

The Daily Movie Magazine

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 jury to decide the winners consists of two famous artists—Leopold Seyffert, portrait painter, 1730 Chestnut street, and Miss Harriet Sartain, principal, School of Design for Women, and three noted photographers—William Shewell Ellis, 1612 Chestnut street; Elias Goldensky, 1705 Chestnut street, and Theodore T. Marceau, 1809 Chestnut street. The contest will close at noon Saturday, June 18.

TODAY'S HONOR ROLL IN MOVIE BEAUTY CONTEST



Helene Heffner
612 MIFFLIN ST. HUNTINGDON, PA.

Billie Mastbaum
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Charlotte J. Rose
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Movie Contest Winners Will Be Filmed for "Screen Snap Shots"

Will Be Put on Same Reel With Famous Stars and Thus Come to Attention of Biggest Movie Directors in the Business

FAME is certainly coming in bunches to you girls who win this Movie Beauty Contest. Note you're going to be photographed by a movie camera while you are working on a set before another movie camera, and this film of a film, so to speak, is to be shown all over the country together with some of the favorite screen stars—maybe even Mary and Douglas—and even the dapper Wally.

You've all seen the twice a month feature in the movies that they call Screen Snap Shots. It shows all of the stars at home, behind the scenes, doing intimate "stunts"—in other words, just as they are in their own personal selves, instead of all made up and being directed in the studios.

THE other day we had a talk with Ben Amsterdam and W. R. Green, who represent the Masterpiece Film Attractions in this city. The Masterpiece firm is one of the largest in the business and "releases" the films of many of the most prominent independent stars.

The object of our talk was to see if we couldn't get them to help advertise our winners nationally so as to bring the girls to the attention of producers and directors who are doing the big things in New York and California.

It wouldn't do much good simply to send "still" photographs to these men. Before they become interested in an embryo star they want to see how she photographs in a studio with the artificial lights and the searching eye of the movie camera turned on her every movement.

So this was the plan that we thought best. It will give to the three girls who win the assurance that their photographic and histrionic possibilities will be brought to the attention of the powers that be as well as the millions of movie fans who crowd the theatres all over the country.

YESTERDAY we received a letter from the Masterpiece officials agreeing to carry out their part of the plan. The letter reads: "The Movie Beauty Contest, we will be willing to give you the following co-operation:

At the time the young ladies commence working at the Betzwood Studio, we will have pictures of them made showing just how they are coached in their new work. This film will be incorporated in the current issue of Federated Screen Snap Shots, which has a wide circulation throughout the country.

Federated Screen Snap Shots enjoys the same position in the motion picture theatre as the movie page does in the daily newspaper and has proven to be one of the most interesting short features on the market during the past year. The film showing the young ladies at the Betzwood Studio will be placed on the same reel which shows the greatest stars of the day at home, at

play or working in the studios of both New York and California.

We are sure that the young ladies will be pleased at the distinction of having their pictures on the same reel with the screen's greatest celebrities, and we fully realize that wide publicity for these young ladies may develop into something worth while and stardom in the large studios of New York or California.

Trusting that we may be at your service in any way possible and assuring you of our utmost co-operation, we are, very truly yours,

MASTERPIECE FILM ATTRACTIONS.

WOMAN IS BRANDED! HERE'S HOW IT IS DONE IN FILMS

WHEN an enterprising writer for the motion pictures discovered that cattle were not the only creatures that were branded by cowboys, but that occasionally some evil spirit of the plains would, in a fit of jealousy, brand the woman he loved, the screen presented this fact in a dramatic story.

Katherine Novell Burr, who spends her summers on a Wyoming ranch, knew of just such an incident and embodied it in her thrilling novel, "The Branding Iron," which was made into a motion picture by the Goldwyn Co. Among the many thrilling scenes was one showing the actual branding operation.

The method used to reproduce the branding as realistically as it appears in the motion picture may have puzzled many a photoplay audience. But the mechanics of the operation were actually very simple.

A branding iron, such as is used by cowboys to put their "trade-mark" on the hips or the shoulders of their cattle, was fitted, at its business end, with a hollow stamp of a Bar-O. This was filled with grease paint.

Besides the branding iron, all that was needed was a blower and a little smoke.

NOW, when Barbara Castleton, the wife in "The Branding Iron," was ready for the branding job her "husband" bound her to a support near the open fireplace of their two-room hut. At the application of the brand Miss

Castleton very obligingly registered horror, and the man with the blower operated the handles from behind the scenes. A hole in the wall of the set let the smoke into the room just at the point where Miss Castleton's arm pressed against it.

With the removal of the branding iron from the flesh the audience sees the usual job. But, dear Hercules, the lady just wore a little grease paint on her arm for the rest of the afternoon. And she was indeed very happy that the scene was realistically done.

Another Philadelphian Becomes Leading Player

EDWARD BURNS, who is playing opposite Katherine MacDonald in her current Associated First National production, "Sticks and Stones," hails from Philadelphia. About three years ago the good-looking young Irishman started his cronies by announcing that he was off to join the movie colony in New York. While admitting that he might be "off" the crowd wished him success.

All the while Ed's one desire had been to get an admission from the Philadelphia crowd that he had "arrived."

After playing leads with Petrova, Elsie Ferguson and other stars, they called him a "lucky kid," but it was only when news reached them that he was playing opposite the idol of Pennsylvania, Pittsburgh's fairest daughter, Katherine MacDonald, that they have admitted without reservations that Ed Burns has made good.

Three New Productions

Three new productions have been completed at the Rehear, Calif. Studio. They are "Her Sturdy Oak," starring Wanda Hawley; "Her Winning Way," starring Mary Miles Minter, and "A Fine Wild West," starring Bibe Daniels. Several of the titles will probably undergo changes before release.



Dolly Blitz
1622 N. MARSHALL ST.

NEWS, VIEWS, RUMOR AND GOSSIP FROM HOLLYWOOD STUDIOS

By CONSTANCE PALMER

Hollywood, Cal., May 28, 1921.

THIS was an eventful morning. I met Rex Ingram; saw Rudolph Valentino die to the tune of Massenet's Elegy (he must have died. It couldn't have been less than that) and listened to Alice Terry listen to "Sweetheart" while she got into the mood of the close-up being taken.

The picture is "The Conquering Power" and Mr. Ingram likes it. He says he wants to make pictures on the Continent. He wants to go to London, to the southern part of France, to Italy to make 'em and send 'em back for us to see.

A very good idea, I call it.

Poor Edith Roberts was stopped by a minion of the law when rolling down Caluenga Pass faster than fifteen miles an hour—a lot faster. Then the M. of the L. gave her three additional cards for not having her driver's license in her pocket, having glaring headlights, and because the front bumper obscured the license plate.

It's a shame, she struck ten matches all over the highly polished car to light his damned old pipe, says Edith, while he estimated that the evening would cost her at least \$100. Then he sent her merely on home with a warning that she would eventually hang if she didn't mend her ways!

Saw Gareth Hughes for the first time in a year—in the flesh.

A year's not so long, depending on how you look at it, but Gareth has grown more mature, less boyish. His marcelled speaking voice has deepened and he is less eccentric in his mannerisms. He's lost some of his fascinating Welsh brogue.

When he was in the raggedest clothes I ever saw, with a chieftain's handkerchief knotted about his waist. He said he'd give his tailor's name. When I asked him for it all right, he'd do an imitation of the leaping gull fish for me, but I feel, remembering of old how strenuous his imitations are.

After all, he's not changed much.

MARION FAIRFAX is still working on her production of "Lying Lips" in which are, among others, Margery Daw, Pat O'Malley and Miss Fairfax's husband, Tully Marshall.

They have just built them a beautiful house, next door to Mr. and Mrs. Charles Epton. Mrs. Epton is Kathleen Williams on the screen, but Mr. Epton is manager for Famous Players-Lasky.

Right across the street lives Theodore Roberts, who, by the way, is just getting over an illness, which, though not actually serious, has kept him bed-ridden for some time. Olga Printzlau, William de Mille's pet scenario writer, isn't that an interesting neighborhood?

And a little further up the road live Jim Cruze and his wife, who was Muriel Snow. Beyond them Noah Beery, some little Beerys, Mrs. Beery, and a Beery building abide.

Richard Bennett is going back to the stage, his first love. He came out here under contract with Famous Players-Lasky to spend four months learning to direct, but he feels that in order to do the pictures to which he aspires, as well as his high ideals will allow him, he must have longer.

While Mr. Bennett's leaving the stage would be a severe loss, his coming to motion pictures would be a gain of which we are in great need. He expects to go in July.

Not far away is deserted entirely, if I understand it rightly. During the time he is rehearsing his new plays—one of them is "The Hero" which has already been acted out, with Grant Mitchell—he is going to keep on studying in all the Famous Players' New York studio, and expects to come back next June, healed for the fray.

A Treat for Lip-Readers

All the members of the cast for Rex Ingram's forthcoming Metro production, "The Conquering Power," have become French students for the purpose of this picture. Since the scenes for this adaptation of the Balzac story are laid in France, Mr. Ingram insists that the titles be spoken in that tongue. Hence the scramble for volumes of "First Lessons in French." Fortunately, Alice Terry and Rudolph Valentino, who are playing the leading roles in the picture, already could make themselves understood in French.

Eight-Hour Day Required to See Uncut Picture

THE average motion picture, in its rough form, is six miles long or about thirty-five reels, according to statistics compiled by the cutting department at the Lasky eastern studio. It would take a generous eight-hour day for a person to view one of the pictures before it is edited and cut. One of the biggest problems a director faces is to eliminate and co-ordinate scenes until the picture is down to the regulation length.

Many pictures run longer than thirty-five reels and some less. For instance, "Sentimental Tommy," John S. Robertson's production of Barrie's story, was fifty reels in its uncut form and Thomas Meighan's latest picture, "The Conquest of Canaan," is seventy-four thousand feet before R. William Neill, the director, began pruning it. The reason for the exceeding length of these pictures was the number of outdoor scenes. Whenever a director "shoots" exteriors he always make more "takes" to insure getting the best possible lighting.

The modern motion picture director usually takes three "shoots" of each scene in a picture, which means filming 1200 scenes for a scenario that calls for 400 scenes, the average length of the continuity for a five-reel picture. To those who know little of motion picture making this seems like a needless waste, but it is done to insure a perfect picture.

EIGHT-HOUR DAY REQUIRED TO SEE UNCUT PICTURE

After a picture is completed the director begins an orgy of viewing motion pictures which would delight the movie fan, but which to a director is probably the hardest work that he does. From all this footage he selects the best "takes" for the picture. The picture usually is cut to twelve reels. Then the director begins trimming off the rough edges from the scenes selected, which brings the picture down to the prescribed length of about 5000 feet. Again the process of cutting is indulged in, the suspense scenes running longer than the establishing scenes.

Atmosphere scenes are cut to direct the mood of the audience, are cut to mere flashes, while the dramatic scenes of the picture are prolonged. After the balancing of the various scenes is finished and the titles inserted you have the completed motion picture ready for exhibition to the public.

The process of cutting a picture takes from one to three weeks, depending, of course, on the length of the rough film. All this, however, is necessary to insure a smooth and clear picture for projection.

Two methods are used by directors in filming a picture. Some of them, as the studio parlance goes, "shoot close to the script" and others "shoot freely" is the latter group that have the hardest job of cutting.

Many times a scene is taken with different interpretations so that when the final selections are made the director finds himself up against the difficult task of selecting the best "take."

The cutting of a picture is just as much a director's job as that of wielding a megaphone during the actual filming of the picture, and many of the perplexing problems of direction come after the camera is tucked away in a cabinet and the actors have gone on their merry way, with only the film remaining.

Anita Stewart Vacating

Anita Stewart has completed the filming of "The Price of Happiness." This is Miss Stewart's third picture of the year for Associated First National release, and like its two predecessors, "Playthings of Destiny" and "The Invisible Fear," was directed by Edwin Carewe. After a short rest Miss Stewart will start on her fourth and final production for the 1921 season, and on its completion will take an extended vacation before returning to the Mayer Studio next fall.

"The Price of Happiness" is based on the experiences of a beautiful young society girl, having been reduced to penury, not only succeeds in her struggle with the world, but finds romance as well. The supporting cast includes Walter Connolly, Arthur Edmund Carewe, Gertrude Astor, Adele Farrington, Ernest Butterworth, Margaret McWade and William Badger.

First Script Finished

The continuity for Goldwyn's photoplay "New York's East Side" prepared from Anzia Yezierska's volume of short stories, "Hungry Hearts," which has created such a stir in literary circles, has been completed at the Culver City studios and been sent to the New York office. The continuity was prepared by Julian Josephson with the advice and assistance of the author, who spent several weeks at the studio for that purpose.

Miss Yezierska recently returned to New York to fulfill her magazine contracts and to see the continuity of the thoroughly planned production of "Hungry Hearts." She will pass upon the manuscript and after she has O. K'd it director will be assigned to produce it.

Because the action of the photoplay made from the short stories takes place in New York it is probable that the titles be spoken in that tongue. In that city, "Hungry Hearts" is a real human document, telling in dramatic and emotional form of the struggles, defeats and triumphs of the immigrants to this country.

"SHOOTING" HONOR ROLL GIRLS FOR "TRAILER"



HERE are the Movie Beauty Contest honor roll girls who went out to Betzwood last week to make what the movie people call a "trailer." In the background is the famous old Toonerville Trolley being put in commission for the new series of comedies.

On the extreme left is Betty Bovee, leading woman in nine of the old series and the first two of the new. Next to her is Madeline Starbill, then Theresa Sweeney, Gladys Ware, Carolyn Edmonson, Edythe Appleton, Priscilla Gray, Lucille Eposito and Sascha Beaumont.

Standing by his lonesome, holding the job, is Ira M. Lowry, director general of Betzwood, while on the right is the camera man who is ordinarily perfectly food felled, but whom those nervous girls regarded as more or less of an executioner on that day.

WHAT YOUR FAVORITE FILM STARS ARE DOING

Mary Anderson, who has signed for a series of comedy dramas with Spencer Productions, Inc., will be directed by Scott Dunlap, until now with Fox.

Carol Dempster is with Mr. and Mrs. Albert Grey in Paris and will return to this country the last of June.

Sheldon Lewis, one of our most accomplished screen villains, has signed a contract to play the role of Jacques in "The Two Orphans," the D. W. Griffith production now in process of construction. After six weeks' search for a suitable player for the role, every one in the Griffith organization heaved a sigh of relief when Mr. Lewis wrote his name on the dotted line. To enable him to accept Mr. Griffith's offer it was necessary for Mr. Lewis to cancel his booking over the Keith vaudeville circuit, where he has been appearing in vaudeville with his wife, Virginia Pearson.

Martha Mansfield, who is playing F. F. Proctor's Palace Theatre, Newark, Iowa to movie fans for her support of well-known screen stars, including Eugene O'Brien in "Gilded Lives," is making her debut on the speaking stage opposite the popular actor and writer, Crane Wilbur, in a satirical playlet by Sam Shipman and Clara Lipman called "Right or Wrong." Those who witnessed her performance last week were captivated by the ease and ability she displayed in portraying an exacting role.

Star Wants a Wife

RICHARD DIX SAYS HE WANTS A WIFE WITH PERSONALITY

DIRECT from Culver City comes the momentous news that Richard Dix, Goldwyn's newest leading man, is looking for a wife. He doesn't require that she be tall and blond, or small and brunette—no, nothing so specific as that. He has no particular type in mind—but there's one thing she must have, and that is personality. Of course, if personality is combined with beauty and cleverness, so much the better—but personality is essential.

As to Richard's own qualifications, his age is twenty-five, his height six feet, his eyes and hair are dark, his features regular; in fact, he is generally considered handsome. Further, he has a brand new two-year contract with Goldwyn, and a brilliant future is predicted for him by the critics who saw his first picture in Los Angeles recently.

All of which is recorded merely as a matter of news, and not as official announcement that Richard is ready to receive applications from all over the country, with photographs included. "I simply happens," he says, "that I haven't met the right girl yet—but I know to."

Mrs. Gish in Hospital

The friends of Lillian and Dorothy Gish will be sorry to hear of the serious illness of their mother, who is suffering from heart trouble and a nervous breakdown. Mrs. Gish has been taken to a hospital, and last night was resting more comfortably.



RICHARD DIX

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 Aves. Daily 7:30, 9:30, 11:30 P. M. **PEARL WHITE** in "BEYOND PRICES"
- ALLEGHENY** Frankford & Allegheny Aves. Daily 7:30, 9:30, 11:30 P. M. **NORMA TALMADGE** in "GHOSTS OF YESTERDAY"
- APOLLO** 52d & Thompson Sts. Matinee Daily. **DOROTHY PHILLIPS** in "MAN-WOMAN-MARRIAGE"
- ARCADIA** Chestnut 9th, 10th & 11th Sts. Daily 7:30, 9:30, 11:30 P. M. **"SENTIMENTAL TOMMY"**
- ASTOR** Frankford & Girard Aves. Daily 7:30, 9:30, 11:30 P. M. **THOMAS MEIGHAN** in "THE EASY ROAD"
- BALTIMORE** 51st & Baltimore Aves. Daily 7:30, 9:30, 11:30 P. M. **FLORENCE VENDOR** and **FRANK STONE** in "LYING LIPS"
- BENN** 64th and Woodland Aves. Matinee Daily. **Return of Florence Vendor and House Peters** in "LYING LIPS"
- BLUEBIRD** Broad & Susquehanna Continuous 2 until 11. **MARY GLAVIN** in "THE CALL OF YOUTH"
- BROADWAY** Broad & Rnyder Aves. Daily 7:30, 9:30, 11:30 P. M. **THOMAS MEIGHAN** in "THE EASY ROAD"
- Broad St. Casino** Broad bet. Erie Ave. & Market St. Daily. **DOUGLAS MACLEAN** in "CHICKENS"
- CAPITOL** 722 Market St. Daily 7:30, 9:30, 11:30 P. M. **ELAINE HAMMERSTEIN** in "POOR, DEAR MARGARET KIRBY"
- COLONIAL** 6th & Maplewood Aves. Daily 7:30, 9:30, 11:30 P. M. **GEORGE MILFORD'S PRODUCTION** in "THE FAITH HEALER"
- DARBY THEATRE** COSMOPOLITAN PRODUCTION **"PASSIONATE PILGRIM"**
- EMPRESS** MAIN ST. MANAYUNK MATINEE DAILY. **DOUGLAS MACLEAN** in "CHICKENS"
- FAIRMOUNT** 26th & Girard Aves. Matinee Daily. **FLORENCE VENDOR** and **FRANK STONE** in "BEAU REVEL"
- FAMILY THEATRE**—1311 Market St. BUSTER KEATON in "THE SAPHEAD"
- 56TH ST.** Theatre—Below Spruce Matinee Daily. **ALICE LAKE** in "THE MISFIT WIFE"
- FRANKFORD** 4715 FRANKFORD AVE. VENDOR and STONE in "A SMALL TOWN IDOL"
- GLOBE** 6901 MARKET ST. 7:30 and 9:30 to 11. **NORMA TALMADGE** in "THE PASSION FLOWER"
- GRANT** 4022 GIRARD AVE. MATINEE DAILY. **ALMA RUBENS** in "HELOISE"
- GREAT NORTHERN** Broad St. Erie Ave. & 9 P. M. **ALICE BRADY** in "OUT OF THE CHORUS"
- IMPERIAL** 60th & WALNUT STS. Daily 7:30, 9:30, 11:30 P. M. **CLARA KIMBALL YOUNG** in "STRAIGHT FROM PARIS"
- Lehigh Palace** Germantown Ave. and Lehigh Avenue. **CONWAY TEARLE** in "THE ROAD TO AMBITION"
- LIBERTY** BROAD & COLUMBIA AVES. Daily 7:30, 9:30, 11:30 P. M. **WHAT'S WORTH WHILE"**
- OVERBROOK** 63d & HAVERFORD AVES. DAILY. **KATHERINE McDONALD** in "CURTAINS"
- PALACE** 1214 MARKET STREET DAILY 7:30, 9:30, 11:30 P. M. **THOMAS MEIGHAN** in "THE CITY OF SILENT MEN"
- PRINCESS** 1018 MARKET STREET 8:30 A. M. to 11:15 P. M. **Jane Novak and Monroe Salisbury** in "THE BARBARIAN"
- REGENT** MARKET ST. Below 17th St. Daily 7:30, 9:30, 11:30 P. M. **SYDNEY CHAPLIN** in "KING, QUEEN AND JOKER"
- RIALTO** GERMANTOWN AVENUE & 17th St. Daily 7:30, 9:30, 11:30 P. M. **MADGE KENNEDY** in "DOLLARS AND SENSE"
- RUBY** MARKET ST. BELOW 7TH ST. DAILY 7:30, 9:30, 11:30 P. M. **"STAR ROVER"**
- SAVOY** 1211 MARKET ST. DAILY 7:30, 9:30, 11:30 P. M. **CONSTANCE TALMADGE** in "GOOD REFERENCES"
- SHERWOOD** 54th & Baltimore Aves. Mat. 2, Eve. 9:30. **MILTON SILLS** in "THE FAITH HEALER"
- STANLEY** MARKET AT 19TH ST. DAILY 7:30, 9:30, 11:30 P. M. **THE STERLING LUMBER PRODUCTION** in "DECEPTION"
- STANTON** MARKET ABOVE 10TH ST. DAILY 7:30, 9:30, 11:30 P. M. **LIONEL BARRYMORE** in "THE DEVIL'S GARDEN"
- 333 MARKET** STREET THEATRE DAILY 7:30, 9:30, 11:30 P. M. **MAE MURRAY** in "THE GILDED LILY"
- VICTORIA** MARKET ST. bet. 8th & 9th Sts. Daily 7:30, 9:30, 11:30 P. M. **"THE WAKEFIELD CASE"**
- WM. PENN.** 41st & Lancaster Aves. Daily 7:30, 9:30, 11:30 P. M. **ELAINE HAMMERSTEIN** in "POOR, DEAR MARGARET KIRBY"
- AT WEST CHESTER** **RIALTO** in "BEAU REVEL"
- IDLE HOUR** in "STARBUCKS"
- The NIXON-NIRDLINGER THEATRES**
- AVENUE** 25th St. and Allegheny Ave. Daily 7:30, 9:30, 11:30 P. M. **ETHEL CLAYTON** in "THE PRICE OF POSSESSION"
- BELMONT** 52d ABOVE MARKET ST. 1:30 and 3-8:30 to 11. **BEBE DANIELS** in "SHE COULDN'T HELP IT"
- CEDAR** 60th & CEDAR AVENUE 1:30 and 3-8:30 to 11. **VERA GORDON** in "THE GREATEST LOVE"
- COLISEUM** Market bet. 50th & 60th Sts. Daily 7:30, 9:30, 11:30 P. M. **ANNA Q. NILSSON** in "WHAT WOMEN WILL DO"
- JUMBO** FRONT ST. & GIRARD AVE. Jumbo June, on Franklin 7:30. **"UNCLE TOM'S CABIN"**
- LEADER** 41st & LANCASTER AVE. MATINEE DAILY. **BEN TURPIN** in "A SMALL TOWN IDOL"
- LOCUST** 52d and LOCUST STREETS Mats. 1:30, 3:30, 5:30 to 11. **ALL START CAST** in "WHEN DAWN CAME"
- NIXON** 52d and MARKET STS. DAILY 7:30, 9:30, 11:30 P. M. **"PALS"**
- RIVOLI** 52d AND RANSOM STS. MATINEE DAILY. **"THOUGHTLESS WOMEN"**
- STRAND** GERMANTOWN AVE. & 17th St. DAILY 7:30, 9:30, 11:30 P. M. **MILTON SILLS** in "THE FAITH HEALER"
- AT OTHER THEATRES MEMBERS OF M.P.T.O.A.**
- AURORA** 2122 GERMANTOWN AVE. MATINEE DAILY. **JACK HOLT** in "THE MASK"
- Germantown** 6510 GERMANTOWN AVE. MATINEE DAILY. **"THE BRANDING IRON"**
- JEFFERSON** 29th & Dauphin Sts. MATINEE DAILY. **DOUGLAS FAIRBANKS** in "THE NUT"
- PARK** RIDGE AVE. & DAUPHIN STS. DAILY 7:30, 9:30, 11:30 P. M. **JEAN PAIGE** in "BLACK BEAUTY"
- SPRUCE** 60th and SPRUCE STS. DAILY 7:30, 9:30, 11:30 P. M. **"OUTSIDE THE LAW"**



THIS MAKES YOU GRIT YOUR TEETH WHEN YOU SEE IT

You see the woman bound and her shoulder bared. You see her brutal husband take the "red-hot" iron and apply it to her flesh. You see the "smoke" and then the brand when the iron is removed. The article on this page tells how it is done. It makes you grit your teeth, but it's really very simple.