# The Daily Movie Magazine'

# CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

### It's a Hard Job to Make Some of 'Em Really Act New York, Aug. 8.

SOME of the readers of this page, bless their romantic little hearts, seem to doubt an assertion made here the other day that most of the credit for the acting that they love to watch on the screen should go to the director. imply can't believe that it isn't just what it appears to be-spontaneous emotion. deeply felt and ably expressed by the actor or the actress they have come to wor-

making the assertion I did, I was careful to explain that most of the really big stars are true actors and actresses. They do feel emotion and they can express it wonderfully. But even they constantly get advice, if not downright orders, from their directors, and the wise star does pretty much what the

With the minor characters, however, and with most leading men and women the things you see them do on the screen are the things the director instructs them to do; they express emotion his way, and I've known directors to get mighty hard-boiled with some of them before the thing was done satisfactorily.

And today I had an excellent illustration of this very point. I wandered up

to the Robertson-Cole studio, on West Forty-third street (it's west, all right; they couldn't put it much farther west without loading it on a ship for Europe), and I sat around for just fifty minutes watching William Christy Cabanne (you stonounce that Caban-ay, with the accent on the "ay") rehearse two people for scene that took one minute to shoot the first time and one minute and twenty seconds the second time. I timed 'em by my watch because I wanted to give you as accurate an illustration of my point as possible.

THEY weren't boncheads, those two people. They were both the kind of folks who are rated as excellent actors, and you will simply love them when you see them on the screen. But they were too close to their acting to get the proper perspective and they had studied their own parts to the exclusion of the big trend of the theme of the story.

THE director had fairly lived with that story for weeks. He knew the exact relation of every phase of emotion to every other phase; he had carefully planned the whole thing to give the most dramatic effect to it as a whole. And he knew exactly the shades of joy and sorrow each person had to expres

in order to carry along the big idea.

The story is "The Barricade," by Dr. Daniel Carson Goodman, who wrote "The Wonder Man." This one is a tale of the contrasts of New York. It starts in the squalor of the East Side, goes to the homes and the haunts of the wealthy

and ends in the East Side again. And the director has gathered a wonderful lot of East Side types. He is putting across his atmosphere so carefully that, during the rehearsals and the shooting, he has some of his quaintest characters speak their lines in their native

Yiddish so that they will feel more natural as the cameras grind. The scene I speak of is one between a young Jewish girl and her husband. A handsome chap has come into their lives and the husband flares up into sudden and fierce jealousy. He pulls the girl aside and orders her to pay no more attention to the other man. And she poutingly claims that she is doing no wrong,

and tries to pacify him. It was this last part of the incident that I saw rehearsed over and over again for fifty minutes. It wouldn't be fair to give you the name of the young actress. You'll love the way she does it on the screen, so it wouldn't be nice to tell you how very hard it was to make her do it right.

OU see, she had the direct, simple, straightforward idea of the part which comes from only a superficial study. Cabanne, however, had gone more deeply into the character of the young wife; he had found it a complex mixture of straightforwardness and knowledge of wrongdoing, and he knew that, in that particular scene with her husband, all of the different emotions had to be expressed to show the inner

FURST, he himself went through it with the young husband, the girl standing by and watching. And the director explained to her everything that he did and just why the young wife would have done the same things. Then he had her rehearse it. Some of it she got right; most of it was

Cabanne got up and went through it himself again. Then he talked to the actress, reminding her of the story and the character of the woman, and urging her to FEEL it, rather than merely to try to carry out his directions mechani-

Time after time they went over it with varying degrees of success. The girl began to tire and lose interest. Cabanne began to get hard-boiled. He had He saw her eyes wandering over to where some of her friends sat off-stage and he had to frighten her back to a realization of her duties.
"You haven't get it right." he thundered, "but you're going to stay here

and stick at it until you DO get it right. At the end of fifty minutes he ordered "lights" and "camera" and they the tricks of the movie camera man is large canvas drop with canvas funnels to be photographed the players are not had been content to do without me started to shoot it. Sixty seconds afterward he stopped them. It wasn't satis-

He shrugged his shoulders and declared a rest for a few minutes. Then they went at it again. This time the camera men ground for one minute and twenty seconds "All right," said Cabanne.

He went over and put his hands on the shoulders of the girl. "I'm sorry I was rough," he said kindly. "Sometimes I have to be, you know. If I weren't, you'd never get anywhere.

So. NEXT time you see a title saying "Directed by-" don't get impatient and mutter, "What do I care scho directed it! Come on with the picture. Once you familiarize yourself with the names of the best known

directors and their work, you can come pretty close to telling, when you sec a picture advertised, that it will be worth seeing. For the big directors who are in the game today seldom put across a mediocre piece of work; then MAKE their actors act in spite of the fact that the actors

# Answers to Questions by Movie Fans

Curious—Wallace Reid was born in terest in Eddie's age? Yes, he is mar1892. The motion pictures are not an advertising medium, and it is not customary to give the names of the various automobiles, airplanes and other properties used in the making of pictures. However, I have no doubt that Wallace Reld will answer your questicles of "A Connecticut Yankee in King geles, Calif. Mr. Holubar's schedule Wallace Reid will answer your ques-tion as to ownership of the roadster if you apply to him personally.

Arthur's Court.'' Very amusing an elever, I'll agree with you. Irvin Cob wrote the fitles for "Peck's Bad Boy,

is to organize his own producing comseph Vance story.

Felicity-It is true that Will Rogers

Jay Bee-The Fox Film Co. is lo-

"Hop," which appeared in the Satur-day Evening Post, is used.

eated at Fifty-first street and Tenth "The Deluge" Now "The Sin Flood" avenue, New York City. Buck Jones

Gullible Gussie — Marshall Neilan's newest picture is "Bits of Life." In one of the episodes Hugh Wiley's story "Hop," which appeared in the Saror.

is with the Fox company at the above address.

"The Sin Flood," the screen version of Henning Berger's drama, "Synda-floden," is to be directed by Frank floden," is to be directed by Frank Lloyd, who will start production on it age of Eddie Pole. Why this great in-

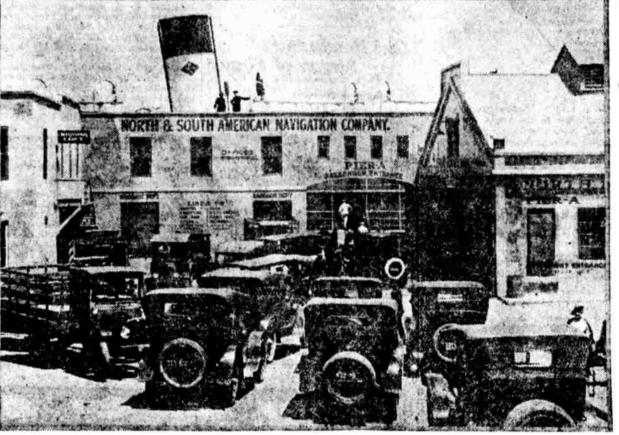
# SHAKING, NOT HOLDING-UP, HANDS



James, Jr., shakes hands with Franklin B. Coates, who wrote cted a series of stories based upon the history of the escapades

## ON RAIL AND SEA IN THE MOVIE WORLD





TUST above is a picture of a thrill- is moving but a steenth mile per hour, | are not, and ofttimes the actors get hurt Jing episode taking place atop a fast The ship at dock is but a clever bit of moving passenger train. Now one of stage-craft for the great liner is but a special and dangerous stunt is about suddenly flashed into my brain that that the slower the crank is turned the faster the action appears on the serven. This enables a player to do a supposedly thrilly stant without much chance of danger, for offtimes the train movie stants are faked, because they

### PRODUCERS TELL DOROTHY FARNUM WHAT THEY WANT

articles on secnario writing have proved so popular on this page, has already sent us the photoplay requirements of a number of producers. Here are some more which have been given to her especially for use in connection with this series.

U Louis B. Mayer Studio, Low ginning. Angeles, Calif. Strong dramatic action for all-star casts. While the stories Very amusing and calls for six pictures during the next ith you. Irvin Cobb twelve months. This producer has always been strong for original stories

> scenarios to this company should make a study of Miss Phillip's acting. This little star is genuinely dramatic, and is at her very best when her role calls for Mr. Holubar is a deep student and requires that his stories be very strong ones with a central theme. He is not planning to produce "sex" pictures and ants nothing along suggestive lines He considers from five to seven people an ideal cast in size and demands haman interest and heart appeal throughout the story.

ONE of the questions which I am most frequently asked is. "Do you recommend such and such a course of photoplay writing? Do you take any stock in the promises held forth by the So and So School for scenario writers? Shall I buy a certain book? Shall I subscribe to a certain course?" And always I have been obliged to

answer my correspondents in the same way! I cannot recommend or refuse to recommend any method of instruc-Yet the greatest textbook in the world is freely open to every one with-out the necessity of enrollment in any

school or the outlay of a great deal of money. The true teacher, the most enlightening lesson book one can possibly have, is the screen itself. Make the moving-picture theatre your class room. Go there once or twice a week at the very least. If you are truly in earnest in making a study of

the photoplay, you will undoubtedly want to go to the first showing of the picture and remain throughout the repetition of the topical review, comedy and vocal talent until the second showng.
The first time you will watch the

photoplay for its general effect, for the tory, for the reaction on the audience Next, you will ask yourself how the story is told, by what means the gen-

eral effect was produced and from what causes came the reaction on the audi-If it be melodrama, you will want to watch the screen a second time to learn

exactly how the writer handled his incidents so that the thrill or the surprise
I came at just the right moment. Percame at just the right moment. Perwith the Famous Players-Lasky is temporarily in abeyance. It is possible that
that I had bad when
true insight that I had bad when
the future in indetotal last birm, came back to me.

Watch for detail. You will learn Woodside Park Will Be a above all things the trick of "planting."

This year's flower grows from a seed planted last year. The great dramatic Locale for Toonerville Trolley scene in the fifth reel was "planted" in the first. For instance, the house which is to be burned in the latter part the property in the making at Woodin the first.

One way to get the utmost out of Angeles, Calif. Strong dramatic for all-star casts. While the stories must revolve about a central figure, all characters in the story should be strong ones, permitting each to play a strong tree write the story of the play as you remember it.

| As soon as you comed of the amusement resort will be used. If a M. Lowry with his company will be at the park tomorrow and Thursday filming the scenes. The completed

address of any vandeville agents in sions on the studio lot. Woodside Philadelphia. That knowledge is en-tirely out of the line of a photoplay that it was decided to film the scenes

timental, you will profit by the fine touches, by the sympathetic understanding of the writer when you see the play again.

The peture of romantic or sentimental, you will appear in the future in independent productions. A letter addressed to him personally at the Lambs' Club, New York City, may be forwarded to him.

Lifely turned upon him.

TOHN M. STAHL PRODUCTIONS, of the picture is "planted" in the be- tion picture in the making at Wood-

production will later be presented under the title, "The Skipper's Last Resort." a MOVIE FAN — There must be although the action of the script calls for the skipper and his constitution to the manager of one of the bill. where vaudeville is a part of the bill.

Go to the manager of one of these houses and apply to him for the work which is your specialty. I cannot give you the intended to construct all of the concessional and apply to him for the work which is similar resort in Toonerville, and it was your specialty.

The public will be utilized in the film F. J. S .- I regret very much that I as extra people and will be able to see cannot give you at the present moment themselves on the screen when the pic the name of the film company which is ture is completed.

# FOR YOUR SCRAP BOOK OF STARS

there



GLORIA SWANSON AND HER MOTHER

# The LOVE STORY MOVIE STAR

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,

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 invited her to come to New York and said he would place in the movies, how she came and 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.

### Here the Story Continues

HE LOOKED at me reproachfully.

"Why? You know why. Why did
you run away? I've been waiting to
hear from you. How could you have
brought yourself to listen to that silly
talk of Miss Audrey! It wasn't like
you, Nella! You don't know how you
hurt me! I felt that I could never go
to you again. You can't realize what
a hard struggle I've had to bring myself to this. But since I have so far
humbled myself, can't you meet me half to you again. You can't realize to a hard struggle I've had to bring myself to this. But since I have so far humbled myself, can't you meet me half way? Can't you forgive and forget?"

Was there ever a man who knew so well how to make love? That velvety purr of the voice! That ingratiating charm of manner! That humility and utter self-abasement!

I was carried along by him. I tried

tional pictures we had ever turned out. I, myself, wrote the scenario. And H—only undertook it after he was perfectly convinced that if he did not humself direct the film, then Cantor would. As I have already said, Cantor was admittedly the daredevil of the studio. He had justly earned the reputation of stopping at nothing.

So, H—— said:

"If you must do it. I intend to stand

utter self-abasement!

I was carried along by him. I tried my best to resist. I kept telling myself: "You will regret yielding now all your life. Be firm. Stand by your decision. Your eyes have been opened once for all. Do not be beguiled into forgetting the lesson that it has cost so much to learn. You know what he is."

So. H—— said:
"If you must do it, I intend to stand by, and keep you from killing your-self."

The story, I must confess, was a tawdry one, far from convincing. But it was one of those melodramatic affairs that have one big moment in them which so stuns the audience that they forget everything but the thrill. Every-

managed to say.

"True—in a sense. I confess that until I met you I was a different person; a rather bad sort, I'm afraid. But since then—you, Nella, you have changed everything in me."

I felt the force of his argument. Perhaps, after all, he was telling the truth. He may have really loved me. And that love may have worked a

And that love may have worked a change in him. How could I question it, when my heart cried out: "Bewhen my heart cried out: "But it was true," I urged. "And that's all you thought of me."
"Nella, do you remember that afternoon on the cliffs? You did not doubt

me then." he whispered. me then." he whispered.

I shut my eyes that he should not see the rush of happy tears. If he had taken my hands then, I should have been lost! (Yet should I say "lost"? I ask myself. Is it not what I am dreaming of even now? That he should come back to me and beg my forgiveness and the renewed gift of my love?) But in that moment's pause, a tersuddenly flashed into my brain that he bring money into his pockets! heard about him. And I remembered

I fairly turned upon him. The colossal conceit of the man!

PHOTOPLAYS

# To him it was only a catch phrase by which he hoped to get what he wanted! "This talk of love," I said sharply, "comes very easily to your lips, Mr. Welles. I don't think you know the true meaning of the word: I don't think you know what love is. I can only repeat my request; please go!" He leaned toward me, protesting. To him it was only a catch phrase by

He leaned toward me, protesting, "Ah, but think of our love!" I rose. Once more, I turned on him 'If you don't leave me at once, I

must return to my dressing room."

I don't know what I should have done next if H—— had not come in at that moment. Never had he been more velcome!
"What is it?" he asked, alarm in his tone, as he took in my perturbed face.
"This—man," I said, "this man

H— stood beside me, as if ready to defend me. He folded his arms over "I think you had better leave here at once," he said quietly. But there was a quality in his voice that was unmistakable.

Roland rose languidly.

"Very well," he said with wellassumed carelessness. "But I shall see
you again, Nella; and soon."

With that, he went. I turned to
hands.

He seized my outstretched

"Nella!" he cried-"Oh!" I burst out; "my heart! my

And flinging away. I sought my lressing room and sank in a chair, sobbing.

Why had I sent him away? Why had he obeyed me? Why had H——
come at that very moment?

"Roland!" I sobbed; "come back!"

But that night, that sleepless night

But that night, that sleepless night. I made up my mind to do something more reckless and daring than I had yet done; something so mad that I should be killed in the doing of it, and so end it all!

August 18th.

I did not have long to wait; my chance came soon afterward.

It was in 'The Aero Diver,' easily the most sensational of all the sensational pictures we had ever turned out

So, H- said:
"If you must do it, I intend to stand

forget everything but the thrill. Every-"But what she said was true," I thing in the play, every minor situathe big moment. Consistency and everything else is sacrificed to the climax. In short, it is one of those plays with the much-desired "punch." To be continued tomorrow

# Living Next to Chaplin



MIRIAM COOPER

Miriam Cooper is taking like easily while R. A. Walsh finishes preparations for the forthcoming filming of Peter B. Kayne's famous story of the "Mr. We'les," I burst out, "I logging camps of the northwest, "Kin-realize perfectly why you have come. I'm famous now: Will you please go?" taken a big house in Hollywood next Locale for Toonerville Trolley

PHILADELPHIA movie fans will
have an opportunity to see a motion picture in the making at Woodside Park this week. The Betzwood
Film Company will produce a number of scenes for a Toonerville Trolley comedy in which all of the concessions.

In mamous now, will you please of the man!
The colossal conceit of the man!
Even then he did not dream that any girl could hold out against him.
"Nella," he cried, "have you forgotten our great love?"
I experienced a complete revulsion of feeling. How dared he speak of "our great love" in so casual a way!

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# THREE MOVIE STARS ARE IN A HOSPITAL: OTHER NEWS NOTES

By CONSTANCE PALMER LORIA SWANSON, Mildred Har-G ris and Jacqueline Logan are all in the hospital together. None of them is seriously ill, only Miss Swanson being confined to bed. The others come in in wheelchairs, attired in the most ravishing of negligees. There they visit with each other until their nurses make

them go back to bed. Major Maurice Campbell, the Real. art director, returned directly to the studio from a fishing trip. He hastened into the scenario department with his suitense and inquired hurriedly of El.

mer Harris, "Where can I put this?"
"Sorry, old man," said Mr. Harris gravely, "but the icebox is full."

gravely, "but the icebox is full."

In a month Mary Miles Minter is scheduled to begin "Tillie, the Mennonite Maid," an adaptation of which has been made by Alice Eyton for the screen. Miss Minter is now on Lake Lucerne. From there she will go to Italy, stopping for a moment in Rome, Florence, Genoa and Venice, before taking a hasty boat for home.

They tell me the bathing situation looks pretty bad—quite in harmony with so many other situations, sing the gloomers gleefully.

with so many other situations, sing the gloomers gleefully.

Another Sennett sister has left the beach—notice I said "beach," not "ocean." Myrtle Lind is the latest delinquent to follow the example of Gloria Swanson, Mary Thurman, Phyllis Haver, Marie Prevost and Harriet Hammond. Miss Lind is to play opposite Art Acord in the new serial by Ford Beebe, called "Winners of the West." Evidently Mr. Acord has postponed his plan of worsting Jack Dempsey on the field of battle.

Speaking of Jack Dempsey, I saw him Saturday night doing the heavy

Speaking of Jack Dempsey, I saw him Saturday night doing the heavy polite down at Marcel's, Los Angeles most notable restaurant. When he entered there was some mild clapping and craning of necks, which Mr. Dempsey bore with becoming modesty.

He and his party, small and exclusive, took their seats at a table in the middle of the room beside the dance floor. They managed the knives and forks pretty well, but left in about

forks pretty well, but left in about twenty minutes, no doubt bound for other worlds to conquer. I couldn't help wondering how Carpentier would have done it. "CIN FLOOD," adapted from Hen-

ning Berger's story. "Syndafoden," is to be put on by Goldwyn with a very wonderful cast, it seems to me. Frank Lloyd is to direct. The cast rincludes Helene Chadwick, James Kirk-includes Helene Chadwick, James Kirk-wood (the darling!), John Steppling, Ralph Lewis, Howard Davies, Will Raiph Lewis, Howard Davies, Will Walling, William Orlamond, Darwin Karr, L. H. King and Richard Dix. During the intermission between Charles Chaplin's pictures, Edna Pur-Charles Chaplin's pictures, Edna Purviance, than whom there are none nicer, is to play in an adaptation of Albert Payson Terhune's novel, "Grand Larceny," directed by Wallace Worsley. This is Miss Purviance's initial essay into the realms of heavy drama, She has never played opposite anybody when the Chapter of the work was the Chapter of the control of the contro She has never played opposite anybody except Mr. Chaplin, nor has Mr. Chap-

except Mr. Chaplin, nor has Mr. Chap-lin ever had another leading woman, to my knowledge.

They say it's the thing now to ap-plaud motion pictures. Being done in the best circles, and all that, to wit; the Strand, Capitol, Rivoli and other cinema houses in New York. It seems to me rather flat, but it's the theory that it eventually gets back to the actor via the thentre manager.

I suppose we'll come to it. One al-

ways applauds at a pre-view, but then that's not only good policy, but means-something. The director and actors are always there. Then, too, they

### What Your Favorite Film Stars Are Doing

Lasky announced yesterday to the effect that Paul Powell, director, and Mary O'Connor, scenario writer, who have been abroad for some time working on pictures in Italy, France and Lon-

Grace Wilcox, widely known newspaper feature writer, has been added to the news force at Universal City.

The addition of Miss Wilcox gives Malcolm S. Boylan, director of publicity, one of the largest staffs among the studios.

Pedro de Cordoba is playing the heavy n "The Young Diana," starring Marion Davies.

PHOTOPLAYS

Stanley



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 52D & THOMPSON STS. LIONEL BARRYMORE "THE DEVIL'S GARDEN

ARCADIA CHESTNUT BOL MARY MILES MINTER ASTOR FRANKLIN & GIRARD AVE LICSTAR CAST "THE CONCERT" BALTIMORE SIST & BALTIMORE

"GODLESS MEN" BENN WITH AND WOODLAND AVE "SENTIMENTAL TOMMY" BLUEBIRD Broad & Sunquebanna "DECEPTION"

CAPITOL 122 MARKET ST NORMA TALMADGE COLONIAL Gtn. & Maplewood Ave "THE LOST ROMANCE" DARBY THEATRE

MILDRED HARRIS CHAPLIN "POLLY OF THE STORM COUNTRY" EMPRESS MAIN ST. MANAYUNK "DECEPTION" FAMILY THEATRE-1811 Market DL

OWEN MOORE 56TH ST. THEATRE—Helow Spruce MATINEE DAILY "EAST LYNNE" FRANKFORD 4715 PRANKFORD STANLEY MARKET AT 19TH "A PERFECT TIME"

GLOBE 5901 MARKET ST. WILL ROGERS "THE GUILE OF WOMEN" GRANT 4022 GIRARD AVE.
WILLIAM DE MILLE'S PRODUCTION
"What Every Woman Knows"

CREAT NORTHERN Broad St. at Eric "THE GREAT LOVER" IMPERIAL GOTH & WALNUT STS.
R
POLA NEGRI and BIG CAST in
"GIPSY BLOOD"

Lehigh Palace Germantown Ave. and Lehigh Avenue "SENTIMENTAL TOMMY" OVERBROOK 63D & HAVERPORD THOMAS MEIGHAN

PALACE 1214 MARKET STREET
HUGH BALLIN'S PRODUCTION
"THE JOURNEY'S END" PRINCESS 1018 MARKET STREET "THE GREAT DAY"

REGENT MARKET ST. Below 17TH 9:46 A. M. to 11 P. M. MAY ALLISON in "THE LAST CARD" RIALTO GERMANTOWN AVENUE "TOO WISE WIVES"

RUBY MARKET ST. BELOW ITH SIDNEY CHAPLIN in "KING, QUEEN AND JOKER" SAVOY : 211 MARKET STREET

"COINCIDENCE" SHERWOOD 54th & Baltimore Av. MAY ALLISON EVE. 6:30

in "EXTRAVAGANCE" THOMAS MEIGHAN in "THE CONGLEST OF CANAAN"

LIONEL BARRYMORE in "THE GREAT ADVENTURE" VICTORIA MARKET ST. AL. OTH EUGENE O'BRIEN

"WORLD'S APART"

The NIXON-NIRDLINGER N THEATRES

BELMONT 52d ab. Mkt.—Double Bill 1:30 & 3; 6:30 to 11 FRANK MAYO and SPECIAL CAST IS "THE BLAZING TRAIL"

SESSUE HAYAKAWA

JUMBO FRONT ST. & GIRARD AV CORINNE GRIFFITHS "What's Your Reputation Worth?" LEADER MATINEE DAILY

"A WISE FOOL" LOCUST Mate 1:30, 3:30, Evgs. 6:30 to 11 "THE PARISH PRIEST"

STRAND GERMANTOWN AVE. "THE LOST ROMANCE"

AT OTHER THEATRES MEMBERS OF M.P.T.O.A. Germantown DE 10 Germantown ANATINEE DAILY

"DEVOTION" JEFFERSON BATINES DAILY KATHERINE MacDONALD

in "MY LADY'S LATCHKEY" 333 MARKET STREET THRATRE PARK BIDGE AVE. & DALPHIN AT. HOPE HAMPTON

in "LOVE'S PENALTY"

WEST ALLEGHENY 25th St. A AlleMatines Daily
ALL-STAR CAST in WM. DE MILLS
What Every Woman Knows

CEDAR 60TH & CEDAR AVENUE 1:80 & 8-6:80 to 11 P. M. PRISCILLA DEAN in "REPUTATION" COLISEUM Market bet. 59th & 60th In "THE CITY OF SILENT MEN"