

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

They Make the Country Grow Right in the Studio

TECHNICAL men in the big moving-picture studios are getting to be so successful that it is almost impossible for a director to stump them. He might call for a section of the moon or one of Jupiter's satellites and the technical staff, somehow, would furnish a set so nearly like what was wanted that the director might think he was looking through one of his telescopes only Sir Norman is unfortunately dead. Outside of that, it's a good comparison.

No matter how old a stager you are at the movie business, you are constantly bumping into surprises as you wander about in the studios, and you find your opinion of the technical men steadily rising higher and higher.

The theatre-going public, of course, seldom realizes the cleverness of some of the sets that are built because when they are thrown on the screen they look exactly like the things they are built to imitate, and no one in the audience knows that they aren't genuine.

Don't get the impression that this substitution is deliberately done to fool the public and palm off something "just as good." It isn't. It's done to make the results even better than the original thing would be.

Not long ago Charles Ray produced a picture in which some of the scenes required a big freight station, with tracks and cars and platforms and buildings and everything. His location man scoured the country for such a place, but could not find exactly what was needed. And the place he did find were so constructed that the lighting facilities were anything but good and the resulting pictures would not be up to the standard set by the public.

BUT it takes more than that to discourage a modern movie producer. "All right," said Ray. "If we can't find the kind of station and the kind of lighting we want, we'll build the whole thing in the studio and light it to suit ourselves."

They laid real tracks and bought real freight cars and had regular railroad men install the switches and signals and plan the whole works, so that if President Rea, of the Pennsy, should visit the studio he'd feel so much at home that he'd start ordering a cut in wages right away.

It is wonderful how painstakingly detailed their construction of such things is, too.

Only a few days ago, while I was in the Cosmopolitan studio, I sat down on a rock in a set representing a countryside under a big tree, and the thing was so realistic I found myself scratching imaginary spider bites and brushing off supposititious ants before I had been there two minutes. Honest.

That was one of the cleverest sets I have seen. When you sit in your favorite theatre and see it, you will not know it is a set. You will think it is the beautiful sylvan scene in Switzerland that the story calls for.

It was built for the production of "The Young Diana," the Marie Corelli novel which Marion Davies is now making now under the direction of Albert Capellani. Charles Urban—than whom there is none whomer—is the man in whose face the whole idea of the set germinated.

FOR it isn't merely an imitation of a bit of countryside. It is a genuine, honest-to-goodness bit of countryside transported right into the studio. The leaves on the tree are real leaves. The grass is real grass and it's growing right there. And the bushes are real bushes.

YOU see, the Corelli novel calls for a Swiss scene such as does not exist in Switzerland. It is a bit of sylvan beauty set on a hillside. In the distance are the great gilded domes of the castle-laboratory of the scientist who changes Miss Davies from a dried-up old maid to a fascinating young Diana, whose youth and beauty captivate everybody.

When it comes to finding in real life a scene like that with a castle like that it is, of course, like the farmer's real life—there ain't no such animal. Yet the story called for it and it had to be had (that doesn't sound like grammar, but it is).

So Urban built a big platform near one end of the great studio up on Second avenue about 126th street. He had a back drop painted representing the distant snow-capped mountains and a miniature castle-laboratory set on the floor so that its dome would show properly above the foreground.

Then he sent men out to find exactly the foreground scene he wanted—a huge tree spreading its luxuriant branches out on all sides, a pathway leading through long grass toward the castle, bushes and rocks and wild flowers—when they found it he said, "Good! Bring it in."

And they did. They cut the sod up with enough earth to keep the grass growing. They dug up the bushes by the roots and planted them again in the earth on the studio platform. They didn't take the old tree trunk, because the branches grew too high to be included in the angle of the camera lens, but they did just as well.

They had the carpenters build a framework to measure and they cast around this framework a plaster tree trunk that I thought was the real article when I leaned against it—until I hit it with my elbow and heard the hollow sound. Then I went around behind it and saw the wood framework.

They cut the actual branches from the actual tree and brought them into the studio and embedded them in wet moss fixed on the artificial trunk.

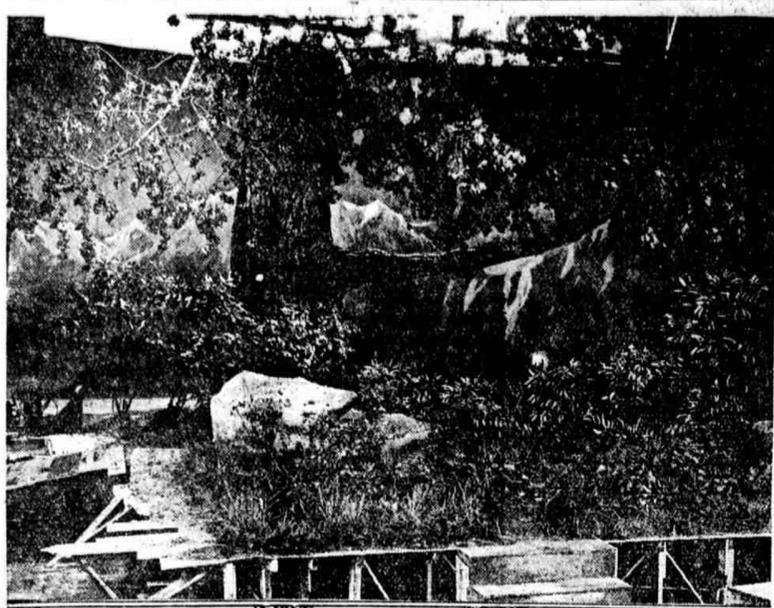
And twice a day, ever since the set has been constructed, the grass has been watered and the wet moss kept moist and the whole thing is blossoming as luxuriously in the studio as it once did among the hills of the Oranges over in Jersey.

THEY take all that trouble just for one scene to please you. Geraldine. You've become mighty particular in your demands on the movie people and you won't let them palm off any cheaply painted scenery on you as you did in the early days of the movies.

So they have to go to all this trouble and expense to get it the way you want it.

Next time you complain of the price you have to pay to see a good picture, just stop and consider the price the producer has to pay to make it the way you want it.

YOU DON'T HAVE TO GO TO THE COUNTRY IF YOU'RE A MOVIE ACTOR



HERE is a beautiful country scene of real grass and leaves and bushes and things—all brought right into the studio and kept growing. You can find out all about it by reading the article at the beginning of this page.

British Fog Effects Simulated in "Peter Ibbotson" Film

ALMOST every condition of life is presented in mimic at some time or other in a modern movie studio. The world's strange places have been pictured in clever simulation times without number, and atmospheric conditions are made to suit the needs of the picture.

Until recently, however, an attempt to bring fog into the studio, except in London, has been unsuccessful. Arthur Miller, the cameraman who is photographing "Peter Ibbotson" in the Lasky Eastern studio, recently solved this difficulty in the scenes of the Newgate goal courtyard.

Before shooting these scenes Miller directed the property men to light several smoke torches, which were waved about until clouds of pale blue smoke hung over the set in front of the camera. Rain and wind are produced under the studio roof when the sky without is cloudless.

Shooting through this smoke screen, Miller obtained a perfect fog effect and, incidentally, one of the most beautiful effects in this picture.

Vacations Are In Order J. G. Hawley is spending his vacation at Big Bear, Calif. His active disposition forbids him to be idle even during a vacation and so he is writing the continuity for Henning Berger's drama, "Synagogue." Rupert Hughes, having seen "The Old Nest" off to a successful start, is taking a vacation and so he is writing the continuity for Henning Berger's drama, "Synagogue."

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CASTING HEAD TELLS HOW ASPIRANTS ARE CHOSEN FOR MOVIES

FOR what qualities do you look in persons applying for work in motion pictures?

The question was put to Fred Datig, casting director at Universal City. "Broadly speaking," replied Mr. Datig, "it is not my province to look for new qualities or new talent. There are several thousand experienced, capable players registered in my office, covering every type and temperament required in making pictures. I have met all of them personally and seen them all play various parts in different photodramas. A full description of each is card-indexed in my files, while I have a mental picture of each in different roles."

"When a director brings me a manuscript of a story to be cast I run over the list of available actors in my mind and visualize some players ideal for every character in the play. After asking a number of these actors out to the studio, where we talk about salary, wardrobe and other things, in some instances asking the advice of the director or star, we select the cast of principals."

"But what chance has a newcomer location picture and what qualities recommend him or her for consideration?" the questioner continued.

"IT IS in a minor role, or even as an 'extra' that new faces make their appearance before the camera. Even for these humble roles there are thousands of persons registered in every studio."

"But now and then some unusually pretty face or some striking personality will compel the attention of the casting director, and the possessor is given a chance to appear in a picture. It is the art of the screen is primarily visual. It is our intention first to please the eye. If the applicant is a woman, good looks are the first requisite; but in the long run personality and intelligence are the qualities which will win success. To this must be added ambition and the willingness to undergo the hardships of the game."

"From my years of experience in interviewing applicants for the screen I can easily determine whether a girl is in earnest and sincere or attracted to the studio by the glamour of the profession. The latter type will assure you it is her life-long ambition to become an actress, but I can generally detect the vanity of the applicant. She may be given a chance to do atmospheric or purely decorative work, but will seldom rise above that station."

"The person who is really sincere and ambitious will soon make an impression on the film, and if he or she possesses a degree of talent, is in line for promotion."

"We are always looking for unique personalities. A sparkling eye, a sensitive mouth, a distinctive carriage, an unusually expressive features will all interest the casting director, and he will give the applicant an opportunity, even as an 'extra' or in a very minor part, to discover any latent possibilities."

THEORETICALLY, motion picture producers are always looking for new faces and for material for their pictures. But these cannot be discovered in the beginner. We must wait until an actor displays unusual talent in some unusual role.

"For instance, Priscilla Dean played at Universal for more than a year before she found her opportunity. In 'Even as You and I' she was given the role of a 'baby' and her dynamic personality which has since made her famous."

"Edith Roberts played in comedies for a long time until she was given the role of a 'baby' and her dynamic personality which has since made her famous."

"I'm up on a tree," he said, "for I've got a scene here that involves real danger. It's not the sort that I like to take, because I don't think we have any real right to demand any one's putting himself in actual peril."

"I paused and looked at us all a little helplessly. 'Here's the story, or at least here's the scene. Lizett is the station-master's daughter. She has a lover, Ben, who insists on coming to see her by way of the long trestle that spans the river. She is in constant fear lest the trestle will run him down some day, for he always comes when his work is over at 6 o'clock, and the express is due shortly after that hour. They have had several quarrels over the matter."

"But every day Lizett goes to the trestle to watch for him. Finally, one day, when he is just about halfway across, he sees her and, without thinking, he lifts his hand, getting his arm about my neck, and dragging him over the ties. Nearer and nearer came the express! Could we make the bank in safety? Then, confusion, and we sliding down the embankment. Perhaps—I was thrilled, I sat breathless, my fists clenched."

"You see, I'm not going to cost any one for that part. Instead, I'm going to ask for volunteers. Who'll do it?"

There was absolute silence. The girls looked at one another. Two of them smiled. "I've looked at Laurie," he said. "I'm not going to cost any one for that part. Instead, I'm going to ask for volunteers. Who'll do it?"

"Of course, the part belongs to you, Miss Lawson, if you want it. But I won't feel at all hurt if you refuse it."

That was fair. "Well," said Laurie, "I can't say it appeals to me."

"Very well," he said. "Who then?" I was not going to cost any one of the other girls spoke. Then I murmured under my breath: "I will."

He glanced at me sharply, slowly smiling. "All right," he said. "We'll go out this afternoon. Wear a country dress, a sunbonnet over your arm."

Laurie Lawson gave me a glance, as she passed me on the way out of the room, that was probably meant to break my heart. But since it was already broken, no damage was done.

Well, I glowed all through those hours of waiting, positively glowed. I hoped I would be killed. I was in a daze, a frame of mind and thrilled to think that I was going straight into the path of an oncoming train. I had not realized afterward, taken the man who was to play Ben into consideration.

Goes Back to "Speakies"



PAULINE FREDERICK She has gone back to her first love, the spoken drama. During the day when there are no matinees she will make movies.

Answers to Questions From Movie Fans

Peppy—Dorothy Gish was the young star who played in "Peppy Polly." And "that big, handsome man" playing opposite her was Richard Barthelmess. Richard is now working on his first starring vehicle, Dorothy Phillips is the wife of Allen Holubar and has one daughter, Gwendolyn. Gladys Walton is seventeen years old. "The Iron Claw" is such an old, old serial that I can't imagine what ever made you think of it. Pearl White was the star, and Creighton Hale and Sheldon Lewis appeared opposite her. You are worthy of that name. Your questions are all peppy.

Whistle—What do you want me to do? Whistle answers? Quite impossible, my dear. My husband is married. Her husband is James Crane. She is at present appearing in "Little Italy." "The Shulamite" and "Under the Lash" are one and the same production. It is Gloria Swanson's second starring picture. It was named "The Shulamite," but has since been changed to "Under the Lash." Ethel Clayton was married to Joe Kaufman, who died some time ago. She has a son ten years old.

Hallie M.—"The Happy Ending" is the title of the new picture for May MacAvoy. I agree with you that the charming little actress deserves a better vehicle for her beauty and talents than was provided for her in her first starring picture. It is indeed, another Barry character would be fine.

Morse—Miss Virginia Caldwell began her career as a member of Raymond Hitchcock's famous "Hitchy Koo" company. After a year with Mr. Hitchcock she became one of the Ziegfeld Follies girls, her beauty and ability as a dancer and actress, her bringing her into prominence. In private life Miss Caldwell is Mrs. Wesley Ruggles, wife of the well-known director.

Nanette—Kathryn Perry was a "Ziegfeld Follies" beauty before she became a screen actress. No, her hair is not bobbed. It is long at present, but one never knows when these long-haired beauties will succumb to the urge of the prevailing mode.

Brown Eyes—Anita Stewart's leading man in "Virtuous Wives" was Conway Tearle. Her leading man in "Strife" is Harry Campbell. I am sorry, but I have never heard that Norma Talmadge played "The Moth." You must be mistaken. Miss Talmadge doesn't give her age. No, Elmo Lincoln has no twin brother. In "The Flaming Disk" he has two parts, that of a secret service agent and his twin brother, the gangster. That's probably what made you think he had a twin brother.

Author to Work in New York Mary Murrillo has joined the scenario and continuity department of R-C Pictures Corporation. She has worked on original stories and continuity at the New York headquarters of that corporation.

Murrillo has had a wide and profitable experience in the writing and preparation of motion picture scripts, covering a number of years, and she is considered as a most desirable acquisition to the staff, which is headed by Eve Unsell. Among the productions for which she prepared the scripts are "The Sign on the Door," "The Passion Flower" and many others.



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 her, while a pianist in a movie theatre in a Western Pennsylvania town, she met Welles when she 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 interested in her, he gets her a job in a small town stock company for the experience, promising to see her often.

The manager insults her and she leaves, finally getting into pictures in New York. Here she works with Welles. He makes love to her, proposes and she is deliriously happy until another woman reveals Welles' perfidy. Then she quits him and the company.

Now Go On With the Story

The LOVE STORY of a MOVIE STAR

IT WAS three days after I came here that the excitement began. I can't really say that I was happy. Coming here had been a great relief. I had found a place in the world again. But I still carried with me in my heart, that "sobbing something" (Hah, what a phrase! But I can't think of a better)—that desperation and ache, and yearning. Yes, that still swept over me like a wave, threatening to drown me; a bitter thing, that made me wild. Not the wrong he had done me, not the faith he had broken, but my unquenchable desire for him, and my longing and my hope that somehow he would come to me again, that any day I might see him once more. And then, I would forget my scruples, and meet him with outstretched arms!

I hated myself for my weakness, while acknowledging it. It was on the third day that I—sent for me. I mounted the little iron staircase, and climbed to the upper floor where he had a delightful cubby-hole of an office. In it I found three other girls—and one of them was Laurie Lawson.

H—turned from his desk as I entered. "Good morning," he said. "I don't know whether you will be interested, but—have a seat."

I sat down. We all waited. I was conscious that Laurie Lawson was watching me maliciously, and I turned my head away. "Then I noticed that H—was troubled. He picked up his script and glanced at it, then coughed his head a little.

"I'm up on a tree," he said, "for I've got a scene here that involves real danger. It's not the sort that I like to take, because I don't think we have any real right to demand any one's putting himself in actual peril."

"I paused and looked at us all a little helplessly. 'Here's the story, or at least here's the scene. Lizett is the station-master's daughter. She has a lover, Ben, who insists on coming to see her by way of the long trestle that spans the river. She is in constant fear lest the trestle will run him down some day, for he always comes when his work is over at 6 o'clock, and the express is due shortly after that hour. They have had several quarrels over the matter."

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To Be Continued Tomorrow

SCENARIOS WANTED! AT LAST HERE IS YOUR CHANCE

FOR the benefit of the vast army of writers for the screen and the millions who aspire to create stories for the silent drama, Lucien Hubbard, scenario editor at Universal City, has been asked to state the requirements of that studio. This will serve as an answer to the hundreds of letters received daily and may also explain to many embryo dramatists why their contributions are so often rejected. For in a general sense the needs of all scenario editors are alike and a "good story" will find a ready sale at any of the large producing companies whose array of stars is sufficiently varied to permit the use of almost any type of scenario.

Here is Mr. Hubbard's statement: "Universal needs stories of life. We want stories about people who are real to their authors and who can seem real to us. Perhaps there are some that seem real to the people in the theatres. We are not looking for a strikingly original plot or a climax absolutely unheard of in screen literature. Most things that have never been heard of do not ever deserve to be."

That is not to say that we do not want originality. We do, but within the confines of plausibility. The intricately contrived will, the trick marriage and all that sort of stuff are "out" with us. We want real stories about real people, with the climaxes based on genuine emotions and surprise twists rather than on outlandish fables of imagination. Specifically we are buying the following types of stories:

For Priscilla Dean big emotional stories of action, rather than repression. For Harry Carey, big outdoor Westerns, subjects with exploitation values and preferably with established names. For Frank Mayo, virile, outdoor adventure stories with plenty of romance and drama.

For Hoot Gibson, fast moving Western melodramas, with plenty of stunts and comedy. For Carmel Myers, character intrigues of the Latin or Jewish type. For Gladys Walton, stories of youth, flapper or ingenue type, with action and comedy.

Ingenue stories for our other stars, liberally bespiced with comedy, but ending up to some genuine dramatic climax.

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ACTOR'S REFUSAL TO BE "DOUBLED" IS NEARLY FATAL

WHEELER OAKMAN'S steadfast refusal to be "doubled" in hazardous scenes nearly brought the filming of "Slippy McGee" to an abrupt end at National City. The picture and Oakman escaped with a day's delay and a severe scalp wound, respectively.

It was in a night scene where "Slippy McGee" was being filmed that the trouble occurred. The picture and Oakman escaped with a day's delay and a severe scalp wound, respectively.

THE fall came on a sharp curve and Oakman swung out, his countenance jerked backward, he was in peril of being dragged beneath the wheels. He gave a pull that threw him clear of the train—and down a twenty-foot embankment he fell. He struck against a post at the bottom where a force he was picked up unconscious by Director Wesley Ruggles.

Oakman was revived in a surgeon's office and seemed to be the most indifferent of the lot while four stitches were being taken in a scalp wound. He was ordered to remain in bed at his hotel, but on the second day was back at work, willing to make the fall over if the camera had not registered the scene. But it had.

In the title role of his first Morosoff picture, "The Hair Bread," Oakman went through all of the dangerous scenes in the stampele and the water-jumps while the "doubles" who had been engaged stood idly by.

Actress' Appeal is Characterization Gloria Swanson, who has just completed her second starring picture, "Under the Lash," at the Lasky studio in Hollywood, does not wear a modern style dress in the entire picture. Miss Swanson believes a screen actress should appeal to her audience through careful characterization and not through clothes, although an elaborate wardrobe does enhance the artistic value of the picture. In "Under the Lash" she portrays the character of a South African farmer's wife.

25 Years in "Speakies." Now Films Edwin Dennison, for twenty-five years an actor on the stage and screen, who has played leading character parts in big productions, has a character role in the Harry Millard special now under way at the Fox New York studio.

Luck at Last—No Injuries

Larry Simon has just completed a new comedy, "The Bell Hop," without landing in a hospital. The famous comedian invariably works some acrobatic stunts into his comedies, and, although an athlete, manages to get at least slightly injured on an average of once to each comedy. "The Bell Hop," although it was full of "taking chances," including an escape from a roof to a passing airplane, was the exception.

SCRAP BOOK OF STARS



KATHLEEEN KIRKHAM

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 622 & THOMPSON STS. MATINEE DAILY FLORENCE REED in "TODAY"	GREAT NORTHERN Broad St. & 27th St. SPECIAL CAST in "THE CONCERT"	THE NIXON-NIRDLINGER THEATRES
ARCADIA CHESTNUT 106, 107th St. & A. MATINEE DAILY ETHEL CLAYTON in "WEALTH"	IMPERIAL 60th & WALNUT STS. MAT. 2:30, 7:00, 9:15 P. M. LIONEL BARRYMORE in "THE DEVIL'S GARDEN"	BELMONT 520 ABOVE MARKET 1:30 & 3:30 to 11 P. M. HAROLD LLOYD, Among Those Present "GODLESS MEN"—With Special Cast
ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY TOM MOORE in "OFFICER 660"	Lehigh Palace GERMAN TOWN AVE. & 11th St. ALL-STAR CAST in "MILESTONES"	CEDAR 60th & CEDAR AVENUE 1:30 & 3:30 to 11 P. M. All-Star Cast in Famous Knobloch's "BLIND WIVES"
BALTIMORE 51ST & BALTIMORE STS. MATINEE DAILY ELAINE HAMMERSTEIN in "POOR DEAR MARGARET KIRBY"	LIBERTY BROAD & COLUMBIA AV. ALL-STAR CAST JACK LONDON'S "THE LITTLE FOOL"	COLISEUM Market bet. 50th & 60th Jack Holt, Heida Nova, Little Mickey Brown "THE MASK"
BENN 64th and WOODLAND AVE. MATINEE DAILY SPECIAL CAST in "TOO WISE WIVES"	OVERBROOK 63rd & AVERFORD AVENUE Hobart Bosworth in Maurice Foster's "THE FOOLISH MATRONS"	JUMBO FRONT ST. & GIRARD AVE. 1:30 & 3:30 to 11 P. M. EARLE WILLIAMS in "ROMANCE PROMOTERS"
BLUEBIRD Broad & Susquehanna STS. MATINEE DAILY THOMAS MEIGHAN in "THE CITY OF MEN"	PALACE 1214 MARKET STREET HARLEY KNOLLS PRODUCTIONS "CARNIVAL"	LEADER 41ST & LANCASTER AVE. MATINEE DAILY THE SUPER-SPECIAL PRODUCTION "DECEPTION"
CAPITOL 722 MARKET ST. MATINEE DAILY DOROTHY DALTON in "BEHIND MASKS"	PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M. MARY PICKFORD in "THROUGH THE BACK DOOR"	LOCUST 32d and LOCUST STREETS 1:30 & 3:30 to 11 P. M. JAMES OLIVER CURWOOD'S "KAZAN"
COLONIAL Gth. & Maplewood AVE. 9:30 to 11:15 P. M. THOMAS MEIGHAN in "WHITE AND UNMARRIED"	REGENT MARKET ST. Below 17th ST. MATINEE DAILY OWEN MOORE in "DIVORCE OF CONVENIENCE"	STRAND GERMAN TOWN AVE. AT VENANGO STREET THOMAS MEIGHAN in "WHITE AND UNMARRIED"
DARBY THEATRE JAMES OLIVER CURWOOD'S "NOMADS OF THE NORTH"	RIALTO GERMAN TOWN AVENUE MARIAN DAVIES in "BURIED TREASURE"	AT OTHER THEATRES MEMBERS OF M. P. T. O. A.
EMPRESS MAIN ST., MANAYUNK MATINEE DAILY HOBART BOSWORTH in "HIS OWN LAW"	RUBY MARKET ST. BELOW 17th ST. MATINE	