

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

An Animal Can Sometimes Make a Lot of Difference

THERE isn't a director in the moving picture business who doesn't shiver every time he sees an animal written into a script. He welcomes it, of course, because he knows the tremendous popular appeal of a successful screening of a dog or a monkey or a pig.

But it's sometimes a nightmare to make the screening successful. You never can tell what an animal will do. Usually he will do anything but what the story calls for, and there have been dozens of cases where the director has given up trying to make things go the writer's way and has written scenes to make them go the animal's way.

He might as well. If an animal won't he simply won't, unless you can devise some means of physical force, and even then he usually balks. And, very often, animals that are being held for work in a picture will jump without warning into a big scene where they are not wanted and spoil the whole thing.

We have printed on this page a number of stories telling how animal stars have been directed in some recent pictures. You remember the wonderful Russian wolfhound in "Earthbound," and the animals that acted with Mary Pickford in "Through the Back Door," and Joe Martin and Snookums, the monks, and Charlie Ray's dog, Whiskers, and Brownie, the society dog in Century comedies, and a lot of others.

BUT the "spoken titles" on those films didn't express the things that the directors probably said before the productions were completed. No, sir. The censors wouldn't pass that kind of stuff. But they would make a mighty convenient phonograph record to listen on when things don't go right at home or in the office.

AND if the delays sometimes caused by these animals were figured up in dollars and cents, including salaries and overhead, it would be found in many cases that they were the most expensive stars in the picture.

One of the funniest things I ever saw in this line happened out at Betzwood this week. All of the members of the company had been told to report for work some time in the forenoon.

They were not needed for the first shots. These were to be taken out on location with no one needed but the Skipper and the Terrible Tempered Mr. Bang. And a donkey. Don't forget the donkey.

The script told of how the current in the Toonerville Trolley line failed and the Skipper borrowed the donkey, hitched it to the old car and operated as nearly on schedule as possible.

It was only to be one short scene, with the donkey-drawn car coming down the track, Bang stopping it, having an argument with the Skipper and the car starting on its way again straight for the camera.

But do you think the donkey would consent to pull that car straight down the tracks? He would not. They coaxed and cajoled and he started and the camera man began to grind. Then Mr. Donkey suddenly became attracted to a field of fresh grass at the left and bolted right for it, which, of course, spoiled the scene.

Next time he went to the right, then again he balked entirely. All this time the camera was working and the film was being used up and a dozen half-mad people were waiting at the studio.

BUT the donkey showed the temperament of the usual movie actor. There was one scene which caused more comment and speculation than any other. This was where the great circus tents, crowded with people, began to sway in a rising storm, and, finally, when the gale was at its height, collapsed and were blown to the ground.

Every one wondered how a picture like that could be made—how the director timed his scenes so as to be there with his tent when the great storm hit, and how he knew where the storm was going to travel, anyway.

But he did know—because he handled and directed the storm himself. He had a battery of huge airplane propellers mounted on trucks and driven by powerful gasoline engines, and when they got to the right, he gave the order, the propellers were started, and the wind just naturally tore things up according to the scenario writer's preconceived ideas.

The method was kept secret while the picture was being shown, but now the Fox studios are willing to let the public know how they did it.

DID YOU SEE THE "STORM" WHICH BLEW THIS CIRCUS TENT DOWN?



WHEN Shirley Mason's big picture, "The Elephant Man," was shown there was one scene which caused more comment and speculation than any other. This was where the great circus tents, crowded with people, began to sway in a rising storm, and, finally, when the gale was at its height, collapsed and were blown to the ground.

Beauty Contest Winner Will Be Announced Monday

The three girls who were chosen from our Movie Beauty Contest to act in minor parts in a Toonerville Trolley comedy at Betzwood have almost completed their work there.

One of these three will be chosen as the ingenue for another picture. She will thus win the right to proclaim herself not only the most beautiful girl in Philadelphia, but the most photogenic and the best movie actress as well.

The officials of the Betzwood Film Co. will meet tomorrow afternoon and view all the film taken of the three girls. From this they will decide upon the winner.

HER NAME WILL BE ANNOUNCED HERE NEXT MONDAY

Watch for it. Whoever one it is, you may confidently look for her to make an enviable name for herself in the moving-picture world, for we have already been approached by several of the biggest companies with a view to signing her as a featured player, with stardom in the near future if she makes good.

The LOVE STORY of a MOVIE STAR

AT 2 we started in two great automobiles. All the arrangements had been made in advance with the railroad company. We went out through the bare country, by many winding roads. There was a sharp quantity in the air that sent the blood racing and tingling through my veins. I was fully ripe for any adventure. Beside me sat "Ben," a very handsome young actor. He expressed the hope that some one would see to it that the coming of the engine was well-timed. I resolutely fastened my mind upon the story I was to act, tried to put myself in Lizette's place, to follow her in her various emotions. Otherwise, I knew that my thoughts would go back to that other girl I had taken, also with the making of a picture in view; that dreadful day of my debut in "Stepping-Stones," when he had been the unwitting cause of my failure and humiliation. After many turnings and twistings, as if it could not make up its mind just where it wanted to go, the road began to run close to the railroad tracks.

Soon after we stopped and got out, and climbed the embankment.

The two cameras were set up down the tracks, in order to get a front view of the train coming in the distance beyond the trestle.

We stood around in a group. The trestle was long, single-tracked, without path or railing of any kind. Far below it, one could see the river flowing rapidly. The current was very swift. One could hear it eddying in the crevices of the shore. The whole scene seemed bleak and a little depressing. It was standing in the center of our group, was visibly nervous.

"Listen very carefully, all of you," he said, with just a touch of sharpness in his voice. "I will give you a hint. The first you go over to the far end of the trestle. Then wait there until you hear the engine whistle sounding three times. Start right then. Walk slowly; don't run. Go to him, lift him up, put his arm around your neck, and come back quietly, and not too quickly. You'll really have plenty of time. If you don't I'll shoot through the embankment, and then—"

"Can you give?" he asked. I laughed under my breath. "I'll give," I assured him. "Whatever happens, don't just go, don't either of you look round. Just jump the hedge into the river. Other wise, keep to this side, and then roll. Just roll as quickly as you can, down the embankment. See?"

He gave a sign of relief, and looked at his watch.

"We have about ten minutes," he added.

I looked over my palm. But Eddy, in a charmingly convincing way, slapped him on the shoulder, saying:

"All right, old man; we'll make it!"

"Then he started over the trestle."

"And now, Moreland, will you take your position?" said H—

"Never, in all my life, did I feel more self-possessed. I went slowly toward you, make a misstep, and I stood on one side of the track, leaning forward, handkerchief in my hand, ready to wave when my eye caught. I heard then fusing with the company behind me, I heard H—'s voice, loud and troubled. And I also heard the river, far below, eddying in the crevices of the shore. I was ready. But where was the train? Suddenly, as if in answer to my unspoken question, came the rail. Three long blasts in the distance, muffled, yet echoing through the countryside.

"Ready? Start?"

"It was H—'s voice."

I looked up. I saw Ben coming toward me over the trestle, leading him, eyes on the track. And all at once, I was in the part."

I had been waiting for him all day after his work. He was later than usual, only a moment or two, but every minute, every second, in view of the train that was so near, added to the danger. But now, at last, at last, that figure I knew so well, was coming straight toward me. I waved tentatively, trying to attract his attention. I moved nearer the edge of the trestle. Now, he had passed the center.

This Is How the Story Begins:

NELLA MORELAND, most famous of screen stars, bears that a young girl, Annette Williams, has fallen in love with Roland Wells, an idol of the screen. Miss Moreland, to save Annette, writes the story of her own tragic love affair with Wells, 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 Wells 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 interested in her, he gave her a job in a small town stock company in the experience, promising to see her often.

The manager insults her and she leaves, finally getting into pictures in New York. Here she meets Wells. He makes love to her, promises her a deliciously happy life until another woman reveals to her the truth. Then she quits him and the company.

Now Go On With the Story

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Mary Pickford Appears in Nearly Every Scene

FOR the first time in the history of her career as a motion-picture actress, Mary Pickford is appearing in virtually every scene in the picture she is now producing. This feature is a cinematograph of "Little Lord Fauntleroy," scheduled as a fall release.

In this production little Mary plays a dual part, appearing as the little Lord and also as his mother, and if it so happens that she is not in the scene as Fauntleroy, then she is there as Deborah, his mother.

"I am sure I never worked so hard in my life," said "America's Sweetheart," that the novelty of playing two parts in one picture keeps the work from becoming a task.

First Picture a Success



MARY PICKFORD

Madge Bellamy Second Maude Adams Says Tom Ince

IN THOMAS H. INCE'S "Cup of Life," the producer's latest special, a young actress with an enviable success on the "speakeasy" stage, will make her debut as a screen player. She is Madge Bellamy, whose work opposite William H. Ince in "Dear Brutus" caused her to be hailed by dramatic critics as "the ideal Juliet" and "a second Maude Adams."

Groups about the new studio is to the effect that former in her initial screen production will bring her recognition in the silent drama even greater than that which she attained in one season on the legitimate stage.

Mr. Ince became interested in her when Penrhyn Stanlaw's famous "girl" artist, pronounced her one of the most beautiful women on the American stage. The noted producer attended one of the regular performances of "Dear Brutus" with the result that the young woman received an offer which enticed her into "The Cup of Life."

The result of the engagement has been that Mr. Ince believes that she is destined eventually to rank as one of the most popular stars of the screen. She has already been cast for further roles in Ince productions.

In "The Cup of Life" Miss Bellamy has the role of a white girl who has been adopted by a Chinese merchant. Mary Bellamy plays the merchant, while Herbert Rossworth as "Billy" Brand and Niles Welch as his son play the other leading roles in the production.

Leases Goodwin's Home

Samuel Goldwyn, president of Goldwyn Picture Corporation, arrived at the Culver City studios on Sunday. As he will spend the months of July and August here in consultation with the production chief, advising with them and the individual directors concerning pictures now nearing completion and others about to go into production, he has leased the former home of the late Nat Goodwin at Santa Monica.

Recent Flood Good for Movies

During the recent flood at Pueblo, Colo., Goldwyn sent two cameramen there to get flood scenes for "Homing Bird" and "Sundown," which will soon be put into production at the Culver City studios.

TWO BIG MEN OF THE MOVIES MEET



Abel Gance, greatest of French motion-picture directors, who is responsible for "J'Accuse," is in this country. He came mostly to see D. W. Griffith at work on "The Two Orphans," and to learn whatever he can from the noted American producer. This photograph was snapped as the two met at the Griffith studio at Mamaroneck, Long Island.

GARRY WONDERS IF JEAN PAIGE WILL QUIT FILMS

BY HELEN KLUMPF

"WONDER," began Garry, as the lights went on and the orchestra began on the intermission music, "I wonder what Jean Paige will do, now that she's married to the man who owns the company she works for?"

"Oh, don't look so surprised; I know that she married Mr. Smith a good while ago, and that she's going to be featured in the screen version of 'The Prodigal Judge,' but I mean after that, what will she do? Is she really going to stay on the screen, or is she going to make just one or two pictures, or what—"

"Well, I haven't seen Jean since she got back from California," answered Garry, glancing at once to give Garry pointers. "But I can give you a pretty good guess about what she'll do."

"You see, I've known her since before she went West to make that serial, when she hadn't any idea of getting married. I think she's got nothing to change her from the type of girl she was then."

"She was living with her aunt in a hotel in Brooklyn, and she was just the same sweet, homely sort of person she'd been when she came from Paris, Illinois, to New York."

"She'd been trained as an elocutionist, when she was in high school, and she won prizes when she spoke pieces at contests in between the different schools, and she had decided then that she'd be a professional."

"But all at once she wanted to go into pictures and her aunt had a friend in the Vitagraph company, and she just simply came East and announced that she was going into pictures. So the aunt introduced her to some one who introduced her to Frank Fenton, Vitagraph's casting director, and he told her to go back to Paris, Illinois, and not try to get into pictures."

"I GUESS he didn't see how firm her chin is, or he'd never have advised that," remarked Garry, glancing at the woman in front of her, who had just remarked that movie actresses aren't really beautiful—it's just their make-up that makes them look that way.

"Well, what he said didn't matter, because she stayed anyway. She lived in a girls' club in New York, but she went away for the summer the day after Jean arrived—and she told me that she was so homesick that she didn't unpack her trunk all the time she lived there! You see, back home she'd lived on a farm, which she simply adored, and had taught a Sunday school class, and had a beautiful time of it."

"But they got her small parts from the very first, and she loved pictures, and so she stayed. And every one in the company was glad she did, because she was such a dear, and always did things for them."

"Why, one day I was sitting in her dressing room with her, while she waited for a set to be finished, and she said she'd play anything if they'd let her make one. And now that she's the wife of the president maybe he'll let her do it."

"Don't be too sure," returned Garry, skeptically. "Look at Lillian Gish—she's wanted to do 'When Knighthood Was in Flower' for perfect years, and can't find a son to encourage her; they all think she's over the top, don't they? And now Marion Davies is going to do it."

"Lillian could appear in a screen version of the multiplication table and people would crowd in to see her. I declared as to Jean Paige, she'd do it again."

"Garry, what on earth are you doing?"

"Sitting on my feet so that I won't miss any of Tony Sarg's 'Almodovar,' she answered. "And I'll promise to buy the sodas if you'll stay through it with me again."

"All right," I answered, but I felt guilty not accepting the bribe. I'd just been wondering if I could get her to see it twice, anyway.

Will She Quit Films?



JEAN PAIGE

WALLACE REID LIKES ATLANTIC OCEAN; GIRLS GIVEN TREAT

BEFORE leaving New York for Hollywood, where he will resume his motion-picture activities, Wallace Reid caused a sensation at Coney Island.

Reid paid a visit to Luna Park, and the various concessionaires and owners of shows and rides never did such a rushing business before. Everything that Wallace did the girls wanted to do.

"Wally" Wilted "Waves," Whipped the Whip, Heated the Skelter, Shot the Chutes, Scrabbled the Scrambler and Frisked the Frolic. "Wally" was photographed in thirty different poses and as fast as the pictures were made autographed copies were handed out to his man-smiting admirers.

Finally, picking out the prettiest girl in the crowd, Miss Peggy May, who proved to be an old friend that "Wally" had worked with at the Vitagraph Studio in Brooklyn, they went off for a ride on Homeycom Express. The last ride the star took was in the deep, dark "coal mine," and the poor donkeys who pulled them through the mine were so exhausted from dragging around the girls who were chasing "Wally" that they refused to move another inch.

The owners of the games, rides and shows said they would gladly pay Reid his motion-picture salary if they could get him to come down every night to "bally" in the crowds.

What Your Favorite Film Stars Are Doing

Betty Compton has started work on "The Woman in the Case," under the direction of Penrhyn Stanlaw. Will Carleton and Cleo Ridgely are in the cast.

Norman Selby (Kid McCoy), the old-time pugilist, is a member of the Buck Jones Co., and is making good on the screen.

William Farnum has left Rome and will return to the United States on August 1.

John Gilbert, who was recently made a star, is soon to be seen in a new production, which has not yet been named.

Ethel Clayton expects to complete her current picture, "Her Own Money," which she has been making under the direction of Joseph Henabery, some time this week. She is scheduled to start work in "Exit the Vamp," an original story by Clara Beranger, Frank Fenton, who made Wallace Reid's last two pictures, will direct.

Mary Alden is rewarded for her fine acting in "Milestone," and "Snow-blind" by the lead in Rupert Hughes' great photoplay of an every-day American family, "The Old Nest," in which she gives a perfect performance.

Charles P. Stallings, formerly assistant to Reginald Barker, has been engaged as location scout at Universal City by Harry Schenck, production manager.

Irving G. Thalberg and Lyle Pendergast were the guests at a regular regular meeting of the Wampas, or the Western Motion-Picture Advertisers.

PHOTOPLAYS

- APOLLO** 522 & THOMPSON STS. MATINEE DAILY. **ROBERT WARWICK** in "THE MAD LOVER"
- ARCADIA** CHESTNUT 101. 10TH ST. MATINEE DAILY. **ETHEL BAYTON** in "WEALTH"
- ASTOR** FRANKLIN & GIRARD AVE. MATINEE DAILY. **TOM MOORE** in "OFFICE FIRST & BALTIMORE"
- BALTIMORE** EVERETT ST. MAT. **WANDA HAWLEY** in "THE HOUSE THAT JAZZ BUILT"
- BENN** 64TH AND WOODLAND AVE. **DOUGLAS MACLEAN** in "THE HOME STRETCH"
- BLUEBIRD** Broad & Susquehanna STS. 2 UNTIL 11. **SID CHAPLIN** in "KING, QUEEN AND JOKER"
- CAPITOL** 722 MARKET ST. 10 A. M. TO 11:15 P. M. **DOROTHY DALTON** in "BEHIND MASKS"
- COLONIAL** 6th & Marketwide Aves. MATINEE DAILY. **THOMAS MEIGHAN** in "WHITE AND UNMARRIED"
- DARBY THEATRE** **TOM MIX** in "A BILLYTOWN ROUNDUP"
- EMPRESS** MAIN ST. MANAYUNK MATINEE DAILY. **ELSIE FERGUSON** in "SACRED AND PROFANE LOVE"
- FAMILY** THEATRE, 1311 Market St. **BEBE DANIELS** in "TWO WEEKS WITH PAY"
- 56TH ST. THEATRE**—Below Rector ST. 56TH ST. MATINEE DAILY. **SPECIAL CAST IN BASH KING—"EARTHBOUND"**
- FRANKFORD** 4715 FRANKFORD AVE. **HOBART BOSWORTH** in "THE GREAT ADVENTURE"
- GLOBE** 201 MARKET ST. 2:30 AND 8:30 TO 11. **"FOOLISH MATRONS"**
- GRANT** 622 GIRARD AVE. MATINEE DAILY. **ELLIOTT DEXTER** in "THE WITCHING HOUR"

PHOTOPLAYS

- GREAT NORTHERN** Broad St. at 21st ST. 2 & 9 P. M. **"THE CONCERT"**
- IMPERIAL** 60TH & WALNUT STS. 1:30 & 8:30 & 11 P. M. **LIONEL BARRYMORE** in "THE DEVIL'S GARDEN"
- Lighthouse Palace** Germantown Ave. and 68th ST. **MARICE TORNEURS PRODUCTION—"FOOLISH MATRONS"**
- LIBERTY** BROAD & COLUMBIA AV. MATINEE DAILY. **SHIRLEY MASON** in "MISADVENTURE"
- OVERBROOK** 624 HAVENFORD AVE. **CLARA KIMBALL YOUNG** in "HUSH"
- PALACE** 1214 MARKET STREET. **HARLEY ROBERTS PRODUCTION—"CARNIVAL"**
- PRINCESS** 1918 MARKET STREET. 10 A. M. TO 11:15 P. M. **ALICE BRADY** in "OUT OF THE CHORUS"
- REGENT** MARKET ST. Below 17TH ST. 10 A. M. TO 11 P. M. **OWEN MOORE** in "DAVIDE, THE WISE MAN"
- RIALTO** GERMANTOWN AVENUE. AT TULPEHOE & 7TH ST. **DOUGLAS MACLEAN** in "THE HOME STRETCH"
- RUBY** MARKET ST. BELOW 7TH ST. **DOUGLAS MACLEAN** in "THE HOME STRETCH"
- SAVOY** 1211 MARKET STREET. 10 A. M. TO 11:15 P. M. **CHARLES RAY** in "THE OLD SWIMMER HOLE"
- SHERWOOD** 519 & 5th Sts. **SESSUE HAYAKAWA** in "THE GREAT ADVENTURE"
- STANLEY** MARKET AT 18TH ST. 10 A. M. TO 11:15 P. M. **LIONEL BARRYMORE** in "THE GREAT ADVENTURE"
- 333 MARKET** STREET THEATRE. **WALLACE REID** in "TOO MUCH SPEED"
- VICTORIA** MARKET ST. 8th ST. 11:15 P. M. **"LOVE'S PENALTY"**

BARTHELMUSS GOES TO COUNTRY FOR HIS ATMOSPHERE

ONE-HALF of the world may not know how the other half lives, yet settlements which have no conception of the ways of modern civilization. This is in the Virginia mountains, where of Joseph Hergeshimer's "version David" is being filmed midst a primitive life being led.

Here woman is placed on a lower plane in life than man, and her chief place of her mind and the servant of her hand is her chair at the dinner table, when she patiently swatches the flies away from his lordly forehead she starts to eat. The spinning wheel is her most modern implement, and she uses it with the 1921 sewing machines. Tall able-tiveness hardly believable.

Descendants of a religious sect believe man's superiority is a divine heritage. The male members of this little colony are strict vegetarians. The women folk, but frequently may be seen exchanging chaste kisses among their own sex. A glance at the long, lithe adornments on their cheeks and lips is scrupulously shaven, has led to Barthelmuss to wonder whether the women had not really been complimented and relieved at their neglect in this matter.

SCENES showing these customs of a bygone day which are still prevalent in this more atom of a modern nation, cut off from and in a primitive state, are plentifully sprinkled through "The Able David," which is being filmed under the direction of Henry King.

The cabin around which many of the scenes revolve is a primitive log affair and is now figuring in a feud which has divided the county into two factions.

Another scene will show what is claimed to be the largest water wheel ever built in the South, which the natives claim was built by the State of Virginia to provide corn flour for the settlers who left that State to join John Boone in his settlement in Kentucky.

Answers to Questions From Movie Fans

Gilbert—Harry (Snub) Pollard has just completed "Late Riders." Snub was born in Melbourne, Australia. His address is 406 Court street, Los Angeles, Calif.

Lillian—Vera Gordon made her screen debut in "Humoresque." She appeared on the stage in Russia at the age of thirteen. A curious fact is that even at that tender age of thirteen, she played the role of mother. In 1908 she left Europe and came to Canada, appearing both on the stage and in vaudeville. Since her appearance in "Humoresque" with Florence Vidler, the "North Wind's" Malice" and "The Great Love." She was born in Russia, is married and has two children.

Glenn—"The Luck of the Irish," James Kirkwood plays the part of the Irish plumber. He was a director before becoming a screen actor. Previous to his motion-picture experience he was a popular leading man on the stage.

Zeruah—For the first time in five years the stage claims Rod La Rogne. He is playing opposite Mary Nash in "My Name Is Woman." Yes, you are right, Ivy Duke is an English actor. It is said she is soon to make a visit to the United States.

Marie A.—Yes, Theodore Roberts has undergone a serious operation, but will shortly return to work in "Hail the Woman in White." Yes, you are here are the ages you ask for: Kenneth Harlan, twenty-six years old; Lloyd Hughes, twenty-two; Douglas Fairbanks, thirty-eight; "The Sign of the Cross," thirty-two; Richard Barthelmuss, twenty-six; Anita Stewart, twenty-one; Constance Talmadge, twenty-one; Mary Pickford, twenty-eight; Doris Fawn, twenty-two; Mary MacLane, twenty; Elaine Hammerstein, twenty-four; and Mary Miles Minter, nineteen.

Bryn Mawr—Bert Loyal is starting work on "Junk." Virginia Valli will appear in his supporting vehicle "The Shulamite." Others in the cast are: Monte Blue, Hamilton Russell Simpson, Lillian Leighton, Lincoln Steedman, Thelma Jasper and Clarence Ford.

- The NIXON-NIRDLINGER THEATRES**
- BELMONT** 528 4th St. Double Bill. 1:30 & 8:30 & 11 P. M. **Harold Lloyd, "Among Those Present"** "GODLESS MEN." With Special Cast.
- CEDAR** 60TH & CEDAR AVENUE. 1:30 & 8:30 & 11 P. M. **RUBY DE REMER** in "THE WAY WOMEN LOVE"
- COLISEUM** Market St. 8th & 9th STS. 1:30 & 8:30 & 11 P. M. **"THE MASK"** Jack Holt, Hattie Nana, Mickey Moore in "THE MASK"
- JUMBO** FRONT ST. & GIRARD AVE. Double Bill. 1:30 & 8:30 & 11 P. M. **ALICE JOYCE** in "THE COUNTRY COUSIN"
- LEADER** 41ST & LANCASTER AVE. **BEBE DANIELS** in "THE MARCH HARE"
- LOCUST** 522 & LOCUST STREETS. 1:30 & 8:30 & 11 P. M. **JAMES OLIVER CURWOOD'S "KAZAN"**
- STRAND** GERMANTOWN AVE. 8th ST. **THOMAS MEIGHAN** in "WHITE AND UNMARRIED"
- AT OTHER THEATRES MEMBERS OF M.P.T.O.A.**
- Germantown** 2510 Germantown Ave. MATINEE DAILY. **TOM MOORE** in "HOLD YOUR HORSES"
- JEFFERSON** 29th & Dauphin STS. MATINEE DAILY. **CONSTANCE TALMADGE** in "DANGEROUS BUSINESS"
- PARK** RIDGE AVE. & DAUPHIN ST. 1:30 & 8:30 & 11 P. M. **"THE BROKEN DOLL"** MONTE BLUE, HATTIE NANA, MICKEY MOORE
- WEST ALLEGHEE** 25th & Allegheny STS. 11:15 P. M. **CHARLES RAY** in "THE OLD SWIMMER HOLE"