The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

These Are Dull Days in the Eastern Studios

THE movie game in the East seems to have run into another belt of the doldrums, even more dull and motionless than the one encountered some few months ago. Whether there is something fundamentally wrong or not, no one seems able to say, but there is very apparent evidence that the business has slumped badly.

It has been a good many years since you could find so many actors of stage and screen out of work at this period of the season. Under ordinary conditions stage shows that have started out on the road are still paying expenses in late October. The gradual weeding-out process which separates the Rolls Royces from the flivvers usually requires several months, but already this year a score or more of shows have closed and those people have begun again that pathetic parade of Broadway and that daily sight gathering of thespian idlers about Times Square.

You'll find an unusual number of screen actors arriving soon now. There was a brightening up of things generally about September 1, but it has not lasted, and an exchange man told me the other day that business right now is worse than he has ever known.

They are finding all sorts of reasons for it, of course. They blame it on our old friend, general economic conditions, but I notice that when they put out a film or a show that has something public appeal, old G. I. C. is forgotten and the public rises up the price of the same from somewhere.

I've been asking a good many fans lately what their opinion of the present state of movies is. The answers haven't been complimentary to the people back of the industry.

There seems to be a complete general impression that it isn't worth while to go to the movies any more. People who do go find the same old stuff, hashed and rehashed, turned and twisted and made over—but still the same old stuff that they tired of long ago.

How many really notable films have you seen this season—films, I mean, that were so different in theme or acting or scenic or general effectiveness that the memory of them springs at once to your mind? Thought so. Last, not the question: How many have you seen that you could recommend with real enthusiasm to your friends and bring them to see?

I'M WONDERING [illegible] Continental producer who, all [illegible] for many, [illegible] people to strike out on a new course. It will take years, but somebody is going to do it sooner or later, of course. I'm I honestly don't believe the American public is going to flock to the movies in its old time way until the general standard is raised much higher than it is now.

A FEW years ago the movie halls were whispered. Everybody got it, and flocked to the theatres in droves and stood in long queues for an hour, gradually working our way in and, we could pass the more or less sacred portals.

There was a general tendency to seek entertainment or amusement every evening; maybe it was the temperamental restlessness brought on by the war. But it is certain that we haven't that restlessness now.

Home is beginning to look pretty good to us again. We've discovered anew the comfort of slippers and smoking jacket in front of the fire or alongside the radiator, and they've got to come at us pretty strong to make us heave ourselves out of the morris chair and put on our clothes and go out.

That seems to be the sentiment of virtually all of the fans to whom I have talked. They haven't found anything new or novel or particularly interesting in the movies in a long while.

I'm afraid I'm inclined to agree with them. I have seen a number of very excellently done films, but, after all, they are cut much to the same pattern of the films of three or four years ago. There is no difference in kind; it is simply a question of the thoroughness and conscientious workmanship that recalls these films to my memory.

But I have to stop and think carefully to make a list of them. They don't jump right up and force themselves on me the way they would if they were the kind of thing to hold out a glowing promise for the future.

I'VE been wondering lately if it wouldn't really be a good thing for some sort of catastrophe to put out of the business all of the producers and directors and writers and actors and actresses who have scored up at the present time. And then start a regular scramble to rebuild and let the best man win. Would not some new blood that way. It's hard to get it in under the present close corporation conditions.

THEY MUST HAVE GIVEN THESE ACTORS BIG PARTS

The group above have prominent roles in "Love's Boomerang," which John Robertson is making in London. It's a circus story, so there were secured real circus people and circus elephants

THERE IS ANOTHER MACISTE ACTING IN MERCANTON FILM

DO YOU remember the giant Maciste, whose heroic exploits in "Cabiria" furnished many a thrill for picture-goers when the Italian spectacle was screened in this country several years ago?

Well, there is another Maciste on the screen today who appears in "Possession," produced by Louis Mercanton, and based upon the novel "Phroso" by Sir Anthony Hope.

The prototype of Maciste in "Possession" is Raoul Paoli, a strapping young fellow who towers more than seven feet in height and is correspondingly big in muscular development. His name in the picture is Kortes and it is safe to say that everybody who sees "Possession" will like Kortes tremendously.

Mr. Paoli has an edge on Maciste because he is a handsome fellow and would make a fine leading man on any stage. He is a kinsman of Lady Phyrosyne, otherwise the heroine of Phroso, from which character Sir Anthony Hope took the title for his famous novel, and throughout the exciting incidents of the story he stands good for his mistress.

* * *

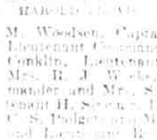
KORTES is, at first, one of the leaders in the rebellion of the natives against Lord Wheatley who comes to Neopalia to claim it as his own purchased domain. But when Phroso casts her lot with the British visitors, Kortes changes his feelings, too, and fights with high courage against forces of Mouraki Pasha and the king of Constantine Stefanopoli.

So strong is Paoli in the role that one of the battle scenes between the fortress he picks up two of his comrades at once and hears them to a place of shelter nearby. He is a spectacular expert, turnin[illegible] throughout the exciting story, but he makes a splendid figure of bravery and courage.

Much Gold Braid Seen in Making Lloyd Film

GOLD braid and gold buttons flashed brilliantly on the Oriental street constructed on the Hal E. Roach studio lot at Culver City, Calif., for Harold Lloyd's comedy, "A Sailor-Made Man," when a field-working named officers and crew were from the U. S. S. Fredrick were guests of the comedian: Admiral and Mrs. H. O. Stickney, Commander and Mrs. S. A. Taffinder, Lieutenant Commander and Mrs. E. M. Woodson, Captain W. S. Sexton, Lieutenant Commander and Mrs. P. L. Conklin, Lieutenant Commander and Mrs. R. J. Weiche, Lieutenant Commander and Mrs. S. L. Wilson, Lieutenant H. Seward, Lieutenant and Mrs. C. S. Podger and Mr. Mildred Paige and Lieutenant R. Rivers.

Mildred Davis and members of Harold Lloyd Company met the guests, all of whom were ardent admirers of the comedians. The party was photographed with cameras that clicked unceasingly on Lloyd at work and in special poses. It was the first time the officers and their wives had visited a movie studio, and they told Mr. Lloyd it was the most interesting and most exciting thing they had ever done.



HAROLD LLOYD

Reid Doing "Champion"

Bill H. Rosen has made a great start on Wallace Reid's great Paramount picture, "The Champion," from the story by E. Thomas and Lois Neilson. Mr. Nash adapted the scenario and is doing the leading feature role.

How I Became A Movie Star

As Told to INEZ KLUMPH

What Has Already Happened

Dorothy Lane, a girl from a small town, shares her biggest ambition with thousands of other American girls: that of becoming a moving-picture star. She thinks her chance has come when Persis, a friend of hers working in New York, tells of meeting some people connected with motion pictures and asks her to visit her. On her next day in the metropolis, the girl starts on a visit to the studios and gains admittance to one of them. Dorothy is given the chance to play in a mob scene, and makes the most of it. She meets Lawrence French, press agent for the company, who becomes interested in her. Then comes her chance when, because of her resemblance to a well-known star, she is asked to double for her. When she tells Persis the happy news, Persis in turn tells of a delightful surprise for the evening—a party planned by her motion-picture friends.

YOU can imagine how excited I was! Every single thing I did was a joy to me. I remember dumping a handful of bath salts into my bath—they were perfumed with rose geranium; my sister had given them to me for Christmas—and splashing around in the hot, perfumed water, when it occurred to me that no matter what might ever happen to me, I'd remember that one moment of perfect happiness.

And, just by way of making it even more wonderful, Persis knocked on the door and called to me:

"Oh, Dorothy, hurry out and see the perfectly gorgeous flowers that have just arrived for you!"

Well, I simply scrambled out of that tub and into my pink corduroy bath robe, and ran into the other room without even waiting to put on my slippers. The flowers were the loveliest I'd ever seen: an enormous bunch of violets for Persis, with two wonderful pink roses in the middle, and for me three gorgeous, pale-lavender orchids, with silver hair fern trailing out at the sides. I'd never had an orchid before, and I decided that very minute that when I was rich I'd never wear any other flowers, and that I'd have them every day.

It took us hours to dress, of course, because we were so careful of every single little detail, and I honestly think that we looked especially nice when we were ready at last. My dress was of blue tulle over silver cloth; I had made it when I was bridesmaid at Grace's wedding, and when I came to New York our dressmaker put fresh lace over it so that it really looked wonderful. And when Mr. Hopson and his friend came, and I saw how impressed they looked, I was so glad that I had brought my sister's evening wrap with me.

Later we went to dinner at a big hotel where most of the theatrical people stay. There were crowds of people there, and the music was very loud and the food was perfectly amazing; I did wish that I was hungrier. But somehow I couldn't eat much of anything. I was so excited.

"There's Fay Granville over there," Mr. Hopson said to me, just as I was wondering who the well-dressed girl was who'd come in and sat down at the next table. He left us and went over to speak to her, and as every one else was staring at her I did, too. I've never seen so many jewels as she was wearing—three long strands of pearls and four or five of those flexible bracelets on each arm. She had on a long bar pin of emeralds and diamonds, and somehow she just seemed to glitter all over.

"Who is she?" I asked Mr. Hopson's friend, whose name was Herman Melville; he said we must call him "Mel"—that every one did—but somehow I didn't like to.

"Oh, she's a motion-picture star," he answered with a little laugh. "Has her own company. She's made four pictures." And he named them for me.

"I've never seen any of them," I told him, feeling like a greenhorn from the country, but he laughed and said neither had any one else. Then he went on to tell me that the man with her had lots of money and had backed her company, but hadn't yet been able to get any of the big companies that release pictures to take on any of them.

"There are lots of stars like that, kiddo," he went on. "Pretty girls who come to New York and don't get on, and then somebody helps them, and after that——"

I didn't know why, but somehow I felt most uncomfortable, and hoped he wouldn't go on with what he was saying. He was sort of laughing, and seemed to think that I knew a lot more about what he was saying than just what he said. That sounds mixed up, but I don't know how to make it any clearer. I was so glad when Mr. Hopson came back and interrupted him.

"Fay says they're going on to the roof later, and will see us there," he told Melville. "They're going prospecting down in Pennsylvania next week, and she seems to think we could hook up together." Then to me: "How'd you like a part in Fay's company?"

"A real part?" I asked him. "Right away?"

"Sure—right away. She's thinking of building a studio as soon as she can find a good location; not near New York, but somewhere in the real country, where people of the kind that are the backbone of America live, and she wants a couple of girls to play second parts."

"Oh, could I go, too?" cried Persis. "I'm crazy to get out of stenographic work; it's so deadly dull and you never get anywhere. Oh, please let me go along."

"Well, perhaps we can fix it," Mr. Hopson told her, and she simply beamed on him. Later, when we were in his car, going to the theatre, she said she'd never been so happy in her life. Well, neither had I. I didn't realize that things were going too fast.

We had a box at the play, and it was very good—a musical comedy. And after that we just went out in the lobby of the theatre again, and an elevator whisked us up to the roof—the most wonderful place of its kind in the world, Mr. Melville told us.

There were tables all around the edge of the dance floor, and in a balcony overhead that had a glass thing like a sidewalk along the edge of it. But just about as soon as we were seated the lights went out, and a stage was slid out over the dance floor, and the most wonderful show was put on. It was like vaudeville, only somehow much better; the acting was right out in the middle of the audience some of the time, and the girls were the prettiest things you ever saw.

"Sure they are," Mr. Hopson said. "This place is noted for its girls. Olive Thomas sang here about four years ago, you know, and Martha Mansfield was here before she went into pictures. Lots of other girls have stepped into good parts from this place; I shouldn't wonder if when the lights went on we'd see two or three managers who'd come up to look for material."

To Be Continued Tomorrow

Wallie Reid Has Quit Autos to Follow Hounds

WALLACE REID, Lasky star, who is making a picture version of "The Champion," until a short time ago always had an automobile scene in his pictures. Now, it appears, he is in for a siege of fox hunts.

In "Forever," the picture adapted from "Peter Ibbetson," there was a fox hunt scene and there is another in the present picture.

THEY HAD TROUBLE MAKING CIRCUS SCENES IN ENGLAND

TO FILM exteriors in England at any time, and especially at night, offers difficulties which are undreamed of in the United States.

The shooting of the big circus scenes which are a prominent feature in "Love's Boomerang," which J. S. Robertson is now making in England for Famous-Lasky, presented many problems with which an American studio organization rarely has to cope.

A big tent was erected in a large field on Hampstead Heath and a couple of elephants, recruited from Yarmouth, were housed in another. The first setback occurred on the night preceding the day scheduled for the first shots. The big tent was blown down and considerably damaged in the biggest gale and rainfall that London had known for four years.

By immediately commandeering a battalion of sailmakers, Major Charles H. Bell, studio general manager, succeeded in having the damage to the big tent repaired in twenty-four hours and the entire "set" restored to its original spick and span condition.

A visitor to the circus on the night of its camera debut was struck by the consideration and efficiency displayed by the management in providing for the comfort of the staff during the trying hours of night and early morning in a capricious climate.

The 600 people who took part in the scenes were picked up by motor char-a-bancs at a central starting point in the city and conveyed to Hampstead. Arrangements had been made for the transportation of every single one of them back to their various destinations, as it was obviously impossible for them to get home again in the early hours of the morning when no busses or trains are running. The 600 had been carefully grouped under the headings of certain districts, and were assigned to the conveyance for their own particular route, such as Kensington, Brixton, Richmond. Every person was not only conveyed to the district in which he resided, but was actually set down at his own door. Major Bell says that the only man he was not able to satisfy was an individual who gave his address as Leigh-on-Sea, some forty miles out of London!

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ON ARRIVING at Hampstead the whole party was entertained at a "sit-down tea" furnished by a firm of caterers. Each person was further supplied with a cardboard box containing fruit and sandwiches, and there was a running buffet open all night where tea and coffee could be had for the asking. On the first night alone twenty-six urns of tea and coffee, twenty-four gallons of milk and fifty cases of mineral water were served at this buffet.

Two motor generating plants and five sunlight arcs were used to light the interior of the big circus tent.

Incidentally, the elephants proved as useful as they were ornamental, for they took upon themselves the responsibility of keeping the field neat and tidy and showed an astonishing appetite for the cardboard boxes which had been provided for the extras' sandwiches!

He's a Jockey Now

JACK MULHALL

Wears picturesque horse-racing togs in his new picture, but he can't disguise himself at that.

CONNIE FINDS OUT SOME MEMBERS OF "PENROD" CAST

By CONSTANCE PALMER
Hollywood, Calif.

I'VE just had word that Marjorie Daw has been taken back into the fold by Mr. Marshall Neilan. She is to play the part of Penrod's sister, so exasperating to and exasperated by the hero, in the drama of that name. "Sunshine Sammy," the little coon who has delighted you in so many of Harold Lloyd's comedies, has been loaned Mr. Neilan for the picture, also. He is to play Herman, one of the inimitable brothers, Herman and Verman. Remember? Tully Marshall is to do Penrod's father, and Claire MacDowell his mother. Johnny Harron, brother of the late Bobby, is also in the cast. Could any one ask a better band of players?

Gareth Hughes may go to Mexico to film scenes for his new picture, called, inappropriately enough, "Stay Home." I hear Gareth is to play an unwilling outlaw. Careful, Gareth; it might get vurry, vurry rough down among the hot tamales!

C. B. De Mille is to leave for Europe on October 31, to be gone two months. He vows he's not going to work a single stroke. He plans to visit Germany for the opening of "Forbidden Fruit" there, and then go to Paris, the Riviera, Italy, and back to London, where he will look over the Famous Players' English studio. There are many players from Lasky's West Coast Studio there now, so he won't feel lonesome, anyway. "Saturday Night" will shortly be finished—the staff is so well organized that Mr. De Mille plans to leave the day after, I believe, and even has his passage booked on the steamer on which he is to leave New York!

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THERE seems to be a vogue for Jewish pictures. Witness "Humoresque" and "No Woman Knows"—although I didn't discover what she didn't know. Goldwyn has "Hungry Hearts" in production, and within a day or so Edward Sloman will start making "The Man Who Smiled." The last named was written by Mr. Sloman himself and William Mong, the actor. He has appeared in all of the late Frothingham productions, and, of course, will be seen in this, the newest one.

"Hungry Hearts" is one of those true-to-tenement-life sort of things. Very grimy. But I'm sure it will be interesting just the same. E. Mason Hopper is directing, so that vouches for a good deal of success. Helen Ferguson looks very charming in her peasant shawls, woolen stockings and wooden shoes. Otto Lederer does a sort of sympathetic heavy. The make-up of each character is really marvelous. Each of them is to be congratulated, together with the director, in reaching practical artistic perfection. (Gawsh! Get that?)

Alice Lake's new story promises to be very up-to-date. It's called "Kisses," and has to do with a young woman's success in establishing a candy factory, and the kisses no doubt hinge on that. Harry Myers aids and abetts her in her enterprise. They are filming scenes in one of the biggest candy factories in town, and Alice is actually messing around in nougat and things.

Buster Keaton, Injured, Finished Making Picture

PLAYING the leading role in his comedy, "The Boat," with two badly mangled fingers, a twisted ankle and lacerations on both hands, was the experience of Buster Keaton, solemn-visaged comedian of the screen.

Buster injured himself early in the making of the laughtivity, when he was thrown off a boat in a storm scene and fell on some broken glass. His director and others urged him to rest for a few days but he refused, stating that he would complete the picture. And he did.

Buster is now taking a well-earned rest and will be able to resume his picture work within a few days.

He Is a Quiet Director

Colin Campbell is known as the "quietest" director in the business. Campbell never uses a megaphone. His placidity of manner and his kindness and consideration for the comfort and welfare of others have won for him a home in the hearts of his co-workers.

A BAD MAN TO MEET IN THE DARK

Lon Chaney in a character study of "Wolf-head." Doesn't he look it?

Answers to Questions by Movie Fans

HEGHIE—May McAvoy is working at present on a new picture which will be called "Morals." The picture is taken from the famous stage success, "The Morals of Marcus," in which Marie Doro played.

SIGMUND—Roberta Arnold is the wife of Herbert Rawlinson. Alta Allen is married to Hampton Del Ruth.

GLADYS—Robert Agnew is twenty-two years old. He has dark brown hair and blue eyes. He is not married. He played with William Faversham in "The Sin That Was His." Recently he has been seen in Norma Talmadge's pictures.

ELSIE—Frank Borzage was the director of "Humoresque." He is twenty-seven years old. Born of Italian-Swiss parents in Salt Lake City. He is married to Rena Rogers.

SYLVIA—George Bunny is the son of the late John Bunny. Lester Cuneo is playing opposite Dorothy Davenport.

EILEEN—Sydney Chaplin is a brother of the famous Charlie. Jane Caprice is not that little lady's real name. She was christened Betty Lawson.

CONSTANCE—Jewell Carmen was absent from the screen for about two years. She made her reappearance in "Nobody." She has light brown hair and dark blue eyes. Her address is Roland West Production Company, 260 West Forty-second street, New York City.

WALTER—So you are pretty interested in Kathlyn Williams and want to know all about her. She was born in Butte, Mont., has blonde hair and blue-gray eyes, is five feet five inches in height, weighs 138 pounds, is married to Charles Eyton and has a young son named Victor. Her address is 264 South Kingsley Drive, Los Angeles, Calif.

MENIE—I am very glad indeed that you like to ask me questions, and certainly I do not mind answering them. Roberta Arnold and Frank Craven played the leads in the stage comedy, "The First Year."

Portly Man Is Polite, but Doesn't Make a Hit

THERE isn't a moving-picture director in the business who hasn't at one time or another had a "shot" spoiled by some unsuspecting outsider.

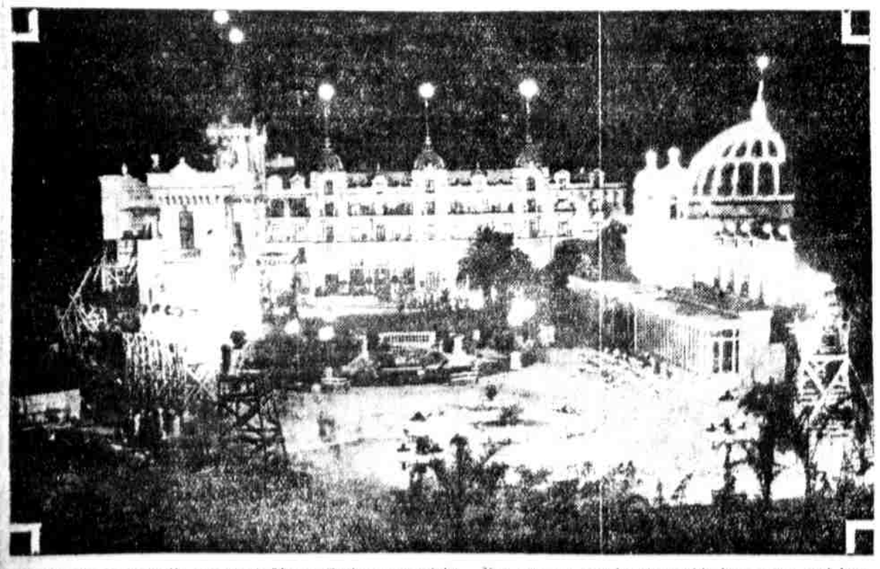
IRENE RICH

This was the case of Louis J. Gasnier when filming "The Call of Home." Irene Rich, who takes the lead, was directed to fall off a moving train just as the train was pulling out of the station.

The train was the real thing, carrying many passengers. Just as Irene "fell" a portly gentleman who was trying to "make" the train ran up, out of breath, stopped short and started to pick up Miss Rich from the platform.

The director, after mumbling under his breath, had to wait for the next train.

TALK ABOUT THE GAY WHITE WAY—HOW'S THIS?



Above is Universal's mammoth Monte Carlo set at night. You can get an idea from this how many and how powerful lights they need for a thing of this kind

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; Eves. 6:45 & 9 ETHEL CLAYTON in "BEYOND"
ALLEGHENY Frankford & Allegheny Mat. Daily 2:15; Eves. at 8 THOMAS MEIGHAN in "CAPPY RICKS" Charlie Chaplin in "The Idle Class"
APOLLO 52D & THOMPSON STS. MATINEE DAILY "The Woman God Changed" CHARLIE CHAPLIN in "THE IDLE CLASS"
ARCADIA CHESTNUT Bet. 16TH 10 A. M. to 11:15 P. M. BEBE DANIELS in "THE SPEED GIRL"
ASTOR FRANKLIN & GIRARD AVE MATINEE DAILY ALL-STAR CAST in "MILESTONES"
BALTIMORE 61ST & BALTIMORE MATINEE DAILY CECIL B. DE MILLE'S "The Affairs of Anatol"
BENN 64TH AND WOODLAND AVE. MATINEE DAILY CECIL B. DE MILLE'S "The Affairs of Anatol"
BLUEBIRD Broad & Susquehanna Continuous 2 until 11 CECIL B. DE MILLE'S "The Affairs of Anatol"
BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. THOMAS MEIGHAN in "CAPPY RICKS"
CAPITOL 723 MARKET ST. 10 A. M. to 11:15 P. M. RUPERT HUGHES' "Dangerous Curve Ahead"
COLONIAL 6th & Maplewood Aves. 6:30, 7 and 8:45 P. M. THOMAS MEIGHAN in "CAPPY RICKS"
DARBY THEATRE WANDA HAWLEY in "THE HOUSE THAT JAZZ BUILT"
EMPRESS MAIN ST., MANAYUNK MATINEE DAILY CLARA KIMBALL YOUNG in "CHARGE IT"
FAIRMOUNT 26th & Girard Ave. MATINEE DAILY RICHARD BARTHELMESS in "EXPERIENCE"
FAMILY THEATRE—1811 Market St. 9 A. M. TO MIDNIGHT WILL ROGERS in "THE GUILE OF WOMEN"
56TH ST. THEATRE—Below Spruce MATINEE DAILY ALL-STAR CAST in "DISCONTENTED WIVES"
GLOBE 5901 MARKET ST. 2:30 and 6:30 to 11 CHARLES RAY in "SCRAP IRON"
GRANT 4022 GIRARD AVE. MATINEE SATURDAY CLARA KIMBALL YOUNG in "CHARGE IT"
GREAT NORTHERN Broad St. at Erie 2, 7 & 9 P. M. NORMA TALMADGE in "THE SIGN ON THE DOOR" CHARLIE CHAPLIN in "THE IDLE CLASS"
IMPERIAL 60TH & WALNUT STS. Mats. 2:30 Eves. 7 & 9 NORMA TALMADGE in "THE SIGN ON THE DOOR" CHARLIE CHAPLIN in "THE IDLE CLASS"
Karlton CHESTNUT Above BROAD 10 A. M. to 11:15 P. M. ALL-STAR CAST in "The Son of Wallingford"
Lehigh Palace Germantown Ave. and Lehigh Avenue DOROTHY PHILLIPS in "Man—Woman—Marriage"
LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY RICHARD BARTHELMESS in "EXPERIENCE"
OVERBROOK 63D & HAVERFORD AVENUE WILLIAM A. BRADY'S "LIFE"
PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. NORMA TALMADGE in "THE SIGN ON THE DOOR"
PRINCESS 1013 MARKET STREET 9:30 A. M. to 11:15 P. M. MARIE PREVOST in "MOONLIGHT FOLLIES"
REGENT MARKET ST. Below 11TH 9:45 A. M. to 11 P. M. MILDRED HARRIS CHAPLIN in FIRST SHOWING "HABIT"
RIALTO GERMANTOWN AVENUE AT PHILADELPHIA ST. DOUGLAS MacLEAN in "PASSING THRU"
RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. COMEDY DAY BIG BILL OF SPECIAL FEATURES
SAVOY 5211 MARKET STREET 9 A. M. TO MIDNIGHT LIONEL BARRYMORE in "JIM THE PENMAN"
SHERWOOD 54th & Baltimore Av. MAT. 2 EVE. 6:30 CECIL B. DE MILLE'S "The Affairs of Anatol"
STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M. WALLACE REID in "THE HELL DIGGERS"
STANTON MARKET Above 19TH 10:15 A. M. to 11:15 P. M. WILLIAM FOX'S WONDER PLAY "OVER THE HILL"
333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. RUPERT HUGHES' "THE OLD NEST"
VICTORIA MARKET ST. Adj. 9TH 9 A. M. to 11:15 P. M. JAMES OLIVER CURWOOD'S "THE GOLDEN SNARE"
AT WEST CHESTER
RIALTO BETTY COMPSON in "At the End of the World"
IDLE HOUR Jack Pickford in "The Man Who Had Everything"

The NIXON-NIRDLINGER THEATRES
BELMONT 52D ABOVE MARKET 1:30 & 6:30 to 11 P. M. DAVID POWELL in "The Princess of New York"
CEDAR 60TH & CEDAR AVENUE 1:30 and 3—7 and 9 P. M. BILLY MASON and Special Cast in "It Might Happen to You"
COLISEUM Market 52d, 59th & 60th 11:15 A. M. to 11:15 P. M. THOMAS MEIGHAN in "CAPPY RICKS"
JUMBO FRONT ST. & GIRARD AVE. Jumbo Juno, on Frankford "L" WILLIAM A. BRADY'S "LIFE"
LEADER 41ST & LANCASTER AVE. MATINEE DAILY WANDA HAWLEY in "THE SNOB"
LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30 Eves. 6:30 to 11 MARY ALDEN in RUPERT HUGHES' "THE OLD NEST"
NIXON 52D AND MARKET STS. 2:15, 7 and 9 ALL-STAR CAST in "IT'S A GREAT LIFE"
RIVOLI 52D AND SANSOM STS. MATINEE DAILY Charlie Chaplin in "The Idle Class" MABEL BALLIN in "The Journey's End"
STRAND GERMANTOWN AVE. AT ALLEGHENY STREET Charlie Chaplin in "The Idle Class" DORIS MAY in "FOOLISH AGE"

AT OTHER THEATRES MEMBERS OF M.P.T.O.A.
Germantown 5510 Germantown Ave. MATINEE DAILY Charlie Chaplin in "The Idle Class" PAULINE FREDERICK in "SALVAGE"
JEFFERSON 2903 N. Broad 8:30 to 11 P. M. MATINEE DAILY CECIL B. DE MILLE'S "The Affairs of Anatol"
PARK RIDGE AVE. & JOHNSON ST. Mat. 2:15 Eves. 6:45 to 11 CLARA KIMBALL YOUNG in "CHARGE IT"