

GRAND OPERA House Thurs., Fri., Sat.
May 24th, 25th, 26th Matinee Thursday and Saturday

The Broadway Belles

In a Repertoire of Tabloid Musical Comedies
Somewhat Different From the Rest
With

TIM LESTER--THE NIFTY JEW

JOE CARR, (the Song Bird)
DAVE STORMONT, The Dublin Duke
And a Chorus of Really Pretty Dancing Dolls.

PRICES: Matinees—15, 25, 35 and 50c. Evening—15c, 25c, 35c, 50c and 75c

Coming Monday, May 28th—Max Fleishman, The Boy Wonder
Violinist—PRICES—25c, 50c, 75c. Plan now open at Boles' Drug Store.

SIDELIGHTS ON THE STAGE AND SCREEN

CATCHING CHAPLIN.

One of the world's greatest motion picture magicians was the recipient of a letter addressed simply: "Mr. So and So, Somewhere in the Wide World" and made much of the fact that it reached him without any additional direction having been appended by the postal authorities. But Charlie Chaplin has gone one better, a communication having come directly to him with the following remarkable effusion upon the envelope:

"To the Boys of the U. S. Postal Service:
"Uncle Sam's boys in gray do a lot of guessing.
"Delivering letters when towns or states are left out in addressing.
"Sometimes the town or state is right but no name is appended.
"A few remarks—a hint—no more, for whom it is intended.
"And yet these men deliver right in the one that does the sending.
"Will half describe a well-known man; his characteristics blending.
"So:
"To settle a bet may I try one?
"Deliver this missive to King Pun.
"With the nifty cane, the funny walk;
"On the screen he doesn't have to talk.
"Millions have laughed at his funny feet.
"To see his smile is one rare treat;
"His mustache, small, his hat, the same;
"Surely now you have his 'nifty'!
"To deliver this, Mr. Man in Gray,
"I'm confident you'll find a way."
The letter took just three and a half days to travel from New York to Los Angeles.

JUANITA STYLES

The most stylish as well as the blondest blonde at the Mack Sennett Keystone studios plays the feminine lead in "A Royal Rogue."
She is Juanita Hansen, and in this picture aside from the engrossing role in which she appears, she introduces some "nifty" action which is more 1920 than it is 1917, although "A Royal Rogue" isn't in the least intended as a fashion show.
Miss Hansen is famous from coast to coast as the designer of novel, fetching costumes and quite recently made one of the most famous California beach resorts sit up and take notice through the introduction of a striped bathing suit unlike anything seen before. The model has already become familiar wherever there is bathing before the season is over.

A RECRUITING SERGEANT.

Uncle Sam has one more fighting man as the result of the great patriotism recently displayed by Sidney Drew, who, with his wife, stars in Metro-Twain comedies. Mr. Drew had been invited to address a meeting of the Midway Recruiting Committee, at 57 Chambers Street, in New York. After making a patriotic speech, he turned to a young man who stood near him and said:
"Now, you youngsters—you who would make the best kind of soldiers put up to you. Some of you probably are holding back because you have loved ones dependent on you. Very well, I will give the first young man to enlist \$500, and this money can be used to support a dependent relative while he is at the front. Are there any takers?"
Harold Purves, 21 years old, of No. 54 Bergen Street, Brooklyn, stepped forward.
"I'll accept that offer, Mr. Drew," he said. "I have a mother dependent on me. That's why I haven't enlisted. But I am sure she will be taken care of. I'll be glad to fight for my country."
"That's the spirit!" exclaimed Mr. Drew. "You'll make a fine soldier. I not only will give you the \$500, but I will promise to take care of her during the entire time you are at the front. Young Purves signed a pledge to enlist, and a check for \$500 was made out by Mr. Drew, and the young man went to the nearest recruiting station.
Mrs. Drew also spoke at the meeting.

"The Girl Philippa," from the pen of America's greatest novelist, is a tale of love, war, and adventure. Aglow with color and romance, alive with movement and action—set in an atmosphere charged with secret agents, society intrigue, and blood lust—the magic spell of the author's genius has woven a delightful love theme that charms and pleases.
To the strength of the author and charm of the star add the Great Vitaphone's power of presentation, which is backed by twenty years of "knowing how" and you have a film that is unbeatable from every angle of entertainment.
"The Girl Philippa" is as fragrant as the wild rose. The tempo is like the speed fire of a machine gun. The story plays the music of the heart.
The Star
A necessity of a lass, a wholesome, sprightly-charming wood violet! How else can one typify Anita Stewart?
Radiating the spirit of joy and naturalness—imbuing all her portrayals with that subtle quality of "soul"—Anita Stewart's characterization of "The Girl Philippa" reaches the highest point of her dramatic achievements.
She has beauty—she has poise—she has magnetism. She is dainty in manner—poised in action—graceful in performance. Her wide range and control of delicate emotions—her ability to register her

feelings and thoughts so as to convey them across the screen her grace of body and her finely chiseled features not only make her the ideal Philippa but America's most popular heroine.

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The lover recovers and marries Elsie, and the son by a former marriage, is offered a position in the diplomatic corps. On the way to Mexico City, young Ned Amory is left behind in a Mexican settlement, is robbed and thrown into the hands of a band of desperadoes. He is found by his father and learns that he is the son of the man who stole his wife. So great is his hatred that he induces the Mexican government to sell him Ned, practically as his slave, and subjects him to the utmost cruelty, arousing the pity of Sarita who has now grown into a beautiful young woman. These two young people fall in love and flee, leaving the father childless and alone, as the cost of his hatred. Miss Williams has two unique roles in this thrilling drama; at first she is seen as Elsie Graves, the mother, and later as the charming young Sarita Graves, the daughter. Supporting Miss Williams and Mr. Roberts are Tom East, Jack Holt, Charles Ogle, H. B. Carpenter, and others.

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With a suggestion of the vampire, contrasting subtly with the firm background of a womanly character, Virginia Pearson scores a dramatic triumph in her interpretation of "Dare Devil Kate," in the play of that name which is showing at the Rex Theatre for the next two days of the week. The plot of the story is found in a small town, whose sole reason for existence is the oil fields nearby. In the midst of the rough types of humanity, there are seers and seers, the proprietor of the "Big Fat Man Saloon," Dare Devil Kate, stands out as a widely different calibre. The story is an interesting story portrayed by an able cast, who are afforded excellent opportunities of demonstrating their histrionic abilities. The final episode of "The Purple Mask" is shown, and achieves the zenith of the adventurous spirit that has characterized the earlier installments. Francis Ford and Grace Conrad, who throughout the presentation of this attractive serial, have assumed the leading roles, and thereby greatly increased their popularity with devotees of the screen. Farewell to those who have faithfully followed the adventures of the Purple Mask, and of Phil Kelly the detective. A comedy and some views of current events in Canada round out an exceptionally strong bill.

"WALLS." Jane Grey and William Desmond, both popular favorites of the speaking stage, are to be presented by Thomas H. Ince as co-stars in an original human interest drama from the pen of J. O. Hawks, of the Ince staff of photo playwrights. The production will be released as a Triangle-Kay Bee feature under the title "Walls," and will be seen at the Rex theatre on Thursday of next week.

"Walls" is the pathetic story of a young Episcopal clergyman's decline because of his undevout use of liquor, and his ultimate redemption at the hands of a girl of the slums. Beginning with the incident of his dismissal from the church, the story is replete with stirring situations, until through his contrition, and the influence exerted over him by a whole-hearted child of the underworld, he is restored to the ministry. Desmond already has been seen on the Triangle program in the role of the Scotch minister in "Peggy," with Billie Burke, and in "Bullets and Brown Eyes." His performance in "Walls" is said to be equal, if not surpass, his previous efforts. He has invested the part with rare pathos in his interpretation of the un-frocked clergyman.

The production will serve to introduce Miss Grey under the Ince banner, although she has already been seen by Triangle patrons in "Let Kinky De It," a fine Aris production. Miss Grey in "Walls" plays the part of "Rags," a Bowery maid, whose love for the dejected clergyman results in his reformation.

Supporting Miss Grey and Desmond are Robert Kortman, Carol Holloway, J. Frank Burke, Fanny Shattuck and Harry Keenan. The production was directed by Scott Sidney, under the supervision of Ince.

Abundant health is assured when there is good blood in the veins. Hood's Sarsaparilla is the medicine to make good blood. Begin taking it now. It is just what the system needs at this time and will do you great good. Sharpens the appetite, steadies the nerves.

so I am going in seriously for aviation, for at least one picture."

"THE COST OF HATRED." Two of the most distinguished stars of the photodramatic stage, Kathryn Williams and Theodore Roberts, will be seen at the Brant on Thursday, Friday and Saturday in the Lasky-Paramount production of Beulah M. Dix's thrilling story, "The Cost of Hatred," which was produced under the direction of George Melford.

In her recent Morosco-Paramount productions, "Redeeming Love" and "Out of the Wreck," Kathryn Williams has established herself as one of the foremost dramatic artists in the country, and her youth, personality and ability all go towards making her a great photo-dramatic favorite. Co-starring as she is with Theodore Roberts, the most distinguished character actor of the stage or screen, it is felt that this combination will prove most popular.

Theodore Roberts has been hailed as a pastmaster in villainy, and although he redeemed himself as the kind Pudd'nhead Wilson, and the lovable American Consul, in "The Cost of Hatred" he has full opportunity to display his entire scale of feelings.

The story of "The Cost of Hatred" has to do with Sarita and Justus Graves. Graves, a stern, harsh man, seeing his wife, Elsie, in the arms of Robert Amory, shoots Amory and flees with his little daughter, Sarita, to Mexico.

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