

READING TO ABOLISH GRADE CROSSINGS

\$4,500,000 Construction Plans Approved by City and Railway Officials

SCHOOL ENROLLMENT 18,000

Reading, Pa., Sept. 6.—Preliminaries to the agreement by which grade crossings here will be eliminated at a cost of \$4,500,000, were cleared up yesterday by city officials, Reading Railway officials and the Chamber of Commerce.

Judge Endlich yesterday set aside the \$37,100 verdict for Mrs. Frederick P. Heiler, who sued the estate of her late husband for \$35,000 under an anti-marital contract, and granted a new trial to the executors, who are fighting the case.

The public schools opened yesterday with 18,000 pupils. The Catholic schools have 3300.

Pleading guilty to auto theft, Lewis Edwards, was sentenced yesterday by Judge Wagner to serve four to five years in the Eastern Penitentiary and pay \$100 fine.

Henry Gross, twenty-nine years old, of this city, had part of his left leg torn away by gunshot from a trap gun in the garage of Paul Gouger, of Green Tree. Gouger forgot that he had set the trap to catch auto thieves, and Gross was wounded when the two men entered the garage in Gouger's car. Gross is expected to recover.

FIRE BARES TWO STILLS

Private Distillery is Uncovered in Barn Near Pennsburg

Pennsburg, Pa., Sept. 6.—Fire of undetermined origin yesterday destroyed the barn on the farm of Thomas Zilk, near here, at a loss of \$3000. Firemen with their new rotary saws saved adjoining buildings and the residence. The firemen reported finding two well-equipped stills and eighteen barrels of mash and malted liquor in the barn. Frequent explosions under the hay during the fire are believed to have been caused by liquor stored there. Zilk told the firemen he did not own the stills.

Bijou—"Sweet Sweetie Girls"

An entertaining burlesque, largely dealing with life in Atlantic City, and entitled the "Sweet Sweetie Girls," is the attraction this week at the Bijou. The piece is in two acts with ten scenes. There are fifteen musical numbers. The cast is headed by Irving Selig, who is assisted by Ernest Fisher, Frank Fay, Phyllis Caswell, Milton Lee, Buster Sandburn and Ross Lee. A large chorus of girls is also in evidence. Boxing will be a special attraction tonight and Friday night.

Moving-Picture of a Man's First Day Office After Vacation: —By J. P. McEVROY

SCENE: Man comes in all breezy with anecdotes and tan. Goes all around office telling 'em what a swell time he had. Shows them snapshots of the girls who couldn't resist his fatal beauty. Asks everybody if they don't think he has a wonderful tan. And if he doesn't look 100 per cent better. They don't tell him that any change would have to be for the better. Man finally gets down to his desk. Wave of nausea goes over him. Picks up papers aimlessly and sets them down again. Goes for drink, stopping on way back to tell cashier that good one about Sam who wanted a job in the racing stable. Drags back to his desk. Picks up papers again. Recalls that dance last Thursday. Wasn't she a wow? And she said she'd call him up when she got back to town. Telephone rings. Reaches for it wildly. SUBTITLE: VOICE: Say, when you going to put those orders through up there? SCENE: Man answers spiritlessly. Puts down telephone and paws through orders. Picture of previous Sunday afternoon appears. The red sweater—white skirt—flashing black eyes. My! she's a wow, too. Closes his eyes and dreams deliriously. Is aroused by raucous voice demanding to know where this is. And what happened to that

The Daily Movie Magazine

TALKING THINGS OVER BETWEEN SCENES



"The Sheik" started a run on desert films, and the latest is "Burning Sands," a George Melford production, made in California. In the above picture we find players and directors discussing some fine points of the script. Reading from left to right are Robert Cain (the villain), Milton Sills (the hero), Wanda Hawley (the heroine), Director Melford and Assistant Director V. V. Clagg

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

Charles B. Weisberg writes: "Betty Hillborn reflects the glamour of many films. Her beauty is a source of many such one caught at a different angle, a different pose. Will you deny my declaration that she is the most superb of cinema actresses?"

(No, I won't deny it. Can't. Never even heard of her.)

Emanuel writes: "Buck Jones is evidently the 'East Mall' for without him jumping from handbars to engines and from engines to automobiles, and chasing all over the lot—there wouldn't be much to Fox's picture of a hundred and one explosions and fights. Still, the movie got me—until they pulled that heaving around the locomotive, and from then on I was forced to say 'This is the gas.' Another thing, Hen; can you tell

me whether they have prohibition in Canada or whether you can get all of the United States contraband you want across the lakes? No, I'm not one of the thousands of thirsty, but I'd like to know to decide whether or no the Tom Mix picture 'Up and Going' was the bunk. If you might, this you'll remember Mix was a Northwest Mounted cop running down the bootleggers, etc. Get my drift? "Thought Tom was better in 'The Fighting Breaker,' but as I saw both of these Mix pictures on the same day I believe I would have enjoyed it better if I would have had a little more of a Mix-stuff."

"The best picture I remember ever seeing was one made in Denmark by the old Great Northern Film Company and called 'I'm nearly sure 'Atlantis.' In it there was positively the best shipwreck ever done for the screen—haven't seen it equalled as yet. It was of unusual length for a film at that time, and I judge it must have been about eight reels or so. Don't think any cast was given, but it was all about the love of an artist for some 'bread' he couldn't possibly land; but that shipwreck stuck with me through the years—the rest has grown hazy. "Just caught James Oliver Curwood's 'Girl From Porcupine,' an independent picture made in Portland, Me. When I add it was a tale of the Yukon, you can get an idea of the truthfulness of the locations. "Why do the Western producing units insist on making Eastern-sounding dramas and the New York and Eastern studios grind out the Western stuff? "Sure, the news reels and the comedies are worth while, also the cartoons and the comedies. Why, we'd never think

of sticking on a show at our theatre without a complete program aggregating approximately ten reels. Here's what we had last Sunday (Sunday is correct and right here in Philadelphia at paid admissions): 'Mally Kell' in 'The Dictator,' Buster Keaton in 'Blacksmith,' Eddie Rowan, Screen Snapshots and Pathé News.

"How do we get that way? "Well, we get the films half price because it's Sunday and because we're who we are—the rest try to find out!"

(In the language of the highbrow writers, you intrigue me. Who and what are you that you should be permitted to have films on the only day in the week when the ordinary man has time to see them?)

Sorry I can't tell you anything about Tom Mix pictures, but truth compels me to say that he simply makes me tired. I'm not opposed to him, you understand. He's perfectly all right for those who like him, but my personal Angora falls an easy captive to him and Harry and Buck Jones and Art Acord and Harry Carey, and all those cowboy quick shooters. After I had counted 1,464,072 miles of fast riding and had jumped at 4,327,942 pistol shots, I quit in favor of farming and the simple life of Cecil de Mille's well-known rustic heroines. And as for prohibition, I don't know what you are talking about—but

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The Medical Council on Hygiene (U.S. Department of Health) has issued a report that the use of liquid, Dues or fine Combing, cleans even the worst cases. See at drugists.

- 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 622 & THOMPSON STS. JAMES KIRKWOOD in "THE MAN FROM HOME"
ARDMORE LANCASTER PIKE ARDMORE, PA. MILDRED HARRIS in "THE FIRST WOMAN"
ASTOR EIGHTH & GIRARD AVE. MARYNED DAILY SPECIAL PHOTOPLAYS "ALL FOR A WOMAN"
BALTIMORE 51ST & BALTIMORE STS. DOROTHY DALTON in "THE WOMAN WHO WALKED ALONE"
BLUEBIRD Broad and Susquehanna Streets, until 11 AGNES AYRES in "THE GIRL FROM HOUSTON"
COLONIAL 6th & Marketwood Aves. WALLACE REID in "THE DICTATOR"
FAIRMOUNT 20th & Girard Aves. IVY DUKE in "THE HIGANIST"
GREAT NORTHERN Broad St. at 6th ESTELLE TAYLOR & LEWIS STONE in "A FOOL THERE WAS"
IMPERIAL 90th & WALNUT STS. THOMAS MEIGHAN in "OUR LEADING CITIZEN"
LIBERTY BROAD & COLUMBIA AV. BETTY COMPSON in "OVER THE BORDER"
ORIENT Woodland Ave. JACK HOLT in "THE MAN UNCONQUERABLE"
OVERBROOK 63D & HAVENFORD AVE. THOMAS MEIGHAN in "THE MAN WHO HELD THE MIDY"
PALM FRANKFORD AVE. AND NORRIS STREET RAYMOND HITCHCOCK in "THE BEAUTY SHOP"
REGENT Market St. Below 11th MARY MILES MINTER in "SOUTH OF HEAVEN"
RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. DOROTHY DALTON in "THE CRIMSON CHALLENGE"
SHERWOOD 54th & Baltimore Aves. THOMAS MEIGHAN in "THE MAN UNCONQUERABLE"
333 MARKET STREET THEATRE WALLACE REID in "THE DICTATOR"

I imagine the film is accurate enough. Canada is local option, I believe. Some parts are dirt, some wet and some moist, but of course you can get it anywhere.

"The East Mall" was a corking meler, I admit. It made me forgive Jones his usual cowboy stuff. Why pick flaws in a melodrama? Of course, there are discrepancies and lots of "gas," but I always go back to childhood at a meller and enjoy it all, if it's only half-way passable.

Devon—I'm so glad you like Douglas Fairbanks. Lots of people don't. It's a question of a personality so strong and individual that people either like him extravagantly or dislike him intensely. He's the one star who turns the Lady Who Goes to the Movies With Me into The Lady Who Simply Won't Go. She hates him; I love all his pictures. And there you are. Write me, come along, and tell me what you really think of Rudy as the film Gallardo.

Philo Kinema writes: "Stage vs. Screen! There's a discussion for your Letter Box, one likely to draw the film fans' finest fire. Will the movies survive as plays or as pictures? Mr. Oberholzer has said 'Everybody likes to look at pictures,' but is that enough? The popularity of movies is no doubt due to the comparatively low admission charged, the fact that one can see them at any time of the day, the beautiful theatres with their luxurious appointments, the music, and Mr. Oberholzer's point, but again, is that enough? Let us measure the matter up. The stage has the advantage which the movies possess the least important things in real plays? "What real actors have the movies produced outside of those who have already been legitimate ones and the character actors, the screen's greatest asset? Movies defy the leading juvenile, and there are so many 'pretty boys,' the old ten, twenty and thirty stock company type. The screen seeks, it seems, good-looking types—like the magazine-cover girls or those of the billboard poster, or the young men of the street-car card advertisements. What screen stars can compare with Maude Adams, Richard Mansfield, Otis Skinner, Nanee O'Neil, Kyrie Bellew, Mrs. Leslie Carter, Mrs. Fiske, Henry Miller, James K. Hackett? True, the movies are young.

"As for directors, what wonders they have achieved in screen plays in spite of meager means and producers' limitations! Just think of what Griffith could do if he did not so obviously cater to the masses and the box-office. Let William DeMille, Fitzmaurice and Melford choose their own plays, give them carte blanche and see the result. Do you remember how skillfully Griffith

caught the spirit of Poe long ago in "The Avenging Conscience," with Henry Walthall so admirably cast and wonderful Spottiswood Aitken, who fits into a picture like a tree into a landscape? There have been real screen plays: "Miss Lulu Bett," "Conrad in Quest of His Youth," "Peter Ibbotson," "The Faith Healer," with Sills at his best and the thrilling cumulative dramatic effect of its climax.

"We rejoice in the good, whole American comedies of Harold Lloyd. So often screen comedies are of the burlesque show humor or acrobatic type. So many are artificial animal and juvenile 'comedies,' accomplished with the aid of scissors, paste-jar and the slow-motion camera. Keaton smacks of vaudeville and 'He's-got-to-behave' days. Christie comedies are puerile, Chaplin so often taints with the 'variety' vulgarity."

"Why do the exhibitors insist on intelligence with the average comedy output? We simply would not go to see that type of comedy on the stage. All on account of the stereotyped program: Feature, news, comedy, scenic, which holds in virtually all our theatres. Why must there be a 'comedy' at all, if a good one is not to be had? Let there be an innovation in programs.

"Do you remember what the coming of the movies did to the stage? Only the best in plays survived. Oh, for the day when something similar happens to the movies, the day of fewer pictures, fewer theatres, better movies and more individual programs! The screen unquestionably has its place alongside the stage, in the world of art. May it find it in our day!"

(All right; if you think that'll start

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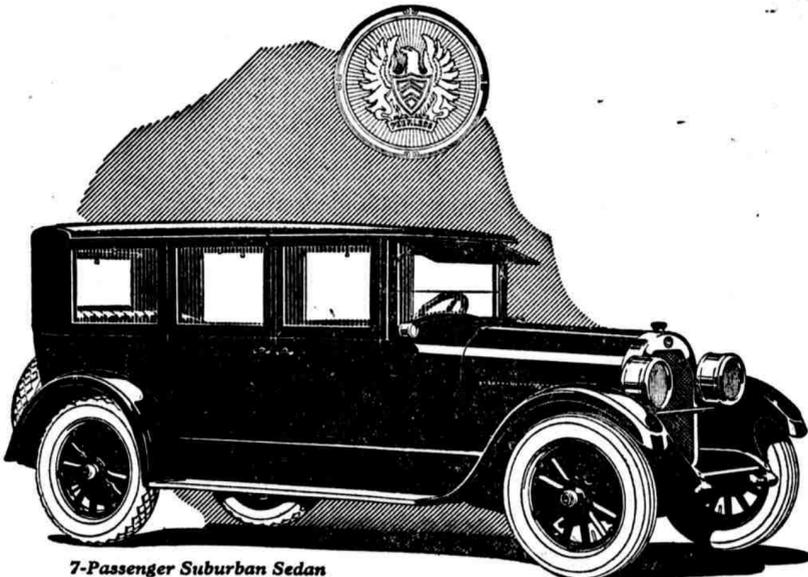
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