the gold pieces, held the bulging purse outupon his open palm toward Captain

Jacot.

"Acmet ben Houdin, my sister's son, might escape tonight." he said. "Eh?"

Captain Armand Jacot flushed to the roots of his close-cropped hair. Then he went very white and took a half step toward the Arab. His fists were clenched. Suddenly he thought better of whatever impulse was moving him.
"Sergeant." he called. The non-commissioned officer hurried toward him, saluting as his heels clicked together before his superior.

superior.
"Take this black dog back to his people,"
he ordered. "See that they leave at once Shoot the first man who comes within range

Shoot the first man who comes within range of camp tonight."

Sheik Amor ben Khatour drew himself up to his full height. His evil eyes narrowed. He raised the bag of gold level with the eyes of the French officer.

"You will pay more than this for the life of Achmet ben Houdin, my sister's son," he snarled. "And as much again for the name that you have called me, and a hundredfold in sorrow into the bargain!"

"Get out of here," growled Captain Armand Jacot, "before I kick you out!"

All of this happened some six years before the opening of this tale. The trial of Achmet ben Houdin and his accomplices is a matter of record—you may verify it if

a matter of record—you may verify it if you care to. He met the death he deserved, and he met it with the stolcism of the Arab.

Arab.

A month later little Jeanne Jacot, the 4-year-old daughter of Captain Armand Jacot, mysteriously disappeared.

Neither the wealth of her father and

mother nor all the powerful resources of the great republic were able to wrest the secret of her whereabouts from the in-scrutable desert that had swallowed her and her abductor.

A reward of such enormous proportions was offered that many adventurers were attracted to the hunt, among them Jenssen ind Malbihn. This was no case for the odern detective of civilization, yet several of these threw themselves into the search-the bones of some are bleaching beneath the African sun upon the silent sands of

"I have come to you," explained General Jacot as he concluded, "because our dear admiral tells me that there is no one in all the world who is more intimately acquainted with Central Africa than you.

was published in the leading papers of every large city of the was published in the leading papers of every large city of the was published in the leading papers of every large city of the world, yet never did we find a man or woman who ever had seen her since the day she disappeared.

her since the day she disappeared.

"A week since there came to me in Paris a swarthy Arab, who called himself Abdul Kamak. He said that ne had found my daughter and could lead me to her. I took him at once to Admiral d'Arnot, who I knew had traveled some in Central Africa. The man's story led the admiral to believe that the place where the white girl the Arab supposed to be my daughter was held in captivity was not far from your African centates, and he advised that I come at once and call upon you—that you would know if such a girl were in your neighborhood."

"What proof did the Arab bring that she was your daughter?" asked Lord Grey-

"None," replied the other. "That is why we thought best to consult you before or-ganizing an expedition. The fellow had only an old photograph of her, on the back only an old photograph of her, on the back of, which was pasted a newspaper outling, describing her and offering a reward. We feared that, having found this somewhere, it had aroused his cupidity and led him to believe that in some way he could obtain the reward, possibly by foisting upon us a white girl on the chance that so many years had elapsed that we would not be able to recognize an imposter as such." recognize an imposter as such.

"Have you the photograph with you?"
asked Lord Greystoke.
The general drew an envelope from his
pocket, took a yellowed photograph from
it, and handed it to the Englishman. Tears dimmed the old warrior's eyes as they fell again upon the pictured features of his lost daughter.

Lord Greystoke examined the photograph

for a moment. A queer expression entered his eyes. He touched a bell at his elbow, and an instant later a footman entered. "Ask my son's wife if she will be so good as to come to the library," he di-

The two men sat in silence. General Jacot was too well bred to show in any way the chagrin and disappointment he felt in the summary manner in which Lord Greystoke had dismissed the subject of his call. As soon as the young lady had come and he had been presented he would make his departure.

his departure.

A moment later Meriem entered.

Lord Greystoke and General Jacot rose
and faced her. The Englishman spoke
no word of introduction—he wanted to see the effect of the first sight of the girl's face on the Frenchman, for he had a theory, a heaven-born theory that had leaped into his mind the moment his ayes had rested on the baby face of Jeanne

General Jacot took one look at Merlem, then he turned toward Lord Greystoke. "How long have you known it?" he asked,

trifle accusingly.
"Since you showed me that photograph moment ago," replied the Englishman, "It is she," said Jacot, shaking with suppressed emotion; "but she does not recognize me—of course she could not." Then he turned to Meriem. "My child," he said, "I am your-"
But she interrupted him with a quick,

But she interrupted him with a quick, glad cry as she ran toward him with outstretched arms.

"I know you! I know you!" she cried.
"Oh, now I remember!" and the old man folded her in his arms.

Jack Clayton and his mother were summoned, and when the story had been told them they were only glad that little Meriem had found a father and mother.

"And really you didn't marry an Arab waif, after all?" said Meriem. "Ian't it fine?"

"You are fine," replied the Killer, Imarried my little Meriem, and I don't care

married my little Meriem, and I don't care for my part whether she is an Arab, or just a little Mangani."

"She is neither, my son," said General Armand Jacot. "She is a princess in her own right!"

THE END

BESSIE BARRISCALE in

LOGAN THEATRE 4819 N. BROAD

VALENTINE GRANT in "THE INNOCENT LIE"

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FAIRMOUNT DETH AND GIRARD AVE JAMES MORRISON IN "THE MAN HUNT"
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56TH ST. Theatre MATINES Paramount Geraldine Farrar In Ma

GERMANTOWN 5508 GERMAN-WN AVE SESSUE HAYAKAWA in

GLOBE 197H & MARKET 2:18-7-16
2:18-7-16
Chas. Chaplin in "The Fireman"
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"THE CALL OF THE CUMBERLANDS" Great Northern GERMANTOWN AVES NORMA TALMADGE in

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