The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Carl Laemmle Defends the Big Spectacle Production

A WEEK or so ago, while we were discussing here the huge production of "Foolish Wives," which Universal has just completed out in California, I questioned the wisdom of spending such great sums of money on any single film subject, on the theory that the public does not really want the great spectacle type of picture.

Later, while describing Griffith's present work on "The Two Orphans," I quoted one of his officials as saying that he did not believe D. W. would ever again put on anything elaborate—that the great producer was beginning to feel that it didn't pay.

It is surprising, and rather flattering, to find that the opinions expressed in this modest daily column are being read and considered seriously by no less a person than Carl Laemmle, president of the Universal Company, who personally authorized the great expenditures of time and money necessary for the completion of "Foolish Wives." Mr. Laemmle doesn't agree with me about the question of the desirability of spectacle production. My mail brings me an interesting letter from him, giving his views of the matter, and as he knows more about the movie business than I will ever know, you will undoubtedly be more interested in his opinions than you were in mine.

First of all, Mr. Laemmle believes that the more elaborate and pretentious the film production is, the more does it emphasize the limitations of the spoken drama. He says in his letter:

"Aside from the moral benefit accruing from a generous expenditure of money to confound the pessimists and calamity howlers, the spectacular photodrama is best adapted to the popular psychology of the moment. This demand for entertainment on a grand scale may be traced to the late war, which has accustomed the world to conceive and think only in superlative quantities.

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"IT IS in the so-called 'extravagantly presented' film that we shall find the highest art of the motion picture. The fundamental advantage the screen has over the stage is its ability to present, accurately and realistically, glorious panoramas of Nature's and man's handiwork. To reveal to spectators a massive pile, hordes of men or some natural scenic wonder is our privilege—an exclusive one with which the stage cannot successfully compete.

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"THE 'intensive' story or play wherein a small segment of life is revealed in all its sordid detail belongs to the spoken stage. The spoken drama may go as far as it likes with stark realism; the art of the motion picture should be content to portray the pageantry, the romance and the splendor of life in all its magnificent proportions.

"It is only by getting a true perspective—as through a panoramic lens—that we are able to remove from our vision the sordid things apparent when viewed near-sightedly.

"The war has given to all of us the ability to think in large numbers. Those who have lived through the holocaust of war and become hardened to catastrophe and tragedy affecting hundreds and thousands, resent the portrayal of (to them) inconsequential and petty trifles.

"One hears on all sides dire threats of impending disaster to industry. The old specter, 'Hard Times' is at our door, according to the pessimists. By manifesting confidence in the stability of our industry, by judicious expenditures to obtain magnificent effects, by keeping money in circulation and affording employment to large numbers of artisans, we shall do much to maintain a much-needed equilibrium.

"Despite the contention of certain producers that 'the story's the thing,' I believe the theme of a motion picture, although it should not be relegated to the background, is of secondary importance. If you think back a few years, or even a few months or weeks, the films which are most distinct in your recollection are those of a spectacular nature. One remembers them because they thrilled one by their immensity, either in magnificence of settings or in the elaborate costuming or because of the vast number of players employed.

"The largest and one of the most successful playhouses in New York City has made its reputation and eminence by consistently presenting the most elaborate and sense-satisfying spectacle possible. The Hippodrome would never have lasted a season had its management presented a program of 'intimate' plays, no matter how realistic. 'Chu Chin Chow,' which is pure spectacle and pageant, played four years in London and broke all records. The most vivid and graphic delineation of life in play form could never have competed with such a run.

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"I AM confident that the public wants elaborate and spectacular presentations of life—not two-by-four presentations of some drab, commonplace incident. If I were not so certain of this I should not have sanctioned one of my directors, Erich Von Stroheim, to expend more than $200,000 on a single set for 'Foolish Wives,' a picture that has cost, in all, more than $1,250,000."

THEY'RE TAKING A BREATHING SPELL

Charles Hutchison, fresh from his feats in "Hurricane Hutch," is resting, but at the same time writing another serial yarn with just as many thrills. Lucy Fox, his leading lady, is also resting.

Answers to Questions by Movie Fans

SCHROON LAKE—Thank you so much for the four-leafed clover. I am certain it has brought me luck. Twenty in one day must overwhelm you with good luck. Perhaps it means you will be a world-known moving-picture star. Hope Hampton's picture, "Star Dust," has not been released. Later I may be able to give you the exact date.

JOAN K.—Priscilla Dean is twenty-four, has light brown hair and brown eyes. She is very happily married to Wheeler Oakman. The picture in which she is appearing at present is "Reputation."

DINNIE—"The Champion" will be Wallie Reid's next starring vehicle. What has become of Grace Darmond? She will soon be seen in a new picture entitled "The Song of Life." Gaston Glass will play opposite her.

BOBS—"Tristan and Isolde" has been filmed. I believe it is a German-made picture. I do not know whether or not it has been released, neither do I know the names of the players.

YAMA—You are one of my best little correspondents. I am always glad to get a letter from you. I have never found out why you use the name Yama. You promised to tell me some time. Agnes Ayres is getting a divorce from her husband. Richard Barthelmess will soon make his appearance in "Tol'able David." Betty Ross Clark is Mrs. Arthur Collins in private life.

NELLA—"Cabiria" is an Italian film which was screened some eight years ago. The same producer made "Theodora" and "Quo Vadis."

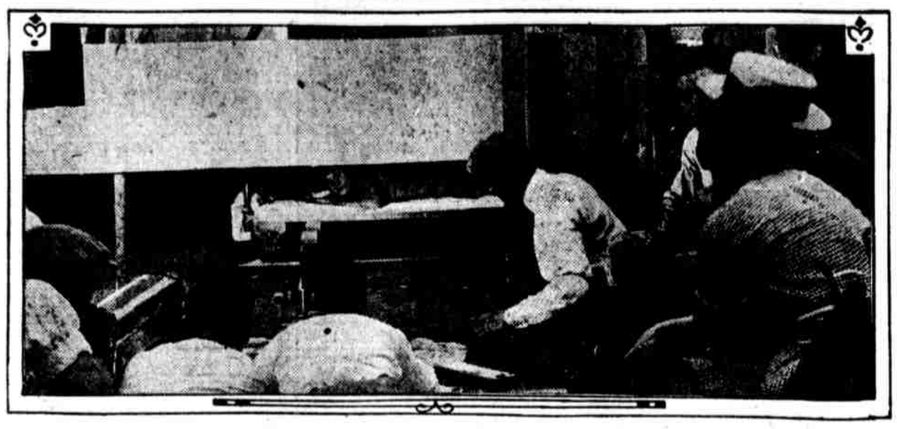
WINWOOD—Who was the girl who played the part of Ameera in "Without Benefit of Clergy"? None other than Virginia Faire. Kipling was so pleased with her work in the picture that he made special mention of its excellence.

ROB ROY—Bill Duncan will soon be seen in "Steelheart." Edith Johnson plays opposite him in this picture. Lillian Rich has not deserted the screen. She is working on "The Reverend Meddler."

LIDA—Mary Alden plays the mother in "The Old Nest." Charles Ray has just completed "Two Minutes to Go." "The Midnight Bell" has been released.

IT'S ALL IN A DAY'S WORK AT THE STUDIO

THE top scene shows a group of Lasky players off duty for a few moments. They are, left to right, Rudolph Valentino, Mildred Harris, Jacqueline Logan, Thomas Meighan and Agnes Ayres. The lower scene shows the same studio at work. Howard Higgins is having his hands full directing a "disappearing-bed" scene with Gertrude Short on the bed, in Wally Reid's newest, "Rent Free."



MARY ALDEN SAYS SHE'S THROUGH WITH MOTHER ROLES

MARY ALDEN, screen actress, whose portrayal of the mother role in "The Old Nest" caused Eastern critics to acclaim her artistry, and who undoubtedly has distinguished herself for all time in her screen mother characterization, announced the other day that she has finished with mother roles! Miss Alden is now playing an old lady part in "The Man With Two Mothers," at the Goldwyn studio.

"Too many people do something well and then sit back upon their laurels," said Miss Alden. "I will do one more mother role only. Then I am going to play 'straights.'"

What sort of a "straight" can the screen mother play? What other role is there for the sweet-faced, wrinkled, white-haired woman, listed in studio casting offices as a "mother type?" The answer would be "she can't do anything else but mother parts," except that Miss Alden isn't that kind of a screen mother.

Mary Alden on the screen and Mary Alden in life are two very different persons. That is, as far as her physical appearance goes. Yes, she puts on all those appearances of age which you see on the screen. The wig is glued on with spirit gum; the hollows are painted in with dark grease paint; the wrinkles are lined in with the make-up pencil and those thin, trembling old lips are compressed from a very firm and curved pair, indeed! But the soul of that old mother in "The Old Nest" was the match for her white hair and feeble gestures—for Miss Alden does no pretending there. She lives the part.

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SO WHEN the actress announced that she was going to play straights, casting directors sighed—another wonderful mother lost—but they had to admit Miss Alden could play straights if she decided to. The kind of straights she would play would be simply being herself, as she is today, without the mother make-up—a young and vigorous and beautiful woman, with hair as black as ebony, eyes as blue and clear as the sky and cheeks as firm as a girl's.

Miss Alden's philosophy is that one can do what one wills. She worked up from a cub on a newspaper to one of the cleverest of newspaper writers. She worked up from a "super" on the speaking stage to playing the leading feminine roles in Ibsen's plays.

"Now I shall play 'straights,'" says Miss Alden, and those who know her know that she will do what she says.

MR. HUGHES SAYS NICE THINGS OF CUTE COLLEEN

By CONSTANCE PALMER
Hollywood, Calif.

COLLEEN MOORE has done some wonderful work in "The Wall Flower," Rupert Hughes' story which has just been finished. In fact, Mr. Hughes was so pleased with what she did that he paid her a wonderful compliment—for publication, n'ever'thing. He says, says he: "Colleen Moore is wax to mold and marble to retain, which is the opposite of many young leading women, who are marble to mold and wax to retain!" That's what I call slingin' words.

Seriously, Mr. Hughes has the gift, but why did he write "Beauty"? Have you read it? He and the literary critic of the Times, our local organ of higher things, had a rather wordy argument in the press anent the author's assassination of the United States language. However, that has nothing to do with his being able to write a good photoplay.

The rest of the Colleen Moores have also made their respective debuts in movies. Her mother played a bit in "Slippy McGee" while she was chaperoning Colleen on the company's location trip to Mississippi. Yesterday the brother was Colleen's dancing partner in a scene in "The Wall Flower."

This picture seemed to be a sort of family affair, for Rush Hughes, the author's son, played a bit in the same sequence. His vivacious sister stood out on the side lines and made fun of him, much to the poor lad's annoyance. Then they all got together and had a glorious time eating the cake the company gave Colleen on her birthday. I think somebody counted twenty candles.

Two more pictures were finished yesterday at Goldwyn. "Grand Larceny" was one. Claire Windsor, Elliott Dexter and Lowell Sherman were the principals in this, and Richard Tucker, Tom Gallery and Roy Atwell filled out the cast.

The third production now in the process of cutting is "His Back Against the Wall," in which Raymond Hatton is featured. Lovely Virginia Valli is the leading woman, and funny little Shannon Day plays, probably, the disturbing element.

Samuel Goldwyn says that by December eight or ten companies will be working at his studio, and that even the last thirty days show a change in conditions.

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I CALLED up Zasu Pitts yesterday to ask her to have one of our periodical lunches together. "Oh, golly," wailed Zasu. "I can't go out of the house without Tom to protect me—I'm afraid of being summonsed." I pressed her for the reason of the summons, but she didn't seem to be quite clear on the subject—just knew that "Tom" knew all about it and could protect her.

If you could just hear the tone of Zasu's voice when she says "My husband" it would cancel a lot of the things they've told you about Hollywood. Of course, you know it's Tom Gallery, whom you've seen in Marshall Neilan's pictures, and whom you will see in "The Son of Wallingford," "Grand Larceny" and "The Wall Flower," aforementioned.

A year ago Zasu seemed on the road to the most brilliant of stardom—had her contract and all, but something went wrong with the company and she was left where she was before.

But it doesn't seem to make much difference to her, if only Tom is a success. She professes to be more than satisfied to make new kinds of muffins for him, but I strongly suspect there is a dark person in the cord of wood outside the kitchen door. Don't misunderstand—I mean there are more contracts in pictures than ever went flooey. (Golly, I'm glad I fixed that up. It looked funny after I'd written it!)

Ingram Adds Harry Myers to 'Turn to the Right' Cast

HARRY MYERS, the Yankee in the picture production in Mark Twain's "A Connecticut Yankee in King Arthur's Court," has been engaged by Rex Ingram to play the crook with a sense of humor in "Turn to the Right."

The addition of Mr. Myers to the already noteworthy cast for the Ingram picture has placed it in a class with "The Four Horsemen of the Apocalypse" and Mr. Ingram's other screen masterpiece, "The Conquering Power."

The company is headed by Alice Terry, who played the principal roles in the screen productions of the Ibanez and Balzac novels. Included among its members are Jack Mulhall, George Cooper, who will play the role of Mugsy; Edward Connelly, of Metro's stock company; Lydia Knott, Margaret Loomis, Doris Wederta, William Beitcher and Eric Mayne.

Stars of Stage, Screen and Prize Ring Combine in Making "Beauty Shop"

"THE BEAUTY SHOP," a picturization of the famous musical comedy, is being made in the Cosmopolitan studios in New York, and the cast that has been gathered would make any matinee girl dizzy.

Raymond Hitchcock, star of the original production, will be featured. The other players include Billy B. Van and James J. Corbett, both of whom have previously appeared on the screen; Montagu Love, well-known leading man; the Fairbanks Twins, who will continue to appear in "Two Little Girls in Blue" in New York; Laurence Wheat, who was in the stage production of "The Beauty Shop"; Louise Fazenda, of screen-comedy fame, and Diana Allen, a "Follies" girl.

Mr. Hitchcock, of course, is continuing his work in the "Follies" in New York. He appeared in the original musical comedy in 1914, when the production remained at the Astor Theatre, New York, for eighteen weeks. The following year the company went on the road throughout the country. Mr. Hitchcock is considering playing "The Beauty Shop" in London next year.

Sh-h! Listen to This One: Viola Dana's Getting Fat

"A CUCUMBER salad; no mayonnaise. Tea and lemon; no sugar. Bread; no butter."

Viola Dana's order surprised her director, Harry Beaumont, with whom she was lunching.

"How come?" he asked. "No mayonnaise, no sugar, no butter, no dessert?"

"I'm trying to reduce," said Miss Dana. "Haven't you noticed I'm growing fat?"

Mr. Beaumont surveyed the little star whose weight of 100 pounds has been maintained against all assaults from her sweet tooth, which is, among other reasons, why she is called "Metro's baby." He failed to see the necessity of a diet.

"But I've just been weighed," said Miss Dana. Then she whispered the horrible truth: "I've gone up to 103 pounds!"

The Champion Hefty Six

Rex Ingram has discovered that six of the players in his production for Metro of "Turn to the Right," have an average weight of more than 250 pounds. Together they tip the scales at 1500. Among them is Gloria Davenport, the sixteen-year-old daughter of Homer Davenport, the cartoonist. She weighs 250.

BUILT 'PRACTICAL' VILLAGE; ACTORS LIVED IN HOUSES

WHILE dwellers in the cities were sweltering, Louis J. Gasnier, the director, with a group of his staff members and players who are engaged in the production of "Ma'mselle Jo," from the novel by Harriet T. Comstock, were snowballing in their spare time, and wishing for more blankets at night.

Director Gasnier took the party to Lake Tahoe on August 10, to film all the outdoor scenes for this picture in order to get the closest possible approximation of the St. Lawrence River region in which the action of the novel takes place. After scouring all of the Pacific slope for a locale that would parallel the St. Lawrence River country, the Lake Tahoe country, which includes such picturesque spots as Donner Lake, Hughes Valley and Truckee River, was selected.

Arriving on the scene of their work the construction crew proceeded with the task of building a logging village on the shore of Donner Lake. This was a "practical" village, with fireplaces and rude wooden bunks, tables and benches, in which the players made themselves comfortable.

All of the outdoor scenes of the production were taken amid these rugged and beautiful scenes, and while this was being done, the studio staff was at work at the R-C studios in Hollywood, building and fitting the various interiors that are to be used.

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THE outfit taken to Lake Tahoe included special lighting equipment, generator trucks, spot lights, sunlight arcs, Cooper-Hewitts and special apparatus invented at the R-C studios to enable Director Gasnier to obtain remarkable pictorial effects at night and the evanescent, shifting and changing beauty of the lake, the forest and the sky. A number of wind machines and three Bell-Howell cameras were taken in order that none of the light effects should be lost.

The members of the party were Director Gasnier, Mark Strong, assistant director; Winifred Dunn, scenario writer, and Andrew Benison, of Mr. Gasnier's staff; Rose Dione, who plays the role of Mam'selle Jo; George McDaniels, Tully Marshall and Ruth King.

On their return to Hollywood the staff and players said that the experience was a most delightful one, and though they worked hard all their waking hours the change was exhilarating.

FOR YOUR SCRAPBOOK OF STARS

Wanda Hawley

CONFESSIONS OF A STAR

As Told to INEZ KLUMPH

THE STORY BEGINS

With the early days in the old Fine Arts studio in California when Colleen Moore, the Gish girls, Bessie Love and a host of others were not much more than extra girls, Diana Cheyne tells how she and her chum, Isabel Heath, sat lonesomely around the studio until Phil Craney, the famous director, chose Isabel to be the first of the screen's "baby vamps." They are seen together a great deal, and a scandal is created by the director's wife. Derry Winchester, a friend of Diana's, is called on to help, and Isabel tries to "vamp" him. Then Isabel announces she is to be starred in the East by a Paul Markham. Derry goes to France with the aviation corps and Diana meets Keith Gorham, who strangely attracts her. On the eve of a romantic runaway marriage, Keith is killed in an automobile accident.

AND HERE IT CONTINUES

CHAPTER XXIII

HURRYING up the aisle of the dark, empty theatre, I tried hard to think what I'd do next, but somehow I couldn't plan anything. I didn't want to go back to Mrs. Lane's, where Mr. Sandy would be later that night. I wanted to crawl away and never see any of those people again. But I couldn't; I hadn't anywhere to go.

Reaching the lobby at last, I leaned up against a huge oil painting of Douglas Fairbanks that stood in one corner, too miserable to do anything but try not to cry. I hardly realized that some one had followed me out of the theatre; it was only when a man's voice at my shoulder said "Di, aren't you going to speak to me?" that I knew it.

That voice would have roused me from any mood, no matter how desperate I felt.

"Derry!" I cried, suddenly so glad that he was there that I didn't care much even if I had been cut out of the picture. I whirled around and just stood there staring up at him, noting how much older he looked than he had the last time I saw him, and how tanned he was, and how very, very good looking. He seemed bigger and broader-shouldered than ever, and when he caught my hands in his and held them tight, and just looked and looked at me, as if he'd never stop, I felt as if some one had put my heart on a merry-go-round.

"Why didn't you write?" we asked together, and then stopped and stared, as we realized it.

"You were engaged to that chap you went off on location with, Isabel Heath said," Derry answered me, and——"

"You never sent me a line, but just went off with Isabel," I told him at the same moment.

"And now," he began, still holding my hands, and drawing me up closer to him, "now, Di, is there any reason why I've got to go on being lonesome for you? Why, even when I'd slip off and go to one of your comedies alone, and sit there staring at you till I wonder the screen held out, I'd be lonesome; I never could laugh, no matter what happened. But if you don't belong to any one else——"

"Just what is this—a rehearsal for a final close-up?" asked a whimsical voice beside me, and I glanced up to see Malcolm Sandy standing there with a quizzical expression on his face.

"Why, it's—it's Derry!" I explained, as if that told everything.

"I've met Mr. Winchester before," he answered. "What's the rest of the story?"

Derry told him; I couldn't. And he concluded with the announcement that we were engaged and were going to be married right away, which was news to me, though I wasn't quite so much surprised at it as Mr. Sandy was.

"But you can't do that," he told me, speaking almost sharply. "What about your contract with me?"

"I didn't think you'd care about going through with that, after cutting me out of this picture almost completely," I answered.

"Oh, that—that's easily explained. You know what a salary we've paid John——" (that was the star) "to make this picture. Well, as you know, he's infernally jealous, and he brought things to a show-down and demanded that we cut you out as much as possible. He said—which came pretty near being true—that you would hold the audience's attention to such an extent that he'd be shoved into the background. He swore he'd cancel his contract if we didn't do as he asked, so we gave in.

"But your work showed what you could do, and that was what I wanted to find out. I'm ready with that starring contract, young lady, and you can sign it the first thing in the morning if you'll come down to the office."

I stood there studily, not knowing whether I'd really heard him say that or had just imagined it. I wasn't cut because I was no good, after all! I was cut because I was too good!

"Then——" I turned to Derry, bewildered. "Then that means——"

"That means that you'd better not marry just now, my dear," Mr. Sandy broke in, curtly. "You will have your hands full with your work for a while, anyway. If you marry, you'll be more or less distracted for a while, naturally. That won't do; I want to push your first picture so that it will be ready for release this spring. You'll have to postpone your marriage for a while if you want to put this thing over, Diana."

I looked up at Derry again; his face was almost stern, but his eyes pleaded with me to give Mr. Sandy the answer that he wanted. I knew what that would mean. Derry and I would be married, and then after our honeymoon we'd both have to get out and find jobs. Every one in the industry would know that Malcolm Sandy had let me go; this first picture I'd make wouldn't show what I could do. To all intents I'd be a girl who'd been taken out of comedies and given a chance, and failed to make good.

I turned away from the entreaty in the eyes of the man I loved and looked down Broadway. It was almost empty, but its lights still glared, high overhead. A taxi went scudding by; I caught a glimpse of a girl's blond head through the window, and heard her laugh, most caressingly. An old woman passed, the early editions of the next morning's newspapers under her arm. A group of scrubwomen came out of an office building nearby, and went into a white-front restaurant for something to eat.

This was New York, the place in which I must make good. Did I dare cast aside the opportunity that lay in my hands?

To Be Continued Tomorrow

Betty of Sheba

BETTY BLYTHE

Who jumped to fame as the lead in the spectacle, "The Queen of Sheba," will soon appear in a new picture

PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

Alhambra 12th, Morris & Passyunk Ave. Mat. Daily at 2; Evgs. 6:45 & 9 TOM MIX in "AFTER YOUR OWN HEART"

ALLEGHENY Frankford & Allegheny Mat. Daily 2:15, Evgs. at 8 CLARA KIMBALL YOUNG in "CHARGE IT"

APOLLO 52D & THOMPSON STS. MATINEE DAILY MARION DAVIES in "BURIED TREASURE"

ARCADIA CHESTNUT Bel. 16TH 10 A. M. to 11:15 P. M. WHITMAN BENNETT'S PRODUCTION "The Truth About Husbands"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY ALL-STAR CAST in "The Woman God Changed"

BALTIMORE 51ST & BALTIMORE EVE. 6:30, SAT. MAT. "NOT GUILTY" HAROLD LLOYD in "Now or Never"

BENN 64TH AND WOODLAND AVE. MATINEE DAILY HOBART BOSWORTH in "THE CUP OF LIFE"

BLUEBIRD Broad & Susquehanna Continuous 2 until 11 PAULINE FREDERICK in "SALVAGE"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. WILLIAM DE MILLE'S PRODUCTION "THE LOST ROMANCE"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. EUGENE O'BRIEN in "GILDED LIES"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M. BETTY COMPSON in "AT THE END OF THE WORLD"

DARBY THEATRE WILLIAM RUSSELL in "SINGING RIVER"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY WILLIAM S. HART in "THE WHISTLE"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY WILLIAM RUSSELL in "CHILDREN OF THE NIGHT"

FAMILY THEATRE—1311 MARKET 8 A. M. TO MIDNIGHT ALL-STAR CAST in "THE MONEY MANIACS"

56TH ST. THEATRE—Below Spruce MATINEE DAILY ALL-STAR CAST in "RED FOAM"

FRANKFORD 4715 FRANKFORD AVENUE "THE STEALERS" SURPRISE VAUDEVILLE

GLOBE 5901 MARKET ST. 2:30 and 6:30 to 11 LOUISE GLAUM in "GREATER THAN LOVE"

GRANT 4022 GIRARD AVE. MATINEE DAILY WILLIAM S. HART in "THE WHISTLE"

GREAT NORTHERN Broad St. at Erie 2, 7 & 9 P. M. A WILLIAMSON PRODUCTION "WET GOLD"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30 Evgs. 7 & 9 LIONEL BARRYMORE in "THE GREAT ADVENTURE"

Lehigh Palace Germantown Ave. and Lehigh Avenue THOMAS MEIGHAN in "THE CONQUEST OF CANAAN"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY OWEN MOORE in "A DIVORCE OF CONVENIENCE"

OVERBROOK 63D & HAVERFORD AVENUE JACKIE COOGAN in "PECK'S BAD BOY"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. ELSIE FERGUSON in "FOOTLIGHTS"

PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M. DOUGLAS FAIRBANKS in "FLIRTING WITH FATE"

REGENT MARKET ST. Below 17TH 9:45 A. M. to 11 P. M. SHIRLEY MASON in "EVER SINCE EVE"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. WILLIAM RUSSELL & SPECIAL CAST in "Children of the Night"

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. WILLIAMSON'S PRODUCTION "WET GOLD"

SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT WILLIAM RUSSELL in "SINGING RIVER"

SHERWOOD 54th & Baltimore Ave. MAT. 2. EVE. 6:30 W. S. Hart in "The Whistle" HAROLD LLOYD in "Now or Never"

STANLEY MARKET AT 19TH 11:15 A. M. to 11:15 P. M. CECIL B. DE MILLE'S "The Affairs of Anatol"

333 MARKET STREET THEATRE 9 A.M. to 11:15 P.M. COSMOPOLITAN'S PRODUCTION "THE WILD GOOSE"

VICTORIA MARKET ST. ab. 9TH 9 A. M. to 11:15 P. M. TOM MIX in "THE NIGHT HORSEMEN"

AT WEST CHESTER

RIALTO TOM MIX in "THE NIGHT HORSEMEN"

IDLE HOUR DOROTHY DALTON in "BEHIND MASKS"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 2:30 and 6:30 to 11 P.M. ETHEL CLAYTON in "WEALTH"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3; 6:45 to 11 P. M. WANDA HAWLEY in "THE OUTSIDE WOMAN"

COLISEUM Market Bet. 59th & 60th 1:30 to 5—6:45 to 11 P.M. ETHEL CLAYTON in "WEALTH"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Junc. on Frankford "L" ALL-STAR CAST in "A WOMAN'S MAN"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY ALL-STAR CAST in "THE MAGIC CUP"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30. Evgs. 6:30 to 11 JAMES OLIVER CURWOOD'S "God's Country and the Law"

RIVOLI 52D AND SANSOM STS. MATINEE DAILY Norma Talmadge and Eugene O'Brien in "THE MOTH"

STRAND GERMANTOWN AVE. AT VENANGO STREET BETTY COMPSON in "AT THE END OF THE WORLD"

AT OTHER THEATRES MEMBERS OF M. P. T. O. A.

Germantown 5510 Germantown Ave. MATINEE DAILY ALICE LAKE in "THE GREATER CLAIM"

JEFFERSON 29th & Dauphin Sts. MATINEE DAILY ALL-STAR CAST in JACK LONDON'S "THE LITTLE FOOL"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15. Evgs. 6:45 to 11 BERT LYTELL in "A MESSAGE FROM MARS"

WEST ALLEGHENY 25th & Allegheny Matinee Daily POLA NEGRI and SPECIAL CAST in "GYPSY BLOOD"