THE DAILY MOVIE MAGAZINE

Hayakawa's Jap Wife Likes American Kisses Thrilling Shipwreck in a Swimming Pool

HAYAKAWA TALKS OF LOVEMAKING IN JAPAN AND HERE

Sessue Hayakawa and his captivating wife, Tsuru Aoki, have won their way into millions of American hearts. Who are these two Japanese stars? How do they live? What do they think of things which are so different from things in their own country? In response to these questions from many fans, we asked a staff writer of the Robertson-Cole company to visit them in their home and write her impressions. Here is what she sends us.

"SUGAR—none," said Hayakawa. Little Tsuru Aoki laughed delightedly, as she poised a lump of sugar over her husband's cup of tea, pretending she was about to drop it in. Full well she knows, this delightful black-haired Cherry Blossom lady of the screen, that her husband, Sessue Hayakawa, takes his afternoon tea straight—except for a dash of lemon.

"And why don't you say 'no sugar,' Sessue?" she teased him. "Sugar—none!"

She mimicked him and laughed gaily. Her husband smiled ruefully. Always does the dainty Tsuru lord it over Hayakawa because she speaks English so perfectly and he still retains his Japanese accent and sometimes uses phrases backward.

A Japanese servant had just brought in the tea and little rice cakes in most thoroughly Americanized style—in a teacart and the rice cakes were about the only touch of Japan visible in the big imposing home, Castle Glengarry, which the star and his charming little wife have built in Hollywood's most exclusive residential section.

I had been prepared for sliding paper walls and knee-high tables from which one ate rice out of thin china bowls. But the Japanese motion-picture actor's home might be that of any well-to-do Britisher. It is conservative, though giving an impression of unostentatious luxury.

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THE mischievous Tsuru was the most vivid spot of color in the big living-room as she sat sipping her tea with one small foot curled under her on the comfortable divan. She was attired in a gay silken kimono.

Think not for a moment, however, that Tsuru or her noted husband is accustomed to dressing in native costume. It was only because they were all ready to leave for the studios to begin the day's work on Hayakawa's new super-special, "Black Roses." In this Tsuru plays the part of Blossom and she prefers to dress at home and be whirled away to the studio in the seclusion of her shiny limousine.

Just before I arrived they had been discussing—guess what—lovemaking! This sedate married couple! But you see it's difficult to retain the real fashion of Japanese lovemaking and still "get it across" to an American picture audience.

"Making love is serious business with me," smiled Hayakawa. "I mean my public lovemaking. It is a deep problem—how to make love for the satisfaction of men and women everywhere. American man, he is more plain in earnest than we are. He does courting with enthusiasm—some way making war or playing games.

"Man of Japan is just as much in earnest in lovemaking, but they have tradition and custom. It is bad form to show emotion. It is the same in love or war or sport.

"You see young Japanese man and girl not supposed to say anything about love, but if young man like girl he say to his mother: 'Honorable mamma, can talk to od folks.' So honorable mamma discuss with honorable papa. Then they have party and invite girl's honorable mamma and papa. All time make believe boy and girl know nothing about this, but is the same in the old song language: 'Speak to me only with thine eyes.'"

* * *

TSURU, who sat nibbling at a rice cake, and not losing a word of the talk, smiled appreciatively at her husband's apt illustration of Japanese customs where Cupid is concerned.

"Well, day come for wedding, and boy and girl meet for first time—supposed," continued Hayakawa, and Tsuru giggled. "It is all custom. The Engishman must not kiss girl before engaged to her. The Japi do not kiss girl any time, not in Japan.

"Sometime he come to America and then learn kiss first time. Often he much appreciate. Nippones do not kiss each other at all. Not mother, not father—school.

"Girl gets kissed by foreign man very much surprised. Thinks he go bite her. She don't like only when Americanized. Then she learn how to kiss, and she like it."

He looked quizzically at Tsuru, the Americanized, who blushed prettily, nodding assent.

"But in the theatre I must make love American way," pursued Hayakawa. "I practice soul kiss, sister kiss, brother kiss, father kiss, all kinds of kiss—all different. Study of lovemaking for stage is great study.

"I make French love with gesture, German love with heels together—slap! American girl love with both arms—so. Japanese love all with eyes; Hawaiian love with ukulele and wag toes. Yes, lovemaking is fine art."

"But how did you make love to Tsuru Aoki?" I could not resist asking with a grin.

"American way," declared Hayakawa, emphatically twirling the end of Tsuru's obi sash in his long, slim fingers. "See, I show you."

And then and there Madame Hayakawa was thoroughly kissed, American fashion, both arms.

"Tsuru was educated in Los Angeles school," laughed the star. "She like American ways."

"American ways very nice," admitted little Tsuru, her eyes shining.

SESSUE HAYAKAWA IS TOO ILL TO ACT

THE fact that Sessue Hayakawa, the Japanese motion-picture star, is seriously ill was divulged in a statement issued last week by R. S. Cole in denying a report that Robertson-Cole, of which he is president, is about to suspend business. Mr. Cole said:

"It is quite true that production at the studios was discontinued April 9 in view of the fact that by day and night shooting we were able to complete in a very short period productions starring Pauline Frederick, Sessue Hayakawa and productions directed by W. Christy Cabanne and L. J. Gasnier.

"With these productions ready for distribution, Robertson-Cole has seen fit to curtail on production and devote the resultant saving to a completion of their plans for the pictures to be offered to the exhibitors.

"The studios will resume production May 15, when Pauline Frederick, Christy Cabanne, L. J. Gasnier and Henry King will begin work on their new productions.

"Owing to his severe illness, Sessue Hayakawa will not be ready to start work much before July 15."

In addition to the stars and directors mentioned, Mr. Cole has in mind the engagement of several ingenues with the expectation of developing them into stars.

FOR YOUR SCRAP BOOK OF STARS

MAY COLLINS

Hayakawa and His Wife as Just Themselves and as They Will Appear in "Black Roses"

Over to the left you see Hayakawa disguised as a learned scientist. Below he is disguised as himself

HAROLD LLOYD EXPLAINS ALL ABOUT MAKING US LAUGH

"OF COURSE! I know exactly what you mean. There are actors—and actors; comedians—and comedians; lots of 'em! It just depends on how they 'act' and how the 'comeed.' For instance, I was visiting a studio the other day while a director was putting a new leading man through the preliminaries of a feature picture. While the actor was ranting around the stage a sandbag fell from the studio flies and landed on his head. The director turned to me and said: 'Look at that! If that sanbag had hit him anywhere else it would have killed him!' See what I mean?"

"Sure!" we nodded, wondering whether we really did or not.

"Now don't get me wrong," continued Harold Lloyd, as he took off his before-the-camera lensless glasses, went "ahhh" where the lense should be, and absentmindedly wiped them off. "I don't mean to imply that if a sandbag happened to go through a coronation ceremony with me I would feel it, because I might not. It depends on the sanbag.

"What the director meant was that this actor didn't know what everything was all about; that nothing could be pounded into his head; that he could not grasp the possibilities of a situation.

"There!" exclaimed "Speedy," as he is called by his friends, because of the speed with which he can get up and turn off the alarm clock in the morning and go back to sleep again. "There! That is the busines of a screen comedian. He must be able to not only grasp the situations laid out in the script, or suggested by his director, but he must get every possible laugh out of them. You see?"

"Oh, sure!" we nodded, quite confident this time.

"TAKE, for instance," continued Harold Lloyd, "take, for instance, my comedy, 'High and Dizzy.' Through remarkable photography we were able to put over a really funny situation on a window ledge. To make it funnier I was supposed to be the victim of a friend's home brew, which had enough kick in it to make Eliza do an about-face and throw the floating lee at the pursuing bloodhounds.

"After getting me out on the window ledge, Hal Roach, my director and producer, said: 'Now 'Speedy,' I'll leave it entirely to you to get all the laughs possible out of your predicament.'

"There I was! He wasn't satisfied with getting me out there, about twelve stories from the ground. He only wanted a three-ringed circus. You see?"

"Oh, sure!" we said right out loud, as we, too, had laughed at the picture and were more than confident this time.

"Well," smiled "Speedy" Lloyd, "I take it you laughed. There was a comedy bit with a flagpole, if you remember, which I grabbed for support, and looked as though it was going to come loose."

"Then," we suggested, "the comedian supplies many of the situations in a comedy which the writer does not put in the script."

"You bet," answered Harold. "Some of 'em are accidents, too. In one comedy that we were rehearsing before they turned the cameras loose I had to get over a hotel desk and do it so it would register a laugh. I made a leap up on the desk and turned around to grin at Mildred Davis. Suddenly I lost my balance and fell over backward. 'Great,' shouted Hal Roach. 'We'll leave that in.' And we did, only I insisted on a mattress behind the desk. You see what I mean?"

"Absolutely!" we said defiantly, as we had seen this particular comedy also and remembered it perfectly.

"Then you say," we invited ourselves to ask, "you say that the comedian is largely responsible for the laughs in a comedy?"

"GEE whiz!" ejaculated Harold "Speedy" Lloyd. "I don't want you to get me entirely wrong. I mean to say that a comedian should get all the possibilities out of the vehicle which is provided for him. I don't want you to think that I'm an egotistical nut! The director is everything—that is, he is when he gets the script from the scenario writer. Sometimes then he even tears it all apart and starts work with the main idea and some new ones which he might have thought of in the meantime. He leaves it to the comedian to put over his ideas and get laughs, and if the comedian is a comedian he will do it. Do you see what I mean?"

"Oh, yes," we answered, "but where does the sandbag come in?"

"Why—why," answered "Speedy," puzzled. "Why—I beg your pardon, you'll have to excuse me. Hal Roach is calling me to do some retakes on a new picture."

Society Women Rent Their Homes for Movies

NEW YORK society women are determined to make the film companies "come across" with a little of the almighty dollar when the film folk borrow homes, horses and beautiful locations.

The social leaders have gathered together under the banner of Mrs. William A. McAdoo and Miss Anne Morgan and formed a company to rent their homes to picture companies for charity. The fees received from this enterprise will be equally divided between the Maternity Center of New York and the American committee for devastated France.

A permanent organization has been effected, with headquarters at 4 West Fortieth street.

Famous Players-Lasky has started the ball rolling by permitting these society women to arrange a fox hunt for a forthcoming production. Also a Japanese garden on the estate of George Wickersham at Cedarhurst will figure in a picture through the intervention of these business women.

Working as an executive committee with these women are Frank Crowninshield, Joseph Howland Hunt, Virginia Furman and Symphorosa Bristed.

ANITA STEWART FOUND RALPH INCE OBSTACLE TO FAME

ANITA STEWART

ANITA STEWART is one of the few stars on the screen who have gained fame and position without drawing on the stage for assistance. Miss Stewart has never been on the stage as most film celebrities of today have, and her rise to stardom is due entirely to her merits as a pantomimic actress.

Much against her mother's wishes, she entered the Vitagraph studio when very young to play extra parts, working at the studio on days when she did not have to attend Erasmus High School in Brooklyn for studies.

Her brother-in-law, Ralph Ince, was a director for Vitagraph at the time, and he gave her some coaching in the art of portraying emotion before a cold, unsympathetic camera. But Anita soon found that her relative could be a hindrance as well as an aid to her advancement.

He knew that she was little more than a child, and kept thinking of her as being fitted only for girl parts. When the matter of casting "A Million Bid" came up, Anita was considered for the leading role, but was cut off the list as too young to interpret the part.

She argued and insisted that she could do it, and finally talked them into giving her a chance. Her success in the picture was the beginning of her steady climb to the fame she now occupies.

MISS STEWART left Vitagraph to accept a contract with Louis B. Mayer, by the terms of which she headed her own producing company at the Mayer studios in Los Angeles.

Among the pictures completed to date under this arrangement are "Virtuous Wives," "Her Kingdom of Dreams," "Mary Regan," "In Old Kentucky," "The Yellow Typhoon," "Harriet and the Piper" and "Sowing the Wind," which is now a current release, and "Playthings of Destiny" and "The Invisible Fear" both finished, but not yet shown to the public.

She is now working on "The Price of Happiness," a picture in which she plays the part of a society girl who is reduced through poverty to a struggling and none too happy existence as an artist's model. It is being made under the direction of Edwin Carewe.

What Your Favorite Stars Are Doing

Madame Olga Petrova sailed for Europe last week on the Nieu Amsterdam. She will go directly to Spain and after studying the country customs and so forth with a view to perfecting herself for the play in which she is to be starred by Edgar Selwyn she will go to England for a holiday. Accompanying Madame will be Dr. John D. Stewart, who is going abroad for research work in connection with his medical profession.

Doris Kenyon, who scored a success in the special performances of "The White Villa" on Broadway, has left the stage temporarily to work as leading woman in Thomas Meighan's latest picture, "The Conquest of Canaan." Miss Kenyon was so delighted with the opportunity to play the part of Ariel Taber in Booth Tarkington's story that she left the "White Villa" cast before the piece had concluded its run. Next fall Miss Kenyon expects to appear in another Broadway attraction.

Harry Duffield, the veteran character actor of the Oliver Morosco stock company of Los Angeles, has been engaged to portray the character role in "The Face of the World," under the direction of Irvin V. Willat. Mr. Duffield was recently kept on the jump between his work in pictures and his rehearsals for "Adam and Eva," which opened at the Morosco Theatre.

Mrs. Hannah Chaplin, mother of Charles and Sidney Chaplin, film comedians, arrived in Los Angeles from New York, the other day and was met by her sons at the train and taken to their home on Temple Hill. Mrs. Chaplin is an invalid and it is hoped by her sons that the mild climate of California will restore her to complete health in a short time.

Clarence L. Brown, together with a number of the players appearing in Maurice Tourneur's current production, have left Los Angeles for New York city where a number of scenes for the production will be filmed. The story is "The Foolish Matrons," featuring Hobart Bosworth. Accompanying Mr. Brown is Doris May, Mildred Manning, Kathleen Kirkham, Michael Dark and Charles Van Enger, who has been Tourneur's camera man for several years. Scenes will be made on Fifth avenue and among the fashionable cafes and residential sections. This is the first time that Doris May has ever visited New York and Kathleen Kirkham has not visited there since she was a youngster with pigtails.

AUDITORS SHOW 'INTOLERANCE' COST GRIFFITH $1,900,000

IN HIS attitude toward thealmighty dollar, D. W. Griffith has been described as heedless. This does not mean that he is inattentive or negligent where money is concerned. He has a very high regard for the value of money, but only in its relationship to accomplishment.

Time was when Mr. Griffith was criticized for giving his attention to the so-called "program pictures." There were those who openly declared his sole object to be the making of money.

"I interested myself in the short-story pictures," he explains, "in much the same way as a painter interests himself in smaller works in order to earn the wherewithal to devote his time to a more ambitious effort. If I had not taken advantage of the opportunity to produce a few short stories, I never would be able to spend the enormous outlay necessary in the making of such productions as 'Hearts of the World,' 'Broken Blossoms' and 'The Birth of a Nation.'"

It is a matter of statistical record that "Broken Blossoms" actually cost more to produce than "The Birth of a Nation," which latter picture always has been considered his most expensive production.

Twenty-five electricians worked for many weeks to get the effect of the London fog shown in "Broken Blossoms," while the shadow effects in the prologue and epilogue were secured only after five cameras were employed at various angles, and these attempts were repeated over and over again for many weeks. Several weeks also were consumed in getting the exact color of the docks of the Limehouse district of London.

SOME idea of the sums invested in the making of these feature productions may be gained from the following tabulated account of the items which entered into the cost of "Intolerance":

Banquet hall scene for the Feast of Belshazzar	$250,000
Jeweled costume worn by the Princess Beloved	7,000
Payroll, four weeks, at $12,000 a week	48,000
Salaries to dancing girls at Belshazzar's Feast	20,000
Trailing cape worn by Princess Beloved	1,940
Daily payroll "extra people," $8000, one week	48,000
Building construction and costs of materials	500,000
Costumes and uniforms for 18,000 soldiers	360,000

These figures were not compiled by a publicity agent, but by Mr. Griffith's auditing department. It is said to be a fact that "Intolerance" cost approximately $1,900,000.

In completing this one production Mr. Griffith took 300,000 feet of film. In the process of discarding and changing, 287,000 feet were eliminated and placed on the shelves as unused material. Only 13,000 feet actually were assembled and titled as the production to be shown to the public.

WELCOME CARMEL MYERS' HUBBY

THE many friends of Carmel Myers are busy welcoming her husband, I. B. Kornblum, who recently arrived in California from New York to spend some time with his bride. Although Miss Myers and Mr. Kornblum were married in New York a year and a half ago, the fact was not announced until recently. The only two people in on the secret outside of the principals were Miss Myers' mother and the officiating rabbi.

Mr. Kornblum is the composer of "Blue Eyes," a successful musical comedy now playing in New York, with Lew Fields as the star. He holds the degree of doctor of jurisprudence, given by the University of California, received his musical education in Los Angeles and practiced law in New York while working on his musical compositions.

Carmel and her husband have taken a home in Hollywood, where they are keeping open house to their host of friends.

LILLIPUTIAN TROUPE APPEARS IN MOVING PICTURES

In the new Fox comedy, "Skirts" there is a circus scene that springs a big surprise. Several "acts" appear in the ring and then in comes the shoe in which lived the old woman who had so many children she didn't know what to do. The shoe is on a truck, and as it stops before the audience, doors and windows are suddenly flung open and a horde of "children" look out and nod and smile. These children are the famous troupe of Lilliputians which have been before the public for many years. They do some odd and effective comedy work in "Skirts," and are quite a feature of the picture

JACKIE COOGAN'S STARRING PICTURE READY FOR RELEASE

"PECK'S BAD BOY," with little Jackie Coogan, the youngster who made such a hit in Chaplin's "The Kid," as the stellar attraction, will be released within the near future on the regular schedule of one of the biggest distributing organizations. Announcement was made last week by Associated First National Pictures that negotiations with Irving Lesser for the production had been completed and that the feature would be included in the releases of the organization probably within the next five weeks.

"Peck's Bad Boy" is the only picture work Jackie Coogan has done since Charley Chaplin discovered him and produced "The Kid." His work in that feature appealed to Irving Lesser as especially fitting him for the title role in "Peck's Bad Boy" and the continuity was prepared especially for Jackie and the picture produced.

The youngster is in New York at the present time and it has been reported that his father has refused offers for his services as high as $3500 a week.

The production was shown for the first time anywhere, outside the cutting room of the studio, to officials of the First National on April 19. On April 24 it opened for its premier at the Strand Theatre, New York, for a week's engagement.

Answers to Questions From Movie Fans

MOLLIE—Thomas Meighan has not appeared with Norma Talmadge. "Wing Toy" is the name of the Chinese picture with Shirley Mason.

BILLY FROM PHILLY—Vitagraph bought the best of the Lubin products. The records of the company were lost in a fire.

SUBSCRIBER AND READER—Heights of players are in shoes.

W. R. H. CONSHOHOCKEN—Harry Tighe appeared in "Red Foam." He has been in a few pictures.

JOHN FERRIER, Esq. — Elaine Hammerstein's picture will appear soon.

BERNARD H. PORTEN—Wesley Barry was the boy in "Go and Get It." Bull Montana was also in the cast.

READER—The heights of players were given in these columns some time ago.

CRICKET—Jane and Katherine Lee are in vaudeville. Mary Pickford, Helene Chadwick, Betty Thompson may be addressed at Hollywood, Calif. Norma Talmadge, Billie Burke and Mae Murray are in the New York studios now.

V. E. BRADY—Submit scenarios to Paramount, 485 Fifth avenue, New York city.

PAUL M. LANDIS—"The Passionate Pilgrim" appeared in serial form in the New York American.

NETTIE GWIRTZ—Wallace Reid, Wanda Hawley, Bebe Daniels and Bert Lytell may be addressed at Hollywood, Calif. Pearl White, Tenth avenue and Fifty-fifth street, New York.

OWEN V. LEWIS—Ruth Roland appeared in "The Neglected Wife," a serial.

MISS MARION STOREY—It is customary to send twenty-five cents when asking for a picture. The players may be addressed at Hollywood, Calif.

AGNES DEVINE—Jane and Katherine Lee appeared in "At the Circus." Johnny Jones is the kid star you mean.

M. BOWERS—Chaplin has had his picture taken with opera stars, but has not been in a movie with them.

Customers Didn't Object

One of the scenes in "The Road to Paradise," the screen version of "Liliom," in which Virginia Valli is working opposite Bert Lytell, takes place in a little lunchroom. The scene was shot at one of the one-armed beaneries in Los Angeles, and the patrons of the place were so little disturbed by the banks of Klieglights and cameras that they thronged in just as usual for their ham and. Accordingly, Miss Valli found herself selling cigars and making change for the regular customers, while the cameramen ground on more or less merrily.

PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

Daily Photoplay Guide

DIRECTION STANLEY COMPANY OF AMERICA

Alhambra 12th, Morris & Passyunk Ave. Mat. Daily at 2; Eves., 6:45 & 9 H. B. WALTHALL in "A SPLENDID HAZARD"

ALLEGHENY Frankford & Allegheny Mat. Daily 2:15, Eves. at 8 CONSTANCE TALMADGE in "GOOD REFERENCES"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. CLARA KIMBALL YOUNG in "HUSH"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M. NORMA TALMADGE in "THE PASSION FLOWER"

DARBY THEATRE WINSTON CHURCHILL'S "THE INSIDE OF THE CUP"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY LON CHANEY in "THE PENALTY"

FAMILY THEATRE 1311 Market St. 9 A. M. to Midnight BEBE DANIELS in "OH LADY, LADY!"

GREAT NORTHERN Broad St. at Erie 2, 7 & 9 P. M. BASIL KING'S "EARTHBOUND"

IMPERIAL 60TH & WALNUT STS. MATINEE DAILY REGINALD BARKER'S "THE BRANDING IRON"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. FLORENCE VIDOR in "LYING LIPS"

PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M. H. B. WARNER in "WHEN WE WERE 21"

RIALTO GERMANTOWN AVENUE at Tulpehocken St. CLARA KIMBALL YOUNG in "HUSH"

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. MR. AND MRS. CARTER DE HAVEN in "TWIN BEDS"

SAVOY 1211 MARKET STREET 8 A. M. to MIDNIGHT FATTY ARBUCKLE in "BREWSTER'S MILLIONS"

AT WEST CHESTER RIALTO HOUSE PETERS in "THE GREAT REDEEMER" IDLE HOUR Constance Talmadge in "The Perfect Woman"

The NIXON-NIRDLINGER THEATRES

AVENUE 25th St. and Allegheny Ave. MATINEE SAT. BILLIE BURKE in "THE EDUCATION OF ELIZABETH"

BELMONT 52D ABOVE MARKET STAR CAST in "LOVE, HONOR AND OBEY"

CEDAR 60TH & CEDAR AVENUE NORMA TALMADGE in "PANTHEA"

COLISEUM MARKET BETWEEN 59TH AND 60TH ALMA TELL in "PAYING THE PIPER"

JUMBO FRONT ST. & GIRARD AVE Jumbo Junc. on Frankford "L" CHARLES CHAPLIN in "THE KID"

LEADER 41ST & LANCASTER AVE. Matinee Daily THOMAS MEIGHAN in "THE FRONTIER OF THE STARS"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30 Eves. 6:30 to 11 MADGE KENNEDY in "THE GIRL WITH THE JAZZ HEART"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 STAR CAST in "OLIVER TWIST, JR."

RIVOLI 52D AND SANSOM STS. MATINEE DAILY STAR CAST in "THE LURE OF YOUTH"

STRAND GERMANTOWN AVE. AT VENANGO ST DOUGLAS MacLEAN in "CHICKENS"

ATTRACTIONS AT THE NEIGHBORHOOD THEATRES

APOLLO 52D & THOMPSON STS. MATINEE DAILY CECIL DE MILLE'S "FORBIDDEN FRUIT"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY MATT MOORE in "The Passionate Pilgrim"

AURORA 2132 Germantown Ave. Matinee Daily JAMES OLIVER CURWOOD'S "ISOBEL"

BENN 64TH AND WOODLAND AVE. MATINEE DAILY THOMAS H. INCE'S "LYING LIPS"

BLUEBIRD Broad & Susquehanna Continuous 2 until 11 ALMA TELL in "PAYING THE PIPER"

CARMAN GERMANTOWN AVE. ABOVE ALLEGHENY EUGENE O'BRIEN in "BROADWAY AND HOME"

CENTURY Erie Ave. and 6th St. MATINEE 2:15 SHIRLEY MASON in "WING TOY"

Fay's Knickerbocker Market & 49th Noon to 10:30 CONWAY TEARLE in "THE ROAD OF AMBITION"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY WILLIAM FARNUM in "HIS GREATEST SACRIFICE"

56TH ST THEATRE—Below Spruce MATINEE DAILY MAE MURRAY in "IDOLS OF CLAY"

FRANKFORD 4715 FRANKFORD AVENUE WINSTON CHURCHILL'S "THE INSIDE OF THE CUP"

Germantown 5510 Germantown Ave. MATINEE DAILY BASIL KING'S "EARTHBOUND"

IMPERIAL 2d and Poplar Sts. MATINEE DAILY BILLIE RHODES in "HIS PAJAMA GIRL"

JEFFERSON 29th & Dauphin Sts. MATINEE DAILY OTIS SKINNER in "KISMET"

LIBERTY BROAD & COLUMBIA AV. Matinee Daily MATT MOORE in "The Passionate Pilgrim"

MANHEIM GERMANTOWN AVE. at Manheim St. DE MILLE'S "MIDSUMMER MADNESS"

MODEL 425 SOUTH ST. Orchestra Continuous from 1 to 11 GEORGE ARLISS in "THE DEVIL"

OVERBROOK 63D & HAVERFORD AVE. FLORENCE VIDOR in "LYING LIPS"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15. Eve. 6:45 to 11 ELAINE HAMMERSTEIN in "THE PLEASURE SEEKERS"

SPRUCE 60TH AND SPRUCE MATINEE SATURDAY SHIRLEY MASON in "THE LAMPLIGHTER"

WM. PENN 41st and Lancaster Ave. Vaudeville and Pictures REGINALD BARKER'S "THE BRANDING IRON"