# CINEMA MAIDENS TURN TO SEASHORE AND BATHING IN EFFORT TO AVOID SUMMER HEA

## "NEGLECTED WIFE," THE PATHE SERIAL

Further Adventures of the Woman Left Alone, Her Husband and the Girl

CHAPTER XIII-"Revolting Pride" (Novelised from the Pathe serial of the same same, based on the novels of Mabel Herbert Prect.) pyright, 1917, by Mabel Herbert Urner) By JOSEPH DUNN

THE STORY

AN Horace Kennedy

ife Mary Kennedy

ife Margaret Warner

Woman Alone Margaret Warner

Y goaded to desperation by her hus
love for Margaret, tries to separate

Margaret, resilising she is imperiling

Margaret, resilising she is imperiling

the election, yields to Mary's demand

the leave the city. Crossing to Rue

the political meeting, Kennedy's launch

WITH the chauffeur's coat and the lap robe over his wet clothes. Kennedy sat in brooding silence as they drove back to town. It had not been a pleasant experience. Although he was a good swimmer, the chill of the water had brought a paralyzing cramp. There had been a panicky moment when he felt he could not

even keep affont. In that moment, he had relieved all the opeless entanglement of the last year—the ite and of the happiness of the two women who loved him. Something of this feeling sen lingered, and it prompted a note of siveness to Mary's hovering solicias vast as safety permitted, the chauffeur red them over the ten miles in less than half an hour. Urged by her instructions to drive

home, with a glow of something of her former intimacy. Mary prepared a het bath and laid out his fresh clothes. In yarra way the accident had drawn them closer. In spite of her anxiety, Mary came

closer. In spite of her anxiety, and person and evening than she had for months.

It was a small, ugly, scantily furnished from. There was nothing to suggest the foom. There was

WIDOW will rent pleasant, sunny room ber attractive, newly-furnished cottage, whow will be attractive nor newly furnished to Margaret it was a secure retreat where she could bring order to her disrupted life. She had given the address only to Norwood to whom she had written, explaining briefly that because of her sudden decision to move she could not finish the story until the end of the week.

Yet, if she was to cut herself off entirely from her old life, might it not be better if the did not see even Norwood? What if he should construe her separation from Kennedy as favorable to his suit? She shrank from that possibility. Her love and longing for Kennedy made her turn with abhorrence from the thought of other attentions.

from the thought of other attentions.

A slight sound at the window. It was nothing of course—only her unstrung

nothing of course—only her unstrung serves. Mrs. Bailey, the widow, had gone to a neighbor's for the evening, and Mar-paret was alone in the isolated cottage. She rat was alone in the isolated cottage. She
rat trying to work—to condense and
ferisp" the dialogue of her story.

Again the sound at the window rose
above the click of her typewriter. Silence.

stove the click of her typewriter. Silence. Then a furtive siep that filled her with cold fear. The next moment the sash was and a man leaped into the slouch hat, drawn low, halfocealed his face.

Margaret, speechless, cowed back against "I want those letters Kennedy wrote "I advancing threateningly.
"I burnt them!" Through her terror was

a note of triumph.

"Oh, you did, eh?" with sneering disbellef. "Well, you don't put that over:
Now you come across with those letters—

Rushing steps across the porch—a flung right against the door. With a muttered with the intruder, releasing his hold on Margaret's arm, sprang to the window and rung out. The door flew open and Nor-wood burst into the room. He dashed first to the window, then, seeing pursuit was useless, he turned to Margaret. White

the wall.

Very gently he quieted her, while she chung to him with a deepening realization of the protection and security he seemed protection and security he seemed to bring. Sobbingly, she admitted Why she had sought refuge in this isolated

Then you've left him. Margaret?" a "But I still care," brokenly forcing the admission. At least she owed Norwood the truth. She would not mislead him by false hope. A momen's silence; then. with characteristic unselfishness, he missed every thought except for her. must let him take her back to town—it not safe for her to spend the night the Margaret, unnerved and shaken, gla soquiesced. It was good to be looked as

to be taken care of, even though has it could be for only a little while. It was after midnight when Kennedy bred his library and poured out a strink of Scotch. The strain of that sing had told on his nerves. He had told on his nerves. He had not spoken to more than 10,000 people. It has the had not spoken well had disappointed the audience. I houghts had been of Margaret—and no was wretherdie. was wretchedly conscious of his fail He was pouring out another drink, we have entered, a negligee over her nig the ting. Then noticing his flushed for the dear; I wouldn't drink any mor

Why not?" curtly. Tou've been drinking so much lately him't good for you."
"Im the best judge of that." He drai

Then, as he stood glaring gloomily he black window Mary, with a swift the quietly took the decanter and car t upstairs. In her own room she gland attention and the sound of Kennedy's step on the statistically she thrust it in a deep drawer her deek, turning the key as he entered Give me that decanter, Mary," angram not a child!"

Uve me that decanter, Mary," angra not a child!"

Oh, dear: you dont' want any more arkt. You're not yourself—you hav With an ugly laugh he wrenched the

om her. As he opened the drawer, sharp exclamation, he snatched o

Before she realized what it was he m. Kennedy—I am going away, not because I realize any restriction of the sarding our friendship would defeat made in the way of his auccess.

MARGARET WARNE

you drove her away?" He med her with clenched hands. "It

damnable interference—"
on't, Horace! Don't say anything After this there's nothing I could you that I'd regret. I shall find I amer, bring her back—and force you could be the state of the sta

Horace, you can't mean that! You do not what you're saying!"
mean just that! You've humilist you."
And if I refuse to—to apologize?"

Tou'll not refuse—not if you wish to live

left her, her gaze fixed unseeingly on stosed door. Then turning to her still-desk she took out a sheet of note-Forcing her hand to steadiness, she

THEY LOVE "THE GREAT WHITE MOTHER"



of next week in "Souls in Pawn"; Mary Miles Minter, coming to the Regent in "Somewhere in Amer-ica," and Emmy Wehlen, the Vic-toria's latter-half-of-week attraction in "Miss Robinson Crusoe."

## SONGS OF OUR ALLIES "CANNED" TO ORDER

French Patriotism on Tap in Rouget de L'Isle's Thrilling Verses

#### By the Phonograph Editor

The phonograph concerns, having bravely and exhaustively done their bit for the cause of American patriotic songs, are now branching out and featuring melodies of our Allies. It is not on record to date that the smaller countries, such as Serbia, have found representation through the medium of disc and needle, but Victor offers a truly international theme in a new recording of the desthless "Marseillaise."

Sung by Frances Alda, the wife of Man ager Gatti-Casazza, of the New York Met-ropolitan Opera Company, the verses of Rouget de L'Isle receive a fresh patriotic impetus in view of the war of the world, and France's biemishless part in it. The editor of the Victor record booklet interestingly recounts the history of this stirring

estingly recounts the history of this stirring song:

"When the French regain Alsace they will recapiture the city of Strassburg, where Rouget de L'laie was garrisoned at the time he composed the Marseiliaise in 1702. From there the song swept over night throughout France, and remains to this day the buttle song of outraged liberty, not only in France, but throughout the whole world. Even the Germans have paid their tribute, and it is with ironical pleasure that we read these stirring words of Heinrich Heine, the German poot, who, like Chopin, went to Parls on a visit and made it his home till he died: "What a song! It thrills me with fiery delight, it kindles within me the glowing star of entinesam and the swift recket of desire." I can write no more, the song intoxicates my brain. Louder and nearer advances the powerful chorus, "Aux armes, citoyens!" Frances Alda has made a splendid record of this song; one can feel that the impetuous melody, the terrential words, have liberated her intense, emotional nature so that she has attained the poetic heights of rhansedy.

'All the passienate devotion to an ideal which has caused the Allies to pour out their blood and treasure thrifts through the Marseiliaise. It is the marching sonk par excellence. Sing it with Mme, Alda, using the original words, and your heart will know that the spirit of man is unquenchable in spite of his 'feet of elay."

In passing, it may be worth while to remark briefly on the artistic growth of Mme. Alda. It used to be the fad to curl the lip at her efforts, and there was no denying the mediccrity of her singing and acting when she first essayed prominent roles with the Metropolitan. But time and

MONDAY

Valeska Suratt, in

Emmy Wehlen, in the Trail of the Shado

Olive Thomas, in

Mentagu Love, in The Brand of Satan

Harold Lockwood, in Big Tremaine

Margaret Illington, in The Inner Shrine

Franklyn Farnum, in The Car of Chance

Norma Talmadge, in Poppy

Jack Pickford, in Freckles

Mme. Olga Petrova. The Undying Flame

Bessie Barriscale, in The Hater of Men

Anita Stewart, in The Daring of Diana

Gladys Brockwell, in To Honor and Obey

John McGraw, in One Touch of Nature

Robert Warwick, in The False Friend

Anita Stewart, in the Message of the Mous

Alice Joyce in Richard the Brazen

Harold Lockwood, in

Violet Mesereau. in The Little Terror

Earle Williams, in The Soul Master

Dorothy Dalton, in the Flame of the Yuk

Regina Badet, in The Naked Soul

William Desmond, in ime Locks and Diamond

Mary Miles Minter, in Somewhere in America

Bryant Washburn, in Skinner's Bubble

Virginia Pearson, in

Valeska Suratt, in Wife Number Two

Jane Grey, in Her Fighting Chance

The Bar

Hazel Dawn, in

Vivian Martin, in

gestive and dramatic of our lyric artists, Witness her finely individualized performances in "Prince Igor," "Francesca da Rimini" and "Carmen." It is pleasant to recall that this city was one of the first to acclaim Mme. Alda with commensurate words of praise. In fact, the diva told William J. Guard, the able press agent and therough-going gentleman of the Metro-politan forces: "I like to sing in Philadel-phia. There the critics say I am a great

artist. Can you blame me?" Columbia is not behindhand in its continued presentation of patriotic disks. The latest (or should one say the earliest?) is a thumping recording of that old favorite. "Yankee Doodle," sung by Charles Harrison, the tenor. Appropriately enough, this beloved and bristling American air had its origin in the land of our allies. It is claimed by history as a vintage song of the Midi, in France, and it was an English ditty, too, in the days of Cromwell.

Louis J. Winsch, who sings for Victor, has turned out a neat double number, listed with the August offerings. "Suki San" and "She's Just a Little Bit Old-Fashioned" are the component parts of a double-faced rec-ord. The first-named is a Japanese nov-elty with the apparent stamp of popularity already upon it. The latter is one of those quasi-sentimental trifles that constitutes charm because of its blending of sentiment experience have wrought the wonders they so often accomplish. Today Mmc. Alda stands forth one of the most delicate, sug-

TUESDAY

Valeska Suratt, in

Douglas Fairbanks, Wild and Woolly

Olive Thomas: in

Montagu Love, in The Brand of Satan

Harold Lockwood, in Big Tremaine

Viola Dana, in Aladdin's Other Lamp

Robert Warwick, in

Charles Ray, in The Clodhopper

Ben Wilson, in Even as You and I

Fannie Ward, in Unconquered

Marian Cooper, in The Innocent Sinner

Earle Williams, in

Gladys Brockwell, in To Honor and Obey

Charlie Ray, in The Clodhopper

Vivian Martin, in Giving Becky a Chance

Anita Stewart, in the Message of the Mous

William Desmond, in ime Locks and Diamond

Harold Lockwood, in The Hidden Spring

Mary Miles Minter, in Somewhere in America

Douglas Fairbanks, in Wild and Woolly

Dorothy Dalton, in he Flame of the Yukon

Emmy Wehlen, in The Duchess of Doubt

Emmy Wehlen, in he Trail of the Shado

Mary Miles Minter, in Somewhere in America

Pauline Frederick, in Her Better Self

Viola Dana. in Aladdin's Other Lamp

Antonio Morano, in he Right of Possessi-

Alice Joyce, in Richard the Brazen

The Bar Sinister

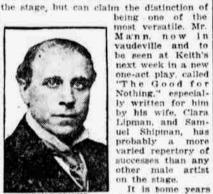
Hazel Dawn, in

House Peters, in

#### BUNBURY CALLED ON HIM FOR ASSISTANCE

Louis Mann Assisted Esthetic Oscar in Producing One of His

Plays in America Louis Mann not only is recognized as one of the cleverest character actors of



The Good for Nothing," especial-ly written for him by his wife, Clara Lipman, and Samuel Shipman, has probably a more varied repertory of ccesses than any on the stage. It is some years since Mr. Mann

LOUIS MANN made one of the biggest hits of his ca reer in this city in "The Telephone Girl," This was followed by numerous successes in musical plays and comedies. Associated with his wife, he scored in "The Girl From Paris," "The Girl in the Barracks," "All On Account of Eliza" and several other

THURSDAY

Mary Anderson, in The Right of Possension

George Beban, in The Marcellini Millions

Enid Bennett, in The Mother Instinct

Ethel Clayton, in The Stolen Paradise

Viela Dana, in Lady Barnacle

Henry B. Walthall, in The Saint's Adventure

Robert Warwick, in The Man Who Forgot

Kitty Gordon, in The Heloved Adventures

Harold Lockwood, in The Hidden Spring

The Bar Sinister

Antonio Moreno, in A Son of the Hills

Edith Storey, in Captain Alvarez

Harold Lockwood, in The Hidden Spring

William S. Hart, in

Anita Stewart, in The Message of the Mour

Antonio Moreno, in The Magnificent Meddler

Louise Glaum, in A Strange Transgressor

Alice Joyce, in Richard the Brazen

Valenka Suratt, in Wife Number Two

Harold Lockwood, in The Haunted Pajamas

Gail Kape, in Souls in Pawn

Bryant Washburn, in

Mary Miles Minter, in Melissa of the Hills

Valeska Suratt, in Wife Number Two

Peggy Hyland, in The Sixteenth Wife

Frances Nelson, in What Happened at 22?

Piorence LaBadie, in The Woman in White

Violet Mersereau, in The Little Terror

Carlyle Blackwell, in Youth

Hazel Dawn, in The Lone Wolf

George Beban, in The Bond Between

# musical productions. "The Cheater." which incidentally, was from his own pen; "Elevating a Husband," "The Man Who Stood Still" and "The New Generation," are some of the pieces in which Mr. Mann won suc-

the enemy lines "somewhere in France.

"LONE WOLF'S" FLIER

were flying.

SOMEWHERE IN FRANCE

Birdman of Brenon Feature, Coming to

the Stanley, Got Permit to

Delay His Departure

cess as a lone star. Associating him with plays of this sort despite the fact that in recent years he has confined his efforts to semidramatic roles, it

is somewhat difficult to appreciate the fact that this character comedian aspired to tragedy. In the so-called "palmy days" Louis Mann was prominent in the support of Edwin Booth and John McCullough, and among the roles he has assumed during his early days on the stage are enlisted virtually every important character in the classics suitable to his physique. When Oscar Wilde came to America to produce "Vera, the Nihilist," Louis Mann was not only associated with Mr. Wilde in staging the production, but played one of the most important parts in the piece.

### The Pan

By CHARLES MURRAY BOBBY DUNN'S rouge paw has got the mange.

Slim Summerville has enlisted as Slim Summer,

SATURDAY

Charlie Ray, in Sudden Jim

Theda Bara, in Heart and Soul

Enid Bennett, in The Mother Instinct

Kitty Gordon, in The Beloved Adventures

Antonio Moreno, in The Magnificent Meddler

Sessue Hayakawa, in The Jaguar's Claws

Alice Brady, in A Self-Made Widow

William Deemond, in the Claws of the Ber

Jane Lee, in Two Little Impa

Fanny Ward, in A School for Husbands

William S. Hart. in Wolf Lawry

Earle Williams, in

Dorothy Dalton, in the Flame of the Yuko

William Deamond, in The Paws of the Bear

Emmy Wehlen, in The Trail of the Shado

Alice Joyce, in The Question

Valeska Suratt, in

Idle Wives

Dorothy Dalton, in

Mary Pickford, in The Little American

Gall Kane, in Souls in Pawn

The Jaguar's Claws Do Children Count?

Seena Owen. in Madame Bo Peep

Virginia Pearson, in The Wrath of Love

Olga Petrova in The Undying Flame

Peggy Hyland, in

Wallace Reid, in Big Timber

Harold Lockwood, in The Hidden Spring

Carlyle Blackwell, in Youth

Hazel Dawn, in The Lone Wolf Fanny Ward, in The School for Husband

Miss Retirent Crees

Harry Gribbon sleeps so much he should get up before he goes to bed.

FRIDAY

Charite Ray, in Sudden Jim

Mme. Olga Petrova, in The Undying Flame

Enid Bennett, in The Mother Instinct

Kitty Gordon, in The Beloved Adventuress

Antonio Moreno, in The Magnificent Meddler

Marguerite Clark, in

Alice Brady, in A Self-Made Widow

Emmy Wehlen, in

Fannie Ward, in Unconquered

The Bar Sinister

Francis Nelson, in the Power of Decision

Mabel Taliaferro, in Her Great Price

Dorothy Dalton, in

The Lee Kids. in The Two Little Imps

Alice Brady, in Maternity

Alice Joyce, in The Question

Mabel Taliaferro, in Pegsy Will of the Wisp

Idle Wives

Jane Grey, in Her Fighting Chance

Violet Mesereau, in The Little Terror

Gall Kane, in Souls in Pawn

Pessy Hyland, in Caste

John J. McGraw, in One Touch of Nature

Virginia Pearson, in The Wrath of Love

Viola Dana, in Aladdin's Other Lamp

Francis X. Bushman, ir The Wall Between

Mary Pickford, in The Little American

Gladys Brockwell, in To Honor and Obey

Carlyle Blackwell, in Youth

Hazel Dawn, in

Kathlyn Williams, in The Cost of Hatred

#### PECK'S BAD BOYS OF STUDIO INVITE THE PUBLIC SWITCH

# A Year of Fine Artistic Worth for Photoplay Assured. Unless "Tame" Writers Continue to Manhandle Herbert Brenon's latest production, "The Lone Wolf," which will be the feature at the Stanley next week, brings to mind the circumstances under which the aviation scenes in this picture came to be taken. Lieutenant Kennison, of the United States Aviation Corps, Princeton, N. J., received special permission from the Government to delay his departure for France for two Fiction Masterpieces

WITH the artistic worth of Goldwyn Pic- of dramatic-literary form he at least kn tures now assured, with the augmentation of the Arteraft forces, with the abatespecial permission from the Government to delay his departure for France for two days in order to assist in the taking of the scenes. Government machines were used and Lieutenant Kennison made the flights himself, taking up Roy Hunt, the Brenon photographer, who "shot" the two planes shown in the picture from the machine in which he and the lieutenant were flying. ment of the spectacle and with the awful curse of feetage being slowly lifted, the motion-picture faces an ensuing amusement year of fine esthetic improvement, No one who has followed the trend of the screen will deny that there are other signs in the sky than so-called stars. Unless something radically wrong interposes, should yield up rich gains in better photog-

Considerable difficulty was encountered in taking this portion of the picture. The first scenes were taken at Midland Beach. Staten Island, but one of the aviators doing the flying there smashed his plane. raphy, more delicate settings, greater di-rection and, above all, worthier stories. That has been the chief drawback to ardoing the flying there smashed his plane, and this necessitated going to another location, as it required three airplanes for the scene. Permission was got from the Government to use the grounds and machines at Princeton. While the flights were in progress, Lieutenant Kennison received orders to sail for France. He that has been in the chief drawback to ar-thate fulfillment in this last theatrical year. Aside from the adaptations of O. Henry, done by Vitagraph; some of the best Hart pictures and an occasional metodrama, the output of literary endeavor has been barren to the point of bleakness. Feeble doses of "Sis Hopkins" soothing syrup have been ladled out to an exasperated public, which received orders to sail for France. He had become so interested in the making of the picture that he made a special request to his superiors that he be permitted to remain in this country to finish his right scenes in "The Lone Wolf." This request was granted. As soon as "The Lone Wolf" was completed he sailed for the total works had been to be the time the sailed for the sailed hardly knew which it hated worse, the sac-charine fluids of that sort of composition or the lurid liquors of sex, crime and their frequent mixture.

But when we survey the comedy cup-

board we find that more pleasant draughts have been poured out. Farces that make outrageous fun of their own seriousness. France and probably by this time the same machine that thrills spectators of "The Lone Wolf" is making observation flights over like "Wild and Woolly"; melodramas that wink and smile at the spectator, like "The Thirreenth Wife"; slapstick glorified with imagination and dowered with nearly miraculous "stunts," such as Sennett is, making—these have shown that if the American photoplaywright has little sense

what is funny.

Perhaps the greatest crime chargeable to

Perhaps the greatest crime chargeable to the writers, "tame" and free-lance, but specially the former, has been their systematic desecration of books that are handed them to adapt. Even the lovely and poetic "Bottle Imp" of Stevenson displayed an altered ending plainly thought necessary to meet the low standards of the dull wretches who go to the movies. De Mille layed with better the low standards of the dull wretches who go to the movies. toyed with history a bit in "Joan the Woman." But the Peck's had boys of the studios did even naughtier things than these. For one De Grasse, who picturised Ibsen's "A Doll's House" with scrupulous truth, there were to be found half a dozen cut-ups who thought they could improve Dickens and Hugo and Flaubert.

The most flagrant sample of this sort of juvenile monkeyshines came to light very recently. The author-director, wanting a workable script for his star, a somewhat vivid luminary, apparently "adapted" Flau-bert's "Madame Bovary." Fortunately for bert's "Madame Bovary." Fortunately for the good name of the French genius, the latter received no credit on the screen. It is conceivable that he groaned in his grave, for more absurd mutilation of a master-piece of fiction has seldom appeared. After holding the feature position at a theatre for about two days, however, the atrocity vanished. Whether this was managerial wisdom or outraged public protest we will never know. But it was justice—and never know. But it was justice-and

warning.

The studio Peck's bad boys may recall what often happened to their namesake. Some day the public is going to cut a nice switch and invite them into the woodshed,

#### PHOTOPLAY LINCOLNS HAVE ALL MADE GOOD

Ince, Ford, Henaberry and, the Latest, Drane in "The Crisis"-Talented Actors

The fact that Selig's Civil War photoplay, "The Crisis," based on Winston Churchill's novel, is coming to the Garrick week from next Monday affords a capital excuse to discourse on one of the most vital characters in the screen play. This is Abraham Lincoln. The Great Emancipator is enacted by Sam D. Drane, and judging from "stills" and portraits distributed by the company the actor has most excellently counterfeited the facial characteristics, the haunting sadness and quiet idealistic fanaticism of that American hero. The stage has been pretty kind to Lincoin in the past. But its power to feature this greatest of martyred Presidents, for some strange and undiscoverable reason, has not yet been as great as the movies In photoplay the able impersonators of Lin-coln have been many. A brief survey of their number, most of whom are now well known and high salaried for other reasons

han this, may be not uninteresting. The first movie of Lincoin the writer recalls was Ralph Ince, who has recently affiliated with Arthur Hammerstein and the Shuberts, in a directorial capacity. In countless Vitagraph dramas, especially "The Battle Hymn of the Republic," this player startled spectators with his uncanny resem-blance, under make-up, to the hero of the Reconstruction. About the same time Ralph's brother, Thomas H. Ince, was making his first splurge in melodramas dealing with the early West in vivid, compelling fashion. In his Bison plays Lincoln was a frequent figure. He was always played by Francis Ford, later to gain reputation in Universal serials. Ford's work was so good that after he had left the Ince companies the directors of the latter used to in Philadelphia and publicly in New York. They are said to be reverent of fact and was an incidental figure and reprint scenes

### The Telltale Furniture

EVERY known emotion can be expressed in terms of form and color. Through the physical marshaling of objects, through contour and balance (not balance of weight, mind you, but art balance), through light and shade and their gradations, the world's grief and the world's joy may be deftly and exactly expressed. Despair and hope, doubt and decision, hypocrisy and sincerity—these and other traits are cerity—these and other trace convincingly suggested by the physical surroundings of the people who are supposed to portray them.—Hugo Ballin, Goldwyn director.

from old pictures in which Ford had appeared. Movie ethics weren't always as high as they are today.

For pure beauty of suggestion, perhaps, the Lincoln of Joseph Henaberry, recently a director with Fine Arts, has never been surpassed. This hitherto unknown actor sloughed off the public's ignorance of him when, under the tutelage of David Wark Griffith, he essayed the role of The Great Heart in the epoch-establishing, "The Birth of a Nation." It was significant of the Griffith method that no close-ups of of the Griffith method that no close-ups of the player were shown, the general impression being conveyed that the President, though a mighty power in the dramatic evolution of the story, was detached from the central action of northern and southern lovers. No one who has seen the assassination scene in Ford's Theatre will ever forget it. Seldom has drama walked thus hand in hand with pity and terror.

The latest Lincoln of the silversheet is benjamin Chapin. He has paid an exhaustive tribute to the President through his cyclical presentation of events in his life. The films have been shown semiprivately in Philadelphia and publicly in New York.

# The Stanley Booking Corporation

THE following theatres obtain their pictures through the STANLEY Booking Corporation, which is a guarantee of early showing of the finest productions, all pictures reviewed before exhibition. Ask for the theatre in your locality obtaining pictures through the STANLEY BOOKING CORPORATION.

ATLANTIC CITY WHEN IN ATLANTIC CITY Visit THE COLONIAL

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Wm. Desmond in TIME LOCK AND DIAMONDS"

APOLLO 52D AND THOMPSON MATINES DAILS WILLIAM S. HART

ARCADIA CHESTNUT BELOW 16TH BESSIE BARRISCALE

in "BORROWED PLUMAGE" BELMONT 52D ABOVE MARKET

ANITA STEWART In "THE MORE EXCELLENT WAY BLUEBIRD BROAD AND SUSQUEHANNA AVE.

Wallace Reid and Myrtle Stedman tn "THE WORLD APART

FAIRMOUNT STRAND AVENUE June Caprice and Harry Hilliard

FAMILY THEATRE-1811 MARKET ST.

MME. PETROVA 56TH ST. THEATRE MAT. DAILY MOLLIE KING

GREAT NORTHERN Broad St. JUNE CAPRICE

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JEFFERSON 20TH AND DAUPHIN

VIOLA DANA in "ALADDIN'S OTHER LAMP"

WEST PHILADELPHIA COLISEUM MARKET ST. Below 60TH
Hope-Jones Unit Orchestra
KITTY GORDON in "The Beloved Adventuress"

EUREKA 40TH & MARKET STS. LOUISE GLAUM in "Love or Justice?"

LEADER FORTY-FIRST AND LANCASTER AVENUE DOUGLAS FAIRBANKS in "Wild and Woolly"

NORTH PHILADEAPHIA AUDITORIUM Ab, Rockland, West Sid MARY PICKFORD

STUART HOLMES

LOCUST MATINEES 1:80 and 2:86. EVGS. 6:80, 8, 8:36. Wm. S. Hart in 'Square Deal Man' MARKET ST. Theatre 538 Martis

SEENA OWEN in "MADAME BO-PEE OVERBROOK 63D & HAVERTONE JACK MULHALL in 'HIGH SPEED'

PALACE 1214 MARKET STREET
CHARLES RAY in "BUDDEN JIM"

PARK RIDGE AVE. & DAUPHIN ST. MAL 2:15. Evg. 6:46-11. MOLLIE KING in "BLINDMAN'S LUCK"

PRINCESS 1018 MARKET BESSIE LOVE in "THE SAWDUST RING"

REGENT 1634 MARKET STREET HUMAN VOICE ORGAN MIRIAM COOPER "THE INNOCENT SINNER"

RIALTO GERMANTOWN AVE.
Kathlyn Williams & House Peters
In "HIGHWAY OF HOPE"

RUBY MARKET STREET
BELOW THE STREET
ANN PENNINGTON
IN "THE LITTLE BOY SCOUT"

SAVOY 1211 MARKET
STREET
THEDA BARA in "The Serpent"

Bace You Heard the New Savoy Organ?

STANLEY MARKET ABOVE 16TH 11:15 A. M. to 11:16 F. BRYANT WASHBURN In "THE GOLDEN FOOL"

VICTORIA MARKET ST.

EMILY STEVENS in "THE SLACKER"

NORTH PHILADELPHIA

FRANKFORD 4711 FRANKFORD PAULINE FREDERICK in "Her Better Self"

RIDGE AVENUE 1784 RIDGE AVE JANE and KATHERINE LEE in "TWO LITTLE IMPS"
Also (Keystone)—"HER FAME AND SHAME

STRAND GERMANTOWN AVENUE AT VENANGO STRAND MARY ANDERSON in "By Right of Possession"

TIOGA TITE AND VENA

# ENING LEDGER PHOTOPLAY CALENDAR

WEDNESDAY

Mary Anderson, in The Right of Possession

Francis X. Bushman, Pennington's Choice

Olive Thomas, in An Even Break

Ethel Clayton, in

Viola Dana, in Lady Earnacle

George Walsh, in

Jackie Saunders, in A Bit of Kindling

Antonio Moreno, in

Jack Mulball in ... The Flame of Youth

The Par Sinister The Fatal Ring

Frank Washburn, in Filling His Own Shoes

Gladys Hulette in The Candy Girl

Harold Lockwood, in The Hidden Spring

Blanche Sweet, in Her Condoned Sin

Pauline Frederick, in Sieeping Fires

Antonic Moreno, in The Magnificent Meddler

Douglas Fairbanks, in Wild and Woolly

Alice Joyce, in Richard the Brazen

Thelma Salter, in Slumberland

Jane Lee, in Two Little Imps

Derothy Dalton, in Flame of the Yuko

Gladys Brockwell, in To Honor and Obey

Jane Grey, in Her Fighting Chance

Valeska Suratt, in Wife Number Two

Valeska Suratt, in The Siren

Carlyle Blackwell, in The Price of Pride

Mae Murray, in At First Sight

Miriam Cooper, in The Innocent Sinner

The Bar Sinister

Hazel Dawn, in The Lone Wolf

Alice Brady, in

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