

LONDON STOCK MARKET
Dollar Descriptions Heavy—Oils Lacked Steadiness—Rubbers Quiet

MONEY-LENDING RATES
NEW YORK Call money firm, 4 1/2 to 5 percent

PHILADELPHIA Call 4 1/2 per cent, time 4 3/4 to 5 per cent

ARKANSAS L & Power 6s, 1945 Central Vermont 5s, 1930

GARRISON & CO. WIDENER BUILDING, PHILADELPHIA

HARPER & TURNER Investment Bankers Member Philadelphia Stock Exchange

SALE OF BONDS—THE CITY OF CAPE MARY, N.C.

Where Shall I Send My Child to School? That question can be answered quickly and satisfactorily...

BUYING OF MINES FEATURE ON CURB

Stocks Reflect Accumulation by Controlling Interests—Motors Waver

PHILADELPHIA Call 4 1/2 per cent, time 4 3/4 to 5 per cent

HARPER & TURNER Investment Bankers

SALE OF BONDS—THE CITY OF CAPE MARY, N.C.

THE LEHIGH VALLEY NAVIGATION COMPANY

THE PHILADELPHIA ELECTRIC CO.

Where Shall I Send My Child to School? That question can be answered quickly and satisfactorily...

Table with columns for Stock Ticks, including symbols like Am Tel, Am Gas, and prices.

INDUSTRIAL
American Telephone and Telegraph company rights...

STANDARD OILS
Standard Oil of Kentucky sold at 117 1/2 and New York was steady at 440.

INDEPENDENTS OILS
Independent Oil & Gas Co. of Pennsylvania...

MINING
The Board of Directors of the Philadelphia Electric Co. played a quarterly dividend...

Table with columns for Dividends Declared, including company names and dividend amounts.

The Daily Movie Magazine

HE'S TELLING BERT ABOUT THE OLD DAYS



In the role of Jeremy Sparrow, in the screen version of Mary Johnston's 'To Have and to Hold,' is that dependable veteran, W. J. Ferguson.

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY
"Chicken" writes: "Last week I saw 'Smilin' Thru.' It happened that I arrived at the theatre in the middle of the story...

"Who was the girl who played with Wallie in 'Across the Continent'... I have never seen her before, but I believe I don't think much of her looks...

"That girl with Wallie Reed was Mary McLean. She played the Queen in 'The Old Maid'... I really didn't like 'The Old Maid' but I used to say I agreed with you...

Just One Reader—That's a fine, sincere letter you've written me. I want you to know that such nice letters are the only things I don't mind writing unfavorable things about...

"Chiquito" writes: "I notice that several of your correspondents are turning from Valentino to Betty Compton... I would be willing to make a wager that this same portion of Belle's fandom will swing to Betty as soon as 'Blood and Sand' is flashed on Philadelphia screens...

BUTTER, EGGS AND CHEESE
NEW YORK Aug. 25 (Market)—Butter, eggs and cheese advanced today...

"Norma Talmadge and Harrison Ford in 'Smilin' Thru.' 'Ralph Graves in 'Dream Street.' 'Fannie Ferguson in 'Footlights.' 'Rodolph Valentino and Alice Terry in 'The Four Horsemen.' 'Mae Marsh in 'Intolerance.' 'May McAvoy and Gareth Hughes in 'Sentimental Tommy.' 'I have enjoyed the letters of 'Tessie Mallet' and 'Wanna Lou' very much recently, and a letter from T. R. was amusing, if nothing else, in its superior air of detachment from 'your regular correspondents'; such poses are always highly amusing."

(Sorry I had to omit a lot of the things you say about 'Blood and Sand,' but I don't like to publish opinions of films before the fans have a chance to see them here and form their own unprejudiced views. The popular swing from Valentino to Frazer is certainly interesting. But why do the fizzy papers insist on worshipping only one at a time? Why can't they like 'em both and go to see 'em both? You are eminently sane (I love that expression) in your statement that it is absurd to compare Rudy with Wallie and the others. They are totally different. Buster Keaton and Harold Lloyd and Charlie Chaplin are just as great artists as Wallie or Kooloff or Alice. Why compare them? It isn't even sensible.

Ralph Graves just misses getting across with me. I'm sorry, too, because he's personally one of the finest chaps I've ever met. I think the thing that keeps me from getting entirely under his spell on the screen is his unfortunate frequent betrayal of self-consciousness; it forms a regular wake up to the fact that you aren't watching a real person in actual life, but an actor who is trying hard to seem real. This comes off especially in his fleeting expression in the eyes or an awkward gesture suddenly corrected—but it destroys the illusion. But Graves is young and a hard, sincere worker, and I believe he will get over it. As to Lillian Gish—excuse me, it's time for lunch and the boss only allows me half an hour.

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PHOTOPLAYS
The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

- APOLLO 522 & TOMPOWSON STS. BETTY COMPTON in "OVER THE BORDER"
ASTOR EIGHTH & GIRARD AVE. SPECIAL PRODUCTION "WHO AM I?"
BALTIMORE 812 & BALTIMORE STS. JACK HOLT and BEAR HANDLES in "North of the Rio Grande"
BLUEBIRD Broad & N. Broad Sts. LON CHANEY in "THE NIGHT ROY"
COLONIAL 5th & Market Sts. RICHARD BARTHELMESS in "SONNY"
FAIRMOUNT 5th & Girard Aves. GARETH HUGHES in "DON'T WHITE LETTERS"
GREAT NORTHERN Broad St. at Erie RICHARD BARTHELMESS in "SONNY"
IMPERIAL 23rd & Walnut Sts. RICHARD BARTHELMESS in "SONNY"
LIBERTY 12th & Columbia Ave. JAMES KIRKWOOD in "THE MAN FROM HOME"
ORIENT Woodland Ave. at 23d ST. RAYMOND HITCHCOCK in "THE BEAUTY SHOP"
OVERBROOK 63d & Haver Sts. WESLEY FRANKS, BARRY B. "PENROD"
PALM FRANKFORD AVE. & NORRIS STREET NORMA TALMADGE in "THE WAY OF A WOMAN"
REGENT Market St. Below 13th SPECIAL PRODUCTION AT STROKE OF MIDNIGHT
RIALTO GERMANTOWN AVENUE AT TURKINGTON ST. DOROTHY DALTON in "THE WOMAN WHO WALKED ALONE" SHERWOOD 54th & Baltimore Ave. ELLIOTT DEXTER in "GRAND LARBEN"
333 MARKET ST. ST. MARKET ST. TOM MIX in "THE FIGHTING STRAKE"
ARDMORE LANCASTER PIKE. ARDMORE PA. Harold Lloyd, "Sailor-Made Man" FRANK KEENAN in "LOADED DICE" MARGUERITE THAU

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Vertical strip of small advertisements on the far right edge of the page.