# LANCES HERE AND THERE AT THE ENTERTAINING SIGHTS OF THE STAGE AND PHOTOPLA

#### NEGLECTED WIFE," THE PATHE SERIAL

arther Adventures of the Woman Left Alone, Her Husband and the Other Girl

and from the Pathe serial of the same me, based on the novels of Mabel Herbert (Copyright, 1917, by Wabel of CHAPTER XII-"Embittered Love" By JOSEPH DUNN

By JOSEPH DUNN THE STORY Man. Horace Kennedy Wife Markaret Warner Kennedy, though striving Markaret Warner tennedy, though striving to be loval to his is in love with Markaret. Discovering hushand's secret. Mary determines to win back. Kennedy's political enemics steal Markaret his compromising letters. To over them. Markaret appeals\_to Norwood, ploves her.)

TOU will stay until I can send a nurse? I The Doctor, replacing the gleaming dermic, turned from the bed;

"Til be glad to." faltered Margaret, her

beice emotionally tense. Under the oplate Norwood was sleeping citetly. Drawing a low chair to the bed, entry she touched his bandaged arm, the price he had paid for her letters. Even ow in the security of his apartment, her mart beat fast as she relived that terrify-her scene, from the moment he broke into the room, snatched the letters, facing an be room, snatched the letters, facing an mequal struggle with the three ruffians, intil her outcry brought help. And now whe sat alone by the bed there was some-ning appealing in his unconsciousness, in the helplessness of his bandaged arm.

Why had the fates ordained that build not care for this man, who loved her to unselfishly. He was free, he had every-ming to give her, the protection and secur-by of his name. Yet her love was given to one who was already bound, hut whose slightest caress thrilled her more than any proof of Norwood's unselfish devotion. not care for this man, who loved her

Her glance rested on the telephone by bed, the magic instrument that to her and always to mean Kennedy. Dare the call him up now about the letters? Toiselessly she took down the receiver. "Plazza 8245." in a cautious undertone, aring to arouse Norwood.

"Hello! Are you alone?" in the same autious whisper. "Oh, I've something wonderful to tell you. I have the letters! We I can't talk now-I'm not at home. I only wanted you to know." She broke suddenly at a slight motion from the Turning, she found Norwood watching keenly.

"Oh, I-I'm glad you're awake," in flush-confusion. "I'm staying until the nurse ng confusion. nes. Does your arm pain you?"

He shook his head, gazing at her with ncerting steadiness. "Oh, I-I can never thank you! But it

you knew what those letters meant to "I think I know now," bitterly. "I heard

you telephone. They were Horace Ken-

The scorching color in her averted face "What does he mean to you, Margaret?

What does no was only an infatuation. In it something more?" Her silence was a poignant admission.

"So they stole these letters and were ping to publish them to queer his cam-mign? It was to save him that you risked much to get them back? And he was wardly enough to let you take the risk?" "Oh. you mustn't blame him! It was as noch my fault as his. I loved him." reckmly. "I've loved him from the beginning.

"A man who is married? Who has nothing to offer you-but dishonor?"

Abruptly the door opened and the docto ared followed by a nurse, whose white form showed under her long dark cloak. sw moments later Margaret went slowly twinstairs, turning homeward, with a dull, by ache at her heart. Even the thought if the recovered letters, now safe in her andbag, tild not lighten the load. She was sking of Norwood, of his fine, clean love, at she could never return.

Early one morning a week later Kennedy micred his private office and with frowning concentration settled down before his desk. The increasing perplexity of his private life. ands of the campaign and his prace, all contributed to rasping still further his overtaut nerves. Glancing through the mail, with a start took up a small gray envelope. Mar-nere's writing! Even before he opened it is had an ominous presentment that someing was wrong.



An artist's impressions of the way in which the average screen vampire puts across different emotions: No. 1, rage; No. 2, love; No. 3, remorse; No. 4, jealousy; No. 5, entreaty; No. 6, desire that cinnamon bun instead of butter cakes be served with her tea; No. 7, indicating that the hero was poisoned by plaster of paris and not by overdoing his bean-bag exercises.

### PHILLY'S ADOPTED SON TELLS OF SCRIPT CAREER

"During my whole college course, photo-plays paid all of my board, lodging, tuition and traveling expenses, and these have been considerable, since I've traveled 120,000

last five years on trips to visit my mother and brothers. In Philly they call me the only living Philadelphia-Dallas commuter.

After six months in New York city, I de-cided I preferred Philly. So I came back

"What is my trend in writing? Well, I

RAY'S RAYS OF REASON

(Flashes of homely philosophy culled from "Sudden Jim." in which Charles Ray will be seen at the Arcadia the first half of text week.)

A MAN who has to have his clothes wet through before he can recog-

nize it is raining may succeed as professor of Greek or as an artificer of a ditch, but he is not likely to

dustry.

the

miles between Philly and Dallas In

"Shan" Fife, Who Preferred This City to "The Big Wherein an Answer to the Prob-Town," Leans Toward Whimsical and Comic in Photoplay

IT MAY be a matter of no moment to the late Czar or the Kaiser, but all Phila-delphia, and a goodly part of New York delphia, and a goodly part of New York well shaken from his heels. This is how he describes his ensuing career: "After I'd paid my second term inition fee and dormitory rent, I found I'd \$4.25 on which to run the rest of the year. So I hustled out and sold a script to Lubin —In those days \$15 per play was thought adequate—and other sales to the same firm followed pretty fast. I gladly and frankly admit that much of my success in the same and Texas, will be glad to know that Shannon Fife has just signed a contract

with the Famous-Players-Lasky Corporation, giving that concern first call on all his script production until the fall of 1918. For shannon is one of the adopted sons of this city who has men in the writing of photoplays in New made good in the York. reputation casts a backward gleam of honor on the place which he chose to ive in. Way back in the antedeluvian Lubin days—days when

such men as Law-SHAN" FIFE "SHAN" FIFE such men as Law-rence McCloskey, Adrian Gil-Spear, Harry Chandlee, Emmett Campbell Hall and Norbert Lusk were writing photoplays at or near Twentleth and Indiana—stray visitors to the studio would

"What is my trend in writing? Well, I have always leaned toward comedy and whimsicality. I believe the most likable plays of the future will be those with a basic background of optimism—human touches—and legitimate comic relief. I think there should be three of this sort think there should be three of this sort ask, "Who's that bright-eyed, alert little chap over there?" They meant Mr. Fife. He was one of that gang of capital fellows He tonic there should be three of this sort of play to one 'mellerdrammer.' The big thing wrong with the movies is the tend-ency to 'situation' instead of character drawing. If characters would think more and move less, perhaps our screen art might lose the awful designation of 'mov-ies.'" B. D. and brisk minds. Lubin's is no more; at least it is uninhabited, but the memory of these varied and volatile faces will not down.

Since he left Lubin, Shannon Fife has permitted no weeds of sloth to grow under his feet. His new contract includes stories for Pallas, Morosco and Arteraft stars. He is at work on dram as and comedies for Fauline Frederick, vivian Martin, Jack Pickford and Louise Huff and Sessue Hayakawa. "Doug" Fairbanks wrote him re-cently, asking for "copy." To identify Shannon with you, we might mention that his recent releases include "Sussle Snow-flake" and "The Rainbow Princess," with Ann Pennington; "The Reward of Patience," with Louise Huff; "Heart's Desire," with Marie Doro; "Little Lady Elleen," with Marguerite Clark; "Maternity," with Allee Brady; "God's Half Acre" and "The Sun-beam," with Mabel Taliaferro, and "The Habit of Happiness," with Fairbanks. The latter optimistic piece, by the way, is be-ing transformed into a stage play. Shannon has written in all 283 photoplays, representing no small lump sum of creative abil-ity. His next release will be "Red-White-and-Blue Blood," with Harold Lockwood.

tices it. To be "queer" in a village of less Shannon's "adoption" of Philadelphia as than a thousand souls is no inconthe best city in the country to live and work in is intere ble crime. Tex., he got a job with the Dallas Dis-Men don't make names for thempatch, the first one-cent paper in Texas, in 1907 at the monstrous salary of six a week. (The six doesn't mean hundreds, selves by sitting in one spot till their pants wear thin. A man who makes up his mind right off may be wrong half the time, but he's right a whole lot more either.) In 1910 he became city editor, and either.) In 1910 he became city editor, and it was in that year that he sold his first screen play. Wanting to go to college, and casting about for some way of earning money toward that end, he conceived the notion of working his way through the than the fellow who has to have a decision yanked out of him with an ox team. University of Pennsylvania on the sale of

## WHAT ARE THE BEST **RECORDS FOR GUARD?**

lem of Military Music in **Camps Is Attempted** 

#### By the Phonograph Editor

A letter to the editor of the EVENING LEDGER, printed during this week, told of a real need of national guardsmen encamped in various parts of the State. It stressed the fact that most all soldiers, be they of the land or the sea, like music passion ately. The particular instance that the correspondent brought up was the case of Tonowed pretty tast. I gradiy and trankly admit that much of my success in the early Lubin days was due to the interest and encouragement of Scenario Editor Law-rence McCloskey, now one of the really big phonograph and were enjoying it tremendously. The writer added a plea that own ers of machines, sitting at ease in their city r country homes, think of their friends in hamlets of the State. He urged that old ecords, of which the buyers had tired, be sent to such companies as possessed ma hines

There is much to be said for this project, especially as the idea, if it has not already ome popular, is likely to be so roon, so s the conception of camp amusement ad. Kind-hearted folk who hasten to does spread. omply with the Evening Lengen's corespondent's wish, must remember, on the ther hand, that not all sorts and conditions of music are suitable for the life of tents and bayonets. To send to one's Samme friend such "deep stuff" as the andante of Beethoven's fifth symphony, or ruch delicate trilles as lieder sung by artsts of slight vocal stature, argues a lost humorous sense or a podantic viewpoint. But there are countiess records that would be appreciated equally by the musically

uninformed among the uniformed. Some discs that might well find their place into the guardsmen's traveling kit are easily decided on. To be sure, there are lots of lively modern numbers, ranging from the new American patriotic songs to the stentorian Jazz band. But in most cases the owners of these records will hardly have wearled of such recent purchases. By going through that neglected drawer where you have been piling up old ones, played many times, you can find a representative assort-

elbow aside numerous captains of in-Marches, especially those with a military Marches, especially those with a minitary flavor, will recommend themselves to al-most any soldier. The Victor Company has a comprehensive list of military songs and instrumental pieces. Such favorite fare will be found among "Tenting on the Old Camp Ground," "The Two Grenadiers" (available in many forms).) army bugle calls (these I've lived long enough to know this-that there's more good than evil. You hear about evil because the evil thing is news. Goodness is normal-so normal that nobody noin many forms).) army bugie calls (these should be particularly interesting just now), "A Day at West Point." "The Death of Custer." "The Drummer Boy." "The First Brigade." "Keep the Home Fires Burning." "The Old Brigade" and "The Soldier's Farewell." There are also many marches, not strictly military in character, that have the swing ing tempo and stirring rhythm so beloved by the soldier. Operatic numbers of this kind are frequent. And remember, what may sound like a very inferior record to you, just because you have played it so often, or be-cause it has shown signs of wear, will be a musical godsend to those whose usual

the whistling of passing trains. Columbia also offers a fine selection of

Columbia also offers a fine selection of military numbers. This is, indeed, too large for generous citation in this column, but a few may be mentioned: "The Boston Com-mandery March," "The Call to Arms," "The Girl I Left Behind Me." "Highlanders, Fix Bayenets." "The Battle of San Juan Hill," "It's a Long, Long Way to Tipperary," "The Midnight Attack," "Soldiers' Blood" and "Sound Right." and "Squad Right." From the Edison laboratories come such

entertaining things as their medleys of American patriotic airs and war songs. These include many of the most popular compositions in their separate clarses. The New York Military Band plays them, and there are other Edisons which will be suitable for a soldier collection.



melodic treats are the creaking of frogs or AT 7 DANCED IN VIENNA; NOW SHE PREFERS U. S.

Albertina Rasch Quits Operatic Stage for Art Work in "the Varieties"

When little Albertina Rasch entered the Imperial Opera School of Vienna at the age of seven, she little thought that she would be dancing throughout the United States on the "big time" at any future period. Rasch is about to make her second visit to this city as a headliner in "the varieties," and so her early life is interesting to survey. She comes to Keith's next week.

Before entering the "two-a-day," she confined her efforts to the grand opera commed ner enoris to the grand opera stage and won many of her successes as a member of the Metropolitan and Manhat-tan companies. This season she is pre-senting a series of dances originated and staged under her personal direction. At Keith's she will be assisted by Constantin Kobeloff and supported by a company, each of whom has been drilled and taught by of whom has been drilled and taught by

The danseuse comes by her honors through merit alone. She is a graduate of the school at Vienna. At fifteen she was teaching and at sixteen made her debut as a premiere of the Imperial Ballet. It was while dancing in Vienna that R. H. Burnside, directing genius of the New York Hippodrome, heard of the artist. He was seeking talent for American produc-tions in London and Paris and made a trip to Vienna. After witnessing Miss Rasch's dancing he offered her a three-year contract to dance in America.

It was difficult to get a leave of ab-sence, but after several attempts she was given a two-year leave and came to this country, making her debut at the Winter Garden. New York. So pleased was she with her American associates and sur-roundings that when she returned to her home she persuaded her father, a court of-ficial, to let her return to this land for an unlimited time.



#### SCREEN MERCILESS IN SHOWING FLAWS

Actress From the "Legitimate" Finds Camera Cruelly Frank Toward "Green" Players

By MADGE KENNEDY

(Star of the cinema "Raty Mine" (Goldwyn), to be shown at the Stanley during its forthcom-ing season of picture-plays and displayed at a private showing for exhibitors at the Palace nat night.)

Work before the camera is certainly the most exacting of all forms of acting. And it is the truest. No form of faking 'gets over.' I feel when I stand in a scene, in the focus of the camera and under the allrevealing lighting of the studio lamps, that I am face to face with the necessity of performance; nothing else avails. If what I do is good the camera will so record it, and if what I do is bad, or even just poor, weak, futile, the camera will record me in that weakness, that futility. A mistake made is a mistake recorded; there is no such thing as covering up your errors when acting in motion pletures. And in this re-spect the work is far more exacting than is acting on the legitimate stage.

There one has the support of a whole ompany behind him. If one actor makes a mistake another one or two, or maybe a dozen, will contrive to cover it up, or if they cannot do that will so act that their performance attracts the attention of the spectator away from the blunder and spectator away from the blunder and focuses it on them. Not so with moving pic-tures. There every foot of film stands alone and passes before the critical inspection of the spectator, whose attention is undivided by any outside circumstance. A mistake in acting stands forth in all prominence during the brief moment that it rests on the acreen

Besides this, there are so many adjuncts to acting on which the performer on the stage learns to depend, none of which is available on the studio stage. There is, for instance, that wonderful sense of makebelieve that comes of the darkened house in which your audience sits; that aura which hangs between the audience and the which hangs between the audience and the stage from the moment that the drop cur-tain is lifted. Then there are the vast spaces of the stage itself, with all oppor-tunities for a game of hide-and-seek with the audience, and the varying effects which one may obtain through playing near to of far from the spectator, within plain sight of him, or partly or entirely hidden from his view. With the motion-picture player, there is no such thing as off-stage work. Work that is not within focus of the camera is not within view of the picture fan, and there you are. there you are.

And then there are all the wonderful aids which come to the actors through mechan-ical and light effects, through noises and melodies, through the numberless tricks of tragedy, some as new as the latest num-bers of 'The Follics.' Of course, we have lighting effects in moving-picture acting, and when the pictures are shown there is music. But these are not the same thing-they are not aids to the actor, supports to bis work in the same that he restricts all his work, in the sense that he receives ald and support on the stage.

No, in moving pictures we have nothing but the absolute truth! The actor is bared to his soul, stripped to his naked abilities. to his soul, stripped to his naked abilitier, and placed in a glaring light; a camera is turned on him, and he is told to act. Every move that he makes, or fails to make, every motion that he registers, or fails to regis-ter, becomes part of the record, permanent and unchangeable. Let those who are fond of saying 'You don't get real acting in moving pletures,' think about this.

Tragedy Coming Back It is inspiring to see the public giving enthusiastic support to mod-ern tragedy again.—Marie Tempest.

"I am going away now before the election-before our love compromises your career. Do not inv to find me-it will only make it harder bot iry to find me-it will only make it harder bot. We must seek forgetfuiness in work. Wherever I am, I shall watch your work. Tou must not disappoint me. Re-member I am giving you up-to your career."

Snatching up his desk telephone, with trained intentness Kennedy called Marparely apartment. The drawling volted and parely apartment. The drawling volte of the hall boy informed him that Mis Warner had gone, that she had left no ad fress. As dawed, baffled, he hung up th neceiver, the door swung open and h

"Car's waiting, Mr. Kennedy, You're du at Blue Island at 2:30."

To make a public address with his hea at that moment a physical impossibility from a came the thought of her plea. "yo must not disappeint me." When a fer moments later he entered his car, waiting before the office building, to his amaze ment Mary was there. ment Mary was there.

"I thought I'd go with you, just for

"I'm afra'd it vion't be much of a trip with cold withdrawal.

"Then I'll only go to the landing." hu at his unresponsiveness. As the car spe on, while Kennedy gazed out the window wistfully she studied his profile. It was so the stern lines which were growh bitual of late. in the

Of what was he thinking? It was n of his speech, though he had taken of home typewritten notes. Was it of Margu Net Warner?

"Horace," her gloved hand stole into hi but his fingers did not close over them "Dear, after the election couldn't we g sway for a few weeks—just for a little rest and, vacation?"

"Vacation?" grimly. "It'll be months atch up with my work."

"But, dear, I'm not well-I haven't ber br weeks. I'm afraid I'il break down-

"Well, there's nothing to keep you-

Her lips quivered as she withdrew he and. The car was slowing up at the land at and there was no time for further di

"You'll be home for dinner?" pleading

he leaped out.

at 1 can." curtly, and raising his hat 1 mode down to the waiting motorboat with the backward glance. There were sever-time launches, and a group of men, a part is the politicians going over to the meeting apparently he was late, for with an assert is snorting of the motors they promptly and off.

Mary was about to give the order to driv when she saw another launch comin ifly down the river. It held three men it hats low over their eyes. There was bething sinister in their crouching atti how recklessly they were running were making straight for Kennedy's bearing down on his lighter craft with lous speed.

with a cry ahe sprang from the moment there came over the service distinctions, s readily

#### The Stanley Booking Corporation TL

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limelight by getting up a "letter of cheer" to Major General Persh-ATL ing and his Sammees composing the United States expeditionary WHE force in France. Visit ALHAMB **Gladys** Bro APOLLC

<b>EVENING</b>	LEDGER	PHOTOPLAY	CALENDAR
	EVERY SA	furday, subject to change	6

WEEK OF JULY 30 TO AUG. 4.	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	WILLIAM FAR
ALHAMBRA	Harold Lockwood, in The Hidden Spring	Harold Lockwood, in The Hidden Spring	Miriam Cooper, in The Innocent Sinner	Miriam Cooper, in The Innocent Sinner	William Desmond. In Time, Locks and Diamonds	William Desmond. In Time, Locks and Diamonds	in "AMERICAN ME"
APOLLO	Viola Dana, in Aladdin's Other Lamp	Lois Weber, in Idlo Wives	Valli Valli, in The High Road	Anita Stewart, in Clover's Rebeilton	Kathlyn Williams, in The Highway of Hope	William S. Hart, In ARCADIA	ARCADIA BESSIE LO
ARCADIA	Charles Ray, in Sudden Jim	Charles Ray, in Sudden Jim	Charles Ray, in Sudden Jim	Pessie Barriscale, in Borrowed Plumage	Resate Barriscale, in Borrowed Plumage	Pessie Barriscale, in Borrowed Plumage	In "THE SAWDUST
AUDITORIUM	Allee Brady, in Maternity	Alice Brady, in Maternity	Alice Brady, in Maternity	Mary Pickford, in The Little American	Mary Pickford, in The Little American	Mary Pickford, in The Little American	BELMONT 52D ABOVE THEDA BAL
BELMONT	Robert Warwick, in The Man Who Forget	Anita Stewart, in . The More Excellent Way	Olga Petrova, in The Walting Soul	Olga Petrova, in The Waiting Soul	Douglas Pairbanks, in In Again-Out Again	Anita Stewart, in The More Excellent Way	
BLUEBIRD	Vivian Martin, in Giving Becky a Chance	Ethel Barrymore, in Her Greatest Power	Stuart Holmes, in Broadway Sport	Bryant Washburn in The Man Who Was Afraid	Pauline Frederick, in Bella Donna	Wallace Reid, in The World Apart	BLUEBIRD BROAD A SUSQU FANNIE WA in "UNCONQUER FAIRMOUNT 20TH GU Valeska Suratt and CI
COLISEUM	Mary Pickford, in The Little American	Mary Pickford, in The Little American	Mary Pickford, in The Little American	Rupert Julian, in A Kentucky Cinderella	Kitty Gordon, in The Beloved Adventuress	Kitty Gordon The Beloved Adventuress	
EUREKA	Robert Warwick, in The Silent Master	Enid Bennet, in The Girl, Glory	Earle Williams, in The Maelstrom	Alice Brady, in Maternity	Frances Nelson, in The Beautiful Lie	Louise Glaum, in Love or Justice?	
FAIRMOUNT	C. Aubrey Smith, in The Witching Four	Pauline Frederick, in Her Better Self	Allen Holubar, in The Field of Honor	Peggy, the Will O' the Wisp	Madame Petrova, in The Undying Flame	June Caprice, in Patsy	
FRANKFORD	Mae Murray, in The Primrose Ring	Blanche Sweet, in The Silent Partner	Sir John Hare, in Caste	Robert Warwick, in The False Friend	Pauline Frederick, in Her Better Self	Pauline Frederick, in Her Better Self	in "THE SIRE:
FAMILY	Charles Ray, in The Clodhopper	Valeska Suratt. in	One Touch of Nature	Earle Williams, in The Maelstrom	Olive Thomas, in Madeap Madge	Mme. Petrova, in The Vampire	FAMILY THEATRE-IN NEW KIMI VIOLA DAI In "THE MORTAL
56TH STREET	Robert Warwick, in The Silent Master	William Courtenay, in The Recoil	Carlyle Blackwell, in The Ocean Waif	Clara Kimball Young, in The Easlest Way	Douglas Fairbanks, in Wild and Woolly	Mollie King, in Blindman's Luck	
GREAT NORTH.	William Desmond, in Time Locks and Diamonds	William Desmond, in Time Locks and Diamonds	Charles Ray, in The Clodhopper	Charles Ray, in The Clodhopper	June Caprice, in Patsy	June Caprice, in Patgy	56TH ST. THEATRE Below Spruce Frederick Warde & Je
IMPERIAL	Louise Glaum. in Love or Justice?	Theda Bara, in The Serpent	Mary Anderson, in By Right of Possession	Enid Benneit, in Girl Glory	June Caprice, in Patsy	Star Cast On Trial	
EFFERSON	Anita Stewart, in Clover's Rebeliion	Clara Kimball Young, in The Easiest Way	Jane and Katherine Lee, in Two Little Impa	Earle Williams, in The Stolen Treaty	Gladys Hulette, in The Candy Girl	Viola Dana, in Aladdin's Other Lamp	GREAT NORTHER MARY PICKF in "THE LITTLE AM IMPERIAL <sup>607H and Y</sup> Mate 2:3 Alice Joyce and Hau in "RICHARD THE B
LEADER	Mary Pickford, in The Little American	Mary Pickford, in The Little American	Mary Pickford, in The Little American	Douglas Fairbanks, in Wild and Woolly	Douglas Fairbanks, in Wild and Woolly	Douglas Fairbanks, in Wild and Woolly	
LIBERTY	Earthe Williams, in The Stolen Treaty	Bessie Love, in The Sawdust Ring	Mary Pickford, in Romance of the Redwoods	Her Excellency the Governor	Emmy Wehlen, in The Trail of the Shadow	Stuart Holmes, in The Broadway Sport	
LOCUST	Mabel Taliaferro, in Pessy, Will O' the Wisp	Mabel Taliaferro, in Persy, Will O' the Wisp	Anita Stewart, in Message of the Mouse	Anita Stewart, in Message of the Mouse	William S. Hart. in Square-Deal Man	William S. Hart. in Square-Deal Man	
MARKET ST.	Dorothy Phillips, in, The Rescue	Harold Lockwood, in The Hidden Spring	Bessie Love, in The Sawdust Ring	Miriam Cooper, in The Innocent Sinner	On-the-Square Girl The Fatal Ring	Seena Owen, in Madame Bo-Peep	
OVERBROOK	Alice Joyce, in The Question	Frances X. Bushman, in The Wall Between	Neglected Wife, No. 11	Viola Dana. in Lady Barnacle	The Rescue Gray Ghost, No. 2	Jack Mulhall, in High Speed	ETHEL BARRY
PALACE	Valeska Suratt, in Wife Number Two	Valeska Surait, in Wife Number Two	Valeska Suratt. in Wife Number Two	Valeska Suratt, in Wife Number Two	Valeska Suratt, in Wife Number Two	Valeska Suratt. In Wife Number Two	
PARK	Fannie Ward, in Unconquered	Wallace Reid, in The World Apart	Gladys Hulette, in The Cigarette Girl	Frances Nelson, in The Beautiful Lie	Montagu Love, in The Brand of Satan	Mollie King, in Blindman's Luck	WEST PHILADEL
PRINCESS	Her Excellency the Governor	Viola Dana. in Aladdin's Other Lamp	Norma Talmadge, in Poppy	William Russell, in The Masked Heart	William Farnum, in The Fires of Conscience	Bessie Love, in The Sawdust Ring	COLISEUM MARKET ALICE BRA
REGENT	Anita Stewart, in Message of the Mouse	Anita Stewart, in Message of the Mouse	Harold Lockweod, in The Hidden Spring	Harold Lockwood, in The Hidden Spring	Miriam Cooper, in The Innocent Sinner	Miriam Cooper, in The Innocent Sinner	ALICE BRA
RIALTO	Marc MacDermott, in The Last Sentence	George Beban in Marcellini Millions	George Walsh, in Some Boy	Joyce and Morey, in . The Soul Master	Ethel Barrymore, in Her Greatest Power	Kathlyn Williams, in Highway of Hope	EUREKA <sup>40TH</sup> + A BESSIE BARRIS in "Bawbs of the Bl LEADER FORTY-PIRS Alice Joyce and Ha in "Womanho
RIDGE AVE.	Clara Kimbali Young, in The Easlest Way	Ethel Barrymore, in Her Greatest Power	Mme. Petroya, in Playing With Fire	The Web of Desire Neglected Wife, No. 5	Antonio Moreno, in Son of the Hills	Two Little Imps Her Fame and Shame	
RUBY	Miriam Cooper, in The Innocent Sinner	Alice Joyce, in Richard the Brasen Dorothy Phillips, in The Rescue The Sins	Fannie Ward, in Her Strange Wedding	Pearl White. in A May Blossoma	Robert Warwick, in The Silent Master	Ann Pennington, in The Little Boy Scout	
SAVOY	Molile King, in Op-the-Square Girl		Giadys Brockwell, in The Sins of the Parents	Concernation of the local division of the lo	Mabel Tallaferro, in Peggy, Will O' the Wisp	Theda Bara, in The Serpent	
STRAND I	Alice Brady, in The Self-Made Widow		Alice Brady, in The Self-Made Widow	Mary Anderson, in By Right of Possession	Mary Anderson, in By Right of, Possession	Mary Anderson, in By Right of Possession	
STANLEY	Frederick Wards, in The Vicar of Wakefield	Frederick Warde, in The Vicar of Wakefield	Frederick Warde, in The Vicar of Wakefield	Bryant Washburn, in The Golden Fool	Bryant Washburn, in The Golden Fool	Bryant Washburn, in The Golden Fool	ALIDITODILIA LO
TIOGA	Mary Pickford, in The Little American	Mary Pickford, in The Little American	Montague Love, in The Brand of Batan	Jack Pickford, in The Dummy	Mary Miles Miffler, in Meliesa of the Hills	Mary Miles Minter, in Meilana of the Hills	AUDITORIUM
VICTORIA	Binly Revents, In	Binity Stevans, In	Builty Stevons, in	The Blacker	Emily Stevens, In The Blacker	Emily Stevens, In The Slacker	in "The Price of

B permes in sugn ine arrive	at pooning comountion.			
ANTIC CITY IN ATLANTIC CITY THE COLONIAL	LIBERTY BROAD AND VALESKA SURATT			
BRA 12th, Morris & Passyunk Av. Mat. Daily 2: Evgs. 6:43-9. Paramount Pictures. rockwell in "TO HONOR AND OBEY"	LOCUST MATINEES 1:30 and 3:30. EVGS 6:30. 8, 9:30. WILLIAM S. HART in "THE DESERT MAN"			
LIAM FARNUM	MARKET ST. Theatre Street WM. DESMOND'S "Timelock and Diamonde" Today. 14th Episode, 'The Voice on the Wire" Every Friday "The Fatal Ring"			
DIA CHESTNUT BESSIE LOVE	OVERBROOK GOD & HAVERFORD EMMY WEHLEN In "THE DUCHESS OF DOUBT"			
THE SAWDUST RING"	PALACE 1214 MARKET STREET MARY PICKFORD			
HEDA BARA	PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15. Eve. 6:45-11 JACK PICKFORD in "Freckles"			
RD BROAD AND SUSQUEHANNA AVE. ANNIE WARD	Also-Last of "THE DOUBLE CROSS" PRINCESS 1018 MARKET BESSIE BARRISCALE			
OUNT GRARD AVENUE GRARD AVENUE uratt and Clifford Bruce	REGENT 1634 MARKET STREET EARLE WILLIAMS			
THEATRE-1411 MARKET BT. NEW KIMBALL ORGAN /IOLA DANA "THE MORTAL SIN"	RIALTO GERMANTOWN AVE. BLANCHE SWEET			
THEATRE MAT. DAILY Below Spruce Eves. 7 to 11. Warde & Jeanne Eagles "FIRES OF YOUTH"	IN "THE SILENT PARTNER" RUBY MARKET STREET HOUSE PETERS IN "HER OF THE AGES" Every Thursday—"THE NEGLECTED WIPE"			
NORTHERN AT Eris Ave. ARY PICKFORD TE LITTLE AMERICAN"	SAVOY inureas - THE NEADER TED WIPE SAVOY STREET Emmy Weilen in "TRAIL OF Have you heard the new Savoy Organ?			
AL 60TH and WALNUT STB. Mats. 2:30. Evgs. 7 & 9. Dyce and Harry Morey ICHARD THE BRAZEN"	STANLEY MARKET ABOVE 16TH- II:15 A. M. to 11:15 P. H. Wallace Reid and Anita King			
SON 29TH AND DAUPHIN STREETS EL BARRYMORE ER GREATEST POWER"	VICTORIA MARKET ST. HAROLD LOCKWOOD In "THE HIDDEN SPRING"			
EST PHILADELPHIA	NORTH PHILADELPHIA			
JM MARKET ST. Below GOTH Hope-Jones Unit Orchestra LICE BRADY in "MATERNITY"	FRANKFORD 4711 FRANKFORD AVENUE Pauline Frederick in "SAPHO" Also-Keystone Comedy			
K A 60TH & MARKET STS. SIE BARRISCALE bs of the Blue Ridge"	RIDGE AVENUE			
FORTY-FIRST AND LANCASTER AVENUE byce and Harry Morey "Womanhood"	in "The Maelstrom" STRAND GENHANTOWN AVENUE AT VENANGO STRAND Alice Joyce and Harry Morey			
BTH PHILADELPHIA	TIOGA STER AND VENALISM			
RIUM Ab. Rockland, West Bide YLE BLACKWELL	MARGUERITE CLASS			