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ARCADE

"THE BRIDE OF HATE"

Intense Five-Reel Kay Bee. With Frank Keenan in an Exceptionally Fine Role—Reviewed by Louis Reeves Harrison in Moving Picture World.

"The Bride of Hate" is a bold story by John Lynch, admirably pictured by Walter Edwards. It will be shown at the Arcade theater Sunday only. As to the man who is responsible for the artistry of subtle presentation only words of praise can be given. Wonderfully effective are the designs of beauty enfolding printed sentiment and conversation. They may not be always appreciated, but love of beauty is pretty general, and the harmony of effect is worth the added cost. That harmony pervades the entire release. Exteriors, interiors, it matters not, one continually senses a satisfaction to the eye. To the art of action is subtly added that of the picture in delightful composition. The story is a tragic romance of the South during slavery days in lower Mississippi. Frank Keenan represents forcefully and with dignity a true Southern gentleman of mixed ethics. The soul of

honor in finance and family purity, the wealthy planter sincerely believed that the smallest taint of negro blood drew a sharp line between the possessor of it and human beings. While in a friendly game of poker on a Mississippi steamboat he won a slave who was pure white, who had been brought up from babyhood as a negro as a matter of spite. On returning to his magnificent home, he finds that the little grand-niece he adored, the last of his blood, has killed herself from shame. He extorts the name of her betrayer from an old negro mammy and finds that he is Paul Cranshaw, a young sport from New Orleans, whose gambling debts he has just paid. He overcomes an impulse to kill and plans a deferred revenge.

The supposed negress is carefully trained in conduct and dress to impersonate a wealthy young Spanish girl and given her choice of winning the young blood or going to work in the cotton fields—the contrast is powerfully enforced. She yields to the scheme of revenge and is married to Paul Cranshaw before an aristocratic social group. No sooner has the ceremony been made legal than the betrayed planter denounces the groom before his assembled guests and laughs him to scorn for having married a negress. The young man is socially tabooed and finally driven to an ignominious death. Almost at that moment, the true identity of the supposed negress is revealed and the planter makes superb restitution by her complete social re-establishment.

Quite as impressive as Keenan's fine impersonation is the subtle theme, that of racial injustice. The story is boldly told, powerfully so at times, yet it is so well handled that it should not give offense in any part of this country. It stands in striking relief to conventional situations and is, in that respect and in beauty of presentation, a distinct contribution to the list of attractive original plays just beginning to be shown.

LOU-TELLEGEN AT ARCADE MONDAY

A gripping drama founded on the massacre of the English at Cawnpore during the Sepoy rebellion in India is to bring the distinguished romantic actor, Lou-Tellegen to the Arcade on Monday and Tuesday in the Jesse L. Lasky production of "The Victoria Cross." This is said to be one of the most unusual stories ever written for the screen and played with the usual Lasky degree of excellence, should be most impressive. Mr. Tellegen has in his support the beautiful Lasky star, Cleo Ridgley, the noted Japanese actor, Sessue Hayakawa, and such other prominent artists as Ernest Joy, and Mabel Van Buren.

DID YOU EVER DRINK A STINGER?

New York, Feb. 23—(United Press)—Introducing the Stinger. It's a drink. It came to light in Mrs. Bernard Colle's divorce suit here. Mrs. Colle is the druggist's wife who testified she went to a hotel room with a strange man but was "kept from doing anything wrong by a sudden attack of conscience." J. G. Hauser, one of the witnesses mentioned a maid in the case as "fond of stingers." He said she liked to get "lit up" on "stingers."

"A stinger," he explained, "is equal parts of whiskey, ginger ale and vermouth." "Lit up," he said, meant a "talking jag."

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AT ARCADE TODAY ONLY



FRANK KEENAN IN TRIANGLE-KAY BEE PLAY, "THE BRIDE OF HATE."

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Boxers Fight for Film and Extra Girls Faint.

Andre Anderson, playing the heavy (weight) lead in "The Prince of Graustark," pulled back his powerful right and pushed it against the inelegant map of Marty Cutler, brother of Charlie, the wrestler, and sent that aspiring athlete all over the lawn in front of a beautiful estate on Chicago's north shore. Seven extra girls fainted. The director said to make it a real fight, and Andre, whose education in the drama had been sadly neglected, assented. A real fight was the only kind he knew. So it is certain that

Sherry's Today Only.



"The Prince of Graustark" - Essanay

SHERRY'S SUNDAY AND MONDAY

Rare Scenic Effects in Production of "Pidgin Island."

Wedding invitations, announcements and calling cards printed at the Observer Job Printing Department. 10-28-17.

SHERRY'S SUNDAY AND MONDAY



SCENE FROM "PIDGIN ISLAND"

Scenery of remarkable beauty is shown in "Pidgin Island," the Metro-Yorke five-part feature production starring Harold Lockwood and May Allison, which will be seen at the Sherry theater on Sunday and Monday.

The story, which has been pictured by Fred J. Balshofer, from Harold McGrath's famous novel of the same name, is laid on the rugged shores of the Canadian border, where woods and waters form a wild scene making a proper background for the meeting of two such daring spirits as John Cranford, played by Mr. Lockwood, and Diana Wynne, played by Miss Allison. Both these young people are secret agents of the United States customs service, and in pursuit of their duties meet with many strange adventures.

In one scene a great storm breaks after they have embarked on a treacherous lake to follow the smugglers. Their boats are capsized, and they are dashed against a rocky reef, to which they cling in terror as the waves dash over them.

Great pains were taken to find the right location for these pictures, and Director Fred J. Balshofer, with the stars and their supporting company, journeyed many hundreds of miles in a specially chartered train to reach it. Historic Monterey, on the California coast, was chosen as having the ideal combination of ruggedness and romance.

Mr. Lockwood, as John Cranford, has one of the strongest parts of his entire career, and Miss Allison in the fascinating part of Diana Wynne, has an opportunity to fish, swim and hunt and indulge generally in the out-door life which appeals to her so strongly. "Pidgin Island" is a screen play for those who love adventure, romance, and the great out-doors.



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in one part of "The Prince of Graustark," filmed in 5 acts by Essanay, realism is at its height. Those who have read the book will recognize the prize fight scene, when the self-made millionaire, at a loss on how to properly entertain royalty, puts on a battle between Sledgehammer Smith and Bullhead Brown on the lawn.

A group of Russian dancers of the Imperial Russian ballet, which delighted New York and Chicago audiences during the last stage season, appear in "The Prince of Graustark." Classic dancers also appear in numerous scenes. For these parts of the picture unusual backgrounds, one of them a beautiful estate on Chicago's north shore, were obtained. Bryant Washburn and Marguerite Clayton appear in the leading roles. The photograph is taken from George Barr McCutcheon's famous novel, "Graustark."

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