The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

They Have to Throw Away a Lot of Movie Film

THE motion picture that you may see on the screen tonight was probably made six times before the work was considered good enough to put out on the market.

According to figures compiled by Frank Lawrence, film editor-in-chief of Universal, it takes about 30,000 feet of motion-picture film to produce one five-reel feature of 5000 feet.

The average varies with different directors and the nature of the story. Some of the big Universal features require eight and ten times their normal screen lengths to make, while many two-reelers are filmed within a few hundred feet of the 2000 feet seen on the screen.

Why is so much surplus footage necessary?

When a player walks across the average room at a normal gait the camera clicks off six feet of film. On the screen it may be desirable to show him just starting to cross the room. There goes three feet into the wastebasket. That's an example in miniature. Consider a big scene. In "Outside the Law," Tod Browning made a scene 125 feet long. When the story was screened there was only twenty feet of it left.

In other words, the mechanics are condensed until the dramatic action is shown as briefly as possible without losing its clarity or force.

An important scene may be made a dozen times. When the 30,000 feet of film reaches the editorial rooms to be cut into 5000 feet of fast action, it is up to Lawrence to decide which one of the dozen scenes shall go into the picture. The other eleven go into the waste basket.

A shade of expression on the face of one or another of the players, a flickering light, a bad shadow, the tempo of the action, or any one of a hundred other seemingly trivial things will ruin a scene.

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LET'S take 30,000 feet of film to Lawrence and ask him to give us a five-reel photodrama in which the story is told snappily without the loss of logical action. See what happens.

* * *

THE 30,000 feet, wound on thirty metal reels holding 1000 feet each, is roughly patched together according to the continuity of the story. As the director filmed it the climax may be in the first reel and the opening scenes in the last; but in the cutting room the purely mechanical work of patching the film together into a semblance of continuity is done before Lawrence sees it on the screen.

With 30,000 feet of multi-duplicated scenes on the screen before him, Lawrence watches the picture and makes his selection of scenes.

"Take that one," he will say to an assistant, and a stenographer will jot down the number of the scene.

"Cut this scene where the man enters the door," he may say and the instruction is written down for the guidance of the cutters. The scene in question may be 100 feet long, but the dramatic force of the story may only need a glimpse of the man entering the door. The ninety feet remaining is discarded.

When the picture is down to within one or two thousand feet of its proper length, Lawrence again sees it screened. Then comes the delicate surgery. He trims the action, literally, foot by foot, until nothing remains but the punch. A foot too short and the story is lost, a foot too long and the action may drag.

In the parlance of the editorial room a picture that shows the tiresome details of a simple move on the part of a player is called a "travelogue." As an example, a player may be required to go from a hotel desk to the elevator. Instead of following him across the lobby he is perhaps shown first at the register. He turns away and is next seen entering the elevator.

The "cut-backs," the "close-ups" and the speaking titles are the intricacies of the film editor's work day.

The "cut-back" is a method of recalling an incident that has gone before without telling the whole story over again. It may be a flash showing the farmhouse which the star left to go to the city, which was the first scene four reels ago—when the story opened.

The "close-up" is another problem with which a film editor has to contend. It is used principally with featured players and must emphasize emotion. Its function is to show by facial expression the reason for the action that is taking place in the scenes just before it and immediately after.

Cutting titles into a production is another delicate problem. The title must be introduced into a film at the proper moment or else the situation of a man shouting to another a few feet after he has turned around and looked at him is not unlikely.

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A FILM editor's job, according to Lawrence, is almost as thankless as a prohibition inspector's. If he cuts out a scene it is sure to be the pet scene of the director. If he cuts out a close-up, the star is indignant, and if he leaves them in the theater-goer can't exactly explain what the trouble was, but is conscious that the picture didn't have the punch.

FOR YOUR SCRAP BOOK OF STARS

HALLAM COOLEY

Answers to Questions by Movie Fans

RUTH M.—It seems to me that your dad's office paper needs no excuse. You may write to me on it as often as the spirit moves. Leon Gendron is twenty-eight. He may be married, but if he is, it's quite a secret. He played in "The World and His Wife," "Girl With the Jazz Heart," "Scrambled Wives" and "If Women Only Knew." Madge Kennedy played opposite him in "The Girl With the Jazz Heart." If you wish to write to him send your letter in care of Robertson-Cole, Forty-eighth street and Broadway, New York City.

A. B. C.—Mildred Marsh is a younger sister of Mae Marsh. She has golden hair and very blue eyes. She is married to a Spaniard, Ygnacio John Forrest.

FAN—Ann Forest made her first appearance on the speaking stage in Stephen Phillips' dramatic poem, "Paolo and Francesca." Conrad Nagel and Helen Jerome Eddy were included in the cast.

WHITFORD—"The Cattle" was made five years ago by Vitagraph. E. J. Sothern made his film debut in it. If you are not mistaken, there are "Three Musketeers." One was made years ago by Thomas H. Ince, Dorothy Dalton, Orrin Johnson and Louise Glaum, another was recently completed by United Artists, starring Douglas Fairbanks. Wouldn't Alexander Dumas turn over in his grave if he were aware of duplicate "Three Musketeers" vying with each other for stellar honors?

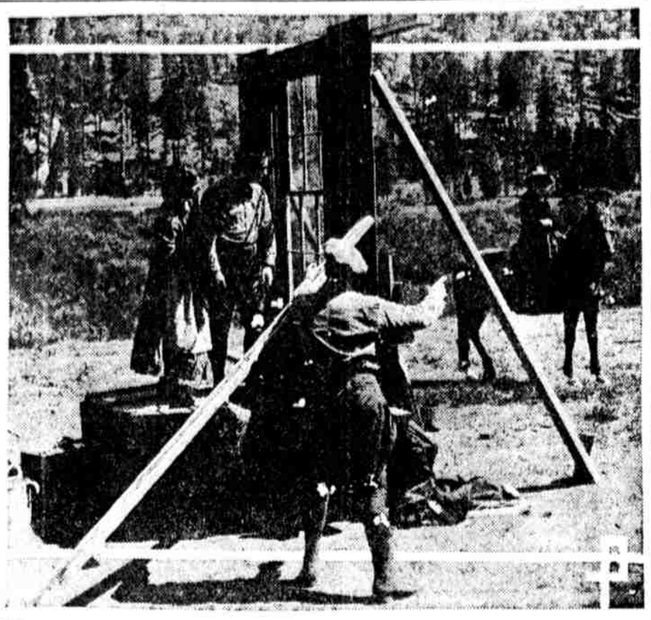
SIG. ARETTE—Marie Doro will be seen in a new play this fall. It is to be called "Lilies of the Field." Lois Weber is married to Philip Smalley.

NEWTON—"The Infidel," by Charles A. Logue, will be Katherine MacDonald's next picture. "Pilgrims of the Night," is taken from the story of Phillips Oppenheim. "Passerby" The cast is headed by Robert De Remer and Lewis Stone.

JUANITA WEYMAN—As far as I know, Pearl White is not making serials at present. No, he does not. In fact, the famous goggles have no glass in them. Pat O'Malley is married. He is an Irishman by birth. Address Colleen Moore at 7119 South Grand View, Los Angeles, Calif. Gareth Hughes is twenty-four years old.

NANCY—Bebe Daniels made her first appearance before the footlights at the age of four. She is twenty years old and not married.

THEY TAKE THEIR WINDOWS AROUND WITH THEM IN THE MOVIES



THE scene on the left which you'll see in a forthcoming feature, "Mam'selle Joe," which L. J. Gasnier has been making up in the Sierra Mountains, looks simple enough. Merely a shot showing a man and a girl looking out of a window, you say at once.

Yes, but look at the picture on the right and see how that effect was gained. They couldn't put the camera in the house and get the lighting they wanted. What to do? Simple. They just took the entire window frame out and put it in the open where they could get all kinds of light. The result on the films was very beautiful. Rose Dione and George McDaniel are the watchers by the window and Ruth King is the lady on the horse.

AGNES AYRES MAY DEFER PICTURE TO LAUNCH SHIPS

By CONSTANCE PALMER

Hollywood, Calif.

AGNES AYRES may defer the starting of her first starring picture for a little while. Just long enough, however, to go to Boston, and from there up the coast to christen a fleet of seven ships. She met the owners while she was making "Cappy Ricks" with Thomas Meighan. They liked her so well that they have written, saying the ships can't possibly be started right unless she helps launch 'em.

They've built a special concrete vault to hold the sixty mills of "Foolish Wives." Oh, yes, dears, I know if they were stood in a line, there would be more foolish wives than that, but I'm talking about the picture, that precious, precious picture.

I will admit, though, that the sixty miles of film is about as valuable as sixty miles of railroad, so you can't blame them for taking good care of it.

Speaking of building, they've made the whole village of Thrums out at the Lasky ranch, for Betty Compson to do "The Little Minister" in. I'm leaving with the company at 8:15 sharp, so will tell you all about it when I stagger back home.

Guy Oliver is in the cast. Do you remember what a splendid Scotchman he made in "What Every Woman Knows"? I'm wondering if they've cast Charlie Ogle, too. He certainly is a darling.

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RUDOLPH VALENTINO is to be leading man in George Melford's next production, by name "Moran of the Lady Letty." The leading woman is not yet decided upon. Production starts in about a week, they tell me.

Here's something: Polly Frederick, the dear, doesn't use any powder on the streets. Not a speck. I looked very closely, and then asked her secretary.

And then, too, while it takes every other actress I know a good two hours to make up, Miss Frederick just takes some white liquid, rubs it on her palms and then rubs her face, the whole process taking about a minute. And I never saw a more perfect make-up on the screen.

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I told you Tom Gallery is coming along. He's been chosen leading man for Marie Prevost in her new picture. George Cox is to direct them. Mr. Cox is a great friend of King Baggott, who has directed all Miss Prevost's starring pictures heretofore, and it is interesting to know that just two years ago to the day he starts directing "Princess Virtue," he started directing Baggott in "The Thirteen Piece of Silver." Remember it?

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ELLIOTT DEXTER, who has recently been signed up by Goldwyn, is making arrangements to go to Europe. To work? No, he says, decidedly—to play.

Ethel Kay, the girl chosen to play the lead in "Hungry Hearts," is a very unusual girl. This is her first big part. I believe she played nothing but atmosphere before.

She is Russian, her real name being something unpronounceable beginning with K. She was strictly down and out until the Studio Club befriended her. She has lived there ever since. And let me say the other club girls are just about as happy as she about her success, bless their hearts! You all ought to meet those girls—they're wonderful!

Beery in "Call of the North"

Noah Beery, remembered for his powerful character roles in such pictures as George Melford's "The Sea Wolf," "The Red Lantern," "The Sagebrusher" and others, has been added to the cast of "The Call of the North," Jack Holt's first starring picture.

Lydia Knott in Picture

Lydia Knott, playing in "Beating the Game," a Tom Moore picture by Goldwyn, is the mother of Director Lambert Hillyer, famed for his direction of the William S. Hart pictures.

"What's in a Name?" Please See Larry Semon

Monday—Larry Semon completes "The Bellhop."

Tuesday—"The Bellhop" is discarded in favor of the peppy title, "He Who Hops."

Wednesday—By order of the Internal Revenue Department Larry Semon's new comedy will not be called "He Who Hops." The word "hops" has a nefarious significance. "Ring One Bell" is the new title.

Thursday—Ring W. Lardner, simplified spelling expert, has wired Larry Semon pleading him not to infringe on his name in the title, "Ring One Bell." Larry won't—he's renamed it "Ice Water."

Friday—Protests from exhibitors that the name would chill any box office result in cancellation of "Ice Water" and substitution of "While the Servant Snores" as title for the Semon comedy.

Saturday—Because it is too long for electric signs Larry Semon's "While the Servant Snores" will be released as "The Bellhop."

Will Rogers Engaged to Play a Professor in a Lasky Comedy

WILL ROGERS, Lila Lee and Walter Hiers have been engaged for the leading roles in a special picture which is being produced at the Lasky studio in Hollywood by James Cruze. The title of the production has not yet been selected.

Will Rogers in this picture will be seen in the role of a professor, a part something different from anything he has yet done on the screen.

Others in the cast will be Emily Ratt, Clarence Burton and John Fox.

Claire Has Longest Lashes

Claire Windsor, leading woman in "Grand Larceny," which Wallace Worsley is directing for Goldwyn, has, according to her director, the longest eyelashes ever seen in captivity. At least an inch, Mr. Worsley estimates.

HAD TO HAVE REAL PEARLS IN ORDER TO SATISFY CAMERA

THAT there is illusion employed in moving-picture production, directors will admit, but it remained for Philo McCullough, who handled the megaphone in an Eileen Percy picture, to discover that there are times when even the films themselves revolt against imposition or deliberate substitution.

Much of the action in one of the Fox star's recent pictures revolved around a $50,000 string of pearls. The director called upon the property men at the studios in Hollywood for the pearls. A fine imitation necklace was handed to Miss Percy, which she wore in several scenes of the play. To the astonishment of both director and star, when they viewed the first "shots" in the studio projection room they found that the pearls showed hollow, and even the wire through the center of the gems was plainly visible. Other strings of pearls were tried and always with the same result.

The technical director of the studio investigated. That the powerful rays of the Cooper-Hewitt electric lights used in the studio possessed an element of the Roentgen or violet ray has long been known to scientists. It was found that these searching shafts of light penetrated the pearls like an X-ray, making their sham only too obvious. Real pearls must be used, decreed the director.

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THEN it was that Miss Percy herself came to the rescue by offering to borrow a $50,000 pearl necklace from one of her society friends. The next day she brought the jewels to the studio, and explained that they were the property of Mrs. Anna B. Busch, owner of the famous Busch Gardens of Pasadena, one of Los Angeles' greatest show places and always included in the itinerary of visiting tourists. The pearls were a gift to Mrs. Busch from her father-in-law, the millionaire St. Louis brewer, and were valued at $75,000.

Sol. M. Wurtzel, general superintendent of the Fox West Coast studios, looked at the wonderful pearls critically, thanked Miss Percy for borrowing them and promptly telephoned for a Burns detective to come and guard the Fox star each day the jewels were worn, and nightly to place them in the safe deposit vaults of a Hollywood bank.

The earlier scenes of the picture were "re-shot" and the picture proceeded.

Bert Lytell Has Ideas on Name-Changing Mania

BERT LYTELL has given thought to the matter of changing story titles for screen purposes since the revision in title of two of his forthcoming pictures.

Kenneth Harris' California romance, "Junk," has now become "The Idle Rich," and J. P. Marquand's prize fight story, "The Right That Failed," has been changed to "Keep Off the Grass."

Mr. Lytell's bright little thought, communicated to Nazimova for her latest production, is to call "Camille" "The Passionate Parisienne."

Buck's Horse Wanted to Go Down Cliff First, So Buck Obliged Him

ONE would not ordinarily cultivate the habit of falling off the Woolworth Building.

Neither would Buck Jones.

But Buck took a drop of equal height, although not quite so perpendicular, during the filming of a forthcoming picture, "Riding With Death."

Director Jacques Jaccard was shooting the pictures, and in order to obtain the most realistic effect in a "chase" scene he selected a spot on "Lookout Mountain," to the west of Hollywood, where the cliff drops down through the brush almost sheer into the canyon below.

Jaccard placed his cameramen so that all angles of the ride would be taken and then called for action.

He got it.

Buck's horse, the partner of all his picture adventures, had picked up a stone the day before and had gone lame. He used a new horse for the ride, and the animal was not camera-wise.

One camera had been placed in the brush right at the point where the cliff was the steepest, and as the horse dashed past it he shied and the bank crumpled beneath him.

* * *

DESPITE Buck's superb horsemanship, man and horse went over the edge.

There was a rush of directors, actors and cameramen to the ledge, but all they could see was a cloud of dust and an avalanche of dislodged rock.

The horse arrived at the bottom in time, but Buck was not on him. A man was lowered by ropes and found Buck wedged in the low fork of a holly bush, halfway down.

Buck was raised to the top. He was dazed, but grinning.

"How's the horse?" he asked.

A glance down into the canyon showed the animal limping about among the rocks.

"All right," replied Jaccard. "But how did you get out of it?"

"Oh," retorted Buck facetiously, "I decided the horse wanted to get down first, so I just stepped off him and let him have his way about it."

SHE ISN'T AFRAID TO LOOK UGLY

Viola Dana is one of the few pretty girls on the screen who is perfectly willing to make herself up for plain or even ridiculous parts. Above, for instance, is an example of the "ugly duckling" pose of Viola, and a picture of the little leading lady as she usually appears

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 XXXV

STANLEY QUENTIN'S camp in the Adirondacks was the most beautiful place of its kind that I have ever seen. It was a long, low house of logs, with a veranda that seemed to hang right over the edge of a precipice, and from which you got a breath-taking view of a wonderful valley. The living-room was enormous, with great fireplaces at either end; that first day, after our long sleigh ride from the little station where we had left the train, I cried out with delight as I came into that room, with its dancing fires, its wide, deep couches, and its gay cushions and many books. It was such a place as I had dreamed about many times.

And my own little room—how I loved that. I felt when I stepped into it that I had found the corner of the world that was meant for me. There was an open fire there, too, with low bookcases built in at either side; evidently Stanley Quentin felt, as I did, that one must always have books about. There was a great white bearskin rug before the fire, and another one lay by my bed, where I would step out on it in the morning when I got up.

Gay, rose-strewn chintz covered the white enameled bed, matching the painted garlands on the furniture; it was hung at the windows, too, and covered the cushions on the chaise longue.

And from the little balcony outside I could look straight up at the wonderful, snowy mountains. "The hills—from whence cometh my salvation"—the words sang in my head as I slipped out of my blue serge frock and into one of soft white wool; surely the muddled condition of my life would straighten out in this quiet, lovely place!

That evening at dinner a telegram came for Malcolm Sandy. He read it eagerly, then read it again. And then he tossed it down on the table, with a happy, exultant laugh.

"I've got her!" he exclaimed jubilantly. "Phyllis Fairchild has signed with me."

Now, Phyllis Fairchild was one of the best-known and best-loved actresses on the American stage. Every one knows her real name, and, no matter how bad the play in which she appears, crowds throng to the theatres. She is very beautiful, and, in reality, very hard to get along with. But the public doesn't know that.

I knew that several motion-picture producers had been trying to get her to sign with them, but she had insisted that she didn't care to go into the movies, and nobody had been able to pursuade her to change her mind. It had been a question of money, of course; her box office value would be tremendous, but she was demanding a huge salary and a big sum in advance. And now Malcolm Sandy had done what nobody else could do, and signed her.

The telegram lay there in the ruddy glow from the rose-shaded candles, crumpled, blurred—and yet how significant! I looked at it, wondering what it meant in my life, yet not suspecting that it could be so important. Had I known, I think that everything would have been different. And yet now, looking back, I can't see that, perhaps, it was better that I didn't know how Phyllis Fairchild was to pick my life up in her two hands and twist and tear it until it was as crumpled as that telegram.

We went to work the next day, out on the snow. Stanley Quentin had been right; the locations were wonderful, and the cameraman said that if we hadn't any plot at all he could have shot some scenic stuff up there that would have been good enough to run all by itself. I found it a little hard to work in the cold at first, and I had to learn to hold my breath, because it showed so in the frosty air. But I loved being outdoors, instead of in the drafty studio, and after we'd been up there a week I felt like a new person.

Stanley Quentin taught me to walk on snow shoes, and even tried to teach me to ski. I was likely to end ignominiously in a snowdrift, but when I watched him swooping down a huge hill and out into the valley, beautifully poised, amazingly handsome in his white sweater and cap, I wanted so much to go sailing down beside him that it seemed incredible that I could not.

We got to know each other very well in those days. He was different from the men I had known, not quite as Keith Gorham had been different, because he was older, but yet of the same world. He was so well poised, so sure of himself—just as Keith had been. And he liked me as a girl, and not as an actress. He was kind, too, doing little things for me that Malcolm Sandy, nice as he was, would never have thought of doing. Being with him made me very happy.

And then one night, as he and I sat on a big davenport that stood in front of one of the fireplaces in the living room, he told me that he loved me.

"I want to take you out of all this, Diana," he said. "That's why I asked Sandy and the rest of the crowd up here; I wanted to have you get to know me well enough, so that I could tell you that I've loved you ever since the night we met at that studio party. This isn't the sort of work for you, dear—you're too fine for it. Marry me, and leave it forever, won't you?"

I turned away from the intent, adoring look in his blue eyes. I couldn't think when he was looking at me like that. And then, as I glanced up at the balcony which ran around the room, and from which the bedrooms opened, I saw Malcolm Sandy standing there, looking down at us. I knew from his expression that he had heard what Stanley Quentin said. And the hatred in his face told me that he would never let me marry Quentin if he could help it.

To Be Continued Monday

He Wants to Know

BEN TURPIN

The famous cross-eyed comedian is taking a flyer in vaudeville to find out what people think of him. He's getting homesick for the studio custard pies, though, and will probably flit westward before many days

PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

PHOTO-PLAYS THRU Stanley COMPANY OF AMERICA

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 2:15, Eves. 6:45 & 9 WILLIAMSON'S PRODUCTION "WET GOLD"

ALLEGHENY Frankford & Allegheny Mat. Daily 2:15, Eves. at 8 RICHARD BARTHELMESS in "EXPERIENCE"

APOLLO 52D & THOMPSON STS. MATINEE DAILY DOUGLAS MacLEAN in "THE HOME STRETCH"

ARCADIA CHESTNUT Bet. 19TH to A. M. to 11:15 P. M. BERT LYTELL in "THE MAN WHO"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY GOLDWIN'S SPECIAL "THE BRANDING IRON"

BALTIMORE 51ST & BALTIMORE EVE. 6:30, SAT. MAT. Ethel Clayton in "Wealth" LARRY SEMON in "THE FALL GUY"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. KATHERINE MacDONALD in "MY LADY'S LATCHKEY"

CAPITOL 722 MARKET ST. A. M. to 11:15 P. M. CONSTANCE TALMADGE in "MAMMA'S AFFAIR"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 & 9 P. M. CONSTANCE TALMADGE in "MAMMA'S AFFAIR"

DARBY THEATRE BERT LYTELL in "A MESSAGE FROM MARS"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY GLORIA SWANSON in "THE GREAT MOMENT"

FAIRMOUNT 20th & Girard Ave. MATINEE DAILY ALL-STAR CAST in "A Tale of Two Worlds"

FAMILY THEATRE—1311 MARKET 9 A. M. TO MIDNIGHT BUCK JONES in "STRAIGHT FROM THE SHOULDER"

56TH ST. THEATRE—Below Spruce MATINEE DAILY All-Star Cast in James Oliver Curwood's "KAZAN"

FRANKFORD 4715 FRANKFORD AVENUE "God's Country and the Law" SUPRISE VAUDEVILLE

GLOBE 5901 MARKET ST. 6:30 and 8:30 to 11 SHIRLEY MASON in "EVER SINCE EVE"

GRANT 4022 Girard Ave.—Mat. Today Overture "Cavalleria Rusticana" PAULINE FREDERICK in "THE MISTRESS OF SHENSTONE"

GREAT NORTHERN Broad St. at Erie 7 & 9 P. M. REGINALD BARKER'S PRODUCTION "THE OLD NEST"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30; Eves. 7 & 9 REGINALD BARKER'S PRODUCTION "THE OLD NEST"

Lehigh Palace Germantown Ave. and Lehigh Avenue POLA NEGRI in "GYPSY BLOOD"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY TOM MIX in "THE NIGHT HORSEMEN"

OVERBROOK 63D & HAVERFORD AVENUE HOBART BOSWORTH in "THE WAKEFIELD CASE"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. DAVID BUTLER in "THE SKY PILOT"

PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M. WILLIAM S. HART in "THE GUNFIGHTER"

REGENT MARKET ST. below 17TH 9:15 A. M. to 11 P. M. BERT LYTELL in "THE PRINCESS OF NEW YORK"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. WILLIAM S. HART in "THE WHISTLE"

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. MACK SENNETT'S PRODUCTION "Love, Honor and Behave"

SAVOY 1211 MARKET STREET 9 A. M. TO MIDNIGHT DOUGLAS FAIRBANKS in "THE GOOD BAD MAN"

SHERWOOD 54th & Baltimore Av. MAT. 2. EVE. 6:30 Chas. Ray in The Old Swimmin' Hole LARRY SEMON in "THE FALL GUY"

STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M. NORMA TALMADGE in "THE SIGN ON THE DOOR"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. ELSIE FERGUSON in "FOOTLIGHTS"

VICTORIA MARKET ST. ab. 9TH 9 A. M. to 11:15 P. M. DUSTIN FARNUM in "THE PRIMAL LAW"

AT WEST CHESTER RIALTO REGINALD BARKER'S "THE OLD NEST" IDLE HOUR BERT LYTELL "MISLEADING LADY"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 and 6:30 to 11 P. M. WILLIAM S. HART in "O'MALLY OF THE MOUNTED"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3 and 7 and 9 WALLACE REID in "TOO MUCH SPEED"

COLISEUM Market Bet. 59th & 60th 1:30 to 6; 7 and 9 WALLACE REID in "TOO MUCH SPEED"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Junc. on Frankford "El" Norma Talmadge & Eugene O'Brien in "GHOSTS OF YESTERDAY"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY ALL-STAR CAST in "GODLESS MEN"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30. Eves. 6:30 to 11 Elsie Ferguson in "Footlights" ADDED—COMEDY, "SUNLESS SUNDAY"

RIVOLI 52D AND SANSOM STS. MATINEE DAILY BERT LYTELL in "THE MISLEADING LADY"

STRAND GERMANTOWN AVE. AT VENANGO STREET DOUGLAS MacLEAN in "PASSING THRU"

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

Germantown 5510 Germantown Ave. MATINEE DAILY REGINALD BARKER'S PRODUCTION "THE OLD NEST"

JEFFERSON 29th & Dauphin Sts. MATINEE DAILY MARY MILES MINTER in "DON'T CALL ME LITTLE GIRL"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15, Eves. 6:45 to 11 ALICE BRADY in "LITTLE ITALY"

WEST ALLEGHENY 25th & Allegheny Matinee Daily "THE LURE OF EGYPT" WITH AN ALL-STAR CAST