The Daily Movie Magazine

RUDOLPH HIMSELF DIDN'T LIKE PART IN "SHEIK"

By CONSTANCE PALMER
Hollywood, Calif.

I'VE noticed a lot of criticism, most of it destructive, of Rudolph Valentino in the Movie Fan's Letter Box. What's the matter, dears, that he doesn't seem to please? You don't seem to like his portrayal of "The Sheik." Neither does Mr. Valentino. He told me himself that he had to play it, not as a Spaniard brought up as an Arab—which was the characterization in the book—but as a Latin sojourning temporarily on the desert. You say he doesn't give as good a performance in this picture as he did in "The Four Horsemen." Granted; but let me point out that the productions were made by different directors, vastly different in their ability to grasp the essentials of a story and put it on the screen.

I will not give my personal opinion of the man who wielded the megaphone on "The Sheik." He has been in the business ever since its earliest inception. He has vast amounts of money at his disposal. He has the choice of the best players. He has the confidence of his employers. I believe he has stock in the company, although I am not sure of this. What he does with his opportunities is evidenced in such pictures as "The Jucklins," "The Faith Healer" and "Behold My Wife."

Personally, I know Mr. Valentino only in a business way. I have found him ever courteous and ever interesting, keenly alive, not only to his profession, but to affairs of the day. His past I know nothing about; I am ignorant of his present personal affairs, and care nothing for them. But I admire him as a good actor, vitally receptive and convincingly responsive to the requirements of his art.

* * *

MARY PICKFORD and Douglas Fairbanks are back home, thank goodness. She is planning to start her brother Jack's production of "The Tailor-Made Man," which was held up by their European trip. Jack left New York the day after Christmas, and the picture will start very soon after his arrival here. Miss Pickford plans to supervise the production, and also to get the best director and best scenario writer to work under her. A little gratuitous information: Believe me when I tell you she is one of the most wonderful women—not only in pictures—but in the world. I wish I could tell you some of the beautiful and thoughtful and generous things she does. They're secrets, though. With all her wealth, her responsibility and care, she manages to do not only the big good things, but the little wonderful, personal things that make her the adored of countless numbers of people.

MOTION PICTURE LIGHTING IS IN GREATEST ERA

"LIGHTING for motion-picture photography has just entered the third and greatest era of its history, an era destined to produce motion pictures of superlative artistry both dramatically and photographically."

So says Alvin Wyckoff, director of photography at the Lasky-Western studio and special cinematographer for Cecil B. DeMille productions.

"In the early days of the motion picture industry, sunlight was the sole means of lighting," Mr. Wyckoff points out. "We call that era the commercial period. Lighting effects as we know them today were unthought of. Straight flat photography unrelieved by highlight or shadow was the invariable rule.

"Contrary to popular opinion, the coming of artificial light did not mark the beginning of the second era of screen illumination. We had made successful experiments with sunlight before spot lights and other artificial lights became general. In one instance we cut a hole in the overhead diffuser—a canvas covering—and then waited until the sun reached a spot directly overhead in order to get the effect of light pouring down from a suspended lamp.

"But it required a full equipment of artificial lighting apparatus to make possible the experiments of the second era. This period is known in cinematographic circles as the 'continuity lighting era.' During this period the photographer established a source of light in each stage setting and photographed all subsequent scenes in relation to that light source. For example, a window was selected as the light source. Most of the light in that particular room was thrown into it through that window or from that direction. In this way light and shadow effects that were highly realistic were achieved.

"'Continuity lighting' is still in favor with many cameramen. But it has been superseded by what I believe is destined to be an infinitely more artistic system of lighting.

* * *

"FOR lack of a better term we call this system 'lighting for temperament.' Instead of following the old continuity of lighting, we now light each scene for its emotional tempo rather than for any mechanical reason.

"Thus, if there are two scenes being played simultaneously in one room, we light each scene for itself. One may be a love scene, the other a close-up of a jealous lover. Far greater dramatic effect can be achieved if each is given the kind of lighting that emphasizes the dramatic atmosphere of the scene.

"We first attempted this style of lighting in photographing 'The Affairs of Anatol.' In the subsequent production of 'Fool's Paradise' and still more recently 'Saturday Night'—both Cecil B. DeMille pictures—we gave the new system full rein. The results amply justify our faith.

"Motion picture photography has entered upon a new era, thanks to this revolution in lighting. But it is a revolution that will add tremendously to the dramatic quality of future motion pictures."

Bert Lytell Starts Trans-Continental Tour

BERT LYTELL, the Metro star, left Los Angeles this week on a six weeks' round of visit to the motion picture theatres throughout the country. He is scheduled to make personal appearances every day before photoplay audiences, ending his tour in New York. The tour is made possible by the temporary closing of Metro Studios in Hollywood.

Mr. Lytell has just completed "Sherlock Brown," the new Bayard Veiller production, adapted by Lenore Coffee from Mr. Veiller's story.

FOR THE FILM FAN'S SCRAPBOOK

LAURA LA PLANTE
We will be glad to publish the pictures of such screen players as are suggested by the fans

THE MOVIE FAN'S LETTER-BOX

By HENRY M. NEELY

More Valentino Letters

WE HAVE called off the Valentino controversy, with a majority of about ten to one in favor of Rudolph. The Reid fans and the anti-Reid fans split up about fifty-fifty. So let's hope everybody's satisfied. As long as my own opinion was in the hopeless minority and I have no hard feelings against the readers who called me all sorts of things for it, all the rest of you ought to be willing to call it quits. Letters received too late to be acknowledged in yesterday's list are from I. Renwick, Maple Shade, N. J.; Harry Nagel, Molly I. P., Miss Betty, M. T. Evans, Jack Grieco, Chester, Pa. (seems to me he was a constant competitor in our Limpin' Limerick contest); Sarah McGinley, who thinks Richard Barthelmess about the top-notcher; M. A. V. K., who includes an awful slam at the picture, "Don't Tell Everything"; M. M. F., Jean of This City, Minnehaha, Lovesick Peggy, An Admirer and Another Sixteen, who proves her youth by writing, "When I saw him I was thinking, 'Oh, if I could only be in his arms, feel his wonderful lips on mine and hear him say that he loved me and that if I didn't love him he would make me.'" You see, that's the way they get—at any age between sixteen and sixty. And that's the basis on which they founded much of their "criticism" of his acting.

* * *

Kathryn E. K., Erie avenue—Your letter certainly "intrigues" me, as the highbrow writers say. How do you know so much about me that you can contradict statements I make about myself? Come now, 'fess up. Are you some one I know, writing to me under another person's name and using her stationery? I agree with everything you say—except the nice personal things about myself. And, of course, I inwardly agree with them, but it wouldn't be modest to say so right out in meeting, would it? Ethel Barrymore was certainly worth the two-seventy-five you spent to see her and I felt much as you did about the inadequate members of her company. I also thought somebody ought to be spanked for giving her such a badly constructed play. But all this is not about the movies, so we'd better not take up any more of the fans' space.

* * *

About Louise Glaum—Some time ago I told an inquirer that Louise Glaum was married to J. Parker Read, her director. Our Hollywood correspondent, Constance Palmer, writes me (nothingly, demanding to know what I mean by giving such misinformation. She says: "Louise Glaum is not, was not, and probably within the knowledge of man, will never be married to J. Parker Read, Jr. The gentleman in question married a Mrs. Piper, who lived at the Hollywood Hotel and who is a non-professional." So you see, I don't know as much as I seem to think I do.

* * *

Ruth Langston Admirer—May be it's bad business to confess such abysmal ignorance, but I never heard of Ruth Langston, and I have records of just about every screen actor or actress who amounts to anything. If you'll tell me the names of any pictures she appeared in I'll put my sleuths to work and get the information for you.

* * *

Betty Clarke, Chestnut Hill, writes: "You told one of the fans that he should send twenty-five cents for a picture of one of the stars. Don't you think that when we patronize their pictures they could give us their pictures free of charge? You may say they have to pay money for them. But if we did not go to see their pictures they wouldn't be where they are today. If we pay twenty-five cents for all their pictures we will soon be broke, and surely they are richer than we. Do any of the fans agree with me?

(I don't know whether any of the fans agree with you, but most certainly I do not. If you pay fifty cents to go to see a picture, you get fifty cents' worth of entertainment—or you wouldn't go. Your fifty cents doesn't entitle you to anything except that entertainment. And how much of that fifty cents do you suppose one single star gets? You see three or four pictures with scores of people employed to make them, you hear a good orchestra, you may get some dancing or vaudeville acts, all of which must be paid for, and the upkeep of your share of the theatre and the entire process of picture-making and marketing must be paid. Why should one star be called on to give you back half of your admission price? For these photographs, even in big quantity lots, cost at the least ten cents apiece. A star like Valentino will get probably 500 requests a week for his photographs. That means $50 a week expenses. And naturally he cannot possibly attend to the opening of all this mail and the inclosure, addressing, stamping and posting himself. He has to have several people on his payroll to do this for him. Who should defray these expenses? You are the one who causes all the trouble. You should pay for it. The star doesn't make a cent out of it and it is really a nuisance to him, though he realizes the necessity of pleasing his admirers to maintain his popularity. Demanding his photograph for nothing is about the same thing as going into a store and buying a pair of shoes and then expecting the proprietor to take you home in his automobile.)

NOTHING "HEAVY" IN BOOKS BRYN MAWR STUDENTS READ

Newer Ones Most Popular—In Fact, It's Hard to Find a Detective Story Idle—Some Like Economics or Sociology

If you are laboring under the delusion that the college girl's reading consists of poring over heavy tomes and learned documents, you have indeed been in error. For the favorite haunt of the Bryn Mawr girl on these winter evenings is the library's new book room.

Of course, there is a certain amount of serious and ponderous reading to be done, but Miss Marie Terry, assistant at the loan desk at the college library, remarked that the new book room is usually so crowded many cannot find chairs.

The chairs themselves are tempting—great, low leather ones with the rows of books along the wall within a hand's reach.

"For this room we buy the best new books," explained Miss Lois Reed, head librarian. "Our funds are so limited that we buy only books of lasting value. So, although there are many detective and love stories that the girls might read if we had them, we are unable to purchase them.

"But we do have Conan Doyle as a sample of sleuth tales, and they seem to like him."

Miss Terry added that she only wished they might have more French detective works. But the very light books, Miss Reed believes, the girls purchase themselves or get from other libraries.

Foremost among the Bryn Mawr girl's fiction authors, according to the librarian, is Walpole, but the students are likewise fond of Galsworthy, Atherton, Tarkington, Clayton and Masefield. The latter [illegible] all these writers have been [illegible]

The fact that "The Mirrors of Washington" and "Downing Street" are popular would bespeak the college girl's political turn of mind, or is it curiosity? Miss Reed confesses she does not know whether the large demand for economic and sociological books is due to the girls' interest or to departmental requirements; nevertheless these books are in constant use.

Poetry, fiction and drama, anything new or any modern tendency attracts the immediate attention of the college girl. For there are fads in reading as in everything else, and even G. B. Shaw, the librarian, believes, is being read less by the girls of today than of five years ago.

The present favorite group in the "Browsing" or New York room is the Russian writers—for rarely are one of those books found on the shelf. And now that the mid-year examinations are almost here, all fiction will be less on the shelves than ever. For after an exam, the students say, there must be relaxation.

Darby Merchants to Meet

The merchants of Darby will hold a meeting this evening in the Council chamber, postoffice building, Darby, when plans will be made to organize a permanent association. Prominent speakers from Philadelphia, Chester, Darby and elsewhere will make addresses. The idea of the organization is to exploit the commercial possibilities of Darby, to disseminate its advantages to outsiders and to build up a spirit of co-operation between the merchants and the residents.

Uncommon Sense

By JOHN BLAKE

Installments

YOU owe many things to yourself, and most of them are difficult to pay.

In the first place, you owe yourself an education. In the second, respect; in the third, a life of reasonably hard work.

You cannot pay all these things at a time. Indeed, few are able to pay them all in a lifetime.

But you can at least make an installment arrangement with yourself and get the most of the debt discharged while you still have the will and the energy to make the payments.

* * *

BEGIN with education. If you haven't got the college sort, pay off an installment every day by reading good books, by talking with intelligent people, and, above all, by thinking about what you read and hear.

You will find that these installments will be increasingly easy to pay as you go along.

The gaining of knowledge becomes a very fascinating occupation once you have made a start. At the end of a few years you will see a possibility of paying yourself all the education that was a debt to you at your birth, and it will not be nearly as much trouble to pay it as you may fancy.

* * *

THE labor which you owe yourself will have to be paid whether you want to pay it or not, unless you are one of the very few unlucky enough to have so much money that they do not need to work for a living.

But you can make those labor installments larger right along. You can pay yourself more than you owe.

And labor performed accumulates. It accumulates in better mental and physical development, and in knowledge and wisdom which will be capital by and by.

* * *

THERE is not a large-salaried man in business who is not drawing a very important part of his salary because of work he did years ago, when he was, he imagined, underpaid.

Pay yourself respect—self-respect—in regular installments. You have to have self-respect to have self-confidence. If you have no regard for yourself, others will have no regard for you. You can overdo self-esteem, but you cannot overdo self-respect.

Begin this partial-payment system early in the year, and it will have become a habit by 1923. You may discharge the whole debt in the end. And that will be profitable and comforting in your old age.

Copyright, 1922

RESINOL
Soothing and Healing
Reliable Skin Treatment

The RITE CANDY SHOP
Jumbo Salted Peanuts
Old Virginia Produces the best. Lb. 75c
Mixed Salted Nuts, $1.25 Lb.
Send for Price List
We Pay the Parcel Post
104 S. 13TH ST.
1504 CHESTNUT ST.
149 S. BROAD ST.

GUARANTEED TEN YEARS
EHRET'S SLAG ROOFING
EHRET ROOFING & MFG. CO.
DREXEL BLDG.
TESTED FORTY FIVE YEARS

Smooth as ice, soft and pure as snow, full of pep as Jack Frost and there's only one thing more delicious than your first taste of it—each taste thereafter.
New, Coated, Sanitary Wrapper
ANCRE
With the Genuine Roquefort Flavor
CHEESE
Made by SHARPLESS, Phila.

Every pound of Louella Butter contains the cream from 10 quarts of pure, rich milk!
Louella
Butter
Today 47c lb
Sold only in our Stores
AMERICAN STORES CO.

A CRIME
to suffer from ECZEMA or any other skin eruption when you can surely relieve it by using
F-F OINTMENT
AND
F-F MEDICATED SOAP
At All Drug Stores
LOOK FOR THIS TRADE MARK
Samples sent free on request.
If your druggist can't supply you, write
Friedrich-Friedrich Chemical Co.
Philadelphia

STAMMERING
A New Departure
Speech Defects Corrected by Normal, Substantive Methods
Hours 10 A. M. to 5 P. M.
Evening Classes Monday, Wednesday and Friday
Class or private instructions
THE KINGSLEY PLAN
"More Than a School"
Send for Circular
Ask about the Kingsley Club
1215 WALNUT ST., PHILA.

Sunshine loaves
Victor Bread
Big Loaf 6c
Sold only in our Stores
AMERICAN STORES CO.

JUST THE THING FOR A SORE THROAT
WHAT you call "just a sore throat" may in a few days turn out to be something much more serious. With every breath you inhale infectious germs, and the soft tissues of the throat form an ideal soil for their growth and spread, possibly resulting in laryngitis, tonsillitis, influenza.
Always have handy the convenient-to-take, pleasant tasting, yet powerfully antiseptic Formamint Tablets. Dissolve one in the mouth now and then, slowly, freeing an efficient antiseptic that mixes with the saliva, and continuously bathes the infected membranes, checking germ life. Children like them. Relieves hoarseness.
Especially effective for singers, speakers, smokers, lecturers, etc. 60¢ at all druggists.
Formamint
GERM-FIGHTING THROAT TABLETS
Formamint is our trade mark. It identifies our product.
Bauer Chemical Co. Inc. New York

January Sale
Wilton Rugs & Carpets
You have been awaiting this announcement—our thorough preparations make it well worth your while.
Exceptional Values Are Offered
in the well-known French, Hardwick and Bundhar Wilton rugs (from our own looms) and on all grades of Velvet, Axminster and Tapestry Rugs and Carpets. Representative of these values we quote on our popular grade of
Bundhar Wilton Rugs
Durable as Iron

Size	Sale Price	Size	Sale Price
27x54	$9.75	9x9	$77.00
36x63	15.00	9x12	92.00
4.6x6	26.00	9x13.6	116.00
4.6x7.6	32.00	9x15	128.00
4.6x9	39.00	10.6x10.6	112.00
4.6x12	52.00	10.6x12	128.00
6x9	58.00	10.6x13.6	145.00
6.9x12	77.00	11.3x12	128.00
8.3x10.6	85.00	11.3x15	160.00

The variety of patterns, the astonishingly wide range of regular, extra large and odd sizes, the splendid assortment of colorings, designs and grades make
shopping here a pleasure and the money saving values make it profitable
Bundhar Wilton Carpets, $5.00 a Yard
HARDWICK & MAGEE CO.
1220 MARKET ST.

Wanamaker & Brown
Clearance in Our Woman's Shop—Great Bargains!
Whole Department is a reservoir of wonderful money saving opportunities of which these are noteworthy.

$27.75 — FOR THE DRESS ILLUSTRATED, REGULAR $37.50 QUALITY. SATIN CREPES, CANTON CREPES, TRICOTINES. SIX STYLES TO CHOOSE FROM. NAVY AND BLACKS.
$15.00 — FOR A GROUP OF $27.50 TO $45.00 DRESSES, GEORGETTES, CREPES. A GREAT VARIETY OF ALL KINDS OF MATERIALS AND FASHIONS.
$16.75 — For Special Coats worth $27.50, of American Bolivias, Suedines and Velours—Browns and Blacks. Sealine and Beaverette collars.
DRESSES—$7.50 TO $23.75
These were $12.50 to $39.75. Tailored, beaded, embroidered. Plenty of straight line models. Tricotine, crepes de chine, canton crepes, crepe satins, jerseys, tricolettes.
DRESSES—AT $25
These were $35. Five different styles. All the new and desirable materials and colors.
DRESSES—AT $35
Qualities $45 to $75. Beautifully tailored dresses. Also beaded or embroidered. Only the finest materials.
DRESSES—$39.75 AND $45.00
This last group contains $55 to $95 qualities. Beautiful color combinations—plain colors—all splendid materials and all very striking.
COATS—AT $9.75 TO $27.75
For qualities that range from $12.50 to $35.00. Bolivias, velours, chinchillas. Some actually have beaverette fur collars. Six different styles in browns, reindeers, navys and blacks.
COATS—AT $29.75
These are $45 qualities in very handsome bolivia materials in the ever popular browns and blacks.
COATS—AT $39.75
This is a wonderful opportunity. Former selling prices up to $69.75. All the newest and finest fabrics; also suedines with fur collars of all kinds. Mostly sample sizes.
Wanamaker & Brown
Woman's Shop, Market at Sixth

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 ETHEL CLAYTON in "EXIT—THE VAMP"
ALLEGHENY Frankford & Allegheny Mat. Daily 2:15; Evgs. 8 SPECIAL FOX PRODUCTION "OVER THE HILL"
APOLLO 52D & THOMPSON STS. MATINEE DAILY ANITA STEWART in "PLAYTHINGS OF DESTINY"
ARCADIA CHESTNUT Bel. 16TH 10 A. M. to 11:15 P. M. MARION DAVIES in "THE BRIDE'S PLAY"
ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY ELSIE FERGUSON in "THE SONG OF SONGS"
BALTIMORE 51ST & BALTIMORE EVE. 6:30; SAT. MAT. PAULINE STARK in "SNOW BLIND"
BLUEBIRD Broad & Susquehanna Continuous 2 until 11 AGNES AYRES & RUDOLPH VALENTINO "THE SHEIK"
BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. SPECIAL FOX PRODUCTION "OVER THE HILL"
CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. SPECIAL CAST in "A MAN'S HOME"
COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M. BETTY COMPSON in "THE LITTLE MINISTER"
DARBY THEATRE DOROTHY PHILLIPS in "MAN, WOMAN AND MARRIAGE"
EMPRESS MAIN ST., MANAYUNK MATINEE DAILY MARGUERITE CLARK in "SCRAMBLED WIVES"
FAIRMOUNT 26th & Girard Ave. MATINEE DAILY CLARA KIMBALL YOUNG in "WHAT NO MAN KNOWS"
FAMILY THEATRE—1311 Market St. 8 A. M. TO MIDNIGHT FRANK MAYO in "DR. JIM"
56TH ST. THEATRE—Below Spruce MATINEE DAILY ETHEL CLAYTON in "BEYOND"
GLOBE 5991 MARKET ST. 2:30 and 6:30 to 11 MARY MILES MINTER in "DON'T CALL ME LITTLE GIRL"
GREAT NORTHERN Broad St. at Erie 2, 7 & 9 P. M. SPECIAL FOX PRODUCTION "OVER THE HILL"
IMPERIAL 60TH & WALNUT STS. Mats. 2:30; Evgs. 7 & 9 ANITA STEWART in "PLAYTHINGS OF DESTINY"
KARLTON CHESTNUT Above BROAD Daily 10 A. M. to 11:15 P. M. Wallace Reid & Elsie Ferguson in "PETER IBBETSON"
Lehigh Palace Germantown Ave. and Lehigh Avenue AGNES AYRES & RUDOLPH VALENTINO "THE SHEIK"
LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY CLARA KIMBALL YOUNG in "WHAT NO MAN KNOWS"
ORIENT Woodland Ave. at 62d St. AGNES AYRES & RUDOLPH VALENTINO "THE SHEIK"
OVERBROOK 63D & HAVERFORD AVENUE SPECIAL CAST in "A MAN'S HOME"
PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. JAMES OLIVER CURWOOD'S "The Flower of the North"
PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M. WILLIAM CHRISTY CABANNE'S "THE BARRICADE"
REGENT MARKET ST. Below 17TH 11 A. M. to 11 P. M. DAVID BUTLER and ELEANOR FIELDS in "GIRLS DON'T GAMBLE"
RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. JAMES KIRKWOOD in "Bob Hampton of Placer"
RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. JACK PICKFORD in "JUST OUT OF COLLEGE"
SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT POLA NEGRI in "INTRIGUE"
SHERWOOD 54th & Baltimore Av. MAT. 2; EVE. 6:30 BETTY COMPSON in "THE LITTLE MINISTER"
STANLEY MARKET AT 16TH 11 A. M. to 11:15 P. M. RUDOLPH VALENTINO in "The Conquering Power"
STANTON MARKET Above 16TH 10:15 A. M. to 11:15 P. M. "A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"
333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. SPECIAL CAST in "The Cabinet of Dr. Caligari"
VICTORIA MARKET ST. ab. 9TH 9 A. M. to 11:15 P. M. DUSTIN FARNUM in "THE DEVIL WITHIN"
RIALTO, at WEST CHESTER ETHEL CLAYTON in "EXIT—THE VAMP"
GRANT 4022 Girard Ave.—Mat. Wed. Viol'n and Organ Recitals HOBART BOSWORTH in "BLIND HEARTS"
The NIXON-NIRDLINGER THEATRES
BELMONT 52D ABOVE MARKET 1:30 & 3:30; 6:30 to 11 P. M. HOUSE PETERS in "THE INVISIBLE POWER"
CEDAR 60TH & CEDAR AVENUE 1:30 and 3; 7 and 9 P. M. SPECIAL CAST in "FACE OF THE WORLD"
COLISEUM Market bet. 59th & 60th 1:30 & 3; 7 & 9 P. M. ROBERT McKIM and CLAIRE ADAMS in "A CERTAIN RICH MAN"
JUMBO FRONT ST. & GIRARD AVE. Jumbo Junc. on Frankford "El" SPECIAL CAST in "WHAT'S WORTH WHILE"
LEADER 41ST & LANCASTER AVE. 1:30 to 5; 7 to 11 P. M. BETTY COMPSON in "LADIES MUST LIVE"
LOCUST 52D AND LOCUST STREETS Mats. 1:30-3:30. Evgs. 6:30 to 11 PAULINE FREDERICK in "THE LURE OF JADE"
NIXON 52D AND MARKET STS. 2:15, 7 and 9 GLADYS WALTON in "THE ROWDY"
RIVOLI 52D AND SANSOM STS. 1:30 & 3:30; 6:30 to 11 P. M. MAY McAVOY in "MORALS"
69TH ST. Theatre—Opp. "L" Terminal 2:30, 7 and 9 P. M. WILLIAM S. HART in "WHITE OAK"
STRAND Germantown Av. at Venango 2:30, 7 and 9 P. M. BETTY COMPSON in "LADIES MUST LIVE"
AT OTHER THEATRES MEMBERS OF M. P. T. O. A.
Ambassador Baltimore Ave. at 56th Daily, 1:30 to 4:30 & 7 to 11 P. M. HOBART BOSWORTH in "WHITE HANDS"
Germantown 5510 Germantown Ave. MATINEE DAILY WILLIAM FOX PRODUCTION "OVER THE HILL"
JEFFERSON 29th & Dauphin Sts. MATINEE DAILY ANNA Q. NILSSON in "Why Girls Leave Home"
PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15, Evgs. 6:45 to 11 FERGUSON in "SONGS"