Stage and Film Gossip of Interest to Theatre Goers

ORPHEUM (Tomorrow) Sunday, Monday, Tuesday

ONE OF THE BEST PICTURES EVER BROUGHT TO OGDEN

IT'S GREAT

A Romance of Sporting Life

Is told graphically in a new drama of conflict between a racetrack king and a weak girl. It is a story of a girl who stakes herself against $10,000—and wins.

WILLIAM FOX

Presents

DOROTHY BERNARD & GLEN WHITE

In This Galloping Tale of the Race-Track

SPORTING BLOOD

Written and Directed by Bertram Bracken

COMING NEXT ATTRACTION

TWILIGHT SLEEP

Pictures and Lecture on "PAINLESS CHILDBIRTH"

NEXT WEDNESDAY, SEPT. 6TH. Matinee and First Performance at Night For Women Only.

GIRL BETS HERSELF

Against $10,000 in Race, Novel Fox Picture at Orpheum, Opens Tomorrow; Story of Racetrack.

All the excitement of the race-track runs through William Fox's new photoplay of the turf, "Sporting Blood." The story deals with the plot of two persons, a man and a woman, against the gambler who has tried to ruin their lives. In the end they are successful, but not until they have gone through many adventures to gain their purpose.

Dorothy Bernard and Glen White are the stars of this new picture. Miss Bernard plays the part of Mary Ballard, whose brother has been ruined through the manipulations of Dave Garrison (De Witt C. Jennings), notorious figure on the turf and in gambling houses. Mr. White play Jim Riddle, who has his sister's score to settle with Garrison.

Riddle and Mary combine to revenge themselves on the racing king. Garrison becomes infatuated with Mary, and she, realizing his intentions says:

"If I'm worth winning, play the game."

Then she bets herself against $10,000 that Shooting Star, Garrison's horse, will not win. She has her own horse at home, Bay Belle, which resembles Shooting Star closely. By clever manipulation, she manages to change the two horses, runs Bay Belle as Garrison's horse, and Shooting Star as her own.

The result is that the horse running for the girl wins. Garrison is ruined, and forced to leave the turf forever.

New Mutt and Jeff cartoons of Mutt and Jeff and the Submarine, which are extremely funny, will be seen on the same program. The first performance begins at the Orpheum tomorrow night at 7 p. m.

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Inspecting Lion Coal Mine.—Harry G. Williams, one the largest retail coal men of Oakland, California, arrived in Ogden, August 31st, accompanied by Buck King, Pacific Coast agent, Lion Coal company, with headquarters in Oakland, and today they are at Rock Springs, Wyoming, piloted by D. H. Pape, general manager of the Lion Coal company, for the purpose of inspecting the Lion mine.

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Read the Classified Ads.

TWILIGHT SLEEP PICTURES RETURNS

Lecture and Motion Pictures on Painless Childbirth to be Given to Women at the Orpheum Next Wednesday.

Mrs. Mark Boyd is one of the women who went to Freiburg to obtain first hand knowledge of artificial painlessness in childbirth. She explains that for an hour after taking the first hyperdermic her pains were about the same, but, after the second injection, she dropped to sleep. When she again awoke to consciousness it was dark, and the double-padded doors of her room were closed. She says, "there was the perfect peace that is necessary to induce clouded consciousness."

Several hours later she awoke again and told her nurse that the "pains had stopped." The nurse laughed and brought her baby. And that is all that Mrs. Boyd can tell of a delivery which she crossed the ocean to stury. She says:

"I wakened from a ten-hour labor, believing that I had been caught napping and that the labor was all before me. All through the night while my brain was sleeping, my muscles and nerves had been working and I had brought forth the baby by my own efforts—step by step. I had followed the doctor's directions for sleeping to all other ideas, as the thinking brain is in dommerschlaf, it is awake to the doctor's orders—I was unusually quiet and very sensitive to suggestion."

This statement is similar to that of all women to whom the German Twilight is successfully administered. Those who take the French and American Twilight tell the more remarkable story that they are fully conscious, forget nothing and suffer nothing, that they have alert mental consciousness throughout, but that the localized action of the drugs used in these methods—Which many consider as far in advance of scopolamine morphine as that was of chloroform-ether methods—insures painlessness without hypnotic suggestion being needed.

The motion picture of the dammerschlaf method will return to the Orpheum theater for one day—afternoon and evening—Wednesday, September 6th. Wenonah Stevens Abbott, who made many warm personal friends when here in June, will precede the exhibition of the pictures with a lecture of real human appeal in which she gives all the popular information desired by the lay mind.

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DOUBLE PROGRAM AT THE ALHAMBRA

Tomorrow Night, Lou Telegan in "The Victory of Honor" and "Whispering Smith."

Whispering Smith loved Marion, a carefree and beautiful Western girl. His love was that of the strong, clean living man, who knows no physical danger, but is reticent and bashful in his love affairs. Lacking as a suitor the characteristics that made him esteemed and feared among his fellowmen, he was beaten out for her hand by Sinclair, a dashing, devil-may-care sort of fellow among the women, but unscrupulous and vindicate at heart.

Marion's life with Sinclair was not all joy and happiness. Slowly he was killing her love for him, but in the manner of his kind he believed that harshness was the way to rule women.

When the story opens, Sinclair, who is foreman of a wrecking crew on a mountain section of a transcontinental railroad, is living in one of the company's cabins in the small division terminal, Medicine Bend, a typical Western railroad and mining town. This town was located at the foot of a steep declivity, noted for the frequency of the wrecks occurring there, particularly among freight trains.

The officials of the road were worried at the great number of the wrecks, but were more concerned with the robberies that took place after each collision. No trace of the thieves could be found. The railroad detectives had about given up in despair when Whispering Smith was sent to Medicine Bend to put an end to the robberies.

Sinclair was never suspected. Smith, however, discovers soon after his arrival that Sinclair is the brains of the gang engaged in looting the freight cars. Smith, to save Marion the disgrace of having her husband branded a thief, does not expose him, but causes the division superintendent, McCloud, to discharge him.

Life for Marion soon becomes unbearable, and she leaves him. This arouses to frenzy the desperate man, who plans to get revenge on the railroad by burning the "Smoky Creek" trestle. Assisted by several of the band who had been engaged in looting the cars, Sinclair sets fire to the trestle, causing a disastrous wreck.

Smith, determined to capture the men responsible, discovers that Sinclair is at the bottom of the plot. Again his love for Marion induces him not to expose her husband until he talks with her. He effects a reconciliation between Sinclair and Marion, and upon the former's promise to lead a better life and to leave "Medicine Bend," Whispering Smith lets him go with his wife, the girl he still loves.

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AUTO WON'T CLIMB WALL

Guy Bates Post is dividing his summer days between fishing and automobiling at his country place in Connecticut. The other day his automobile took a notion to charge a stone wall along a rough country road. Casualties were confined to the machine, which will be out of commission for the rest of the summer, and the late star of "Omar, the Tentmaker" has taken to riding a motorcycle. Otherwise he might starve to death, for his place is situated seven miles from the nearest village, and the grocer makes no deliveries.

LYCEUM Today

"OUT OF THE QUAGMIRE"

Three-Reel Drama.

TOMORROW

HELEN GIBSON in

"HAZARDS OF HELEN"

VIVIAN RICH in

"ENCHANTMENT"

"JERRY AND THE COUNTERFEITERS"

"SEE AMERICA FIRST"

MOVIES FEATURE THE "REAL LIFE"

"Real life is the only source to look to for plots," asserts Robert Welles Ritchie, the author of the new screen series "The Girl From Frisco," which features Marin Sais and True Boardman.

Indeed, in Author Ritchie's case it is not necessary to go beyond his own experiences in seeking material for exciting comances. But few writers can boast of newspaper careers that have carried them clear around the globe, and into many of its picturesque and hidden nooks.

Mr. Ritchie began his career as a cub reporter on the San Francisco Call. The outbreak of the Russo-Japnnese War found him in the land of Nippon or the New York Sun and London Daily Telegraph and he spent two years on the venturesome war correspondence.

Returning to New York to join the staf of the Sun, the later literary light was chosen to journey to Labrador and meet the triumphantly returning Peary. The Jefferies-Johnson fight at Reno, Nevada, which found the crack newspaper and literary men of the country gathered, also found Mr. Ritchie grinding out picturesque "local color copy" for the Sun.

Mexico then called Mr. Ritchie, and he "covered" the exciting events leading up to the overthrow of Profirio Diaz for the Sun, being the only newspaper man to accompany the fallen dictator on his flight from Mexico City to Vera Cruz and then to Havana. It was on his return from this trip that the call of the literary field proved too powerful, and he gave up the newspaper life to give all his energies to the writing of fiction.

Modest is Mr. Ritchie. "Why," he says, "Fiction is much easier than the newspaper work because all I have to do is develop plots from the true occurences I have met. Every one of the fifteen stories in 'The Girl From Frisco' series is founded on some incident in the real life of the West, many of them having been 'big news stories' when I covered them for the San Francisco Call. Marin Sais and True Boardman are just living over thrilling events that have really happened, and which are far more exciting than the widest imagination could create."

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COLIN CHASE A POPULAR IDOL

Colin Chase, the handsome leading man who recently signed a long term contract with the Morosco-Pallas companies, bids fair to become one of the most popular photoplay idols in the country. Twenty-five years old and with seven years of dramatic experience to his credit, this talented actor is rapidly gorging to the front ranks of screenland's army of players as a result of his exceptional work before the camera.

Although born in Lewiston, Idaho, Mr. Chase was raised and educated in Chicago. His initial experience on the stage was gainer while with the Peoples Stock Company of Chicago. Later with May Homer, he joined the Thirty-first Street Theatre, in that city, which was followed by a successful engagement with Clay Clement, playing "San Houston" in vaudeville.

With the Essanay Company, Mr. Chase first appeared on the screen, as leading man. His success as a screen actor was instantil realized and it was not long before he received attractive offers from various producers. Accepting an engagement with the American Film Company he appeared in a series of important characterizations and then joined the Colorado Motion Picture Company. Later with Eclair and Universal he portrayed big parts with great personal success, most prominent among which was his work in "The Grip of Jealousy."

Upon joining the Morosco Pallas roster he was immediately given a difficult role in "David Garrick," Dustin Farnum's well known success. The manner in which he handled this of his company of his true worth and resulted in their offering him a long term contract which he accepted. His exceptional acting in later Morosco and Pallas offerings on the Paramount Program is responsible for his rapid rise to prominence amongg partrona of the silent drama.

Although his hobbies are painting and writing, Mr. Chase is also an ardent follower of all out-door sports, chiefly riding, swimming and boxing. Most any morning one can find him indulging in a friendly bout at the studio, with Howard Davies the Morosco "heavy." As to his favorite literature, Dickens, Emerson and Shakespeare are his most admired authors.

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Read the Classified Ads.

ALICE BRADY IN NEGLIGEE

By T. E. LETENDRE.

Alice Brady, who left the stage eighteen months ago to devote all her time to the motion picture art, is not only recognized as one of the leading stars of filmdom, but is also known throughout the land of make-believe, as one of the most gorgeously gowned film actresses, although little mention of the fact has ever been made.

Today, as soon as a stage favorite turns her back upon the stage and welcomes screen life with outstretched arms, the press agent turns out yards of publicity about the wonderful gowns this actress will wear in some forthcoming serial, and the merits or demerits of the actress of serials are made a secondary consideration.

Miss Brady has never worked from that angle. She has bought some of the most expensive gowns ever conceived in the modiste's art, yet, whenever she has appeared in a picture, her work, her acting, her characterization was capitalized, but her clothes, never!

It is generally the case that the more a girl has clothes, the less she cares to wear them. Recently the writer and a photographer invaded Miss Brady's summer home on Long Island, long enough to have a few pictures taken, and, did we find Miss Brady all togged out in Sunday-best? Not on your life. She was gracefully resting on the front porch, reading a new script, attired in only a rest robe of pale pink crepe de chine with a pleated skirt, and the upper part made of the softest and coolest chiffon, the sleeves and throat edged with tiny frills of the same material, with a little lace around the neck.

And there she was just too comfortable for anything. She did pose for a photo sitting in her automobile, transplanting a flower-pot, sprinkling the lawn, and then told us to seek our atmosphere elsewhere, under the penalty of being given a good ducking.

We did manage, however, to get a few ideas on the prevailing styles from her. "The present year styles," said Miss Brady, "have never been in more catholic mood. Fashions ranging from the middle of the seventeenth century to our own 1880, excursions occurring en route to sixteenth century Spanish fancies and classical effects are all the vogue.

"It is as though the great inspired minds responsible for the evolution of dress, had decided to cast restrictions aside and be completely eclectic in their selections. Surely enough, the European War has been responsible for one or two quaint revivals. It is quite possible that alpaca would have rested on the laurels bestowed upon it fully ten years ago but for the lack of supply in other directions. That, at any rate, was the reason of the present revival of this fabric. However, it would have been a great mistake to have overlooked alpaca as a prevailing asset now that full skirts are back.

"I saw alpaca used the other day as a trimming in the form of graduated bands on a skirt of Georgette; the whole a rather bright shade of navy. As may be imagined, the alpaca was wonderfully successful in holding out the transparency. Mohair is also coming into its own. This material is particularly in request for the favorite coat frock, the customary sombre colors that are used for street wear, navy, nigger, or black, being frequently brightened and lightened by many rows of a rather coarse white machine stitching that is most effective.

"Those of us who have the privilege and whose role in life gives the incentive to follow up every conceivable interesting dress trail, are much impressed by the bold, yet cleverly adjusted silhouettte. The grouped flounces running up the side of a skirt to effect the approved bouffant, the quaint sleeves in their infinite variety, and those amazing collars, are merely to mention a handful of carefully thought-out touches, every one of which, in its way, is a triumph.

"While there is a great deal of ugly fussiness to combat in some of the fashions of today, occasionally one sees a frock that is a masterpiece of simplicity. I always ask of my modiste that she give me the most exquisite, still simple creations of her art, and, I believe, that is one of the most reasonsable reasons why so many people admire my frocks or gowns. They are so simple that they are unusual, still they are natural and becoming. That is why whether I wear a suit of mohair, a dainty street frock, an afternoon or evening gown, my friends always appreciate my clothes, they are so simple they are a marked contrast to the overburdened frocks and gowns worn so much by people, and considered so stylish."

ALHAMBRA TODAY!

"HIS HONORABLE FRIEND"

A Great Japanese Production.

BURTON HOLMES' TRAVELS. THE PICTOGRAPH AND CARTOON COMEDY.

TOMORROW

"WHISPERING SMITH"

AND

LOU TELLEGEN in

"THE VICTORY OF HONOR"

SCHEDULE FOR SUNDAY

DOORS OPEN 5:30.

"Whispering Smith" ..... 6 p. m.
"The Victory of Honor" 7:15
"Whispering Smith" 8:30
"The Victory of Honor" 9:45

5 and 10c

TUESDAY ONLY!

OPEN 10 A. M. TO 11 P. M.

SALISBURY'S GREAT WILD LIFE PRODUCTION IN 7 REELS.

Every father, mother, sister and brother should see this great instructive feature—Never before shown for 5 AND 10 CENTS

WEDNESDAY ALL DAY

AND FROM 12 O'CLOCK NOON 'TIL 6 P. M. THURSDAY

BILLIE BURKE and the big world production with ZENA KEEFE in "THE RAIL RIDER."

HUGHES PLAYS WITH PAPOOSES IN WEST

Mr. and Mrs. Hughes and their papoose friends.

Both Mr. and Mrs. Charles E. Hughes are extremely fond of children. While stopping at San Diego on the western campaign tour the Hughes party visited the exposition grounds. They were much taken by the Indian children in the Indian village on the exposition grounds and as the photo shows they were bounced up and down on the presidential candidate's knee.

Oracle Theatre!

TODAY'S PROGRAM

MARY FULLER in

GARDEN OF SHADOWS"

And a Three-reel L-ko Comedy.

WM. GARWOOD in

"TWO SEATS AT THE OPERA"

SUNDAY AND MONDAY

"THE GOLD SHIP,"

And a Thrilling War Drama

"CELESTE OF THE AMBULANCE CORPS"