# The Daily Movie Magazine

*Tuesday Is a Good Day to Enter Contest—So Is Every Other Day*

## Girls in Movie Beauty Contest Get Discouraged Too Soon

### *Mere Fact That Your Photograph Does Not Appear in Paper Does Not Mean That You Are Eliminated—But Be Sure Your Picture Does You Justice*

*A MIGHTY pretty little girl walked into our office yesterday and asked if she could get her photograph back. Said she had sent it in three or four days before, and she hadn't seen it in the paper, concluded the judges had decided she had no chance so she would like the picture returned.*

*We looked at her—fact of the matter was we hadn't looked at anything else since she came in—and we wondered if any photographer could so overlook a bet as to make such a pretty thing ineligible. We are only an amateur snapshotter ourself, but we could take a picture of her that would get her on the honor roll in any movie beauty contest. So we decided there must be some mistake, and we asked her to sit down while we investigated.*

MAYBE we didn't care really about the investigation. Maybe we just wanted her to stay as long as we could keep her. Anyway, we got away with it and the best part of it was that our faith in our judges was justified.

We found that her picture had been set aside for the honor roll and that she had simply been too impatient.

Now, the moral of this is not that we are trying to have a lot of pretty little girls sitting around our office while we pretend to investigate. We'd love to have things arranged so that we could do that, of course, but our office is small and there are a lot of good-looking young fellows around with whom we wouldn't stand a chance in competition, and, anyway, we're rather a busy man nowadays in the office with the contest and at home explaining to our better three-fourths that our interest in the girls is purely a business one.

No; that isn't the moral.

The moral is that no girl who sends in a photograph need think that she has been set aside simply because she doesn't see her picture in the paper.

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THERE may be a number of explanations for our failure to print her photograph. One, which applies to a good many, is that the photographs they send in, while very excellent for judging purposes, are not suited to good reproduction in a newspaper.

The half-tone process used in these reproductions does excellent work with pictures suited to the process, but there are others which, for any one of a variety of reasons, make it impossible to reprint them.

In such a case we file the photographs carefully away among the honor-roll entrants and they will go before the jury for final decision, even though we do not print them.

It is as well in this connection, however, to repeat what we have already said—that, with such a wonderful opportunity for a movie career as the prize, it is really not fair to yourself to neglect sending in a picture that is beyond reproach from any standpoint.

Photographs do not cost a fortune. Any professional photographer, upon being told that a pose is desired for this purpose, will use the methods and the materials best suited to gain recognition for his customer and it will pay all entrants to go to this slight expense so as to increase their chances of winning.

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ALL photographs received will be held in this office until the close of the contest. We will use every endeavor to keep them in good condition and guard against loss. Those wishing their pictures returned will be able to get them back when the winners are announced.

### Maclyn Arbuckle Busy

Now that "The Night Watch" is no more, Maclyn Arbuckle is going to pass part of his summer making pictures. He made several films as the head of the Maclyn Arbuckle Co., the first one being "Squire Phin," from the Holman Day story. The second one will be "Welcome to Our City," from the George Hobart play. Meanwhile Mr. Arbuckle is taking advantage of the respite between stage and screen to scare a few hungry farmhands away from his "smokehouse" in the country.

### *Movie Beauty Contest Facts in Nutshell*

THE Betzwood Film Co. wants to find three girls of a fresh, attractive type for their series of "Toonerville Trolley" comedies.

We have agreed to find these girls through a contest. To enter simply send your photograph addressed to "Movie Beauty Contest," EVENING PUBLIC LEDGER, Sixth and Chestnut streets.

The winners will be employed first in minor parts at $40 a week. The best of the three will then be given the leading part in the next film at $100 a week. The other two, if they show sufficient talent, will be further trained with a view to filling the leading part later.

The photographs will be judged by a committee of three well-known photographers—Theodore T. Marceau, 1609 Chestnut street; Elias Goldensky, 1705 Chestnut street; William Shewell Ellis, 1612 Chestnut street—and two famous artists—Leopold Seyffert and Miss Harriet Sartain, principal of the School of Design for Women.

No time limit has yet been set for the termination of this contest.

### *Making 'Em Longer, but Will They Wear 'Em?*

DIRECT from that fashion center of filmland, Los Angeles, comes the absorbing information that skirts are hitting the downward trail. According to Sophie Wachner, head of the Goldwyn costume department, they're wearing 'em lower in Paris this very minute—from five to seven inches being esteemed the proper distance from the ground.

It may be a full year before that extreme fashion prevails again over here, but inasmuch as the screen's clothes experts must work a year ahead of time, Miss Wachner is already adding from seven to ten inches to all her new frocks.

That's the simplest part of it, however, she says sadly, making the skirts longer. Persuading her people to wear them is, well, something else again.

### *George Stirred Up Trouble by Hitting Bobbed Hair*

GEORGE FITZMAURICE, the Lasky director, got into a lot of trouble over an interview he recently gave against bobbed hair. It seems that when he was talking about beauty in connection with the filming of "Experience," George V. Hobart's play, he forgot that his wife, Ouida Bergere, wore her hair bobbed.

Mrs. Fitzmaurice picked up a newspaper clipping not long ago and read what her husband had to say against bobbed hair.

"Humph!" said she, "since when have you taken an aversion to bobbed hair?"

"I was only speaking for the movies, my dear," answered her husband. "You know very well a girl with short hair is not available for as many parts as the girl with long hair. Of course bobbed hair becomes your particular style of beauty, but the girl who expects to work before the camera has a much better chance if her hair is long." And so the dove of peace descended.

## TODAY'S HONOR ROLL IN THE MOVIE BEAUTY CONTEST

ELEANOR MISHLER,
6001 Walnut St.

ELEANOR LEONI, Hotel Walton

DOROTHY EVANS,
2146 North Camac St.

MARY KAUFFMAN,
428 Dickinson St.

### *Offer to Photograph Contest Entrants Free*

Movie Beauty Contest,
EVENING PUBLIC LEDGER,
Sir:

May we add our bit toward your splendid effort to discover new stars for the galaxy of movie-picture beauties?

This is our offer:

We will photograph a limited number of contestants, and send you one finished photograph suited to your purpose, without cost to you or the young lady.

Of course, we must have full privilege to choose whom we wish to photograph, and reserve the right to reject any applicant.

These conditions are only made in an effort to be eminently fair, and we will do all in our power to help real beauty land a prize.

Those wishing to avail themselves of this offer should call at once at the Otto Sarony Studio, 1205 Chestnut street.

Very truly yours,
OTTO SARONY CO.
BEN I. STOKUM, Gen. Mgr.

### *STAR'S LIFE EASY? YOU OUGHT TO SEE STUDIO 'CALLSHEETS'*

QUITE often one hears the remark "They have to work hard to get a start, but once they get to be featured players, then they can make up for it by taking it easy."

The people who make these statements don't watch the "call sheets" posted at the studio.

A friend of ours in California was "on the lot" recently during a rainstorm that argued against what the Californians say about their wonderful climate and saw Dorothy Dalton, Conrad Nagel and Theodore Kosloff working in a scene for "The Laurels and the Lady," with the rain dripping through the canvas top over the open stage, on all sides, standing in wet clay brought in to make an exterior look natural; and with a damp, cold draught blowing on them that was a long ways from comfortable.

Nagel was portraying a blind character and Miss Dalton and Kosloff were, with him, working up a very tense emotional scene.

They worked. And to get the sequence of the very dramatic episode completed the players worked right through from morning until a long time after the street lamps were lighted.

And, that's not all. The call board demanded all of the players to be on the lot, made up and ready to go on location the following morning (Saturday) at 7:30 o'clock, which meant that all of them would be cutting short their sleep and preparing for a hard day's work long before the average layman arose for his usual toil.

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ALSO on another occasion last week, this friend observed George Melford and his company working on "The Great Impersonation" until late hours and Penrhyn Stanlaws, Betty Compson and Milton Sills doing overtime on "At the End of the World" and later learned from the "call sheets" that both of these companies reported the next morning made up at 8 o'clock ready for work and continued with a short rest for lunch all the next day despite a heavy rain.

And the work in the studios is not all the stars do by any means.

When they arrive home they always find a few hundred letters that must be given attention, many photographs to autograph and innumerable offers and invitations to "attend this theatre" and "that benefit," "please to come to this party" and "to lead the grand march" at that ball.

Secretaries can do a lot of assisting, but when one takes into consideration the hundred and one different things they cannot do during the day, one finds being a star is no easy job, any way it is considered.

### $200,000 for 30-Minute Scene

Erich Von Stroheim has finished all his scenes on the elaborate Monte Carlo plaza erected at Universal City for "Foolish Wives" at a cost of nearly $200,000. The set was over six months in the building, was used for five weeks in the filming and will probably run on the screen less than thirty minutes when the picture is shown. Von Stroheim will be engaged for the next few weeks in the interior of the gambling hall, which has been copied in every detail.

### Had to Hire Ferryboat

One of the large ferryboats plying between New York and New Jersey on the Hudson River has been chartered for a week by Vitagraph. It will be used in filming several scenes in the new Alice Joyce production, "The Inner Chamber." It was found that any ferryboat on its regular trips would not do, as the passengers insisted on getting in the scene at the wrong time. Director Edward Jose will have a hundred or so professional actors as passengers when the scenes are taken.

### *BEING FORTY ISN'T A GOOD ALIBI SAYS MARY ALDEN*

*MARY ALDEN is one of the most charming of "screen mothers." Every one will remember the appealing figure she made in "The Witching Hour." She had a son of marriageable age—yet she did not appear too old to get into the story, and her own romance was as interesting to the audience as her boy's.*

*She says all mothers ought to be that way.*

"THERE'S no excuse for a woman to get dowdy, careless with her corsets, face and figure just because she has passed forty," she declares. "The modern mother no longer sits in a chimney corner and watches her children grow up, better looking and better dressed than she. She sets the pace for them, indicates by her own clothes the styles and modes they should follow.

"I played a mother in 'The Witching Hour,' a mother with a grown son. I might have made her a retiring sort in dowdy, ill-fit clothes, hiding in the background.

"But would that have given my son of the picture pride in me when we were out together? No—he would have compared me unfavorably with the other women about him. No matter how great a child's love for his parent—destroy youthful pride and you hit a very vital thing.

"I played and dressed Helen Whipple in a way to make my son admire me, and to gain the admiration of his associates. For if his friends think a boy has a smart, clever mother, won't that prejudice them in his favor?"

Miss Alden presented in "The Witching Hour" what she considers an ideal evening gown for the mother of forty or forty-five. It was a mahogany velvet with mahogany and gold brocade. The evening coat was of sphinx sequins, mouffion collar and cuffs.

"With such a gown," says Miss Alden, "no mother need be afraid to be seen in society with her children. Combined with good corsets, a becoming hair dress and face cream judiciously applied, she can snap her fingers in the face of old age. Some one has said that 'Man is only as old as he feels. Woman is only as old as she looks.'"

### *Will Marry Producer*

BARBARA BEDFORD

Barbara Bedford announces her engagement to Irvin V. Willat, the producer. Spring seems to have hit the studio folks pretty hard this year.

### *ALL-STAR CAST IS HERE TO STAY DECLARES DEMILLE*

"THE era of the all-star photoplay is here and it is here to stay. I firmly believe that the great pictures of the future will boast of truly stellar casts, just as they will have the most powerful stories written and the finest technical backing."

So says Cecil B. DeMille, director general of Paramount Pictures, who recently produced "The Affairs of Anatol," the first all-star photodrama to be released by Paramount.

"The all-star cast has come to stay in answer to the public's demand for the very best in acting," continued Mr. DeMille. "The public is becoming more and more critical as better and better pictures have reached the screen and shown its possibilities.

"There was a time not so many years ago when the public was not so critical. Then 'anything would do.' Pictures were very crude things, indeed.

"But the public speedily tired of this species of entertainment. The people demanded drama and the photoplay was the result of this demand. As the photoplay has progressed it has claimed more and more supporters, and it has steadily carried its public with it as it has advanced.

"Today the photoplay and the public form a cycle which is constantly functioning. The photoplay educates the public to a high standard; whereupon the public goes the photoplay one better and demands pictures of even higher caliber. The standard of motion-picture production is being constantly raised by the producer to meet the steadily mounting standard of the public, which in turn is based upon the quality of the pictures that have immediately preceded.

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"THE star system was the first great development of the screen drama. Actors and actresses achieved stardom because of their ability to play certain roles better than any one else could play them.

"The public, ever quick to note quality, registered its approval of this ability on the part of the players by electing them to the ranks of stardom.

"But the star system developed certain evils, due in many cases to the shortsightedness and miserliness of certain producers. They believed that it was the star alone whom the public wanted to see, and was willing to pay to see. They reckoned that the story and the supporting cast were of minor importance. They thought that all that was necessary was to present to the public a picture that showed the star to advantage even if the story was lacking in drama and the minor characters were portrayed by amateurs.

"Of course this was not true, but it took some little time to convince the erring producers of their mistake. The public had little choice. It could patronize a star picture of indifferent quality or it could stay at home. There was no alternative.

"A little more than three years ago I produced a non-star picture in which a powerful story and an all-around capable cast replaced the usual weak story and lone star. There were scoffers in plenty who said that the non-star picture was doomed to fail. These men believed too firmly in the theory that it was the star and not the picture that the public wanted to see.

"That first non-star picture succeeded. It succeeded as few star pictures of its day succeeded. The public very definitely expressed its appreciation of this departure from the beaten path of motion-picture production by according it its unqualified support. There was not a single star in that production and the productions of similar type that followed it. Yet the public went to see them in ever-increasing numbers.

"THE non-star picture has continued in high favor for the last three years. Nearly all of the outstanding successes of that era have been pictures in which well-balanced casts replaced the single star.

"But the public demands ever-increasing quality, and this quality can be supplied in one particular by increasing the quality of the cast. This is possible by the all-star picture only.

"The truly all-star cast insures the public of the finest possible acting in every role. It means the well-balanced development of the story irrespective of which actor or actress is playing the particular role. And it gives the director the greatest possible opportunity to display his artistry by giving him the finest tools of his trade with which to work."

### *Film Delays Honeymoon*

DORIS MAY

Wallace MacDonald, who plays an important role in support of Will Rogers in the picturization of Edward E. Kidder's famous old comedy, "A Poor Relation," was married on May 5 to Doris May. Their honeymoon will be delayed until after the photography on "A Poor Relation" has been completed.

## THREE-YEAR-OLD ACTOR WHOSE WORK IS PLAY

Richard Headrick and his playmate, Shep

HERE is a real play actor.

Although he has only completed his second appearance in motion pictures he has endeared himself to more people than probably any one on the screen has done in so short a time. His services are demanded really more than any other actor on the screen, and yet before the camera he only plays.

He is little Richard Headrick, who has just passed his third birthday. He jumped into the hearts of every mother and father in the land in the part of the crippled child in "The Woman in His House," and will gain the love of many more, due to the happier role he has in "Playthings of Destiny," the Anita Stewart production.

Yet he is only a play actor. He plays all the time he is before the camera and no one could convince him that what he does when he has his picture taken is real serious work. In fact, he has no comprehension of what work means.

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IN THE studio he is directed much the same as any of the other actors except for the suggestion that it is part of a game. Interrogative direction, it might be called. Here's a sample of it:

"Dickie, do you think you could play that you were a little boy whose ball went in the pond over there, and when he tried to reach it one he fell into the water and nearly drowned before Mr. Rawlinson and Mr. McGrail pulled him out?"

Dickie could and did, and the realistic way in which he prayed that he was the "little boy" makes one of the breath-taking incidents in "Playthings of Destiny." It is Edwin Carewe, director of the production, who is spoken of in the preceding paragraph, and it is exactly the way in which Dickie got the instructions for the incident.

Despite the fact that the pond was more than eight feet deep the little boy floundering around in the water was not in as precarious a position as the picture would indicate. Dickie is a swimmer, in fact, it is stated by his doting grandmother that he swam in the bathtub before he could walk. He has never had any fear of water, though he hates to get soap in his eyes.

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AS FAR as biographical facts go they are very brief. He was born in Los Angeles three years ago, has lived there as much of his life as he has already enjoyed, and has no desire to leave.

His entry into pictures is entirely to his own credit, for he got his chance through a game he invented himself. Everybody in Los Angeles is a motion-picture fan, and Dickie attended many before he was out of long clothes. When he got to the playing age he originated a game, which he himself calls "playing pictures," and which consists of him portraying roles in imaginary stories.

Louis B. Mayer, the motion-picture producer, met the Headricks, and it was inevitable that Dickie's game should be mentioned. Child actors are too scarce to ignore any indication that one exists that hasn't been discovered, and Mr. Mayer asked the opportunity of seeing the game played.

Dickie showed his possibilities at once and was immediately engaged for "The Woman in His House" and preparations for using him in "Playthings of Destiny" were made at the same time.

Dickie, or "Dickie," as he calls himself, could, and is willing to, "play act" seven days a week. He likes motion-picture studios. His parents and Mr. Mayer, however, believe that one day a week is enough for a boy of his age to be indoors, and that is the limit of the time he is permitted to be before the camera.


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 REX BEACH'S "THE BRANDING IRON"

ALLEGHENY Frankford & Allegheny Mat. Daily 2:15. Eves. at 8 BEN TURPIN IN SENNETT COMEDY "A SMALL TOWN IDOL"

APOLLO 52D & THOMPSON STS. MATINEE DAILY GEORGE ARLISS in "THE DEVIL"

ARCADIA CHESTNUT Bet. 16TH 10 A. M. TO 11:15 P. M. BEBE DANIELS in "TWO WEEKS WITH PAY"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY NORMA TALMADGE in "THE PASSION FLOWER"

BALTIMORE 51ST & BALTIMORE EVE. 6:30. SAT. MAT. ALL-STAR CAST in "THE INSIDE OF THE CUP"

BENN 64TH AND WOODLAND AVE. MATINEE DAILY ALL-STAR CAST in "PAYING THE PIPER"

BLUEBIRD Broad & Susquehanna Continuous 2 to 11 FLORENCE VIDOR in "THE FAMILY HONOR"

BROADWAY Broad & Snyder Ave. 2, 7:45 & 9 P. M. DOUGLAS FAIRBANKS in "THE NUT"

Broad St. Casino Broad bel. Erie Av. MAT. DAILY HOBART BOSWORTH in "THE BRUTE MASTER"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. MARSHALL NEILAN'S PRODUCTION "Bob Hampton of Placer"

COLONIAL 6th & Maplewood Aves. 2, 7 and 9 P. M. CLARA KIMBALL YOUNG in "STRAIGHT FROM PARIS"

DARBY THEATRE ELAINE HAMMERSTEIN in "THE DAUGHTER PAYS"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY OWEN MOORE in "THE POOR SIMP"

FAIRMOUNT 29th & Girard Ave. MATINEE DAILY Bebe Daniels and Jack Holt in "DUCKS AND DRAKES"

FAMILY THEATRE 1311 Market St. 9 A. M. TO MIDNIGHT MAHLON HAMILTON in "TRUANT HUSBAND"

56TH ST. THEATRE Below Spruce MATINEE DAILY MR. AND MRS. CARTER DE HAVEN in "TWIN BEDS"

FRANKFORD 4715 FRANKFORD AVENUE Roscoe (Fatty) Arbuckle in "BREWSTER'S MILLIONS"

GLOBE 5901 MARKET ST. 2:30 and 6:30 to 11 ALL-STAR CAST in "LURE OF YOUTH"

GREAT NORTHERN Broad St. at Erie 2, 7 & 9 P. M. CLARA KIMBALL YOUNG in "STRAIGHT FROM PARIS"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30. Eves. 7 & 9 DOUGLAS FAIRBANKS in "THE NUT"

IMPERIAL 2D AND POPLAR. 2:15 MATINEE DAILY CHARLES RAY in "45 MINUTES FROM BROADWAY"

Lehigh Palace Germantown Ave. and Lehigh Avenue LOUISE GLAUM in "I AM GUILTY"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY SPECIAL CAST in "SOME ONE IN THE HOUSE"

MODEL 425 SOUTH ST. Orchestra. Continuous from 1 to 11 D. W. GRIFFITH PRODUCTION "IDOL DANCER"

OVERBROOK 63d and Haverford AVENUE ALL-STAR CAST in "NOMADS OF THE NORTH"

PALACE 1214 MARKET STREET 10 A. M. to 11 P. M. TOM MOORE in "HOLD YOUR HORSES"

PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M. ALLAN DWAN'S "A PERFECT CRIME"

REGENT MARKET ST. Below 17TH 9:45 A. M. to 11 P. M. HUGH FORD'S PRODUCTION "THE GREAT DAY"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. ROSCOE ARBUCKLE in "BREWSTER'S MILLIONS"

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. ALL STAR CAST in "THE FATAL HOUR"

SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT WALLACE REID in "THE LOVE SPECIAL"

SHERWOOD 54th & Baltimore Ave. STAR'S EVE. 6:30 FLORENCE VIDOR in "BEAU REVEL"

STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M. SIR JAMES M. BARRIE'S "SENTIMENTAL TOMMY"

STANTON MARKET Above 16TH 10:15 A. M. to 11:15 P. M. MARSHALL NEILAN'S PRODUCTION "DINTY"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. DOUGLAS FAIRBANKS in "THE NUT"

VICTORIA MARKET ST. nr. 9TH 9 A. M. to 11 P. M. BEN TURPIN in SENNETT COMEDY "A SMALL TOWN IDOL"

WM. PENN 41st & Lancaster Ave. Vaudeville and Pictures BEBE DANIELS in "DUCKS AND DRAKES"

AT WEST CHESTER
RIALTO KATHERINE MacDONALD in "CURTAIN"
IDLE HOUR Madge Kennedy in "The Girl With the Jazz Heart"

The NIXON-NIRDLINGER THEATRES

AVENUE 25th St. and Allegheny Ave. ALL-STAR CAST in "MILESTONES"

BELMONT 52D ABOVE MARKET 1:30 & 3 and 6:45 to 11 RALPH INCE'S "THE HIGHEST LAW"

CEDAR 60TH & CEDAR AVENUE 1:30 & 3 and 6:45 to 11 DOUGLAS MacLEAN in "CHICKENS"

COLISEUM MARKET BETWEEN 59TH AND 60TH ALL-STAR CAST in "LUXURY"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Junc. on Frankford "El" CECIL VAN AUKER in "PAYMENT GUARANTEED"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY THOMAS MEIGHAN in "EASY ROAD"

LOCUST 52D AND LOCUST STREETS Mats. 1:30 & 3:30. Eves. 6:30 to 11 BETTY COMPSON in "PRISONERS OF LOVE"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 WILLARD MACK'S "HERITAGE"

RIVOLI 52D AND SANSOM STS. MATINEE DAILY ELAINE HAMMERSTEIN in "PLEASURE SEEKERS"

STRAND GERMANTOWN AVE. AT VENANGO STREET DOUGLAS FAIRBANKS in "THE NUT"

AT OTHER THEATRES

AURORA 2132 Germantown Ave. MATINEE DAILY WILLIAM FAVERSHAM in "THE SIN THAT WAS HIS"

CENTURY Erie Ave. and 6th St. MATINEE 2:15 JACK HOLT & WANDA HAWLEY in "HELD BY THE ENEMY"

Fay's Knickerbocker Market & 40th Open to 10:30 CORINNE GRIFFITH in "What's Your Reputation Worth?"

Germantown 5510 Germantown Ave. MATINEE DAILY JEAN PAIGE in "BLACK BEAUTY"

JEFFERSON 20th & Dauphin Sts. MATINEE DAILY DOROTHY PHILLIPS in "ONCE TO EVERY WOMAN"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15. Eves. 6:45 to 11 PRISCILLA DEAN in "OUTSIDE THE LAW"

SPRUCE 60TH AND SPRUCE MATINEE SATURDAY WILLIAM RUSSELL in "COLORADO PLUCK"