

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

They're Trying to Spoil a Real Love Affair

PRETTY Miriam Battista is getting herself talked about in the newspapers and the law courts again. I noticed another action involving her while looking over the New York papers last week.

But what can you expect from these movie actresses? Last time I saw Miriam she had temporarily retired from the movies and had gone into the speakeasies—rather, the singles and dances (can't see why those words aren't as legitimate as "movies").

We had a wonderful long and intimate afternoon together, and when it was time for me to go Miriam gave a flying leap, threw both arms around my neck and kissed me squarely upon the lips—twice!

Isn't it perfectly disgraceful the way we old movie editors carry on with these actresses?

But, you see, Miriam was then just past her eighth birthday. She was nine years old the fourteenth of this month. So that clench of ours wasn't really so disgraceful after all. And the law case in which she has got herself involved is an action by the Gerry Society in New York on the grounds that she is too young to be on the stage.

IF THEY make Miriam quit, they will be interrupting one of the prettiest real-life romances that the screen has to offer. Did you see her in her act with Junior Tierman in "The Belle of New York" last winter? Well, she and Junior are in love—oh, very much in love.

MIRIAM told me all about it while Junior stood alongside of her and held her hand, and then Junior told me what a wonderful girl Miriam was and how much he loved her and how they had really been in love for all of three years and would be for all the rest of their lives and for ever and ever after that.

And somehow, when you hear about it, you forget that they are eight and ten years old and you sort of close your eyes and think you are listening to the story that you yourself lived through thirty years ago.

But there's one thing about Miriam that is different from most young folks. She can easily afford to do as she pleases when the time comes. For her salary for some time past has been \$250 a week.

YES, Geraldine, I said TWO HUNDRED AND FIFTY DOLLARS A WEEK! And she is only nine years old. Honestly, I don't wonder you girls all want to get into movies. It's a nice, tidy little pay envelope to get of a Tuesday night.

YET Miriam is already a veteran of the stage and screen. You remember her in "Humoresque," don't you? You probably felt almost as much in love with her as with her screen mother, Vera Gordon. And you could easily see that she knew all the technique of the game and wasn't the slightest bit in doubt as to how to carry a big scene.

She has been at it since before she was three years old. She loves to tell of those early days and laugh over them. She has the most hair-triggered laugh I ever heard. Not the hysterical, giggly kind, mind you. It's an honest laugh. She's naturally the gayest little person in the world and she can see humor in everything.

She told me how she first went to an agent to see if she could get into pictures. Her big brother had been posing for artists—she's VERY handsome; you ought to see him," she said—and Mamma Battista thought tiny Miriam could help out the family exchequer the same way. Then the big brother went into pictures, but Miriam will very frankly admit that he wasn't good. So she tried it.

"The agent wanted to know what I could do," she said, "and I told him I could cry and be scared and laugh."

She got a job—and not three years old then! She was in "Blazing Love" with Virginia Pearson, and in "Eye for Eye" with Nazimova. Then came the speakeasies—with Maude Adams in "A Kiss for Cinderella," "The Inner Man" with Wilton Lackaye, "Daddy Long Legs" with Henry Miller, "Doll's House" with Nazimova again, "Red Dawn" with an all-star cast, and "Whirlwind" with Mimi Agulias.

HER little love affair with Junior Tierman began three years ago while they were both members of the Junior Art Society in New York. They played together in "Florodora" and "Quality Street." Then "The Belle of New York" wanted Miriam and offered her the biggest salary she had ever heard of. But she wouldn't go unless they took Junior, too. She got him. Real love, I call it.

IT WAS between "Whirlwind" and "Florodora" that she did her work in "Humoresque." And she has a big part in Biograph's "Blonde Vampire" and Lionel Barrymore's "Boomerang Bill."

In the latter, she plays a Chinese child. "I cry in it," she told me seriously. "They played sad music when they wanted me to cry. I always cry when I hear sad music. Don't you?"

I didn't tell her that most of the music I heard sounds sad—very sad, I'll say. But then, if a man will haunt these jazz palaces—

I asked her what business her father was in. "Oh, he's a barber," she said at once. "He has been a barber for thirty years on Forty-second street near Broadway."

But here Mamma Battista shook her head violently and insisted on getting into the interview.

"You don't need to put that in," she said.

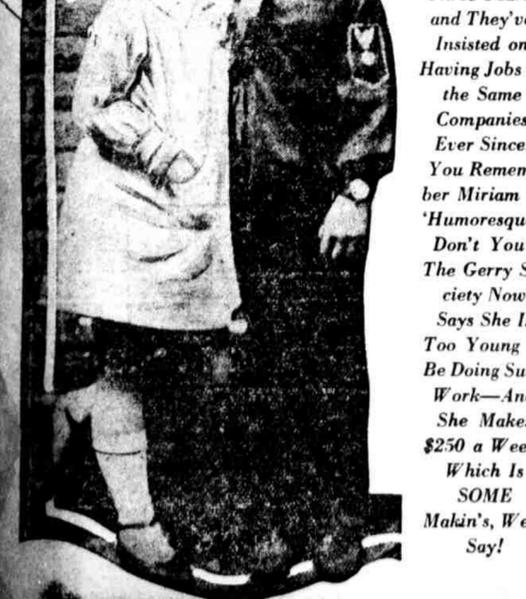
Miriam didn't agree with her. Miriam has no Old World prejudices. "But, Mamma, it's all right," she insisted. "He IS a barber."

AND somehow that afternoon left me with a picture of a fine type of sturdy manhood—old Papa Battista still wielding razor and leather-brush in spite of the fact that his daughter is bringing home \$250 every pay day.

I know men who would quit work, buy a boiled shirt and a suit of store clothes and whiz around in a second-hand fiver for less than that.

GERRY SOCIETY SPOILS SCREEN ROMANCE

Little Miriam Battista and Junior Tierman Have Been in Love for Three Years, and They've Insisted on Having Jobs in the Same Companies Ever Since. You Remember Miriam in "Humoresque," Don't You? The Gerry Society Now Says She Is Too Young to Be Doing Such Work—And She Makes \$250 a Week! Which Is SOME Makin', We'll Say!



MOVIE CONTEST WINNERS LEARN MAKE-UP AT BETZWOOD



THIS is a great week in the lives of the three girls who won in our movie beauty contest.

They are spending most of their time out at Betzwood, being taught everything about the moving-picture business by all the members of the company.

And tomorrow they are going down to Cape May for the week-end to make personal appearances Saturday and Sunday evenings at the Liberty Theatre. Carl Suelke, the owner, is spreading pictures of them all over the resort, announcing the event, and they will find themselves quite the feature of interest to the crowds who always throng the beach over Sunday.

The photograph shown above was snapped in the Betzwood studios while the girls were having a strenuous lesson in the art of make-up for the moving-picture camera.

The instructor on the left is Dan Mason, who plays the part of the Skip-

per in the Toonerville Trolley comedies. Dan is a veteran of the screen, and what he doesn't know about the possibilities of grease paint and so forth isn't worth knowing.

The other teacher is James Ferrick, known affectionately to every one as Jimmy.

Jimmy is one of the most remarkable figures to be found around any studio. Officially he is in charge of the art title department and draws the titles and the funny little cartoons in the corner that make you laugh almost more than the pictures themselves.

But Jimmy has done virtually everything there is to do about a movie plant.

In the early days of Betzwood he taught the beginners make-up and the technique of the screen. He played the juvenile lead opposite Betty Bovee in some of the first comedies—and he played it well. Every now and then,

at the present time, when they get a sudden inspiration to put in a comedy character part and haven't provided any one to play it, Jimmy takes the script, looks it over, "costumes it," "dopes out" the "business" and acts it.

Then he goes back to his titles, or else jumps into the laboratory to help out on some of the technical work.

In several of the Toonerville films Jimmy was called upon to re-edit the titles—to "gag" them, as they say—and the things that he has written have found their way into the titles of the comedies of other companies.

With such a combination of instructors the three girls are particularly fortunate. They are gaining an experience that money could not buy for them.

In the photograph, Mason is touching up the eyebrows of Eugenie Brew, while Marion Heist looks on and listens. Jimmy Ferrick has just completed his work for Madeleine Starbuck.

America's Beautiful Girl



RUBY DE REMER

"America's Most Beautiful Girl," as Rubye De Remer is designated by *Life*, is a film edition of E. Phillips Oppenheimer's novel, "Passerby," and the working title is "The Black Fox." Edward Sloman is directing. Remer is now celebrated players as Lewis Stone, Walter McGrail, William V. Mong and Kathleen Kirkham.

Atlantic Coast Becomes "Tahiti" in New Film

The rage for things Tahitian has hit the movies. Duck Island, off the Atlantic Coast, became Tahiti recently as a setting for Thomas Meighan's picture, "Cappy Ricks." The beach was lined with plantain palms made in the scenic department of the Long Island studio. When a specially chartered boat anchored in the little harbor and sent a party of men ashore they were surrounded by naked savages (from Hawaii) and Paul Everton, captain of the boat, was "killed" by a blow from a bolo. Hundreds of artificial palm and plantain trees were built for this scene and stuck in the sand on the beach. Tom Forman and his cameraman sat in a small boat, shooting the action from across a stretch of water.

Nice Is Hollywood of France

Nice is rapidly becoming the "Hollywood" of France. A "Union des Artistes Cinematographiques" of Nice has been organized to furnish film companies with information concerning the city as an ideal "location" spot for pictures, studio accommodations, electrical equipment, "extra" people, and other requirements of motion picture producers. Great stress is laid on the advantages of "climate." Every citizen of Nice now is a "native son" when it comes to boosting the beauties of the province.

Going to Work in Rome

Violet Mersereau, who has appeared in leading roles with several film companies, sailed for Europe last week to join the William Fox Co. in making a picture in Rome. Miss Mersereau will report to Director J. Gordon Edwards in Italy and will be assigned to the feminine lead in "Sera," the first picture to be produced by Fox abroad.

DOROTHY DEVORE PLAYED LEADS FOR CHARLES RAY

THERE are a lot of actresses who think that the one and two reel picture is merely a stepping stone to the "feature"; they make up their minds to endure the lesser fame for the time. But one of these is not Dorothy Devore, the youngster who has attracted so much attention in the two-reel Christie comedies released through Educational.

For Miss Devore has had her chance to become a star in the longer pictures, and she returned willingly to her first love.

It was only recently that Al Christie lunched her on Charles Ray as his leading woman in "Forty-five Minutes From Broadway," and there she scored a big hit. But Miss Devore declined all other offers for feature work and even refused a vacation from Christie, so that she could get to work at once in making two-reelers. She has recently appeared in "Movie Mad" and "Scrapfully Married," and in these pictures she is said to have established herself as one of the premier comedienne of the screen.

THIS IS NOT THE LATEST STYLE



No, they're not going to wear them this length! It's just a snap of Irene Rich as she appears in the prologue of "The Poverty of Riches" which Reginald Barker is directing for Goldwyn.

Music to Movies



DOROTHY DEVORE

Ivan Lidow, the giant wrestler, who appears in "Cappy Ricks," was training for a match when he was approached with an offer of a part in the picture. He at first refused, believing he needed all of his time for training. When it was explained that he would be provided with a rough-and-tumble fight almost every day while the picture was in the making, he accepted and has found the acting nearly as rigorous as an athlete's training.

The LOVE STORY of a MOVIE STAR

CHAPTER XXII

HALF blinded with tears, I found my way down the steps of the street. The tears came so easily those days. Probably because I was so starved. What was I to do? Go back and face that woman? I couldn't and wouldn't. And then I remembered that I would either have to go supperless or use a part of my last quarter for food. I had long since grown accustomed to dining off crackers and milk, which I kept in my room for that purpose.

Too numb to think clearly I turned into Eighth avenue, and walked on until I suddenly felt that I could not walk another step. The sign on the lamp-post told me that I had walked as far uptown as Fortieth street. Near the corner was a little restaurant. I simply had to sit down somewhere. I went in and asked for a cup of tea and some slices of bread. It was a long time before I secretly longed for, was five cents extra. I could not afford that.

I dived as long as possible over my meal. The tea, bitter and badly made as it was, put me into me. By the time I had finished I had made up my mind to return to Mrs. Fisk's house in the neighborhood of eleven. I was sure the maid would wait on her return, humiliating as it would be. I would frankly explain my situation. Surely she would understand it. How could she help doing so? And even if she were annoyed at my disturbing her at so late an hour, and never gave me any other work, I couldn't help it. The immediate future was all I had to consider. I only lived from day to day!

It lacked ten minutes to 8 when I came out of the restaurant. What was I to do with the long three hours before I could get to the strength to walk about until 11 o'clock. Then I grew reckless. I would spend another five cents—my dinner had cost me ten—and buy an elevated ticket. If I rode to the northern end of the line I could simply walk across the platform and come downtown again. By repeating this maneuver at the Battery I would thus make the complete circuit. Just the idea that would take I had no idea; but certainly it would consume a large part of the time that I had to kill.

The ride was positively restful. I had been fortunate enough to secure one of the seats next the window. I could rest my head against the window ledge and look out in the warm dusk at the varied pictures presented by the lighted windows of the houses along the route as we flew past.

How unconcerned the people who live on the streets along the elevated railway seem to the public eye! I was forced to endure, I suppose the explanation is that one can become accustomed to anything and everything. I would catch a fleeting glimpse of a woman preparing dinner for a husband whose work lay far from his home. In another house children were being put to bed. How did they ever manage to do such things with that constant rattle and bang in their ears? I presume the answer to that question is the same as to the other.

As we waited a moment at a station I saw a man enter his door and tenderly kiss his wife, who held in her arms a sleeping baby. Again, my eyes were stung by salt tears. Only a moment before I had seen something that could live under such conditions. Would that woman have changed places with me? I think not.

When I had at last made my round I found that it had taken longer than I thought. What a relief to be able to hope that Mrs. Fisk would have returned. I made up my mind to go back to the house and wait for her. Everything on the first floor and in the basement was in darkness; but in the upper floors, some of the lodgers were evidently at home. I rang the bell nevertheless. After a long interval, I rang again, a little more sharply this time.

After what seemed a very long time, the door was opened by a young man, evidently one of the ones whose lights I had seen in the upper floor. He was not over-pleased at having been disturbed. He had a pair of old slippers, and was without collar or tie, but learning my errand, he assured me that Mrs. Fisk and the servant were both out. He declared, quite properly, that he could not take a responsibility of letting me in. He was good enough to say that he had no doubt that I was

Back on the Lot



THEODORE ROBERTS

Theodore Roberts made his appearance at the Lasky studio last week after several weeks of illness which had confined him to his home.

This Is How the Story Begins:

NELLA MORELAND, most famous of screen stars, hears that a young girl, Annette Wilkins, has fallen in love with Roland Welles, an idol of the screen. Miss Moreland, 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 in a Western Pennsylvania town, she met Welles when he made a "personal appearance" there. How he stirred 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 interested in her, he gets her a job in a small town stock company for the experience, promising to see her often.

Kitty, a member of the company, proves her best friend, but the manager, whom she nicknames "Beaver Face" because of his eyes, with his attention she attracts him with a revolver, leaves the company and goes to New York to find work.

Now Go On With the Story

a friend of the landlady, still I must understand his position in the matter. I could only assure him that I understood perfectly, and that I would return later. My errand was very important.

Without any clear thought of what I was to do, or where I was going, I walked on once more until I found myself at the park. I selected a bench under one of the lights which happened to be vacant, and sat down to wait. I suppose it was because I was utterly exhausted both in body and mind—I had had nothing but that miserable cup of tea and bread since breakfast—that I became perfectly unconscious of the time. I did not happen to have chosen a bench on which I was sitting.

When I did get up to look at it, it was nearly one. It would be madness to think of going back at such an hour.

Most of the people who had been sitting in the park when I arrived had gone home. Those who were left were apparently, like myself, homeless outcasts. But I was too well dressed not to attract attention—if for no other reason, I grew cold with fear as I became conscious of the curious glances cast at me from time to time. One young woman, leaning on the arm of her escort, made a remark that brought the blood to my cheeks, as she passed the bench on which I was sitting.

Presently an officer, who had passed my bench several times, came to a halt before me. I saw several of the other "benchers" straighten up to listen to what he was going to say to me. It was evident that he was going to say something.

"What are you doing here, young woman?" he asked, not unkindly. "It's time you went home. This is not a place for a girl like you. Besides, it's against the rules."

To be continued tomorrow

CHAPLIN BUILDS HIS STORIES AS HE GOES ALONG

By CONSTANCE PALMER

Hollywood, Calif.

I HAD a ridiculous day yesterday. I First visited the Christie studio and then the Chaplin. These are perhaps the most widely contrasted of the comedy studios. Christie's is chaotic; Chaplin's neat, with flower beds and things. At Christie's Bobbie Vernon was cavorting as a Swedish immigrant.

I was much impressed at meeting Mr. Chaplin. I admire him very much, both from what I know of him personally and from his work. He is doing the very last scenes of "Vanity Fair," on which he has been working since January.

He uses no script, starting out with a general idea of the story and then working out the "gags" as he goes along. The finished picture will be perhaps two or two and a half reels long. The scene numbers yesterday were fifteen hundred and something, and the total footage is I'm afraid to say how many thousand feet. They took the scene I watched twenty-six times—long shots and close-ups.

Edna Purviance was working yesterday. She looked marvelous in a (Gable) thorough hat and Colonial costume, white wig and all. She uses no make-up, is very sweet and amiable, and I like her.

Mark Swain, the original Ambrose, was fetching in a Highlander's costume, with all the pleats in the front. He is Miss Purviance's father in the picture. The story hinges around a ball, but she lets him in, thinking his natural clothes a costume. From then on things hum.

I WISH people would stop telling me the funny things Will Rogers says. He's too clever.

He apologetically explained to Mr. Chaplin that I didn't know what to say to famous people. He said he didn't either. For instance, he didn't meet the famous French General Nivelle. He was somewhat at a loss what to say, having nothing in common with a general. (Oh, yes, I know about "Shoulder Arms," but you know how that turned out.)

Well, any way, he was waiting in the lobby of the Alexandria. Will Rogers was there. Mr. Chaplin asked him what he would do to open a conversation with the general.

Will said, "Oh, ask him if he was in the war, and what side he was on!"

WILLIAM DE MILLE is just finishing "The Sign of the Cross," which is taken from the story by Rita Weiman. He is to start on a new picture about the first of August. Thomas Meighan also starts at that time on "The Sign of the Cross," George M. Cohan's stage success.

Jack Holt's first starring vehicle will be "Tail Spin," North woods story that every one ought to like. He will start the middle of July.

Agnes Ayres starts the first of August in "The Sign of the Cross," which is from a Peter B. Kyne story. How late there was, George M. Cohan's stage success.

They do tell me that Marie Prevost saved the life of her company's assistant director yesterday.

It was a very hot day. They were out on location at the Coffin estate in Pasadena. He dived into the swimming pool. Got cramps. King Baggot jumped in after him, but slipped on the wet concrete, hit his head and went out. Miss Prevost jumped in after them and pulled the assistant director out, then went back to Mr. Baggot, but he had by this time recovered and was able to help himself.

Molly Malone is playing opposite Hoot Gibson in his first feature production, "The Sheriff of Cripplefoot," which is from a Peter B. Kyne story. How late the mighty fallen!

"Peter Pan" Plans Still Vague Plans are being made at the Lasky studio at Islington, England, for the production of "Perpetua," under the direction of John S. Robertson, the American director, who put on the photoplay versions of "Dr. Jekyll and Mr. Hyde" and Barrie's "Sentimental Tommy." Mr. Robertson went to England a month ago to confer with Sir James M. Barrie on the production of "Peter Pan." It has not yet been decided whether "Peter Pan" will be made in England or in America, but Mr. Robertson has started the preliminary work on "Perpetua," an adaptation from the book by Dion Coltrane. David Powell will play the leading role, an American woman will play the feminine lead.

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.

- APOLLO 524 & THOMPSON STS. ALL-STAR CAST DAILY "EAST LYNNE"
- ARCADIA CHESTNUT BEL. 10TH 12 A. M. TO 11:15 P. M. BEBE DANIELS in "THE MARCH HARE"
- ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY WILLIAM RUSSELL in "HARE KNUCKLES"
- BALTIMORE 51ST & BALTIMORE STS. MATINEE DAILY BEBE DANIELS in "TWO WEEKS WITH PAY"
- BENN 64TH AND WOODLAND AVE. MATINEE DAILY BEN TURPIN in MACK BENNETT'S "HOME TALENT"
- BLUEBIRD Broad & Susquehanna STS. MATINEE DAILY MARION DAVIES in "BURIED TREASURE"
- CAPITOL 722 MARKET ST. 10 A. M. TO 11:15 P. M. VIOLA DANA in "HOME STORIES"
- COLONIAL 230 W. Market Wood Ave. 2:30, 7:30, 9:30 P. M. ROSCOE (Fatty) ARBUCKLE in "THE TRAVELING SALESMAN"
- DARBY THEATRE HOBERT BOSWORTH in "MID OWN LAW"
- EMPRESS MAIN ST. MANAYUNK MATINEE DAILY THOMAS MEIGHAN in "THE CITY OF SILENT MEN"
- FAMILY THEATRE—1311 Market St. 10 A. M. TO 11:15 P. M. CONSTANCE TALMADGE in "THE PERFECT WOMAN"
- 56TH ST. THEATRE—Hollow Spruce MATINEE DAILY MAX LINDER in "SEVEN YEARS OF BAD LUCK"
- FRANKFORD 4715 FRANKFORD AVENUE DOUGLAS FAIRBANKS in "THE MOLLYCODDLE"
- GLOBE 5601 MARKET ST. 10 A. M. TO 11:15 P. M. THOMAS H. INCE'S PRODUCTION "MOTHER OF MINE"
- GRANT 4022 GIRARD AVE. MATINEE DAILY ALICE BRADY in "DARREST RUSSIA"
- GREAT NORTHERN Broad St. at Erie 7 & 9 P. M. TOM MOORE in "HOLD YOUR HORSES"
- IMPERIAL 10TH & WALNUT STS. 10:30, 12:30, 2:30, 7:30, 9:30 P. M. JACKIE COOGAN in "PECK'S BAD BOY"
- Lehigh Palace GERMANTOWN AVE. and CHESTNUT ST. ROSCOE (Fatty) ARBUCKLE in "A DOLLAR-A-YEAR MAN"
- LIBERTY BROAD & COLUMBIA AVE. MATINEE DAILY MAY McAVOY in "A PRIVATE SCANDAL"
- OVERBROOK 524 & Haverford Ave. 10:30, 12:30, 2:30, 7:30, 9:30 P. M. WESLEY BARRY in Maurice Tourneur's "THE COUNTY FAIR"
- PALACE 1214 MARKET STREET 10:30, 12:30, 2:30, 7:30, 9:30 P. M. ZANE GREY'S STORY "LARRY LAMM" in "THE MAN OF THE FOREST"
- PRINCESS 1918 MARKET STREET 10:30, 12:30, 2:30, 7:30, 9:30 P. M. MARGARET FERGUSON in "PAYMENT GUARANTEED"
- REGENT MARKET ST. Below 17TH 9:45 A. M. TO 11 P. M. CONWAY TEARLE in "BUCKING THE TIGER"
- RIALTO GERMANTOWN AVENUE AT 7TH & 10TH STS. MARY PICKFORD in "THROUGH THE BACK DOOR"
- RUBY MARKET ST. BELOW 7TH 10:30, 12:30, 2:30, 7:30, 9:30 P. M. TOM MOORE in "HOLD YOUR HORSES"
- SAVOY 1511 MARKET STREET 10:30, 12:30, 2:30, 7:30, 9:30 P. M. BERT LYELL in "A MESSAGE FROM MARK"
- SHERWOOD 54th & Baltimore Ave. 10:30, 12:30, 2:30, 7:30, 9:30 P. M. OLIVE BRADY in "OUT OF THE CHORUS"
- STANLEY MARKET AT 19TH 10:30, 12:30, 2:30, 7:30, 9:30 P. M. ALL-STAR CAST in "THE CONCERT"
- STANTON MARKET Above 16TH 10:30, 12:30, 2:30, 7:30, 9:30 P. M. KATHERINE MacDONALD in "MY LADY'S LATCH KEY"
- 333 MARKET STREET THEATRE 10:30, 12:30, 2:30, 7:30, 9:30 P. M. ROSCOE (Fatty) ARBUCKLE in "THE TRAVELING SALESMAN"
- VICTORIA MARKET ST. at 6TH 9:30, 11:30, 1:15 P. M. TOM MIX in "A BIG TOWN ROUND-UP"
- THE NIXON-NIRDLINGER THEATRES
- BELMONT 522 ABOVE MARKET 1:30 & 3:30, 6:30 to 11 P. M. Norma Talmadge, Eug. O'Brien, Stuart Holmes in "GHOSTS OF YESTERDAY"
- CEDAR 60TH & CEDAR AVENUE 1:30 & 3:30, 6:30 to 11 P. M. Special Cast in Chas. Mann Kennedy's "The Servant in the House"
- COLISEUM Market bet. 5th & 6th ALL-STAR CAST IN BALZAC'S "IF WOMEN ONLY KNEW"
- JUMBO FRONT ST. & GIRARD AVE. Jumbo Jugg, on Frankford St. SPECIAL CAST IN "The Palace of Darkened Windows"
- LEADER 41ST & LANCASTER AVE. MATINEE DAILY SID CHAPLIN in "KING, QUEEN AND JOKER"
- LOCUST 22D & LOCUST—Double Bill Mat. 1:30, 3:30, 7:30, 9:30 to 11 P. M. Jack Holt, Hilda Nova & Miley Moore in "THE MASK"
- STRAND GERMANTOWN AVE. AT VENANGO STREET ETHEL CLAYTON and SPECIAL CAST IN "SHAM"
- AT OTHER THEATRES MEMBERS OF M.P.T.O.A.
- Germantown 5510 Germantown Ave. SPECIAL CAST IN MATINEE DAILY "THE FOLISH MATRONS"
- JEFFERSON 39th & Dauphin STS. MATINEE DAILY JACKIE COOGAN in "PECK'S BAD BOY"
- PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15, 7:30, 9:30 to 11 P. M. BEN TURPIN in MACK BENNETT'S "HOME TALENT"
- WEST ALLEGHENY 20th & 21st STS. MATINEE DAILY MARION DAVIES in "BURIED TREASURE"