The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK

JACKIE SAUNDERS

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

Q. Cumbes—I've just received some more information about the new version of "A Fool There Was" which is being made by Fox and about which you asked the other day. The complete cast has just been chosen. Estelle Taylor, formerly a stenographer in Wilmington, Del., will play the part of the "vamp," but she will be a very up-to-date vamp, avoiding the element of passion and treating her victims with haughty indifference. Lewis Stone will be Schuyler, the fool. Irene Rich will be Mrs. Schuyler. Muriel Frances Dana, the "four-year-old Bernhardt of the screen," will be the child; Marjorie Daw, the fool's sister, Mahlon Hamilton as Morgan, Wallace McDonald as Parmalee, William V. Mong as Boggs and Harry Lonsdale as Parks.

How's that for a cast?

• • •

"Blondie"—I'm certainly glad that you are beginning to like me. It's encouraging. And I hope you will soon be more positive about it than you seem to be at present. Yes, I suppose I like Gloria Swanson, but somehow she doesn't reach a satisfying point. There's something about her that is hard and artificial; she's too silken and glossy and much over-dressed. I think it's the Sissy de Mille influence.

Don't let's get into another argument about Valentino. I've said many times that I think he is coming along in most promising shape and some day soon I expect him to equal—or even surpass—his fine work in the earlier part of "The Four Horsemen." Give the boy a chance. He's the victim of commercialized popularity at present and it isn't his fault. I never saw Katherine MacDonald really act, either. She is very beautiful, but I don't regard the screen as merely a beauty show. You haven't bored me at all. Come again.

• • •

E. H. S. writes: "Don't you think that there are a great many M. V. Harrisons in this world of ours? And the best way to cope with them is to let them severely alone.

"They really do not hurt the actors or actresses because when persons enter into public life they are aware that they will come in for their share of criticism.

"There is always some one ready to condemn. But don't you think the majority of the public are content to be entertained by our actors and actresses, and think of them only as artists?

"How many people in private life have divorces? But the majority of them are not censured. Well, then, why not be more lenient with those who cheer us, amuse and help us brighten many otherwise very dark hours?

"Personally, I think a man's life is his own, and unless he takes a life or perpetrates some other crime punishable by law, who are we to judge him?

"I'm not much on Scripture, but I think there is a verse that goes something like this: 'Let him that hath not sinned cast the first stone.'"

• • •

Dorothy S. Hein writes: "In regard to a recent question, I do not know just what information your correspondent is seeking about Enid Markey, but in case it will help out, I am glad to tell you that she is the very charming leading lady of the Somerville Players of Somerville, Mass., this season, and is doing just as good work as she did in the movies.

"And, while I am writing, may I ask why it is that one cannot see a real movie show in this town? In Boston all our theatres show double bills and I feel cheated when I see only one feature picture. Otherwise I love 'Philadelphier,' and I'll join the Boosters."

(Thanks very much for the information. Personally, I'm glad that our theatres don't show two feature pictures on the same bill. One is all that I can digest mentally with any satisfaction, and if I saw two and covered two or three shows a day, I'd be so mixed-up I shouldn't know what I was talking about afterward. Sometimes I don't as it is.)

• • •

"An Admirer"—Louis Calhern played Phil West in "The Blot" opposite Claire Windsor. Norma Talmadge's husband is Jewish but Constance's isn't. I'm glad you think my answers are "interesting and joyous." If you had my delightful job, you'd be joyous too. Think of all the nasty things I can say about people and, if they answer back, I can simply throw their retorts in the waste basket. The picture we printed of Valentino the other day was in the costume he wears in "Beyond the Rocks" with Gloria Swanson. It is customary to send twenty-five cents for a picture of a star. Address Theodore Roberts and Theodore Kosloff at the Lasky studio, Hollywood. You can address Bert Lytell at the Metro studios, Hollywood, but he has just finished his contract with them and has not yet announced his next affiliation. Yes, I've met Elsie eFrguson and any one who even hints that she is ugly ought to see an oculist or an alienist.

• • •

"Just Norma"—No, Valentino hasn't remarried and no official announcement has been made of his engagement, though there are plenty of rumors. Jack Mulhall plays opposite Mabel Normand in "Molly-O." Bebe Daniels is not married to Jack Dempsey and I hope she never will be. Her eyes are black enough now. The cast of "Too Much Speed" was Wallace Reid, Agnes Ayres, Theodore Roberts, Jack Richardson, Lucien Littlefield, Guy Oliver, Henry Johnson and Jack Herbert. Wally's only recent picture with Bebe Daniels was "The Affairs of Anatol," but they will soon start work together in "Nice People." You can address Lucy Fox at her home, 138 East Forty-third street, New York and the letter will be forwarded to her. I had a note from her a few days ago saying she and the Hutchinson company were leaving for the South for location work in their new serial, "Speed." She has recently co-starred with Monte Blue in "My Old Kentucky Home" and played opposite Richard Barthelmess in "Sonny."

• • •

Margaret M. Bigley writes: "Since you seem to have an inexhaustible supply of information, perhaps you can answer a question that has been in my mind a long time.

"Why do all the writers of movie plots make their heroines damsels from the race of beings known as the 'four hundred?' Why in the name of sense can't they use the 'four million' once in a while and let the 'four hundred' rest in peace. Since the great number of the American public belongs to the 'four million,' why not recognize them in the movies. To look at some of these moving pictures, one would think that people without a million dollars didn't exist, except as maids, chauffeurs, etc. Why must the public sit through an hour and a half of beautiful girls, equally beautiful men, garden parties, balls, etc., and then go out, have a sundae in the corner drug store and go home to sigh for French cars, evening gowns and beautiful lovers. It's rather hard on us 'common garden variety' folk.

"Some of the pictures one sees nowadays are riots. I wonder if Dumas would ever recognize his story with Nazimova as Marguerite. 'Naz' certainly can make faces. Ye Gods of Troy!

"Both the Talmadge sisters are married, are they not? Could you tell me where the ceremonies took place?"

(Yes; I can answer your first question. Most of the movie plots are placed among the so-called "four hundred" because that's where most of the fans want them placed. All things being equal as to stars, direction and dramatic value, a "four hundred" picture will do fifty times the box office business that a "four-million" picture will do. We aren't interested, seemingly, in seeing how we ourselves live. We want to see how the more fortunate live and dream ourselves in those same rich surroundings. When you change the "four million," the scenario writers and producers will change their plots. Both the Talmadge sisters are married, but Constance will sue for divorce soon. Constance and John Pialoglou, with Dorothy Gish and James Rennie, ran away to Greenwich, Conn., a little over a year ago and there was a double ceremony. I'm sorry I haven't a record of Norma's marriage.)

Hill School Asks Removal of Taxes

Pottstown, Pa., March 21.—Application was made to the County Commissioners yesterday by the Hill School to have the entire assessment removed to its property on the grounds that it is now an endowed institution and is conducted on a non-profit-making basis. Three years ago the property was assessed at $750,000, but it was reduced to $500,000 by the Commissioners and later to $275,000 by the Court.

'CONNIE' TALMADGE WINS OVER REAL PRINCE TO DANCING

"MISTER McCLOSKEY, suppose you get the Prince to give a little boxing exhibition, just to show how you keep him in trim. Miss Talmadge is keen to see how you do it. She's heard all about what a clever boxer he is."

"Nix! Nothing doing. The Prince wouldn't stand for it. I wouldn't mind for my own part, though."

Mr. Louis ("Blink") McCloskey, heavyweight sparring partner aide to the distinguished foreigner who was visord by the British Government as "His Royal Highness, Prince Mohammed Ali Ibrahim," twenty-two years old and said to be the millionaire cousin of the Khedive of Egypt, looked painfully dignified. He was adamant.

It was an extremely tense moment. For Prince Ibrahim, who is giving Broadway and America the "once over," was experiencing his first real big thrill since landing on the shores of the U. S. A., planting himself with a retinue of six retainers in a royal suite at the Biltmore and settling down to the business of thoroughly enjoying a few months of life in America on his widely advertised $200,000-a-year income.

The Prince, you see, was having his first meeting with an honest-to-goodness American picture star. One of the chief objects of his visit to this country was to meet American film stars, who had won his great admiration in Egypt by their work on the screen. The long looked-for opportunity had come!

Some one had tinped off "Blink" that Constance Talmadge was in town between pictures, having recently completed "The Primitive Lover." That settled it. And so, through a third person, a meeting between the Prince and Miss Talmadge was arranged.

Which leads us to that tense moment, Wednesday afternoon (March 15, 1922), in the old Talmadge studios at 318 East Forty-eighth street, where Connie was showing her royal visitor around.

The persistent gentleman, failing in his overtures to "Blink," took advantage of an opportune moment to suggest to the Prince that it would be real jolly if he and Mr. McCloskey would demonstrate a few of their pet boxing tricks for Miss Talmadge, who is a great sport enthusiast.

"Thanks, but no," firmly refused the Prince, his good-natured smile revealing a fine set of flashing white teeth. "I'm just here to pay a social call, to see the studio and to express my admiration of Miss Talmadge's fine work on the screen. I am sure she would not be interested."

The persistent one was quite downhearted, but, refusing to give up, returned to the heavyweight trainer of the royal boxing devotee. "Mister Blink—or McCloskey, I mean—the Prince is a good sport, and I'm sure you can get him to entertain Miss Talmadge with a few of those neat fighting positions and jabs of his. All you've got to do is say the word."

"Say, listen, brother," replied McCloskey, his muscles bulging in his neat blue serge suit as he folded his arms, fire flashing from his deep-set little eyes, "I know what side my bread is buttered on. The Prince wouldn't stand for it. He don't want to be a movie actor. He wants to see one."

"But," hopelessly, "wouldn't he do it if Miss Talmadge asked him?"

"Oh!" The moon-like McCloskey face suddenly became wreathed in smiles. "That's a horse of another color. The Prince couldn't refuse a lady, y'know. He's too much of a gentleman. Why, if Miss Talmadge asked him to turn somersaults, he'd do it. But she'd better not ask him to dance. That's one thing he will not do."

The sun was out of the clouds! There were whisperings. Then Miss Talmadge overcame the reticence of the Prince, and the prettiest little piece of shadow boxing by His Royal Highness, followed by a neat exhibition of bare-hand love taps between Blink and his boss took place. Miss Talmadge, assisted by Jack O'Brien, famous fight trainer, acted as referee and prevented the Prince's taps on McCloskey from becoming too loving.

"They tell me you don't dance," said Miss Talmadge after the boxing, "and I'm so sorry, because I have always wanted so much to dance with a Prince. But perhaps you will let me show you a few stens of the fox trot? You really should learn to dance a little."

"Miss Talmadge, I love boxing, motoring, golf and all sorts of outdoor sports, but dancing is something I have never cared for. I had resolved not to take it up——"

"But just this once! Won't you let me show you?"

The Talmadge smile was irresistible and—well, the Prince simply couldn't refuse the request of a lady, you know, especially when that lady happened to be a princess of the screen.

It was a big day for His Royal Highness, all right—"the jolliest I have had since coming to New York," as he said.

And before he left the studio Prince Ibrahim made a "date" with Miss Talmadge to watch the picturization of her next picture, "East Is West," which goes into production in Los Angeles next month.

Nothing was said about it, but there is a suspicion that His Royal Highness is now looking forward to some more dancing lessons.

WHAT'S WHAT

By Helen Decie

Excepting among the closest friends, familiarity is always bad form. At that, there are lifelong friends, deeply attached to one another, who would never think of using greetings so familiar as nudging with the elbow, clapping on the shoulder, etc. Certain respect must be maintained among friends, even among relations.

So, when a mere acquaintance hails another, especially a woman, by placing his hand on the other's arm or shoulder while speaking, he is committing a gross offense against good taste. This is what old-fashioned writers condemn as "buttonholing"; i. e., holding a man by the buttonhole of his coat so that he cannot escape the too-familiar acquaintance. Men "on the street" learn to shake off these "jolly good fellow" bores, as so many burs caught in passing. It is much more embarrassing for a woman to meet the type of man who does not realize that his familiar actions are as vulgar as they are annoying.

DREAMLAND ADVENTURES

The Queer People

By ARTHUR W. STACE

Jack and Janet, who have won magic fairy caps by rescuing Flitter-Flash, the fairy prince, from Black Dragon and Hairy Ogre, lose the caps, but regain them as a reward for saving the nest of Cocky and Merry Robin from Black Tom, the cat. They see a funny, hopping, red-vested fat man and fat woman, and while laughing at them are arrested by two queer-looking policemen.

CHAPTER II

Carried to Court

JACK and Janet were arrested. They looked in dismay at the two blue-coated policemen who stood beside them, alert and severe. The policemen were unlike any policemen Jack and Janet had ever seen. They were tall and stiff. They wore smart blue coats trimmed with black and white. They had gray vests and white bloomers. Their lower legs and long toes seemed to be painted black. On their heads they wore knightly crests of blue. Their faces were human, but their noses were very long and black, while their dark brown eyes were very large. They didn't appear to have any mouths at all.

"We haven't done anything wrong," stammered Jack. "Why are you arrecting us?"

"Say! Say! Say! Didn't you laugh at two forest folks?" demanded one of the policemen. And as the policeman spoke Jack and Janet noted one very odd thing about him—what they had thought was his nose wasn't his nose at all; it was his mouth, with the nose set away back on top of it.

"Say! Say! Say! Didn't you laugh and giggle?" repeated the policeman, for Jack and Janet had been staring at him in such surprise they had neglected to answer.

"Y-y-yes, sir," answered Jack. Then, as he remembered how odd the fat little man and the fat little woman had looked hopping away with their jerky stiff-legged hops, he laughed again.

"There!" screamed the policeman in a harsh voice. "That is why we have arrested you."

"But they really were very, very funny," giggled Janet.

"Say! Say! Say! Tell that to the judge!" screamed the policeman.

"Yea! Yea! Yea! And tell him how you come to be wearing magic fairy caps!" screamed the other policeman.

Then both the policemen raised their voices in loud shrieks: "Hey! Hey! Hey! We want the patrol wagon to carry two prisoners to court." The two policemen, one beside Jack and one beside Janet, stood very primly, and cast an eye on the sky as if expecting the patrol wagon to come from that direction. Jack and Janet felt a thrill running through them. They didn't want to go to court, but it certainly would be exciting to have a ride in a patrol wagon. They listened intently. They expected to hear the loud clang of its gong.

"Haw! Haw! Haw!" laughed a coarse voice behind them. Haw! Haw! Haw! Here I am! Here is the patrol wagon!"

Jack and Jet wirled around. There stood a big black chap grinning at them. But he wasn't an ordinary black man. He, too, was one of the queer people. He was dressed all in black, his face was black, and he had a long black mouth.

"Say! Say! Say! Get on the patrol

Jack and Janet. One policeman opened his mouth and seized Jack by his trousers. He tossed Jack on the back of the queer black chap. The other policeman grasped Janet by the dress and threw her up beside Jack. When the policemen did this Jack and Janet noticed for the first time that they had no hands. And neither did the queer black chap have hands. But all three of them had something else—they had wings. And now they spread these wings and rushed upward like airplanes taking flight.

"Haw! Haw! Haw!" laughed the big black chap. "Look out for the patrol wagon!"

"Say! Say! Say! screamed the policemen. "He we come with two prisoners."

They soared over the woods, and after a time they drove downward into a sunny opening among the trees. Jack and Janet peered anxiously below, expecting to see a jail or a police court.

They did, indeed, see a court, but it was not a police court. It was the beautiful court of the Fairy King.

(Tomorrow will be told how they meet the Fairy King and find themselves on trial.)

Can You Tell?

By R. J. and A. W. Bodmer

What Bird Can Fly Backward

The idea of flying machines undoubtedly came from watching birds in flight, and yet man has become so proficient in flying that today he is able to fly in at least one direction that the average bird cannot. An airplane can fly backward. The average bird cannot. Only one kind of bird familiar to us can fly backward and that is the hummingbird. Whether he could continue this for any great distance is a question, for he only takes advantage of his ability to fly backward when he

which he just naturally does. As a matter of fact, a hummingbird can perform most of the stunts an airplane can be made to perform. It can fly backward and sidewise or up and down, and it can also remain stationary in the air, as can airplanes when properly equipped with stabilizers. As a matter of fact, the wings of a hummingbird are moved in a manner very simular to the way the propeller is moved in driving an airplane.

Have you ever observed the resemblance between the flying of birds and of airplanes and noted the similarity of action? Have you then wondered if

species have, as a rule, the speed of speed in flight. The tiny species with which we are all familiar, whether we live in the city or country, are very fast for his size. He is able to travel short distances at the rate of eighty miles per hour, but he cannot keep this up for any great length of time. No bird, however, can equal the speed at which aviators now roam the skies in their airplanes, when the element of distance enters.

Tomorrow—How Did Indian Signs Originate?

A Man's Shoe Shop—

We sell only men's and young men's shoes and our entire energies are focused on the study of men's shoe needs. Our customers tell us that the Cunningham Shoe Service is just what every man really desires — not only because of the intrinsic worth and economy of the shoes we offer, but because of the way they are fitted and sold. Prices, $9 and upwards.

We Sell Johnston & Murphy Shoes, Under Their Own Label.

Hugh Cunningham 1627 Chestnut

Formerly 147 South Broad Street

Men's Shoes Exclusively

MANN & DILKS
1102 CHESTNUT STREET

LADIES' DEPARTMENT

EXCLUSIVE and unusual tailored garments for outdoor wear.

SUITS AND TOPCOATS

Huddersfield English Tweeds that are confined to us as to fabric and models. Fine hand-tailoring not usually found in ready-to-wear garments.

CAPES AND CAPE DRESSES

An unusual assortment of smart, styles and fabrics for Spring wear.

WAISTS AND SHIRTS

Designed and Tailored in our own workrooms—perfect in fit. Fabrics of every sort. Made to measure or ready to wear.

SPRING HATS

The new Peanut Straws, Silk Turbans and silk and straw combinations in Spring shades and styles moderately priced.

FURNISHINGS

Ladies' Underwear, Silk Hosiery, Handkerchiefs, Mannish Neckwear, Gloves, etc., all with a touch of something different and of unusual value.

MANN & DILKS
1102 CHESTNUT STREET

Shoes That Fit Don't Deform

Breathes there the woman who hasn't yearned to secure a true fit in fashionable shoes? When spindle heels and pointed toes were in fashion, that was, of course, impossible. Nature didn't make feet and time couldn't deform feet sufficiently to fit perfectly into shoes so fashioned. But now—in the

Cantilever Shoe For Men & Women

women can secure fashionable footwear *that fits*. It fits because designed not to deform but to fit. The natural sole-line, the rounded toes and the stylishly low heel, all help. And the Cantilever arch, flexible like your own, is the final need. That arch draws up, when you lace, to give each arch of yours exactly the degree of support needed. That flexible arch also bends willingly with every step you take, giving you a freedom of action that holds off fatigue, and allowing that strengthening exercise of muscles which corrects and prevents weak arches.

When you slip your feet into Cantilever Shoes, you secure *your fit*. What that will mean to you in the way of improved circulation, higher color and better spirits you don't need to be told. Let us show you a pair on you feet.

Widths AAAA to E.

CANTILEVER SHOE SHOP
1300 Walnut Street
Over Cunard Office

Cantilevers are also on sale in nearby cities:
Altoona—Bendheim's, 1302 Eleventh Ave.
Asbury Park—Best Shoe Co., 627 Cookman
Camden—Curran's Shoe Store, 110 Broadway
Easton—Mayer's, 427 Northampton St.
Harrisburg—Orner's, 24 N. 3d St.
Johnstown—Zang's, 330 Main St.
Lancaster—Frey's, 3 East King St.
Reading—Schweriner's, 482 Penn Square
Scranton—Lewis & Reilly, 114 Wyoming Av.
Shamokin—B. Hirsch, 416 E. Independence
Trenton—H. M. Voorhees & Bro.
Wilkes-Barre—M. F. Murray, 18 Public Sq.
York—The Bon Ton

VALIANT
ESTABLISHED—1876—
1822 CHESTNUT STREET

THE finest examples of American cabinetry are to be seen in the VALIANT Galleries. Individual pieces and important sets for the Bedroom, Dining-room and Living-room exhibit that individual character and unmistakable quality which lovers of beautiful furniture recognize with keen appreciation. They are most moderately priced for such representative pieces.

REPRODUCTIONS ANTIQUES
DECORATIVE OBJECTS

"VALIANT SERVICE IS CORDIAL—
VALIANT PRICES ARE MODERATE"

CAROLINA ROLLING STONE

ONE of the breeziest, smartest fox-trots that has rolled up the Delaware in a month of moons. You'll enjoy this refreshing dance number—it's a brand-new OKeh hit!

Try Any One of These

FOUR BIG HITS

4534 10 in. 75c. — CAROLINA ROLLING STONE—Fox Trot—Green Brothers' Novelty Band; GREAT BIG HEAP MUCH BULL—Fox Trot—Green Brothers' Novelty Band

4522 10 in. 75c. — ATTA BABY—Fox Trot—(Incidental Solo by Billy Jones) Tampa Blue Jazz Band; UNCLE BUD (Tennessee Blues)—Fox Trot—(Incidental Solo by Billy Jones)—Tampa Blue Jazz Band

4531 10 in. 75c. — TY-TEE—Fox Trot—Hawaiian Guitar Effect by Virginia Burt—Blue Diamond Dance Orchestra; SAY PERSIANNA SAY—Oriental Fox Trot—Markels' Orchestra

4477 10 in. 75c. — I'VE GOT MY HABITS ON—Fox Trot—Joseph Samuels' Jazz Band; MUSCLE SHOALS BLUES—Fox Trot—Harry Raderman's Jazz Orchestra

For sale by your neighborhood dealer

GENERAL PHONOGRAPH CORPORATION, NEW YORK

OKeh Records The Records of Quality

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.

APOLLO 52D & THOMPSON STS. MATINEE DAILY ALL-STAR CAST in FANNY HURST'S "Just Around the Corner"

ARCADIA CHESTNUT Bet. 16TH 10 A. M. to 11:15 P. M. WILL ROGERS & LILA LEE in "ONE GLORIOUS DAY"

ASTOR EIGHTH & GIRARD AVE. MATINEE DAILY Orch. 22: Modest Altschuler, Famous Cond. Ethel Clayton in "Her Own Money"

BALTIMORE 61ST & BALTIMORE Eve. 6:30. Sat. Mat. HOUSE PETERS in "THE INVISIBLE POWER"

BLUEBIRD Broad & Susquehanna Continuous 2 until 11 MARY CARR in "THUNDERCLAP"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. JOHN BARRYMORE in "THE LOTUS EATER"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. GEORGE FITZMAURICE PRODUCTION "THREE LIVE GHOSTS"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M. HAROLD LLOYD in "A SAILOR-MADE MAN"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY PEARL WHITE in "A VIRGIN PARADISE"

56TH ST. THEATRE—Below Spruce MATINEE DAILY BARBARA CASTLETON in "The Child Thou Gavest Me"

GREAT NORTHERN Broad St. at Erie 2:30, 7 & 9 P.M. HAROLD LLOYD in "A SAILOR-MADE MAN"

IMPERIAL 66TH & WALNUT STS. Mats. 2:30; Eves. 7 & 9 HAROLD LLOYD in "A SAILOR-MADE MAN"

KARLTON CHESTNUT Above BROAD Daily 11:30 A.M. to 11:30 P.M. AGNES AYRES and JACK HOLT in "BOUGHT AND PAID FOR"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY JOHN BARRYMORE in "THE LOTUS EATER"

ORIENT Woodland Ave. at 62d St. MATINEE DAILY ALL-STAR CAST in FANNY HURST'S "Just Around the Corner"

OVERBROOK 63D & HAVERFORD AVENUE BETTY COMPSON in "THE LAW AND THE WOMAN"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. RUDOLPH VALENTINO in "MORAN OF THE LADY LETTY"

REGENT MARKET ST. Below 17TH 11 A. M. to 11 P. M. CONSTANCE BINNEY in "FIRST LOVE"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. AGNES AYRES in "THE LANE THAT HAD NO TURNING"

SHERWOOD 54th & Baltimore Av. MAT. 2; EVE. 6:30 ANITA STEWART in "PLAYTHINGS OF DESTINY"

STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M. WESLEY BARRY in "SCHOOL DAYS"

STANTON MARKET Above 16TH 11 A. M. to 11:15 P. M. TYRONE POWER in "FOOTFALLS"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. ALL-STAR CAST in FANNY HURST'S "Just Around the Corner"

VICTORIA MARKET ST. ab. 9TH 9 A. M. to 11 P. M. TOM MIX in "SKY HIGH"

GRANT 40th & Girard Ave. MATINEES DAILY AT 2:00 P. M. EVENINGS, 6:30 AND 8 P. M. D. W. GRIFFITH Presents His Greatest Masterpiece "WAY DOWN EAST"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 and 3; 6:30 to 11 P. M. RUDOLPH VALENTINO in "MORAN OF THE LADY LETTY"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3; 7 and 9 P. M. ROY STEWART in "HEART OF THE NORTH"

COLISEUM Market bet. 59th & 60th 1:30 and 3; 7 and 9 P. M. CONSTANCE TALMADGE in "SCANDAL"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Junc. on Frankford "El" ETHEL CLAYTON in "BEYOND"

LEADER 41ST & LANCASTER AVE. 2:30 to 4:30; 7 to 11 P. M. MABEL BALLIN in Charlotte Brontë's "JANE EYRE"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3; Eves. 6:30 to 11 MAE MURRAY in "PEACOCK ALLEY"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 TOM MOORE in "FROM THE GROUND UP"

RIVOLI 52D AND SANSOM STS. 1:30 and 3; 6:45 to 11 P. M. Harold Lloyd, "A Sailor-Made Man" Added—Pauline Starke in "Salvation Nell"

69TH ST. Theatre, Opp. "L" Terminal 9:30, 7 and 9 P. M. HAROLD LLOYD in "A SAILOR-MADE MAN"

STRAND Gtn. Ave. at Venango St. 2:30, 7 & 9 P. M. Wallace Reid & Elsie Ferguson in "PETER IBBETSON"

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

Ambassador Baltimore Ave. at 56th Daily 1:30 & 3:30; 7 & 9 EUGENE O'BRIEN in "CHIVALROUS CHARLEY" Next Week—George Arliss in "DISRAELI"

Germantown 5310 Germantown Ave. MATINEE DAILY "THE FOUR HORSEMEN OF THE APOCALYPSE"

JEFFERSON 20th & Dauphin Sts. MATINEE DAILY HOPE HAMPTON in "STAR DUST"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15, Eve. 6:45 to 11 CECIL B. DE MILLE'S "SATURDAY NIGHT"