The Daily Movie Magazine

The LOVE STORY of a MOVIE STAR

Read This First and Then You Can Follow the Story

NELLA MORELAND, most famous of movie stars, hears that an unknown girl, Annette Wilkins, has fallen in love with Roland Welles, an idol of the screen.

Reports say that Welles is going to put Miss Wilkins into the movies and stand sponsor for her career.

Miss Moreland, to save Annette the suffering that she herself has gone through because of her love of Welles, decides to put her whole experience down on paper so that Annette can see what kind of man Welles really is.

From day to day, as time permits, she sits down and lays bare her very soul for the benefit of the unknown girl.

CHAPTER IX

I ROSE, thanking him. He rose also and took me by the arm. Quick as a flash the thought came: "We'll stop this right here before we start," and I gave him a sharp look.

He dropped my arm as if it were red-hot.

"Well," he laughed queerly, "you're a strange one! But we'll see, we'll see what you can do."

So I went to the stage door at the side, and the doorman, seeing the slip, let me through. Immediately I was among the drops, the flat high-shelf scenery, a blaze of light on the stage before me, and the actors at work.

Behind one of the wings a very important little man, coatless and sleeves rolled up, hat on the back of his head, cigar-butt in his mouth, stood looking about busily. I went to him.

He eyed me from head to foot.

"And what do you want?" he said insolently.

I gave him the slip of paper.

"General business. Experienced?"

"No."

"Well, what in blazes! Is this a kindergarten? Here, let me see."

He went over to a little table in back of the stage and picked up his script and looked through it.

"No part for next week. Let's see!" He studied me again.

"Well, you'll have to go on in the intermission and entertain."

He might as well have told me that I would have to read Sanskrit. I smiled bravely, taking the blow like a soldier; but my heart dropped out of me. A dear little girl came off the stage at that moment.

"Kitty!" he said; "come here! Kitty, this is Miss Nella Moreland! Want you two to sing a song next week, in the intermission. You know; you in ballet, this one in boy's clothes. Just fix it up yourselves."

A wave of applause came from the front, and he was off. Kitty, who stood a pathetic creature in rags, her hair down her back, her feet bare, came to me in all sweetness. Dear little Kitty! She had the face of a child, with large blue eyes and tremulous lips. Her voice, too, was the voice of a child.

"Better come in the dressing room. I have to change."

I followed her, again divided between laughter and tears. This was desperate. I had not looked forward to doing vaudeville work, to being virtually alone before a curtain, confronting an audience. And sing? I sing? I entertain? And wear boy's clothes?

I sat down in the dressing room while Kitty swiftly disrobed herself.

"Oh, I'm so tired!" she said. "Rehearsed all morning! Played all afternoon! And another show tonight! Have you been at it long?"

My voice broke, my eyes filled.

"Goodness!" I began. "Goodness, Kitty, Kitty, I've never acted in my life! I've never appeared before an audience!

"I can't do this to save my life! I'm going far away, and give it up!"

She turned, her eyes large, her lips trembling.

"Oh, you poor dear!" she cried, and flung her arms around my neck. Then she kissed me.

"Is your name really Nella? It's a pretty name. Now, never you mind, Nella. You stick to me. I'll carry you through. It's nothing at all. You let me do the singing. Just you go on and smile!"

I kissed her warmly in return, and tried to thank her, but she insisted that it was nothing at all. Any girl would do as much for another, she assured me.

We only had time for a few words, as the "call" for Kitty came a few minutes later. But she had managed, in the midst of her hurried dressing to give me a pointer as to where to look for a room. Unfortunately the house in which she, herself, was living was filled. But she had a list of addresses which she had been told were good. More important still, from my point of view, the prices were reasonable.

I left her to go on and, making my way out of the theater, started to look for the place which was to be my home at least as long as I should be connected with the Henry Irving Theatre. In my own heart I doubted if that connection would be prolonged beyond the coming Monday night! But in the interval I had to find shelter somewhere.

My experience in looking for rooms was limited to my own venture when I arrived at A——. And that had been a perfectly simple matter. A kind-hearted woman who had ridden all the way from Pittsburgh on the trolley with me had recommended Mrs. Merker's, and I had only to ask my way to her house. I appreciated, now, how lucky I had been on that occasion.

As I approached the first house on my list, I saw that the "stoop" was crowded with young men who seemed to be amusing themselves with making remarks about passers-by, particularly the women. As I came nearer, a dreadful silence fell upon the unmannerly group. With one accord, they faced about and honored me with a prolonged stare.

Nothing would have induced me to apply for lodging in that establishment, particularly if these were fair specimens of what my fellow-lodgers might be.

As I went along with my head high in the air, I could hear their coarse remarks on my appearance. Some of them even whistled to attract my attention. I wondered if all the addresses Kitty had given me would prove to be of such a character.

To be continued tomorrow

MOVIE BEAUTY CONTEST GIRLS HAVE LUNCH UNDER TREES AT BETZWOOD STUDIO WHILE WAITING FOR TESTS

IT WAS a nervous lot of girls who sat down in the shade of the trees at Betzwood on Saturday and tried their best to eat lunch while they were waiting for the "set" in the studio to be made ready for their test films.

Their appetites weren't nearly up to normal. They tried their bravest to appear at ease and really hungry, but we noticed that, when the call came to get made up, there was a lot of the food that hadn't been touched.

Our photographer snapped a group of them while this tense waiting period was going on.

Those in the picture, from left to right, are: Peggy Martin, Edna Pause, Alice Byrom, Natalie Shaver, Helen M. Carr, Madeline Ferris, Martha Gufkie, Rita Heist, Mary Arnold, Marion Heist, Madelaine Starhill, Loretta M. Ryan and Patricia Fitzpatrick.

WILL ROGERS TELLS WHAT ACTORS ARE DOING FOR WORLD

Will Rogers, Goldwyn star, wrote the following article for "The One and Only," the book of original manuscripts by famous authors, which was given to the holder of the lucky number at the benefit for the Actors' Fund in the Beverly Hills Speedway recently.

By WILL ROGERS

ALONG with all the class and high-brow, everything must have a common or jazz touch nowadays. So in this masterpiece of fiction I am jazz.

And that's only a start of what the actor is doing today for humanity.

Having been for years indirectly associated with actors, I was given the subject, "What the Actor Is Doing for Humanity."

First, it is not generally known that I am an author. In fact, the discussion finally reached my publishers, and after looking over their sales, they decided I was not.

That only gives you a kinder rough idea of what the actor is doing for humanity.

But the best books are only read by their writers.

There are authors today cutting their mouths with my knives' who will be forgotten when my silverware will be in our best plated houses.

* * *

THAT'S only an inkling of what actors are doing in the cause of humanity.

My principal contribution to literary fame was a novel entitled "Prohibition." When I penned that gem of free thought I naturally imagined that we were to have prohibition. But as the idea seems to have fallen through, my volume was a total loss. It was a case of a man writing five years ahead of the times.

And that's what the actor has done for humanity.

Of course, if the Democrats are ever unfortunate enough to get in again and decide to enforce prohibition, why then I will revive my book and reap a harvest.

That's one of the things actors are doing today to uplift humanity.

It was during the great campaign to defeat prohibition that I became acquainted with so many eminent authors. Among the more zealous workers in the cause were Rupert Hughes, Gouverneur Morris, Mr. Knoblock, Leroy Scott, Rex Beach, George Ade and Bull Montana. Also Miss Elinor Glyn, who came all the way from England to help defeat the cause and keep true love on the alcoholic pedestal, where it had been for lo! these many.

That's what actors are doing for humanity daily.

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ANOTHER reason I am on good terms with these Typewriter Hounds is that I have never played in any of their pictures. I was in one of Rex Beach's. But since then he casts them himself. I wish I had time and space to tell you half the actor is doing.

If you can show me any class that has done more for humanity, let's see you do it.

Movie Contest Girls Find Out What 'Going on Location' Means

Long Ride Up Hill and Down Dale to Find Famous Toonerville Trolley, Just to Make a Few Feet of Film to Complete Pathe News Reel Feature

WHEN the fifteen "runners-up" in our Movie Beauty Contest went out to Betzwood last Saturday, they went through one little experience that gave them a slight idea of why it costs so much to produce a modern motion picture.

They went "on location."

They had all heard of this movie term, just as you have, but they, probably like you, had only a hazy idea of what it meant.

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BETZWOOD, like other moving-picture studios, consists of a large tract of ground containing the studios and the other necessary buildings.

Here pictures can be made either inside the studio or on "sets" built "on the lot."

But virtually every scenario nowadays calls for scenery that cannot be found nearby nor manufactured by the technical staff, and this scenery has to be sought out, no matter how far distant it may be from headquarters.

And when the time comes to shoot the scenes with this scenic background, the whole company—at least all concerned in those particular scenes—must be transported to the spot and back again.

That is known as going "on location."

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ON SATURDAY one of the features of the day was the presence of the Pathe News camera, with Mrs. William H. Derr, the only woman news reel camera "man." Mrs. Derr's pictures will be seen here beginning next Monday.

For this feature, she wanted the girls shown coming into the scene on the famous old trolley car, so as to give action and color to the film.

Now, it so happened that the Toonerville Trolley is kept in the carbarn at the end of the trolley line about five miles—five mighty long miles, too—from Betzwood.

But nothing is too much trouble in making a good movie, so we piled the fifteen girls into our big sightseeing bus, the Betzwood staff piled into automobiles and away we went across country, up and down some of the worst hills in this section.

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IT WAS a good two hours' work to go over there, get the car out, rehearse the scene, shoot it, put the car back and return.

And the result was just a bit of film that will show on the screen for about a minute and a half.

Now suppose that had been a regular company with every member of the party drawing a big check for the day's work. Do you see how much that one minute and a half of film would have cost?

Many companies go on location hundreds of miles from their studios and have to stay there for weeks at a time. The whole staff will go with them.

By the time salaries and expenses are paid, the cost has amounted to a surprising sum. Yet the picture-loving public has become so insistent on accuracy in every detail that all companies spend this sum rather than run the risk of having their product create an unfavorable impression.

Return of Photographs in Movie Beauty Contest

PHOTOGRAPHS submitted to our Movie Beauty Contest may be obtained by their owners on and after Wednesday, July 6, and until Wednesday, July 13.

Call at the EVENING PUBLIC LEDGER offices, Sixth and Chestnut streets. Go to the SECOND FLOOR.

But do not ask for them before Wednesday, July 6, as it will be impossible for us to get them all classified prior to that date.

Here's a Bear of a Movie Story

JIMMIE ADAMS, star in the new Educational-Adams Comedies, narrowly escaped death a few days ago in the making of "A Good Scout," the first of the series. Adams was being chased by John Brown, the wrestling bear. Brown dearly loves to hug anybody who plays with him. In such a playful mood he ducked Adams under water and held him there until he was almost drowned.

This near-tragedy followed two incidents which were less serious only by degree. A few days before Adams, playing the part of camp cook in a Boy Scouts' camp, was being pictured cooking mulligan stew. In a previous scene dishlight powder had been put in the pepper can. Unaware of this Adams sprinkled it over the fire, and in the resulting flash his face was singed, and Virginia Warwick, playing opposite Adams, lost several of her brunette tresses. Adams returned to work the next day, however, and in running out of a scene tripped over a guy rope supporting a pup tent, and fell on his head.

Incidentally, John Brown, the bear, has a reputation. When Jack Dempsey was selling fruit in Albuquerque, N. M., according to the bear's trainer, the animal was traveling with an itinerant now. A wrestler was needed, and Dempsey took the job—for three weeks. Reaching the Coast, Dempsey decided boxing a human was easier than wrestling the bear.

ROARING LION MADE DIRECTOR WAKE UP QUICKLY

By CONSTANCE PALMER

Hollywood, Calif.

ANITA STEWART, Louis B. Mayer star, is working hard on "A Question of Honor." Director Edwin Carewe is hurrying it along so maybe he can go East to the fight. He's a strange personality—has about one-eighth Indian blood in him, Chippewa, I think.

They were shooting an outdoor scene in an arbor right near the lions' den at the Selig Zoo. Every one was standing around waiting for Miss Stewart to make an appearance. Mr. Carewe was stretched out on a bench, sound asleep. A very close lion roared and he sat bolt upright, looking a little bewildered.

Pretty soon Miss Stewart did come gracefully across the lawn, accompanied by one secretary and one maid. She seemed kind of tired and cross—they'd been on location all morning—so after watching a short scene I beat a hasty retreat. Discretion is the better part of an interview.

* * *

I MET Julian Josephson out at Goldwyn yesterday. He's the man who wrote the first Charlie Ray successes, while they both were with Ince. He's a darling.

We sat around and gossiped, watching Tom Moore do a very difficult scene for "From the Ground Up," his new story by Rupert Hughes. Mr. Hughes has mastered completely the technique of the screen since his coming to the movies. In all his stories there are a great many screen tricks and photographic novelties.

The one yesterday was a conversation between Mr. Moore and Helene Chadwick, his leading lady, with their remarks flashing on the screen between them as they talk.

E. Mason Hopper is directing "From the Ground Up." He's a very nice man. What do you think he'd rather talk about than anything else? Not movies, not art, not books—but cooking! As he himself does it.

He told me how to make biscuits without shortening—diagrammed it, illustrated it, spoke it with gestures. And when I get my house I'm going to try it, you betcha. And an avocado salad, and lobster cocktail in a hollowed-out artichoke. Doesn't it make your mouth water?

They tell me he has a whole library of cookbooks, in every language—Chinese, Persian, French—and knows a thousand ways to cook eggs.

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THEN pretty soon we all went over to the Goldwyn cafeteria—Mr. Josephson, Mr. Hopper and everybody nice—and drank very soft things and told jokes and early movie-day experiences. (I defy you to eavesdrop on more than two movieites and find them talking about anything else for any length of time.)

Tom Moore is rather nice, with a wonderful rolling brogue. When he acts they play "The Wearin' of the Green" and all the accepted Irish classics. He needs very little direction, accustomed as he is to the camera.

Just one more item about Miss Pickford and Mr. Fairbanks and then I promise you I won't say another word about them for—well, maybe three days.

In their house in Beverly Hills they have built a breakfast room especially to fit some very wonderful porcelain they bought when they were abroad. It's been on the way ever since then and they expect it within the next day or so. It's that lovely delft blue stuff, so rare.

If you ever come to Hollywood and don't go to the Come On Inn, you never can say you've been around. It's a tiny place—just a bungalow—which has been fixed up by two enterprising girls, Betty and Hattie. Betty used to be in vaudeville with Mrs. Gene Hughes. Personality is their first, last and middle names.

Here you may see Marie Prevost, Lorna Moon, Hazel MacDonald and Vianna Knowlton, the writers; Beulah Marie Dix and Frances Harmer, more writers; Casson Ferguson, Anne May, Anna Q. Nilsson, Rosemary Theby, George Beban, Mrs. Marshall Neilan, Lila Lee, Teddy Sampson, Carmel Myers—and some more writers. And me. Don't forget to go when you come. It's on Gower street.

And the food! Oh, Cymbeline!

I know something I mustn't tell and here it is: You know this picture of Fatty's "Should a Man Marry?" is kinda rough.

Well, Fatty was showing little Gertrude Short—Antrim Short's sister—some sort of a stunt on the set the other day and in some way she tumbled over and hit her nose so hard both her eyes got black.

Evidently they're the best of friends, because she took him home to her house for lunch today, where Mamma Short had prepared beautiful food.

Mae Murray Forms Company

The Tiffany Productions, capitalized at $10,000, was organized last week to sponsor Mae Murray as a star in picture productions. The directors are Miss Murray, her director-husband, Robert Z. Leonard, George Perry, Leonard A. Young and Herbert Cronenwoth. The first picture is titled "Peacock Alley," at present in the making.

HOW UTTERLY RECKLESS THEY ARE IN THE MOVIES!

ALL the way up on the 'teenth story of a skyscraper, Douglas MacLean and his director, William A. Seiter, dance around a narrow cornice as though it were a ten-acre lot.

When you see it, you grab the arms of your chair and lean forward and feel like shouting, "Hey, you; stop that!"

But, of course, you don't have to worry. It's the trick of double exposure—the pictures of the street below made on one side of the film first, with the other side masked and then the building and the actors made on the blank side in the safety of a studio—with the floor only a foot or two below them.

What Your Favorite Film Stars Are Doing

Lionel Belmore has been engaged for Marie Prevost's initial production at Universal City.

Jackson Gregory's novel, "Man to Man," has been bought for Harry Carey. This story will probably follow his first Jewel production, "Partners," by Lucien Hubbard.

Priscilla Dean, her director, Stuart Paton, and the forty people who accompanied them to Oregon to film lumber camp scenes for "Conflict," have returned to California after being away three weeks.

Viola Dana has been elected queen of the Reno Round-up, a picturesque Western event to be staged July 2, 3, 4 and 5.

Mildred Davis has signed a long-term contract with Hal E. Roach providing for her appearance as leading lady in more comedies with Harold Lloyd. Then Miss Davis will be starred in five-reel dramatic productions.

Hughie Mack has been engaged by Webster Cullison, of Clever Comedies, for a role in "The Disappearance of Mary Jane," the third of the series of stories of "Philo Gubb, Correspondence School Detecktative."

Grace Darmond has signed a contract whereby she is to play the lead in a new John Stahl production to be made at the Mayer Studio.

Jack Cunningham, recently scenario editor for Robertson-Cole and a widely known screen writer, has been added to the scenario staff at Universal City by Lucien Hubbard.

Anita Stewart Not to Leave Louis B. Mayer Management

THE New York office of Louis B. Mayer Productions has issued a denial of the story coming from Los Angeles to the effect that Anita Stewart's contract with Mr. Mayer expires on completion of her next picture, "The Question of Honor."

The error in the story probably arose from the fact that Miss Stewart had announced her intention of going East after "The Question of Honor" is finished.

But her trip East is purely for vacational purposes, and after passing about three months in her summer home at Bay Shore, L. I., she will return to Los Angeles to continue the making of pictures for Mr. Mayer and the First National at the Mayer studio.

Meighan and His Company Spent a Month at Sea

AFTER a stay of a month in Boston and Maine Coast towns, where exterior scenes for "Cappy Ricks," a screen version of Peter B. Kyne's stories of the sea were taken, Tom Forman, director, has returned to the Lasky Long Island studio with Thomas Meighan, Agnes Ayres and other members of the cast.

While in Boston the company spent most of its time aboard schooners, yachts and tugboats.

The story of "Cappy Ricks" is unusual in that it reverses the usual number of interior and exterior scenes shown in the majority of motion pictures. In Kyne's story exterior scenes predominate and the picturesque Boston Harbor and rugged Maine coast gave Director Forman an opportunity to obtain striking sea scenes.

CAN YOU DIRECT A MOVING PICTURE? READ THIS FIRST

HERE'S a pretty little fancy:

Think of yourself with a script in your hand and a cameraman with his equipment beside you. You are trying to figure out with his aid where the machine should be placed while you are arguing with the star and anxiously viewing the manifold "extras" who are hanging around like so much putty waiting for your agile hands to fashion them into a component part. All that you have to aid you to do this and to convince the star that you are right are your brains, your eyes and the script in your hands. Just what would you do next? Think it over.

To begin with, how much film would you allot to each reel? For you have to tell your story in a limited space, of course.

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"TECHNICAL knowledge is vital to creating a motion picture," says Reginald Barker, director for Goldwyn pictures and one of the most notable figures in his field. "But the principal quality necessary to directing is that of visualization. You have got to be able to see a story before it has anything tangible about it. The difficulty is that you have also to know for so many things. You can write a novel without thinking about the subtleties of the light and shade of day and night. You can write a play without taking into account the action of rain as recorded on a lens. But in creating a picture you must remember that the finished product is something that appeals more strictly to the eye than do the creations of the other arts.

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"TO BEGIN with, you are given a script with the story neatly typed out in continuity form; that is, written scene by scene. If you have the directoral insight, you will be able to picture these scenes in your mind's eye, but this is never a simple thing. For a scene may be played in so many different ways; and the ideas as laid down may be interpreted in various styles. The intelligence of the star is a great help, of course; but the burden of the entire production necessarily falls on the director.

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"AN INCIDENT comes to mind not connected with any of my own productions, but with that of Frank Lloyd's 'The Great Lover.' In one scene Mr. Lloyd had to supervise the work of a huge auditorium full of extras. The amount of work detailed in such a performance is incomparable. I had a similar experience in my production of 'Bunty Pulls the Strings,' in some of the church scenes. A mob (and great armies of extras are mobs) has no brains, and no head or tail. To take the unleavened mass and bake and stew it to the point where it responds to your individual intelligence is not to be attempted by amateurs, I assure you."

Madge Kennedy Going Abroad

Madge Kennedy and her husband, Harold Bolster, are sailing on the Empress of India on a tour to the north of Europe. They expect to visit Iceland, Norway and the land of the midnight sun. All told they will be gone for seven weeks.

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 BEBE DANIELS in "DUCKS AND DRAKES"

APOLLO 52D & THOMPSON STS. MATINEE DAILY H. B. WARNER in "WHEN WE WERE 21"

ARCADIA CHESTNUT Bel. 16TH 10 A. M. to 11:15 P. M. WANDA HAWLEY in "THE HOUSE THAT JAZZ BUILT"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY CHARLES RAY in "PEACEFUL VALLEY"

BALTIMORE 51ST & BALTIMORE EVE. 6:30, SAT. MAT. NOAH BERRY in JACK LONDON'S "The Mutiny of the Elsinore"

BENN 64TH AND WOODLAND AVE. MATINEE DAILY FLORENCE VIDOR and All-Star Cast "BEAU REVEL"

BLUEBIRD Broad & Susquehanna Continuous 2 to 11 MAE MURRAY in "THE GILDED LILY"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. MARY PICKFORD in "THROUGH THE BACK DOOR"

Broad St. Casino Broad bel. Erie Av. MAT. DAILY GLADYS WALTON & ALL-STAR CAST in "DESPERATE YOUTH"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. MARY PICKFORD in "THROUGH THE BACK DOOR"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M. All-Star Cast in Mack Sennett's Comedy "MARRIED LIFE"

DARBY THEATRE MADGE KENNEDY in "THE GIRL WITH THE JAZZ HEART"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY ALL-STAR CAST in "STRAIGHT IS THE WAY"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY ROSCOE (Fatty) ARBUCKLE in "THE DOLLAR-A-YEAR MAN"

FAMILY THEATRE—1311 Market St. 8 A. M. TO MIDNIGHT ANNA Q. NEILLSON in "WHAT WOMEN WILL DO"

56TH ST. THEATRE—Below Spruce MATINEE DAILY ALL-STAR CAST in "THE GREAT REDEEMER"

FRANKFORD 4715 FRANKFORD AVENUE EUGENE O'BRIEN in "BROADWAY AND HOME"

GLOBE 5901 MARKET ST. 2:30 and 6:30 to 11 All-Star Cast in Mary R. Rinehart's "IT'S A GREAT LIFE"

GRANT 4022 GIRARD AVE. MATINEE DAILY BESSIE LOVE and Special Cast in "BONNIE MAY"

GREAT NORTHERN Broad St at Erie 2, 7 & 9 P. M. MR. AND MRS. CARTER DE HAVEN in "TWIN BEDS"

IMPERIAL 60TH & WALNUT STS. Mats., 2:30; Eves., 7 & 9 MARY PICKFORD in "THROUGH THE BACK DOOR"

Lehigh Palace Germantown Ave. and Lehigh Avenue D. W. GRIFFITH'S "DREAM STREET"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY VIOLA DANA in "THE OFF-SHORE PIRATE"

OVERBROOK 63D & HAVERFORD AVENUE D. W. GRIFFITH'S "DREAM STREET"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. WALLACE REID in "TOO MUCH SPEED"

PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M. JEAN PAIGE and ALL-STAR CAST in "BLACK BEAUTY"

REGENT MARKET ST. Below 17TH 9:45 A. M. to 11 P. M. D. W. GRIFFITH'S "DREAM STREET"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. SPECIAL CAST in HUGH FORD'S "THE GREAT DAY"

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. MAY ALLISON in "EXTRAVAGANCE"

SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT Helen Chadwick and Russell Simpson in "GODLESS MEN"

SHERWOOD 54th & Baltimore Av. MAT. 2. EVE. 6:30 MARION DAVIES in "BURIED TREASURES"

STANLEY MARKET AT 19TH 11:15 A. M. to 11:15 P. M. WILLIAM DE MILLE'S PRODUCTION "THE LOST ROMANCE"

STANTON MARKET Above 16TH 10:15 A. M. to 11:15 P. M. MAY MacAVOY in "A PRIVATE SCANDAL"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. Special Cast in Cosmopolitan Production "STRAIGHT IS THE WAY"

VICTORIA MARKET ST. ab. 9TH 9 A. M. to 11:15 P. M. PAULINE FREDERICK in "SALVAGE"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 & 3; 6:30 to 11 P. M. DOUGLAS FAIRBANKS in "THE NUT"

CEDAR 60TH & CEDAR AVENUE 1:30 & 3 and 6:30 to 11 P. M. EUGENE O'BRIEN in "BROADWAY AND HOME"

COLISEUM Market Bet. 59th & 60th 1:30 & 3; 6:30 to 11 P. M. TSUKA AOKI and SPECIAL CAST in "BREATH OF GODS"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Junc. on Frankford "L" OTIS SKINNER in "KISMET"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY D. W. GRIFFITH'S "DREAM STREET"

LOCUST 52d & Locust—Double Bill Mats. 1:30, 3:30. Eves. 6:30 to 11 Harold Lloyd in "Now or Never" Pauline Frederick, "Mistress of Shenstone"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 GEORGES CARPENTIER in "THE WONDER MAN"

RIVOLI 52D AND SANSOM STS. MATINEE DAILY EDITH STOREY and Special Cast in "The Beach of Dreams"

STRAND GERMANTOWN AVE. AT VENANGO STREET MARY PICKFORD in "THROUGH THE BACK DOOR"

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

Germantown 5510 Germantown Ave. MATINEE DAILY Special Cast in Sennett's Newest Comedy "HOME TALENT"

JEFFERSON 29th & Dauphin Sts. MATINEE DAILY MAE MURRAY in "THE GILDED LILY"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15. Eves. 6:45 to 11 ROSCOE (Fatty) ARBUCKLE in "THE DOLLAR-A-YEAR MAN"

SPRUCE 60TH AND SPRUCE MAT. DAILY EXCEPT SATURDAY TOM MIX in "A RIDIN' ROMEO"

WEST ALLEGHENY 25th & Allegheny Mat. Daily CONSTANCE TALMADGE "IN SEARCH OF A SINNER"