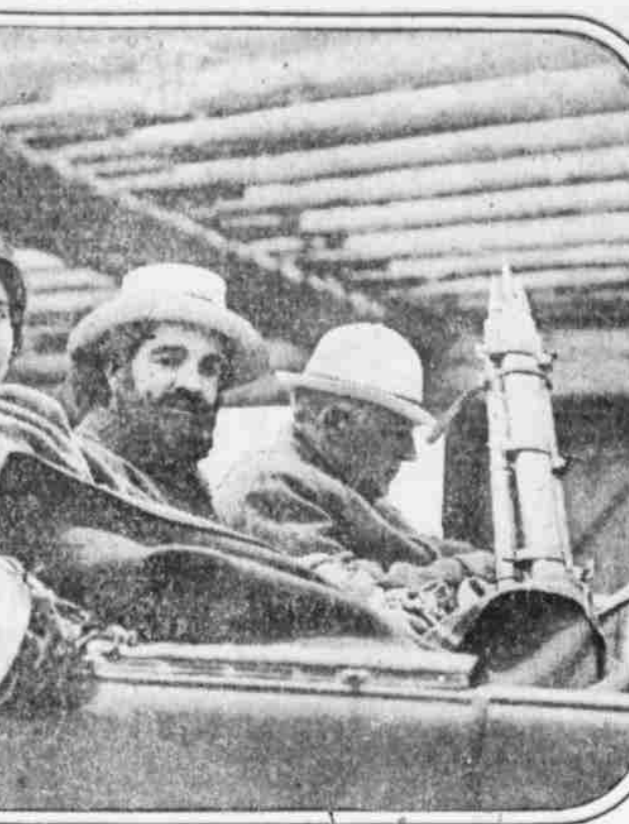
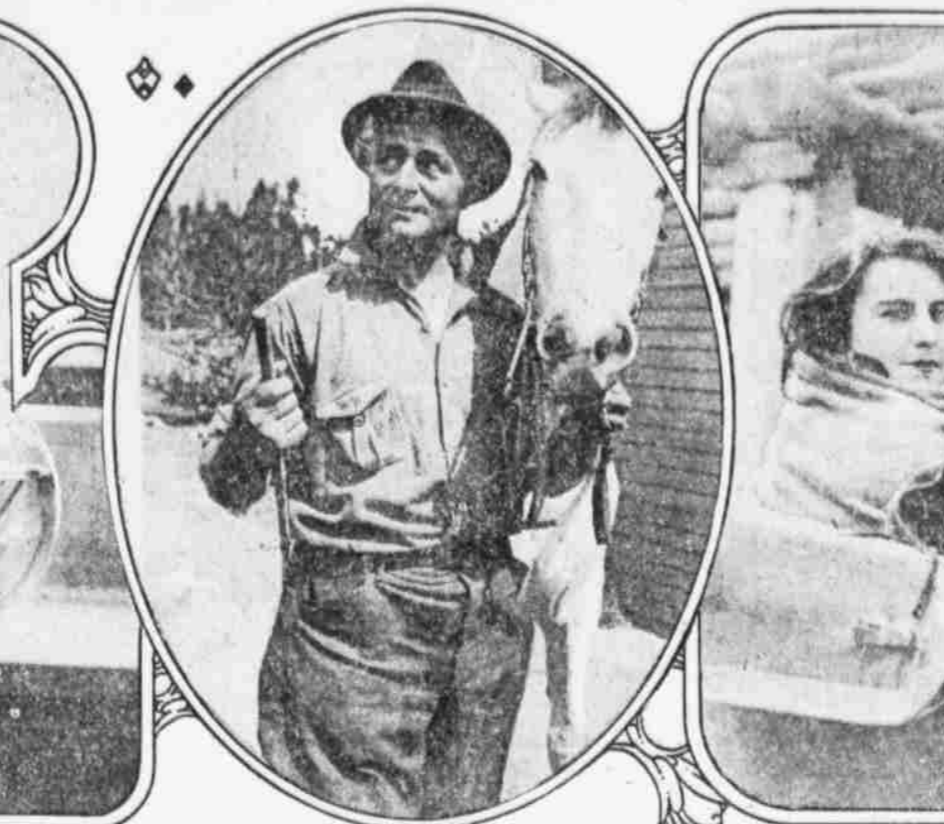


PHOTOPLAY AND THE VARIETIES DIVIDE AMUSEMENT WORLD BETWEEN THEM—STAGE NOTES

VACATIONS AND VOCATIONS OF THE SILVERSHEET STARS



When not being "shot" by Triangle, Wilfred Lucas, featured player in "Her Excellency the Governor," at the Arcadia the latter half of next week, is fond of horseback riding. Gladys Brockwell, in "To Honor and Obey," coming to the Victoria and Regent, is a devotee of "the king of sports, the sport of kings." Anita Stewart, who will convey "The Message of the Mouse" to Palace patrons, takes her recreation more gently with goldfish as the stimulants, while William Desmond, of "Time Locks and Diamonds," booked by both the Arcadia and Palace, enters his "location" automobile in company with Dorothy Dalton and J. Barney Sherry. William is hidden behind the hirsute foliage, but it's he.

"NEGLECTED WIFE," PATHE'S NEW SERIAL

Further Adventures of the Woman Left Alone, as Shown in Photoplay

"A RECKLESS INDISCRETION" By JOSEPH DUNN

When not being "shot" by Triangle, Wilfred Lucas, featured player in "Her Excellency the Governor," at the Arcadia the latter half of next week, is fond of horseback riding.

"TO ONE KNOWS I'M HERE! THERE MUST BE SOME MISTAKE, WALT," Kennedy took the receiver from her. "Now ask again who's wanted."

Removing her hand from the mouthpiece, Margaret forced her voice to steadiness. "I asked if Mr. Kennedy is there," came distinctly over the wire.

"Say I'm not here," he muttered, flushing at the deception.

"Mr. Kennedy is not here," repeated Margaret, then quickly hung up. When she turned from the telephone, Kennedy was standing before the window, his back to her.

"Yes, it was Mrs. Kennedy," he admitted, without turning.

Through her own mortification Margaret was wretchedly conscious of his poignant humiliation. He loathed lies and deceptions, yet now he was constantly forced into them.

"Don't you see, dear, I was right?" falteringly, "I'd better go away; it's the only solution now."

"No, I can't give you up, I won't," with passionate conviction. And as his arms closed about her Margaret was once more conscious of her own defeating weakness.

It was with abject self-loathing that Mary left the telephone after calling up Margaret's apartment. She had stooped to a subterfuge of which six months before she would have been incapable. Was her con-

suming jealousy undermining her self-respect? That her husband was there, she now felt convinced. Yet his deception was hardly more despicable than her own.

To convict him she had stooped to the cheapest trickery. If ever she succeeded in winning back his love, it would not be by resorting to such methods.

It was after twelve when he came in. She was still in the library, feigning absorption in a magazine. Though he could not fall to see the light, she heard him pass on upstairs. With weary depression she went up to her own room.

Long after she had turned out her light, the transom over his door glowed bright, and she could hear his restless walking back and forth. What place of their problem was he fighting out? She longed to go to him, to sob out in his arms her own heart-burden, but the closed door was a forbidding barrier.

It was at noon the next day, an unaccounted hour, that Kennedy again stood at the door of Margaret's apartment. Her eager, joyous greeting was checked by his grave unresponsiveness.

"What is it?" he inquired of him. "Something has happened?" "I just saw McCall, of the Star. He says Brady's got some of my letters. Letters to some woman that I wouldn't want published."

"Letters to some woman?" breathed Margaret. "There's no other woman in my life, you know that." Then abruptly, "It couldn't be my letters to you? You always burned them."

"No, I—I couldn't. They meant too much to me. But they're all here," unlocking a drawer in the desk. Then with a cry she shrank back, the color ebbing from her face. Petrified she stared at the empty drawer.

"So Brady has them?" His voice was rigid. "Oh, no—no! It can't be! How could he get them?" wildly, emptying out all the other drawers in a frantic, futile search.

Those letters published will be an interesting sidelight on the "Clean Candidate." Kennedy's laugh was mirthlessly harsh. "Oh, don't—don't." She dropped to the floor, her head on a chair. He made no effort to comfort her. For the first time he heard her sob seemingly unafected. Then, when finally she grew more quiet:

"It's not only my career, Margaret—it's yours. Those letters published, what will it mean to you?" "Oh, if only I'm to suffer I wouldn't care," recklessly. "But they'll use them to defeat you! In there no way of stopping it? If I went to him?" eagerly. "If I made a personal appeal?" "It'd only make matters worse," with curt cruelty. Then, abruptly, "I can't stay

longer now. I'll do what I can and let you know." "Oh, don't leave me like that! I can't bear it—I can't!" "I don't want to be harsh, Margaret, but you'd better let me go."

That was all. The next moment he was gone. In the tortured hours that followed Margaret's mind leaped constantly to Norwood. He had kissed her once before. Would he help her now? At any cost she must avert the ruin of the man she loved.

Who had taken the letters—and how? Her suspicions instantly centered the new half boy. A few days ago she had found him in her apartment, confused, he had explained that there was a smell of smoke, and he had come in through the fire-escape. There had been no trace of smoke, and now she knew he had stolen the letters, that he was one of Brady's tools.

Half an hour later, her reddened eyes subdued by a close-meshed veil, Margaret was at Norwood's office, excitedly relating these facts. "There's nothing I wouldn't do for you, Margaret," he assured her. "You know that. If your happiness depends on getting back those letters, we must get them some way. I know the chief of police personally."

But Margaret feared the publicity of putting it into the hands of the police. That the letters were from Kennedy was the one point she had withheld. With some reluctance Norwood yielded to her plan, that they follow Wilkins, the half boy, that evening when he went off duty. Though they could not bribe Brady, they might be able to bribe his tool.

At ten minutes of eight they were waiting in Norwood's car before a private residence, a few doors beyond Margaret's apartment. It was just eight when the half boy hurried by and took a car at the corner. Their driver, having been coached, kept almost abreast of the street car. They had reached the outskirts of the city before Wilkins got off. Turning down a dimly lit street, he entered a small frame cottage.

Leaving their car at a discreet distance, they approached the house, the front door dark, but from under the drawn shades of the side window leaked a strip of yellow light. Unheeding Norwood's whispering protest, Margaret followed him around the house to the lighted window. By stooping they could see under the shade the back and shoulders of two men at a table.

"Not on your life," exclaimed an angry voice. "I'll give you five hundred for the letters—not a cent more! That's all they're worth."

"It is, eh?" the laugh held a sneer. "Well, I guess you'd double that, or you might get 'em."

"Wilkins's voice" whispered Margaret, clinging quiveringly to Norwood's arm. Then the sound of a pushed-back chair, and Wilkins moved in their line of view. In his hand was the ribbon-bound package of letters!

(To be continued next Saturday)

GREAT CIRCUS SHOTS FOR "POLLY" MARSH

Goldwyn Picturization of Mayo Play Employs Army of Supers in Jersey

A village designed by Everett Rhinn, famous American illustrator, and executed by the mechanical staff of the Goldwyn studios, a race track with a cart horse race in Honolulu, New Jersey, chartered for two weeks, and a complete circus with 2000 extras employed as spectators, comprise three separate features of the current Mae Marsh-Goldwyn production, which is conceded by those who have seen it to be one of the biggest photodramas ever attempted in a metropolitan studio.

Miss Marsh's newest vehicle, adapted from a novel and drama by Margaret Mayo, has carried the spirit of the carnival to Fort Lee and its environs. In addition to a low and high performance under the "Big Top" at Fort Lee, the circus already has been photographically utilized for a street parade through Englewood, that was complete from parade master to steam calliope. At Kirtlandville scenes showing the early morning arrival of a circus in a small village were executed as a part of the plot action necessary for the drama.

As a photodramatic spectacle it is making the Goldwyn play now in process of making its first trip to the "Big Top" of which, incidentally, Miss Marsh also was a featured actress. The parallel is further maintained by the fact that the giant scenes, costing thousands of dollars and employing thousands of people, are predicted upon incidents taken from American life. The majority of the spectacle plays shown in the United States have been of foreign manufacture with a plot action that has been biblical or allegorical. The Mae Marsh photodrama is a simple story of small-town American life drawn from the hoop-skirt period of our history. It is obviously "Polly" of the "Circus," though Goldwyn doesn't say so.

Summer vacation and a continuous circus have led the small boys of Fort Lee to believe that they are living in a delightful sort of dream. They have been permitted to work in some of the circus scenes, they even have been paid for it. The standing attendance at the Goldwyn circus of the population of Fort Lee has been added to by hundreds of the notable, screen and society who have crossed the Hudson and journeyed to the Goldwyn studios to saunter through the Everett Rhinn village and sit in circus bleacher seats while in his hand was the ribbon-bound package of letters!

GIRLS, HERE'S A STORY FOR YOU; MEN BARRED

"Her Excellency the Governor's" Wardrobe Described With Adjectival Fury

Girls, this story is for you. No men admitted. An array of gowns that will go straight to the feminine heart are those worn by Edna Miller, co-star with Wilfred Lucas in the Triangle release, "Her Excellency the Governor," which will be the principal attraction at the Arcadia Theatre Monday, Tuesday and Wednesday. For this play Miss Miller searched New York's most exclusive shops and gathered an unusual assortment of beautiful models for her use as a young society girl and Lieutenant Governor of the State. Two evening gowns are imported models, one a silver tissue-embroidered gown with a pink and white floral pattern, the other an apple green and silver combination of satin and lace. A Parisian model in a gown worn at an afternoon reception in the play, a royal blue and black chiffon, overdressed with Chantilly lace and trimmed sumptuously with ermine fur. A trimmed gown of ermine georgette crepe simple and elegant with organdy collar and cuffs is an attractive model, and a blue silk military cape coat is one of the season's novelties not yet seen in the shops.

Among Miss Miller's afternoon gowns are a gray indy cloth gown trimmed with blue fox fur and a Lanvin model of blue satin, fashioned in the youthful bouffant style. For wear in her office the young Lieutenant Governor has several charming day dresses. A sand-colored gabardine is pleated full, trimmed with brown bow buttons and finished with white satin collar and cuffs.

MABEL OF THE METRO DOES HER CINEMA BIT

"Miss Columbia" Aids Recruiting and Praises the Efficiency of Uncle Sam's Men

Mabel Tallaferro, Metro star, at the Victoria the latter part of next week in "Peggy, the Will-o'-the-Wisp," has completed a series of poses to be used for recruiting purposes. This well-known stage and screen favorite has posed in several countries as Miss Columbia. One of her recent pictures shows her garbed as she was when she was photographed in Australia in 1906.

A "DRAG" GOT AMELIA INTO THE MOVIE GAME

It Wasn't "Pull" With the "Dree" That Brought Her to the Creeping Tintypes

Many of the stars from the legitimate have been lured into the moving picture field through curiosity and love of something unusual, but few can claim the distinction of being "dragged" into screen acting, as was Amelia Stone, a musical comedy star and stage partner of Armand Kalisz, also widely known as a musical comedy favorite and author. Miss Stone, who will appear at Keith's next week with Mr. Kalisz in an original operetta called "Mabelle Currier," tells of her experience in Los Angeles during her recent trip to the Pacific Coast.

She was enjoying her usual afternoon stroll on one of the principal streets when she saw two ruffians strike down a pedestrian and start to drag him into an alley, presumably to finish their job. Now Miss Stone is of an adventurous turn of mind and, instead of fainting, she screamed "police" as loudly as she could and then ran toward the trio, hoping to frighten the assailants away from their victim. Instead of attacking Miss Stone, as she feared they would, one of the "robbers" let go of the man they were dragging into the alley and said in a pleading voice, "Please go away, Miss. You'll spoil everything."

About this time, two men rushed frantically up to the little singer and began to abuse her for "spilling the picture," but a third man, who it afterward was learned was the director, appeared on the scene and calmed matters by saying, "That's fine. It will make a great picture and, little scene."

young lady, if you care to act in moving pictures you can go right through with this. But the incident had got on the nerves

B. F. Keith's Theatre

Another Prize-Winning Summer Show! in the Coolest Spot in Town! Don't Forget to Visit the Keith Bar!

THE SCHEDULE 2:05.....Orchestra.....8:05 2:10.....Pathe Weekly Pictures.....8:10 2:25....."Jazz-ical Jokelets".....8:23 2:30.....Heras & Preston.....8:30 2:37.....Arthur Havel & Co.....8:37 2:56.....Emma Stephens.....8:56 3:10.....Linne's Classic Dancers.....9:10 3:28.....Spencer & Williams.....9:28 3:45.....STONE & KALISZ.....9:45 4:05.....ASHLEY & ALLMAN.....10:05 4:17.....THE VIVIAN.....10:17 4:35.....Exit March.....10:35

NIXON'S GRAND

HARRY SLATKO'S MIDNIGHT ROLLICKERS 10 Marvellous Dancers, including a Special Orchestra, Delmore, Angel & Co., Military Sketch; Jim & Marion Barkins; James & Greeley; Ann Suter; 5 Brightness, Pictures, A Great Bill!

Zoological Gardens

B.F. KEITH'S THEATRE SUMMER ENGAGEMENT EXTRAORDINARY! NORA BAYES GREATEST TRIUMPH OF HER CAREER Bankoff & Girls; Diamond & Brennan; Gold, Harce & Morey; Bar & Lallmer; Othars. TODAY AT 2-TONIGHT AT 8. 2c To \$1

STANLEY MARKET ABOVE 16TH IN "THE LITTLE AMERICAN" Coming Early in Sept.—Goldwyn Pictures

PALACE 1214 MARKET STREET TODAY—LAST TIME "ON TRIAL"

ARCADIA CHESTNUT BELOW 10TH MAE MURRAY "AT FIRST SIGHT"

REGENT MARKET BELOW 17TH FANNIE WARD "Her Strange Wedding"

VICTORIA MARKET ABOVE 8TH TODAY—LAST TIME Douglas Fairbanks in "WILD AND WOOLLY"

FISHING and surf bathing are one at Stone Harbor. Reading, 11 Excursions

of Miss Stone and, having a performance to give that evening, she begged to be excused and left the scene after receiving the profuse thanks from the director for contributing her presence and her clever bit of impromptu acting to the picture.

VICTORIA Market above Ninth PERFORMANCE CONTINUOUS 9 A. M. TO 11:15 P. M. PRICES, 10c, 20c MONDAY, TUESDAY & WEDNESDAY W.M. FOX Presents Gladys Brockwell IN FIRST SHOWING OF "To Honor and Obey"

RETURN ENGAGEMENT Charlie Chaplin in "THE FLOORWALKER" THURSDAY, FRIDAY AND SATURDAY METRO Presents Mabel Tallaferro IN FIRST SHOWING OF "Peggy, the Will o' the Wisp"

ADDED KEYSTONE COMEDY THE "DOG GARDNER'S LOVE" FEATURING "TEDDY" THE DOG WITH A HUMAN BRAIN

GLOBE THEATRE 1214 MARKET STREET IN HEART OF SHOPPING DISTRICT CONTINUOUS 11 A. M. TO 11 P. M. 10c, 15c, 25c, 35c

WHO'S TO BLAME? A Tabloid Musical Comedy with Beautiful Girls, Catchy Songs and Good Comedy

CROSS KEYS THEATRE Market below 90th Street MATINEE, 2:00-4:00. 2:00, 10c. EVENINGS, 7 & 9. 10c, 20c, 25c

"BON VOYAGE" A Tabloid Musical Comedy with JAMES GILDEA & CO. THURSDAY, FRIDAY, SATURDAY "THE HONEY-MOONERS"

WOODSIDE Philadelphia's Foremost Park Greatest Success in Years IMPERIAL BAND GIUSEPPE BODIA, Conductor EDITH M. ELLISON, Soprano IN SPECIAL PROGRAMS FREE CONCERTS Afternoon & Evening High-class Family Resort Equipped with Many New and Novel Amusements Fireworks Every Friday Night

Summer Dancing 38th & Market—K. of C. Hall DeHart's Soc. Orches. Mon. & Sat. Ev'gs 8:30 to 11

EVENING LEDGER PHOTOPLAY CALENDAR EVERY SATURDAY, SUBJECT TO CHANGE

Table with columns for days of the week (MONDAY to SATURDAY) and rows for various theatres (ALHAMBRA, APOLLO, ARCADIA, BELMONT, BLUEBIRD, COLISEUM, EUREKA, FAIRMOUNT, FRANKFORD, FAMILY, 56TH STREET, GREAT NORTH, IMPERIAL, JEFFERSON, LEADER, LIBERTY, LOCUST, MARKET ST., OVERBROOK, PALACE, PARK, PRINCESS, REGENT, RIALTO, RIDGE AVE., RUBY, SAVOY, STRAND, STANLEY, VICTORIA). Each cell contains the name of the play and the lead actor.

BARBARA CASTLETON

Soon to be seen in "For Liberty" scenes of which are being filmed at Betsywood.

