

The Daily Movie Magazine



GARRULOUS GARRY IS JUST FULL OF SCREEN ROMANCES

By HELEN KLUMPH OU'RE hours late," I accused "Where have you been?"

"At a lecture," she gasped weakly "Picture it, if you can-me at a lecture. I'm going to movies from now to midnight to make me forget it. My allegiance to the noiseless drama will never falter again."

Of course, I knew that if I waited long enough I would hear all about it, but with her penchant for adventure almost anything is likely to happen Garry, so I simply couldn't wait. demanded her story.

"The subject," she told me with a little flourish that bore eloquent witness to the hours she had spent in trying to act like Nazimova, "was "The Perils

'I went in thinking, of course, that the lecturer was going to talk about John Barrymore, Richard Barthelmess and Rudolph Valentino. But can you imagine it? He never even mentioned

"He does not know half of the perils that confront our girls. He ought to take a six months' course in movie matinees. He'd find out that screen romancing is a far more flourishing than window-shopping ever than window-shopping ever the confront our girls. He ought to terminate. The technicality to be employed is Miss Minter's present trip to Europe.

Let's say "Thumbs down!" on Miss pastime than window-shopping ever

Now, if that lecturer were really you can't expect any one whose business is talking to be enthusiastic about movies, can you?"

"You seem to be," I told her.
"And that reminds me," Garry broke
in, "of Tommy Meighan."
"Yes," I answered, "I've noticed almost everything does."

But unnoticing, Garry went on.
"He wrote to Lois Wilson a while
ago from New York and told her that
cutside of one theatre he saw billed
'Lois Wilson in the City of Stlent
Men.' Two girls behind him read it
aloud and remarked, 'Good for Lois.
Gee, what a chance!' And that for
the demure Lois who used to be a school the demure Lois who used to be a school

AND speaking of Lois," I broke in.

Which she is directed by Stuart Paton, a homelike appearing man with glasses and a shaggy head.

But truth to tell, Miss Dean doesn't seem to need much direction. She knows her business quite thoroughly, watching camera angles, lights and the work of the other actors.

He had hurt his wrist when he was diving, and some one had to drive his diving, and some one had to drive his car for him, and Lois Wilson just happearing man with glasses and a shaggy head.

But truth to tell, Miss Dean doesn't seem to need much direction. She knows her business quite thoroughly, watching camera angles, lights and the work of the other actors.

Martha Mattox is the villainous housekeeper in the story. She usually plays perfectly correct spinsters, but plays perfectly correct spinsters, but now she slings a mean eye. To meet, now she slings a mean eye thoughten and tear-stained face in the mirror. Could that grier-ravaged face be the same that had smiled so happily at me from that same glass only a few short hours before? Oh, Roland, Roland! Did you realize that you were breaking my heart?

But truth to tell, Miss Dean doesn't my swellen and tear-stained face in the mirror. Could that grier-ravaged face be the same that had smiled so happily at me from that same glass only a few short hours before? Oh, Roland, Roland! Did you realize that you were breaking my pened to know how to drive that kind of car, and

bet any number of other men there

Leatrice Joy's Sorrow Brings Her Joy

TRUTH, as the saying goes, is TRUTH, as the saying goes, is stranger than the movies, and thus it happened that Leatrice Joy was tossed into her first motion-picture job on a tidal wave of tears. Miss Joy's father lost his health and it became necessary for daughter to supplement the family income. All this in New Orleans, where song writers camp on the leves awaiting inspiration.

leans, where song writers camp on the levee awaiting inspiration.

However, Miss Joy answered the "ad" of a moving-picture company and received a test. The director told her to act as though she had just received a telegram that her father had been suddenly taken ill. This reminded her of the real trouble at home, and she began to ween prodigiously. Several began to weep prodigiously. Several song writers were swept off the levee by the flood and the director immediately signed her up for six months at \$25 a

Miss Joy recovered from her swoot and galleged home to mother. Today she is working in Goldwyn's "The Poverty of Riches" at a salary which would probably finance the company with which she gained her first movie experience. And so it goes!

Cullen Landis Lands

The bi

Delaware

Safely From Mishap

CULLEN LANDIS, well-known Goldwyn motion-picture player, soon to be seen in Rupert Hughes film, "The Old Nest." had a narrow excape from a serious injury recently when his racing entomobile turned over when his racing automobile turned over while he was rounding a curve at sixtyfive miles an hour. The car turned com-pletely over and the actor was thrown for a distance of about twenty feet. but with the exception of scratches and bruises he was not injured.

Landis was training for motor races which he expected to enter, when the accident happened. He assembled his own racing vehicle and it was expected that the car would be a hot contender

for speed honors. It had already been driven at eighty miles an hour.

The accident took place near the actor's home in Long Beach, Calif. The car was badly smashed. It will be rebuilt, however, in time to be entered in the race on July 4.

Fatty Resting at Frisco Roscoe (Fatty) Arbuckle, having sympleted work on his newest picture, "Should a Man Marry?" is making a brief visit to San Francisco and on his return is scheduled to begin work upon new picture called "Via Fast Freight."

Return of Photographs in Movie Beauty Contest

DHOTOGRAPHS 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 Chestut 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 classi-

TWO KNOCKS AND SOME BOOSTS FOR STARS OF SCREEN

By CONSTANCE PALMER

Hear, on good authority, that the contract of Mary Miles Minter with Realart has terminated, or is about to

Dupont, Universal's latest "screen find of the year." Not so good.

As Marguerite Armstrong she played Now, if that lecturer were really up to date he would talk on How Competition With Wally Reid Has Improved Our Boys' or 'National Standards—Can Viola Dana Shake Them as Well as the Shimmy?' But you can't expect any one whose business you can't expect any one whose business the talking to be enthusiastic about extremely blonds, painfully cultured and extremely blonde, painfully cultured and

quite self-satisfied. Miss Dupont is appearing under the Miss Dupont is appearing under the direction of nice Jack Conway in a masterpiece yelept "The White Peacock Feather." Jack Perrin is her leading man, and Ramsey Wallace plays the heavy. Ramsey's an old friend of mine, lots of fun and very nice. He played opposite Mildred Harris in "The Woman in His House." Remember? He is also a well-known player on the legitimate. legitimate.

HAVING given vent to two snappish items, we'll say something nice.
I like Priscilla Dean, bless her heart. Watched her work yesterday on one of the final scenes of "Conflict," in

now she slings a mean eye. To meet, she is very calm and unnervous—golly, I'd like to take lessons from her!—

"Garry, how do you collect them?"

It is not a romance yet, but it looks you have the many self. And that reminds me I've had a letter from Doris May. The way first one she has written since she was married."

"Oh, tell me, "I begged her, "What did she say?"

"Meet me here tomorrow," Garry manwered archiy, "and I'll tell you. I'm going to see if that really is Montague Love out there. Surely there couldn't be another such volcanic chest."

And before I could stop her she had gone.

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"Garry, how do you collect them?"

side of New York, that can command such talent.

Last night I visited the Mummers will continue to do. I suppose, until the end of time, for the man she loves, deep in my heart there lingered a tiny seed of doubt.

Doubt fought with me all that night. My intuitions whispered the truth to me, but the next morning there was a letter from Roland, a letter full of remorse and sweetness.

"You know our temperaments," he wrote. "When we are in the midst of work, we fly off the handle. I am ashamed. I knoel at your feet. I kiss your hand, sweet Nella. It was base of me. Miss Audrey scolded me after you left, for treating you so summarily. I deserved that scolding. Will you should me as a feland?"

"And before I could stop her she had gone."

don't know them.

He has working for him now Hugh
Wiley, of Saturday Evening Post fame. Wiley, of Saturday Evening Post Jame. George Ade is titling 'The Lotus Eater,' which stars John Barrymore. With Mr. Wiley and Mr. Neilan work-ing on 'Bits of Life' are Walter Trumbull and Thomas McMarrow, well known as magazine writers. Very shortly Don Byrne will collaborate with Mr. Neilan on the biggest production the latter has yet done, they tell me.

Really Lost in Pyrenees



PEARL WHITE

Pearl White stated, on her return from Europe last week, that the story about her being lost in the Pyrenees was not a press agent yarn, but a fact. For a few hours, the Fox star said, she was in actual danger in the mountains, and was mighty glad to see the rescuing party that came to her aid. Miss White brought back with her several trunks full of gowns in which she was photographed in

ANOTHER CONTEST WINNER AND HER THRILLING STUNTS



The LOVE STORY of a MOVIE STAR

ONCE behind that locked door a perfect tempest of tears swept over me. How could be have been so cruel, so heartless! How could he have humiliated me so-and before that other woman! I saw the smile on her thin lips now. I stopped pacing the floor to

excuses for him. He couldn't have meant to wound me so cruelly. He had been thoughtless, had spoken hastily without at all meaning that I should take him literally. He, himself, was upset.

I should have remembered that. That

BECAUSE Hollywood is crowded with famous writers, Marshall Neilan has taken advantage of the fact to employ several of them to work with him on stories rather than to pay fabulous sums for their hooks, which have to be changed so radically for the screen that the authors themselves often don't know them.

He law write to you and as soon as I come back, shall look you up. If then, you still want to go into the results. we have been ordered on tour, and we will be away for some months, but I shall write to you and as soon as I come back, shall look you up. If then, you still want to go into the movies, perhaps there will be an opening. You are very beautiful, Nella."

So, he would be gone. Better so. It would give me time to make something of myself; to study, to rise, to become a real actress.

become a real actress.
Fortified with this resolve and with a heart much lighter than it had been since my unfortunate trip to Roland's studio. I set to work with all the determination that was in me. I think I have told you that I have a strong will and perlans I have already been will, and perhaps I have a strong will, and perhaps I have already been able to show you that this is so. Every night when I went to bed, I said to myself: "Remember, Nella, that you are going to become a great actress."

And how I worked! But even with all my work I feel sure that I should And how I worked: But even with all my work I feel sure that I should never have accomplished my end if I had not willed that it should be so. I made it a sort of act of faith, a sort of prayer. Every night, as I say, before going to bed, I would stand in the middle of my tiny room and say aloud.

"You are going to be a great actress, you are going to be a great actress!"
Sometimes it happened that I was so exhausted with the long rehearsals and the two daily performances that I would forget to repeat my formula until I was actually in bed and on the point of drooping asleep. But no matter how tired I was, no matter how cold the room was, I forced myself to get out

room was. I forced myself to get out of bed again, to take my stand in the middle of the floor and to say, "You are going to be a great actress!"

Does all this seem very childlish to you? Somehow, I can't think that it was. At any rate, I feel sure that it was my salvation. It certainly helped to keen the end I had in view constantly to keep the end I had in view constantly

I sometimes wonder who writes the I sometimes wonder who writes the stories about actresses who suddenly spring into fame. Always, at least in the ones I have happened to read, they work away, playing small parts and "under-studying" big ones until suddenly the star is taken ill, or meets with some accident. Called upon at with some accident. Called upon at the last minute to play the leading part they make a sensational success. After that, of course, all is easy. While I have no doubt that this does

occur, why does not some one write the story of a young woman who slowly works her way to the top and holds words her way her position because she has thoroughly learned her business from the ground up? I am sure this is oftener true than not; particularly of the actress who has gained her experience in "stock." Of course, there is the other way of which we all know, and the way in which the general public takes the most stock—through favoritism. But I can honestly say that favoritism had little



IN 1915 Marguerite Courtot won a Eventually she beats him off (that has L beauty contest conducted by a big camera concern. Immediately she re-

to save Annette, writes the story of her own tragic love affair with Welles, intending to send it to Annette so she may know the kind

of man he is.

She tells how, while a pianist in a movie theatre is a western Pennsylvania town, she met Welles when he made a "personal appearance" there, how he invited her to come to New York and said he would place her in the movies, how she came and the chilly reception which he gave her in the studio. Then, becoming inter-ested in her, he gets her a job in a small town stock company for the experience, promising to see her

Kitty, a member of the company, proves her best friend and Nella hunts lodgings to begin her stage work. She goes to the studio and sees Welles working on a "set," but he receives her rudely and coldly.

Now Go On With the Story

to do with my success; rather, it held me back. But of that I was unconscious for some time.

Our company was not a large one, and before the winter was over one of the women resigned to join a company somewhere in the West. Partly owing to that fact, and partly owing to the sensational success which I had made in

"The tany number of other men there would have been glad to break their versits and let her break their car, too," I added.
"Oh, you would," Garry said. "Ever the tender in "The Kangaroos" by Woman Knows' you've thought that Moomerang" and "The Hottentot." Woman Knows' you've thought that Moomerang" and "The Hottentot." The shall meaning that I should take him literally. He, himself, was upset.

Lois Wilson was the most subtle of charmers. Now I prefer "I have a feeling you're going to the cast—Russel Simpson (playing any line with Glora Swanson in "The Kangaroos" by literative and the Little Theatre in "The Kangaroos" by literative and the Little Theatre in "The Kangaroos" by literative and the Little Theatre in "The Kangaroos" by literative and the Little Theatre in "The Kangaroos" by literative and the Little Theatre in t the management that comedy was my "line," although I, myself, felt sure that I would "arrive" in emotional that I would parts, if at all. But I suppose one alor comedy is unusually marked.

As in all stock companies, partie to feel that we had an almost personal relation with our audiences. This was largely because we had so small a public to draw from. A large part of the seats were sold by subscription for the entire season. Before long, I grew accustomed to looking for certain faces in certain seats. We were always able to

"spot" strangers.

A strange man, particularly if he had an orchestra seat, always caused the greatest excitement in the company. We were always convinced that some great New York manager had taken the trouble to cross the river to see the performance. Perhaps opportaken the trouble to cross the river to see the performance. Perhaps opportunity was knocking at our door. What castles in the air we built with a strange face for the foundation! It is peedless to say that each one of us was on his mettle on such occasions. I, too, caught the infection. To act on Broadway become my dram as it was that of became my dream, as it was that of every member of the company. What a triumph that would be; to have Roland Welles find me on Broadway on his

FOR YOUR SCRAPBOOK OF STARS



DOROTHY FARNUM FINDS INSPIRATION IN PHONOGRAPH

THIS is another in the series of valuable articles on scenario writing schich are being prepared for readers of this page by Dorothy Farnum, scenarioist for the Whitman Bennett-

First National productions.

Miss Farnum will be glad to answer any questions but will not examine manuscripts. Address her care of the Daily Movie Magazine, Evening Public Ledger, Sixth and Chestnut streets.

By DOROTHY FARNUM TT SEEMS a far cry from songs to scenarios, from screen players to the stars of the opera-and yet:

The thing I could feast do without, next to my typewriter and, perhaps, the weekly pay check, is my phonograph! I have never been able to think scene without music. I do not mean, to write a scene, because when the true craftsman writes he works with no softer accompaniment than the clicking of the typewriter keys, accomplishing his day's task with the matter-of-factness of any business man.

But the period in the preparation of photoplay, which is to be devoted to thinking, planning and dreaming-ah. that is different!

Stories of sentiment, tenderness, renunciation, realization, comedy and tragedy are packed away like treasures in a magic box, under the lid of the phonograph. TN EUGENE O'BRIEN'S "Broken

Melody," the de Luca record, "God Bless you, My Dear," that heart cry of the lover who holds his sweetheart, dear even after the love between them is dead -which was used in the picture, bridged In Constance Talmadge's "Good Ref-erences," Alda's record "If You Should

Care' suggested the introduction of the song as a waltz in the ballroom scene, foreshadowing the beginning of love be-tween the two, who were no more than affectionate enemies. In "Jim the Penman," it was easy to imagine how the fashionable audiences of twenty years ago were thrilled when Melba sang. So we introduce a scene in which the great diva sang Tos-ti's "Good-by" and the pathos of the

girl at his side. In "Salvation Nell," the spirit of the Salvation Army was perfectly expressed

ing hints of international complication and operatic intrigue she suggests!

First Bathing Beauty



Vera Steadman has been Charles Ray's leading woman, but now she is in comedles

WHAT YOUR FAVORITE FILM STARS ARE DOING

Penrhyn Stanlaws is scheduled to be n work on "The Woman in the Case," Clyde Fitch soon. Betty Compson

Helen Chadwick, remembered for her artistic and vivid acting in "Scratch My Back," "Cupid, the Cowpuncher" and "Godless Men," has leading parts in three new Rupert Hughes pictures. "Dangerous Curve Ahead," "The Old Nest" and opposite Tom Moore in "From the Ground Up." She also has the feminine lead in Mrs. Rinehart's "The Glorious Fool."

Some of the more recent pictures in which she has appeared have been "Kiss Me. Caroline," "Wedding Blues," "Going Through the Rye," "A Homespun Hero" "Shuffle the Queens" and "Red-Hot Love."

Sir J. M. Barrle Confers on Films With the arrival in London of John S. Robertson, the director who was responsible for the exquisite screen versions of the more recent pictures in which she has appeared have been "Kiss Me. Caroline," "Wedding Blues," "Going Through the Rye," "A Homespun Hero" "Shuffle the Queens" and "Red-Hot Love."

Sir J. M. Barrle Confers on Films With the arrival in London of John S. Robertson, the director who was responsible for the exquisite screen versions.

Richard Dix will be seen in four pictures, "Dangerous Curve Ahead," "The Glorious Fool," "The Poverty of Riches" and "All's Fair in Love." words "All the tomorrows shall be as today." brought home to Jim, as noth-

Riches' and "All's Fair in Love.

Lon Chancy, who scored in Goldwyn's picturization of Gouverneur Morris' "The Penalty," an even bigger hit than he did as the Frog in "The Miracle Man," has a leading part in a new Morris photoplay, "Ace of Hearts," and with Betty Compson in "For Those We Love."

the English and part the plans for this best-loved of all our modern stage classics.

Sir James is taking a keen interest in the preparation of the script. As yet no decision has been reached as to whether the picture will be produced in England or on this side, and in spite of rumors to the contrary, it has ing else could, the knowledge that life would be worthless if ne should lose the

A Kreisler waltz will suggest a woman, dainty, alert and witty, and you can hardly wait until you have written her story.

Almost all the ballads sung by John McCormack are, in themselves, beautill romances.

What a glorious picture the songs of leraldine Farrar bring to mind—what largest a woman dainty are program of screen literary work. Besides her duties as scenarist for William DeMille, Miss Printzlau has also taken upon herself the task of writing an arise.

Scenario Writer Returns to West S

Olga Printzlau, after a stay of a month and a half in New York, is back at the Lasky studio, Holly-parture will be made from the stage procedent by entrusting the part played by Maude Adams to a boy.

Screen Geta Galance Company of the contrary, it has not been decided who shall be cast for the roles of Peter and Wendy. It is even possible, it is said, that a departure will be made from the stage procedent by entrusting the part played by Maude Adams to a boy.

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when Caruso sings the magic of an Italian night and that glorious young troubadour. Martinelli, voices the spell of spring and love—what greater inspiration can one have?

Some day, when producers stop wanting my continuity. I hope to have time to tell many stories which are packed. to tell many stories which are packed serve the theatre exclusively for all- lutely correct in reflecting the condi-British productions.

VERA STEADMAN IS THE ORIGINAL BATHING BEAUTY

TERA STEADMAN, now one of the VERA STEADMAN, now one of the favorite leading women in Christic Comedies released through Educational Exchanges, finds no one to dispute her when she claims to be the original "bathing girl" of pictures. She has established that right not alone by posing as a diving girl for motion pictures, but by becoming the best swimmer in the profession on the Pacific Const.

Last year she won the title of the best professional diver, but only recently, during a contest at Balbos Beach, she captured both the 100 and 220 yard swims. Her mark for the former distance was 1:08, which is only a fraction behind the woman's professional record. The 220-yard swim was executed in 3:10. In other words Miss Steadman is not one of those who done Steadman is not one of those who done a bathing suit and "never goes near the water."

BUT except for occasional roles in films which call for such costumes.

Miss Steadman is now a full-fledged leading woman. She has accomplished this in three years in pictures, for it was then that she was selected by Mack Sennett because of the beauty of her face and the preferring of her figure to any and the perfection of her figure to appear as a diving girl in some of his comedies. Gradually she was advanced to more important parts and afterward appeared with Fox and Universal before laining the Christic organization. joining the Christie organization.

MISS STEADMAN is a "native son" of California, having been born in Monterey, June 23, 1900. See had the education of the average girl. devoting a great portion of her time to water sports. She came to the screen without any experience on the stage. Miss Steadman is declared the ideal size for a comedy player, being five feet three and weighing 110. She has brown

hair and eyes.

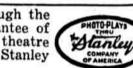
Some of the more recent pictures is which she has appeared have been "Kiss Me. Caroline." "Wedding Blues." "Going Through the Rye," "A Homespun Hero" "Shuffle the Queens" and "Red-Hot Love."

S. Robertson, the director who was responsible for the exquisite screen version of "Sentimental Tommy," to confer with Sir James M. Barrie on the forthcoming production of "Peter Pan," the English film public has taken a responsed interest in the plans for the

of Selznick Pictures, has gone to Eng-land for the purpose of making a thor-



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 62D & THOMPSON STS.
MATINEE DAILY
ANNA Q. NILSSON

ARCADIA CHESTNUT Bel. 16TH OF ALL STAR CAST IN THE LITTLE FOOL* ASTOR FRANKLIN & GIRARD AVE.
MATINEE DAILT
CONWAY TEARLE

in "WHAT WOMEN WILL DO'

BALTIMORE EVE. 6:30, SAT. MAT. HOUSE PETERS

BENN 64TH AND WOODLAND AVE. MARION DAVIES

BROADWAY Broad & Snyder Ave.
2 6:15 & 9 P. M.
"Bob Hampton of Placer"

CAPITOL T22 MARKET ST. SESSUE HAYAKAWA in "BLACK ROSES" COLONIAL Sin. & Maplewood Aves.
ALL-STAR CAST in LOIS WEBER'S
"TOO WISE WIVES"

DARBY THEATRE TOM MIX

FLORENCE VIDOR FAMILY THEATRE-1311 Market St MARGARITA FISCHER

EMPRESS MAIN ST., MANAYUNK

56TH ST. THEATRE—Below Spruce MATINES DAILY GEORGE BEBAN

"THE LOVE FLOWER" GLOBE 5901 MARKET ST is "BROADWAY AND HOME"

GREAT NORTHERN Broad St. at Eric CHARLES RAY "THE OLD SWIMMIN' HOLE" IMPERIAL 60TH & WALNUT STS.
MAIL-STAR CAST IN MACK SENNETT'S
"MARRIED LIFE"

Lehigh Palace Germantown Ave. and Lehigh Avenue MADGE KENNEDY THE GIRL WITH THE JAZZ HEART' LIBERTY BROAD & COLUMBIA AV.
ALLSTAR CAST IN JACK LONDON'S
"THE STAR ROVER"

OVERBROOK 63D & HAVERFORD THOMAS MEIGHAN

BLUEBIRD Broad & Susquehanna Continuous 2 until 11 DALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. TWIN BEDS"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. JACKIE COOGAN

In "PECK'S BAD ROY" JACKIE COOGAN in "PECK'S BAD BOY" PRINCESS 1018 MARKET STREET

ANNA Q. NILSSON REGENT MARKET ST. Below 17TH WILL ROGERS in "THE GUILE OF WOMEN"

RIALTO GERMANTOWN AVENU MILDRED HARRIS CHAPLIN NIXON 52D AND MARKET STS. RUBY MARKET ST. BELOW 7TH
16 A. M. to 11:15 P.
Helene Chadwick and Russell Simpson
"GODLESS MEN"

SAVOY F211 MARKET STREET ROSCOE (Fatty) ARBUCKLE in "A DOLLAR-A-YEAR MAN" SHERWOOD 54th & Baltimore Av NORMA TALMADGE

In "THE PASSION FLOWER' STANLEY , MARKET AT 10TH THOMAS MEIGHAN in "WHITE AND UNMARRIED"

FRANKFORD 4715 FRANKFORD STANTON MARKET Above 16TF JACK PICKFORD in "JUST OUT OF COLLEGE"

BE 5901 MARKET ST.
EUGENE O'BRIEN
"BROADWAY AND HOME"

333 MARKET STREET THEATRE
MARSHALL NEILANS PRODUCTION
"DINTY"

GRANT 4022 GIRARD AVE.
MATINEE DAILY
VICTORIA MARKET ST. ab. 9TH
PRISCILLA DEAN 11:13 P. M.
"UNCLE TOM'S CABIN"
"REPUTATION"

The NIXON-NIRDLINGER BELMONT 52D ABOVE MARKET 1:30 & 3; 0:30 to 11 P. M. All-Star Cast in Edward Knoblock's "BLIND WIVES"

ALICE BRADY in "OUT OF THE CHORUS"

in "THE TORRENT" JUMBO FRONT ST. & GIRARD AVA.

EADER 41ST & LANCASTER AVE THOMAS MEIGHAN

"GOOD WOMEN"

STRAND GERMANTOWN AVE. ELLIOTT DEXTER

Germantown MATINEE DAIL

PARK RIDGE AVE. & DAUPHIN # ALL-STAR CAST in "NOT GUILTY"

WEST ALLEGHENY 25th Ant. D

"THE IDOL DANCER"



McCormack are, in themselves, beauti-

away in my magic box.

PHOTOPLAYS



CEDAR 60TH & CEDAR AVENUE

COLISEUM Market bet. 59th & 600 1:30 & 8; 6:30 to 11 P. M. **EVA NOVAK**

GLADYS WALTON in "RICH GIRL, POOR GIRL"

LOCUST 52D AND LOCUST STREET MAIS. 1:30, 3:30, EVES. 6:30 to 11 ROSEMARY THERY and Special Cast b

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

"THROUGH THE BACK DOOR" JEFFERSON 29th & Dauphin MATINEW DAIL! "What Every Woman Knows