

When A Girl Marries

By ANN LESLIE.

(Continued)

Chapter CXXXII.

There was a moment of bravado as Daisy Condon stood facing me across the bright space of my room. Then she crumpled and stood with bowed head, abject and pitiful. And in the palm of the hand she held toward me my pearl ring.

So she was a thief after all. Kate's little sister was a thief. I'd been right all along. There was my ring. My beautiful ring—How I hated it!

Standing in the thick, dark silence I couldn't break, that was the one outstanding thought in the turmoil of my mind.

"I hate my ring. I hate my ring. See what it's done. See what it's made of Kate's little sister."

I found myself staring at the lustrous pearl, unable to speak, unable to do anything at the moment or to decide what I must presently do. The little enamel clock on my dressing table ticked loudly. The sound of Hedwig's footsteps as she shuffled up the hall rasped on my ears like the scrape of a giant enemy board.

Then I heard some one clearing her throat gratingly and Daisy's voice cracked out.

"Won't you ever say anything? Please—please send for the police and get it over with. I can stand that. What can't I stand is this—facing you and knowing what I am and what you think of me. I don't deserve any mercy, but show me some anyway. Send for the police and get it over."

"I'm not going to send for the police. My voice was low. It seemed to come from far away. I wondered for a second if I'd actually said this or if I'd only thought it. Then I heard Daisy repeating in an incredulous shriek:

"You're not going to send for the police? You're not going—But you must! Don't you see you must? I'm a thief. I have to be sent to prison."

"Don't say that," I gasped, sinking down in the nearest chair and covering my face with a shaking hand. "Don't say that, Kate's sister—"

"Leave Kate out of this," Daisy broke in passionately. "She doesn't belong in it. I'm glad she's gone and doesn't have to hear the shame of being my sister. This is between you and me and the police. Won't you send for them now and end this?"

As she spoke, Daisy came and laid the ring on the orchid negligee I had flung over the back of my chair. Then she backed away with a quick jerk and flattened herself against the wall and her voice jumped out in little staccato bits.

"I didn't dream I would ever be a thief. But I am. I hated you. And I wanted the ring. So I took it. I was way over my head. Then I guess that's how I reasoned. Well, it's over now. I don't blame you for not wanting to touch me and take the ring out of my hand. Or for not speaking to me. I'll be glad to go to prison, so you needn't mind putting me there. It won't be as bad as being awake nights and thinking about it and waking up and going through the days. I put a package there on the couch when I first came in. It's the dress you gave me. Please—oh, please—send for the police and tell them you have the thief—"

"I'll do nothing of the kind!" My voice sounded amazing and brusque as I broke in vigorously.

"You won't do that and get it over? I can't bear any more!" Daisy cried back against the wall and covered her face with shaking hands. She shook her head. She covered away when I laid my hands on her shoulder.

"You're not a thief, Daisy," I said, feeling my way slowly. "You stopped being a thief the minute you walked in here and returned the ring. A thief wouldn't do that. No one had discovered you. The real you simply couldn't do the thing the other way had tried to do. You and I are the only ones who know about that other you. And we can keep our secret."

Daisy's arms dropped to her sides. She stood staring at me incredulously for a moment, and then she laid her fingers timidly on a fold of my sleeve.

"No," she said. "No. It isn't right. I don't deserve it. It isn't possible. No one could be so kind. You must make me pay. You can't let a thief off."

"Daisy!" I cried, shaking her drooping shoulders vigorously. "Stop calling yourself a thief. You've met temptation and you've overcome it. And all the rest of your life, you'll fight down your temptations before they threaten to destroy you. You owe this to me as a debt of honor, now. And I think that's all we have to say to each other."

The tears were running down Daisy's ashen cheeks. Her face was working pitifully as she had to struggle to steady her mouth to form words:

"You can't mean it! How can you let me off? How can you let me stay on at Mr. Mason's? How can you touch me?"

(To Be Continued.)

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Established 1897
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Scattered Letters Prizewinner!

FRANCIS CHAMBERLAIN
361 South Avenue
wins the Scattered Letters prize of \$1 this week. Francis had his names in ahead of all the others.

The hidden names were:
MAY ALLISON
PEARL WHITE
MARILYN HAMILTON
LOWELL SHERMAN

Francis' check will go to him tonight. There'll be another Scattered Letters Game on this page next Saturday.

WATCH FOR IT!

?The Question Mark?

S. S. S.—I don't know why Harry Carey gave up the stage for the screen. He was extremely popular as an actor in the "legitimate." Of course, he is mighty popular on the screen. His best picture is "Marked Men."

EDWARD S. PHILLIPS—Ann Forrest portrayed the wife in "The Furnace." Milton Sills was the husband. Thank you for your appreciation.

HESTER—Marion Fairfax and Beatrice are not sisters. Marion Fairfax is a well-known scenario writer and a producer. Beatrice is the lady who gives advice to the lovers.

F. B. K.—Your question, "What male star has the greatest number of good-looking girls play opposite him, and in what picture?" is a difficult one. Frank Mayo seems to have a pretty soft time of it in "The Fighting Lover" in which Gertrude instead, Jacqueline Logan, Jean Calhoun and Ruth Ashby played opposite him. At the Logan, Erich von Stroheim runs him a close second in "Foolish Wives" with Miss du Pont, Maud George, Mae Busch and Malvina Polo.

I. G. T.—Priscilla Dean played "Silly Moll" in "Outside the Law" and in "Reputation" played three roles. Fay McMillan, Laura Figlan and Pauline Stevens. Her next picture will be "Conflict."

F. McG.—Eddie Polo does all the stunts himself in "Do or Die." He has never had anyone double for him in any of his pictures.

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Film Folk Buy Farm For Orphan Children

Headed by Irene Rich, Goldwyn actress, a little clique of film persons, including Will Rogers, star; Charles Kenyon, comedian; Rupert Hughes, famous novelist; Clarence Badger, director; and others, are negotiating for the purchase of a large tract of farm land near Burbank, California, upon which it is proposed to rear orphan children of Los Angeles. According to present plans, 400 kiddies will be cared for, and the plan is to enlarge the establishment as soon as its success is assured.

The plan was conceived and partly worked out by Miss Rich before she interested her friends of the Goldwyn colony. She believes that the farm is the best place for children up to the age of 14 or 15 years in a small way she has already carried the proposed experiment successfully, having four young proteges on farms near Los Angeles. It is her belief that orphans, above all, need wholesome work in the open air and a chance to grow up into some branch of productive business.

The farm will be managed by capable and kindly men and women who will act as instructors, and the film folk themselves will watch proceedings keenly to make sure that none of the evils of many such institutions are introduced into the establishment. The children will be taught all branches of agriculture, theoretical and practical. Special provisions for their amusement, such as swimming pool, gymnasium, baseball ground and tennis courts will be made on the farm.

Try This Over On Your Gas Stove

A Dozen Biscuits.

As this is a soft dough the method of mixing differs from that for the batters.

Sift together, after measuring two cupsful of flour, one teaspoonful of salt and four teaspoonful of baking powder. With the knife or the fingers work in three tablespoonful of shortening. Then add one-half cupful of milk or cream and water—just enough to make as soft a dough as you can handle.

It is most important not to have it too stiff. Sprinkle the bread board lightly with flour. Turn the dough on it. Knead only enough to smooth out, then roll into a sheet, one-half inch thick, cut with the biscuit cutter and bake on a hot tin in a hot oven (400 to 500 degrees F.) fifteen or twenty minutes.

Before putting in the oven brush the top of the biscuits with melted butter and brown with a fork. (Unlike the pie crust, which is pricked to allow the escape of steam, here it is done for appearance only.)

EMPIRE
Today and Thursday
EDITH ROBERTS
—IN—
"The Unknown Wife"

MEATH THE HATTER
145 Stratford Ave.—Just Over the Bridge
Genuine Panama hats the rough. Direct from South America. Made into your own style. Ladies and Men's Panama Hats. Bleached Natural Process. No Acids Used.

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Did It Ever Happen To YOU?



CARLYLE BLACKWELL
Who Steps From Screen to Stage

By ELLIDA REDELL.

This is a story of what is NOT going to happen!

Did you ever see the picture of a young and beautiful girl, or ditto-man, and think he or she was simply ideal? Did you ever MEET the original of that picture and have your hopes crushed to earth, disillusioned, disappointed and generally played the devil with?

Did you ever have it happen to YOU?

Yes, you probably have—so have all of us. The photographer shows wonderful things to plain faces that make 'em look million-dollar physiognomies. It ain't Nature that's wonderful, THIS time—it's the picture taker.

However, cutting back to our story—Carlyle Blackwell—the one and only—will grace the boards at Poll's theater beginning tomorrow.

Now, here's where the first line of the story comes in—his even BETTER looking than his pictures! This is in confidence, girls, so don't breathe a word of it, but he is simply HANDSOME near to!

You probably saw him in his last movie, "The Restless Sex," in which he played the unfortunate husband opposite Marion Davies. Wasn't he soulful looking? My word, a man with HIS looks ought to get by ANYWHERE. And you ought to hear his voice! Soft, melodious and so resonant and—oh, finish it yourself. I'm getting maudlin!

But, all jokes aside, Mr. Blackwell is coming and everybody should see just how a regular movie actor acts on the stage.

Will prove that they HAVE got it will prove, even though you can't hear 'em on the screen!

LAUGH LINES.

Estelle Taylor says that in her opinion grand opera is freedom of the High C's.

"Any man is liable to make a mistake," says Tom Mix, "and any woman is glad to point it out to him."

"When a man becomes famous," remarks Ellen Percy, "he poses for a statue. When a woman becomes famous she poses for a man."

"A man I know," observes Buck Jones, "can always remember anything he wants to take home by wrapping up a pint flash inside of it."

"I sometimes wonder," says William Russell, "why, when a modern girl dresses for a ball, she does not get confused and go to bed."

"Every time I pay eighty cents for a dozen eggs," says William Farnum, "I wonder if the chickens are wearing diamond rings."

"Friend of mine drank a little home brew the other night," remarks Clyde Cuck, "and thought he saw a blue cloud and went to bed. I admitted he didn't—it was a red one."

"Saw a man and woman, acquaintance of mine, embracing fondly the other night," says Pearl White, "and they had been married ten years. But not to each other!"

PLAZA
Last Times Tonight
TOM MIX
In His Greatest
"A RIDIN' ROMEO"
Every Vaudeville Act Is Excellent
Al Williams & Co.
in "Gee Whilliker"
OTHERS
COM. TOMORROW

WEST END
Tel. Bar. 7773.
TONIGHT
CECIL DE MILLE'S
"Something to Think About"
7 ACTS
With Gloria Swanson, Theodore Roberts, Elliott Dexter and Monte Blue.

The intimate life of a woman who thought she knew what love is. Until loving led to hate, and then—

Too Wise Wives
A Paramount Picture!
A tale of two wives who thought they knew things that they didn't. A tale of two husbands who didn't know things that they should.

Lois Weber
PRODUCTION
BEST OF THE BEST
FLAVORS—LASKY CORP.

What Your Star Is Doing

Norma Talmadge's August release will be "The Sign On the Door," Channing Pollock's popular mystery play. In "The Sign On the Door," Lew Cody and Charles Richman will be seen with Norma, for the first time.

Roscoe ("Fatty") Arbuckle, having completed work on his newest Paramount picture, "Should A Man Marry?", is making a brief visit to San Francisco and on his return is scheduled to begin work upon a new picture called "Via Fast Freight."

Constance Talmadge's next release will be "Wedding Bells," by Salisbury Field, directed by Chet Withey, which, curiously enough, was made just about the time that her wedding bells chimed. Harrison Ford will be seen opposite Constance and others important in the cast are: Emily Chichester, Ida Darling, Polly Vann, William Roselle, John Vann, Dallas Wolford and Frank Kendall.

Constance has a wedding anniversary the 26th day of every month, and husband John Plagiolou brings home a present each time. For her June gift, he presented her with a big Brewster touring car.

Gareth Hughes is preparing to make his bow at a stage in splendid Metro productions in his forthcoming film, "The Hunch."

Norma Talmadge who is vacationing at Bayreuth, La. and on motor trips to the White Mountains, will return to the studio in July to begin work on "Smith Through," in the part in which Jane Cowie appeared in the stellar role on the speaking stage last year.

Hodge Podge
Norah's a Big Girl Now, But She Had 'Em.

Nora Reed, who recently completed work with Pearl White in "Beyond Price," telephoned to a friend the other day and waited, "Oh, dear, I think I've got the hives!" The friend—as friends will do—promptly laughed, then sobered and apologized profusely. "Of course, you have no such thing," she soothed. "You're grown up now." "I'm not so sure," was Nora's ambiguous rejoinder.

The next morning Nora dolefully called up again. "I've got 'em—the measles," she sobbed. "I'll be all right soon. Come and see me then." The friend, conscious of the strain on the memory of her laugh the evening before, vowed she would be the first called when the danger signal was lowered.

Two small boys were fishing when one who had no luck whatsoever said, "Aw, gee, I'm goin' home."

"Wait a while, yer luck might change," said the other kid.

"Aw, what's the use; my worm ain't even tryin'."—New York Daily News.

WEST END.

A vivid story with a theme standing out in striking contrast to "Why Change Your Wife?" "Male and Female," "Don't Change Your Husband" and any of his previous successes marks "Something to Think About."

Cecil B. De Mille's big Paramount picture, "The Unknown Wife," which will be shown at the West End theatre tonight.

The idea of right thinking furnishes the basic idea for the story. A series of swift climaxes develop in rapid succession until will power brings with it the restoration of the heroine's happiness through the instrumentality of her little boy.

AMUSEMENT CALENDAR

A DAILY FEATURE

POLIS—Vaudeville headliner, Jimmy Duffy and Co., in "Horrors of 1920," a comic singing and dancing act that's a scream; feature picture, Gareth Hughes and May McAvoy in "Sentimental Tommy," based on a famous story by Sir James M. Barrie, the Scotch dramatist. The story is sweetly simple, pathetic and humorous at the same time. Feature on at 3:30, 7:30, 10. Orchestra directed by Samuel Davay.

PLAZA—Vaudeville headliner, Al Williams and Co., in "Gee Whilliker!" a character act, crammed full of fun; feature picture, Tom Mix in "A Ridin' Romeo," a story written by himself and full of thrills and surprises. A thread of love interest runs pleasingly through. Feature on at 3:30, 7:30, 9:30. Orchestra directed by Carl Larson.

WEST END—State street and Clinton avenue. Feature, all-star cast in "Something to Think About," a splendid story that gives you what the title says. Feature on at 7, 9. Organ music.

ELITE—Main and Charles streets. Feature, all-star cast in "The Inside of the Cup," a story of religion on week-days and Sundays. Feature on at 7, 9. Organ music.

AMERICAN—East Main and Jane streets. Feature, all-star cast in "Hello-trope," a strong story of the love of a father for his child. Feature on at 7, 9. Organ music.

EMPIRE—Feature, Edith Roberts in "The Unknown Wife," which is the tale of a girl who loves a crook and wins him by love to the straight and narrow path. Feature on at 2:30, 3:45, 5:15, 6:45, 8, 9:15. Orchestra directed by Charles S. Ferrett.

CAPITOL—Milford. Feature, all-star cast in "So Long, Letty," a Christie comedy-drama, adapted from the famous musical comedy stage success. Feature on at 3:30, 7:15, 11. Organ music, Albert F. Brown, organist.

LORDSHIP—Dancing tonight.

PICUP PLEASURE BEACH

Art Or Industry—Which?

Art or industry, which? Upon the classification of motion pictures depends to a large extent the attitude that is taken toward all pictures, wherever produced.

Art is universal, and should be universally enjoyed, whatever the medium of that art is the contention of persons who welcome the film contributions from European producers.

Industry is national, and American manufacturers should be protected against unfair competition by cheap foreign labor, declare those who are opposed to films from outside the United States.

Fourth Largest. Americans point with pride to the fact that the motion picture industry in America represents an investment greater than motion pictures—railroads, meat packing and garment making.

And yet, isn't all this activity for the development of an art? Isn't the motion picture a new art form?

Paul Iribe, artist, designer, architect, designer for Poiret and Paquin in Paris, and creator of the short vamps shoe, he has abandoned his work in more restricted mediums to combine his artistry into this newest art, the motion picture.

"It's the motion picture," says this French artist whom Cecil B. DeMille has chosen as art director for his Paramount productions, "not to consider motion pictures as art. To attempt to judge the cinema either as drama or as a picture is inadequate."

"It is, in short, actually a sort of alliance of the two, and while drama ought to be found in the story and its action, just as a dramatic moment is important to the greatest of paintings, it is also important that pictorial art be expressed. The two should work together."

Broad Experience. Mr. Iribe brings to his film activities experience which is broad. For fifteen years he was a reporter, cartoonist and critic on the Paris Journal, a paper of which his father is the editor, and which has a circulation of two million a day.

He sees his duties in this capacity, however, he worked much about the theatre, and developed his art of interior decorating and architecture in the intimate atmosphere of the more artistic theatres of Paris.

Of America, the artist speaks in most enthusiastic terms. He enforces the note of sincerity by voluntarily remaining in this country, despite countless requests to return to the artistic atmosphere of Paris, where his cartoons had made him famous. "I find this country so delightful," he said recently, "that I cannot leave. I came to America for a three months' rest. That was two years ago. In New York I met with a charming accident—when I fell in love and married a California girl. My wife wanted to return to Paris, but I have persuaded her so far to stay here and let me enjoy America."

A HEALTH TALK. During the torrid heat of the summer months what is more refreshing than a cold dip? This is the consideration that the Atlas Turkish Baths management has in mind when they offer the tired business man an opportunity to run in and have a delightful needle bath and a cold swim in the \$20.00 plunge.

One goes away delightfully refreshed and with greater business ambition.

TOMORROW—

READ ABOUT HOW A MOVIE FILM IS DEVELOPED.

ON THIS PAGE!

Coolest Spot-In Town.

Polis
THURS. FRI. AND SAT.
IN PERSON
Heading Polis Supreme Vaudeville

MOTION PICTURE STAR AND MATINEE IDOL—
The Hero Of A Hundred Thrilling Photodramas—
One Of The Handsomest Men On The Silver Screen—
An Artist, An Actor, A Suave And Cultivated Gentleman—
POSITIVE PERSONAL APPEARANCE IN MARK SWAIN'S CLEVER
PLAYLET, "EIGHT, SIX AND FOUR," SUPPORTED BY
A BIG BROADWAY CAST.

POLIS' SUPREME VAUDEVILLE ATTRACTIONS—THURS. FRI. & SAT.

DOTSON BIXLEY MAE CAMILE
AND
NEILAN TRIO
The eccentric dancer in "Lightning Steps and Laughs"

LERNER
The Melba and Caruso of Vaudeville

THURS. FRI. SAT.
The Eminent Italian Character Actor
GEORGE BEBAN in
"ONE MAN IN A MILLION"

PIETRO ROMAS TROUPE
MUSICAL GENIUS
EARNIE & EARNIE
KAR & SKEI
NEWSETTES

Pathe News
THURS. FRI. SAT.
The Eminent Italian Character Actor
GEORGE BEBAN in
"ONE MAN IN A MILLION"

AMATEUR NIGHT FRIDAY NIGHT

Now Play-Jimmy Duffy & Co.

ing Today

Last Day

Sir James M. Barrie's "SENTIMENTAL TOMMY"