

# The Daily Movie Magazine



# CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Griffith Stages a \$50,000 Day for "Two Orphans"

FORTUNATE few of us were invited out to D. W. Griffith's studio at A Mamaroneck, on Long Island, last Sunday to see him put on one of those buge mob scenes which first made him the most famous of moving-picture directors. Griffith is making "The Two Orphans." He is putting on the millotine episode on a lavish scale and it was this sequence that we saw on

They have constructed a marvelous set to represent a section of Paris during the Terror. All the way down the lot, for more than a city block, there have been erected the fronts of houses, four, five and six stories high. Another row runs across in the distance-the guillotine in the foreground, a beautiful fountain in the middle ground.

It was a day that will not soon be forgotten by those of us who were esent. Two thousand people in the costumes of the Revolution were crowded in the movie street; every door and every window was peopled. Even the roofs abowed colorful dots where some one had climbed high to see the hated aristo-crats driven up in the carts and led to their deaths under the knife.

Down at the operating end they had built platforms for the cameras and from one of these Griffith and his assistant shouted their orders and directed

You can have no idea of what a nerve-racking job a mob scene like this is for a director-especially to such a man as Griffith, who finances his own One of his office force made a rough calculation for me and reported that the day's expenses would be something over \$50,000. This did not include the great cost of building the set. It was merely costumes, salaries and expenses for that day alone.

With every single minute meaning more than \$100 in cold cash, you may imagine how maddening it is to the director to start shooting a scene after careful explanation and then see some few dumbbells get it all wrong and necessitate rehearsing and shooting all over again.

WET I did not see Griffith lose his temper once. It was necessary I at times for him to speak sharply to some of his assistants who were not getting the effects he wanted, but he has a way of doing this that reprimands without leaving a sting.

LILIAN GISH on that day became the world's most nearly guillotined young woman. At least a dozen times she had to go through the action. metimes it was because of mistakes in the mob. Sometimes it was because Griffith wanted to shoot it in several different ways, to choose the best later in the cutting room.

I didn't, envy Lillian her jobione bit. They strapped her to the board. lowered her and clamped her neck down-ad there above her was the wickedlooking knife, and a slip of the rope or a jolt of the stand might have meant

"I've often read," she told me afterward. "that some of those poor people went to the guillotine laughing and enrefree. I don't believe it. All day today I knew that every precaution was being taken to keep that knife from falling. but I simply couldn't get away from the fear of it. If I fest that way, knowing that the chances were all in my favor, how must they have felt, knowing that the chances were all against them? I think this scene was more trying on me than the ice scenes in 'Way Down East.'

Unfortunately some one had told her, just before they started work, of a recent incident in filming a guillotine scene in Paris. It was to the effect that the actor who was to lie under the knife and be rescued just in the w. k. nick of time, lost his nerve and refused to go on with the part.

The producers had guaranteed that there would be no danger, and that the ruillotine as it was constructed could not harm him even if an accident had prise. happened. But he wouldn't play and they sued him in the courts. As a test. dummy was placed on the block and the knife was dropped. It sliced off the and Vianna Knowlton, two young secdummy's head as clean as a whistle.

To MAKE it worse for Lillian on Sunday, they took a guillotining scene with a dummy just before she went on for her part. And the knife fell with such a sickening thud that there couldn't be much doubt as to its weight and possibilities for damage.

CEVERAL times, while she was strapped and pinioned with the wicked look-Ding blade high over her neck, they had to leave her that way for many agonizing minutes while something or other was rearranged in the mob or while assistdirectors went running down the long street with orders from the boss. But each time I noticed that consideration for his people which has made Griffith noted among directors.

"Are you all right. Miss Gish?" he would call. "Are you comfortable?" With Griffith, Lillian is always "Miss Gish," while her sister is just "Dorothy." And I never saw two stars more genuinely beloved by every one who works with them. One little incident which came under my own observa-

tion Sunday will show you why. They had worked all through the morning and didn't call lunch until about 2:30. Then two of the camera men had to stay on the lot to make repairs and

Dorothy was standing talking to me under the platform when we heard the MISS MacDONALD didn't even have men telling each other how hungry they were. Dorothy hash for a maister of did not get time to eat. two men telling each other how hungry they were. Dorothy looked up and dared to be a scenario writer. "And, of saked if they had not had time to get lunch. When she heard that they had course," remarks the young lady. "I not, she quietly excused herself from me and left. Three minutes later she came back carrying two plates heaped high with food from the restaurant. She handed these to the men with no ostentation whatever. And I judge from the matter of fact way in which they accepted that this was no unusual incident-

that it was quite the kind of thing they were accustomed to have Dorothy do. Many of the popular favorites of other Griffith productions were at Mamaroneck that day. Carol Dempster, heroin of "Dream Street," watched the work going on, while Charles Mack, who played the weakling brother in the same production, acted as an assistant director on a platform high above the heads of the mob. Kate Bruce, the "mother" in "Way Down East," helped fill in the

Mrs. Caroline Barthelmess, mother of Richard, was down to meet her friends and see this big scene put on. Burton Holmes was there and Kyra, the Winter Garden dancing sensation, and Papa Schildkraut, founder of the Jewish theatre and discoverer of many of today's great dramatic stars. His son Joseph, of "Lilliom" fame is playing in this production of "The Two Orphans." Monte Blue is playing Danton, and I predict a great big surprise for Blue's

I called up the room on the phone, asked for a moment's interview, and to my surprise it was granted. I went to get narrow.

I called up the room on the phone, asked for a moment's interview, and to my surprise it was granted. I went right up and met Mr. De Mille.

Why don't you do motion-picture when she work? asked Mr. De Mille when we had finished the business at hand.

I called up the room on the phone. She has written and produced pageants in Boston, her native city. She has also been a professional dancer.

Miss Knowlton demonstrated her ability as a scenario writer when she wont to get narrow.

FERDINAND PINNEY EARLE is worter to get the part of the prize in a scenario contest held the business at hand.

ND, when I wanted to get a group together for a photograph, he A expressed the remarkable spirit of loyalty and co-operation which is more in evidence in the Griffith organization than in any I have ever seen. "Let's do it later." he said. "This is costing Mr. Griffith a lot of money. If he wants me, I don't want him to have to lose time sending for me. I want to be right there."

# Daily Tabloid Talks to Fans

on Breaking Into the Movies

By JOHN EMERSON and ANITA LOOS

# How Emotions Are Stirred Up in the Studios

The authors of this series are the critten some of the most successful photoplays. They now have full charge of all scenarios for Constance Talmadge.

rected Norma Talmadge in "The Passion F'ower," "The Sign on the Door, and "The Wonderful Thing," would not undertake the direction of a picture without the accompanions of a picture without the accompanions of a picture.

On the other hand, Constance Talpadre, who is at her best in the lighter, ivelier comedy drames, likes to have a Anita Stewart. Sidney Franklin, Marshall Neilan and Charlie Chaplin Pranklin even used a small orchestra during the production of 'to make the 'convicts' in a

on scene do the lockstep in endence.

may sound bizarre, but it is true,
Mr. Franklin set the Courage" to make the "convicts in a various scene do the lockstep in cadence. This may sound bizarre, but it is true, and Mr. Franklin got the results he desired.

In nearly every large studio, where more than one company is working, there are to be heard the faint strains of Denam Fatherique, where some to be ing taken, or lock the fact of the consensus of the motorial for a both the director are also the fact of the fact of the motorial for a both the director are also the fact of the fact of the fact of the fact of the fact it is a matter of puckering the fact, it is a matter of puckering the

netors with spoken directions as the

The wise screen actors of today are borrowing the two tricks of prepara-tion and auto-suggestion from their trethren of the stage.

THE directors in most studies try to help the actors up to a proper emotional "pitch" by employing small thinking about it, and in trying really to feel all the emotions of the character in question. acter in question.

without the accompaniment of an erchestra.

Norma plays in the more serious and dramatic type of production and the music is always in harmony with the post, setting his jaw—and so making his most freak agray.

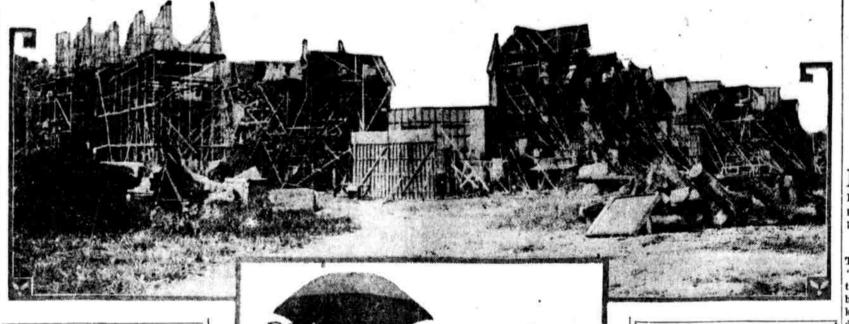
To be a companied to reproduce emotion

It is not hard to reproduce emotion y these tricks of auto-suggestion. Try by these tricks of auto-suggestion. Try thinking of something sad—draw your face down—and before long you will be

in a very glum mood.

That is the way such stars as Norma
Talmadge and Anita Stewart produce
tears on short notice. Most people
think they are tricks of make-up, such as drops of glycerine; as a matter of fact, it is a matter of puckering the

## OLD PARIS IS REBUILT BY GRIFFITH FOR "TWO ORPHANS" ON LONG ISLAND



#### IT'S EASY TO GET INTO THE MOVIES. SAY THESE WRITERS

ANDING a job in motion pictures L'ANDING a job in Land upon as a most gigantic and difficult undertaking.

The profession is regarded as a most desirable one and an opportunity to work in a studio is continually being sought not only by those who can act or believe they can act, but by many artists and artisans who wish to ply their respective trades or professions in some one of the many other branches of production work. The heads of the various departments are continually swamped with applications from those desiring positions, and a studio job is always filled almost the moment it is vacated. Never has a studio found it necessary to advertise for help.

And yet, in this, as in every other human situation, every once in a while some one comes along and does the mi- days has been built by D. W. Griffith He is the man in the straw hat. raculous, and gives everybody a big sur- at his plant on Long Island for "The

The stories of how Hazel MacDonald natio writers, walked right into the Lasky studio and got positions on Wil- De Mille liam De Mille's literary staff read like

"You haven't a ghost of a chance!" or some similar expression of the same idea was the slightly discouraging remark of some one within the studio to I have now been at the Lasky studio a the young ladies when they inquired re- little over a year. garding the prospects of "getting in" as scenario writers.

Knowlton, whose photoplay experience is now a matter of a little over three months, have just finished collaborating upon a screen version of Rita Weiman's story, "After the Show,

to ask for a position. She was course," remarks the young lady, "I could never refuse a dare." The dare was from none other than Cecil B. De Mille, director general and one of the foremost producers at the Lasky studio.

"I was formerly a newspaper wom-an," she relates. "I was on a fair magazine for one year in Chicago and then wrote for Chicago and Los Angeles newspapers. I was in Chicago at this time and Mr. De Mille had come East to confer with Adolph Zukor, president of Famous Players-Lasky Corporation Mr. De Mille and Mr. Zukor met in a room in one of the large hotels and I went over to get the story. I understood that the two officials had just fifstood that the two one me at the minutes in which to discuss matters of grave importance before keeping other pressing engagements. But, nevertheless, I must have the story, So

A MIMMENSE set representing a idea of how such movie cities are braced up. Below Griffith is seen directing a mob scene from the camera platform. at his plant on Long Island for "The Seated on the top step you see Lil-Two Orphans." "The panorama shows how the street looks from the back. Dorothy Gish with her hair down her how the street looks from the back, Doro with construction details giving a good back.

"Then I dare you to try,' said Mr. "I couldn't refuse a dare, so a few weeks later found me in Hollywood, asking to see Mr. De Mille, I saw Mr. De Mille and was given a position, and after watching him direct two pictures

MISS KNOWLTON didn't wait to be dared. She determined to be a scenario writer, went to Hollywood with a letter of introduction to Beulah with a letter of introduction to Beulah Fate funny? The name, dearly be-And yet Miss MacDonald, who has been in the studio scenario department now for a little over one year, and Miss Knowlton, whose placeters and Miss Marke Discounter of introduction to Beulah Marke Discounter of the studio of th Marie Dix, one of the staff writers at Lasky's, and gained an interview with Miss Dix. That was on February 22 of about two weeks, is "Miss Lulu Bett."

"Through Miss Dix I met Miss Har- Mildred Harris is the leading woman mer, the little lady who is literary assistant for William De Mille," explains Miss Knowlton. "One day Mr. De Roberts, Helen Ferguson, Clarence Mille came to Miss Harmer and told her Burton. Mabel Van Buren and little he wanted a new writer for his staff and May Giracci were sleuthed out. Clever asked if she could recommend any one.

Miss Harmer very kindly recommended

I've been hunting up all the signs o me and that afternoon I had a long talk improving times that I can lay hands with the producer.

ith the producer.

on. Nothing could be more depressing than the calamity chorus now current.

id, 'How would you like to come to Well, here's an encouraging note: said, 'How would you like to come to Well, here's an encouraging note work tomorrow morning at 9 o'clock?' Both Universal and Goldwyn are look. I replied that that was a consumma-tion most devoutly to be wished and calls for stories written directly for the came to work next morning on a sort screen by what they term "a screen of three months' probation. The three mind." If a promising writer turns up of three months' probation. The three mind." If a promising writer turns up months is now up and I am a regu- they offer training in screen technique lar.' I had always wanted to work at the Lasky studio and I am sure noth-ing could have made me happler."

and knowledge of screen values. Universal calls for stories for cilla Dean, Harry Carey, Mari

miss Knowlton's experience has been vost, Miss du Pont and Hoot Gibson. varied. She studied playwriting under You aspiring writers would do well to Prof. Baker at Harvard for two study the pictures of these people and years and then for six years was an actress in connection with his work.

Her production of "The Rubaiyat." I was "The invited over to watch a wonderful big 'I don't know if I dare try,' was winning scenario was entitled reply.'

TWO GIRLS LANDED EASILY IN MOVIEDOM

HAZEL MACDONALD AND VIANNA KNOWLTON

They seem to have found it easy to land with both feet in good jobs in moviedom. Their remarkable stories are told on this page today

TWO BIG COMPANIES

MAKE APPEAL FOR

FRESH SCENARIOS

By CONSTANCE PALMER,

Hollywod, Calif., Aug. 22.

FTER creeping around corners,

A listening at keyholes, and pecking

I leave it to you, what could be nicer

I've been hunting up all the signs of

by lumbering elephants and mineing

realistic-their cuts and gashes so ob-viously gushing forth blood-that it

made me a little sick to see them, even though I knew it was only slathers of

make-up! There was lots more—great Negroes

May too many cooks not spoil the

een so surprised.

The make-up of the mourners was so

Ethel Clayton, who has completed "Exit the Vamp," will start work soon on "The Cradle," an adaptation of the Brieux. The continuity is by Olga Printzlau, and Thompson Buchanan will supervise the production. Jack Mulhall has been engaged to

Film Stars Are Doing

What Your Favorite

was the Eugenie Grandet of "The Con-quering Power" and the Marguerite Laurier of "The Four Horsemen of the ; Edward Connelly and Raymond Hatton.

started in the cafe opposite Metro that she would come in and join him, studios in Hollywood, Calif. He used as she used to do when they were workstudios in Hollywood, Calif. He used the fire extinguisher, Gareth Hughes and George D. Baker handled the hose and Viola Dana, Alice Lake and Alice dear.' But she never did, and now Gorham had been standing when I first

Dustin Farnum has begun work on his first starring picture under his new arrangement at the Fox Hollywood It is an unnamed story Lloyd Sheldon and is being directed by

tion of a story for his next Fox pro-duction. It will be a special in which duction. It will be a special in which Estelle Taylor will have a leading role.

### Answers to Questions From Movie Fans

AUGIE-Billie Burke has red hair. Is that all you want to know about her? There is a lot more to be told. Of course, I get tired. Is there any one who does not? Lila Lee played Daisy Osborn in "Midsummer Mad-

in "Romance." a stage play, married to Basil Sydney.

Universal calls for stories for Pris-PHOTOPLAYS

# **CONFESSIONS** OF A STAR

As Told to INEZ KLUMPH

THE STORY BEGINS
with the early days in the old Fine
Arts studio in California, when Colleen Moore, the Gish girls, Bessie
Love and a host of others were not
much more than extra girls. Diana
Cheyne relates the tale; she begins
with the day in the studio when she
and Isabel Heath, not stars then as
they are now, were sitting on the
stairs when a strange man came into
the studio and looked at them. The
cameraman called them down to
meet him, and it proved the turning point in Isabel's life. He was
Phil Craney, a famous director from
the eastern studios, and he taught
Isabel to be the first of the screen's
"baby vamps," and engaged her for
such a part in a photoplay he was
producing. THE STORY BEGINS NOW GO ON WITH THE STORY

CHAPTER X TR. GORHAM, as I have said, was M frankly curious about the movies. He'd heard a lot of gossip about the people who made them, and, like most people, had believed it all.

I defended them, of course. 'But you won't deny that Leonard Thayer is a pretty bad lot," he urged.
"Why, I've heard that his wife had to leave him because he was actually brutal to her; a chap I know who knows her well told me that she got her divorce on a claim of non-support divorce on a claim of non-support in the cast will include Theodore Robsimply because she didn't want to cause any more talk than was necessary, and because she didn't really want to make Ethel Wales. Miss Gale's dramatizathings hard for him." "Yes, I know that's what she said,"

I answered. "But this is what really stage play from the French of Eugene happened. She wanted to leave him because a man who holds an influential position in one of the producing companies had fallen in love with her and told her that, if she'd divorce her husband and marry him, he would make play Joe, the leading man's role in the Rex Ingram production of "Turn to the Right." Other members of the cast selected so far are Alice Terry, who from the day when he saw her playing Gorham; I was glad of that, because in a stock company in a little town and felt that I knew him better than I did took her out and gave her a chance in any of the others. And I asked he pictures. Why he taught her everything to take me out to the terrace, where

Bert Lytell led a group of actors in taurant, after she left him, and order pering and laughing, were making fus attack last week on a fire that dinner for two, and sit there hoping of me. she's married to her new husband and is making a perfect mess of her first picture, because she hasn't got Leonard Thayer to help her. They say that if she'll do it. It would be just like her smug and self-satisfied.

—and just like him to go, too!"

press agent made it up one day when he was hard up for a story and nobody was more surprised than he was when was more surprised than he was when the people believed it. So, then, the people believed it. people believed it. So, then, the people who were pushing her got her to burn a lot of incense and wear queer I would have jumped over that low wall

ing to Mrs. Gorham or her husband, I was conscious of Keith Gorham's I turned and faced him.

OLIVER—Eric Von Stroheim is married to Valerie de Germonprez. Doris
Keane is starring on the road at present She is his aunt, the guests were all young and a moment later I covered my face people. And for a while I did enjoy with my hands and didn't try to keep people. And for a while I did enjoy with my hand it; I had more partners than there were back the sobs. HONORINE—Tully Marshall was an actor on the legitimate stage before going into pictures. You win. Gladys Walton is appearing in "The Last Waltz," an operetta by Oscar Straus.

It; I had more partners than there were darkers than there were darkers than there were going the intermissions there were always lots of young men talking to me.

But after a while I noticed that the girls were avoiding me. I'd been in-

William De Mille Will Make "Miss Lulu Bett" for Screen



ISS LULU BETT," Zona Gale's M prize play, which was produced in the cast will include Theodore Roberts, Clarence Burton, Helen Ferguson tion of her novel recently was awarded the Pulitzer prize for being the best American play produced last season,

spoken nicely enough to me, but they just seemed to drift away from where I happened to be. And one girl said, "Look out for your nice fiance, Louise; the vampire'll get him!" and waved her

wanted a divorce, he let her get one.

"But he still loved her, and he used to go every night to her favorite resgirls who were grouped together, whis-

And then a voice came up to me from

she wants to succeed stie'll have to send for him, and every one's wondering if which I leaned. It was a girl's voice

Lloyd Sheldon and is being directed by Bernard Durning. Mary Thurman is leading woman, and others in the cast include Philo McCullough. Frankie Lee, but he asked me about a lot of other rumors that he had heard, most of them quite baseless, some of them true. Was Mary Pickford really unhappy? What about the story that Theda Bara was born in the shadow of the Sphinx?

Charles J. Brabin, the director, got back from his honeymoon after his marriage to Theda Bara recently and immediately began work on the adapta
"Well, probably, Mrs. Gorham had a reason for asking her, but mamma said she certainly couldn't understand it. And she told me barely to acknowledge the introduction and not encourage the girl to feel that she knew me at all; people like that always impose on you know! And she's just a common little movie actress, acting in those awful slapstick comedies. I hope more agent made it up one day when

burn a lot of incense and wear queer things and act peculiar whenever she was interviewed—she is amused at the whole thing, but, of course, if that's what the public wants she's willing to give it to them."

We sat there and talked until the guests began to arrive for the dance, and all the time, whether I was speaking to Mrs. Gorham or her husband, ing to Mrs. Gorham or her husband, the was trying to show me that he didn't feel as they did.

eyes, fixed intently on me.

I don't like to remember that dance.

CONTINUED TOMORROW

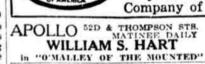
Stanley

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.



set they were shooting. The scene showed a street in old Persia; the light ARCADIA CHESTNUT Bel. 16TH
10 A. M. to 11:15 P. M.
WANDA HAWLEY was dim-so dim I wondered if it could possibly "pick up"; crowds of people, dressed in ancient costumes, moved about in a casually natural manner sel ASTOR FRANKLIN & GIRARD AVE.
MATINEE DAILY
Gettrude Atherton and Special Cast in
"Don't Neglect Your Wife" dom seen on the screen. (Incidentally, the costumes were pleasantly grimed

as if from long usage.)
Then soldiers, lashing the people of BALTIMORE 51ST & BALTIMORE 630. SAT. MAT. of the street with murderous-looking cats-o-nine-tails, made way for a KATHERINE MacDONALD religious procession. It was the anni-versary of the death of a follower of BENN GATH AND WOODLAND AVE. Mohammed, and mourners, gory from head to foot, passed by, lashing them-selves cruelly with whips and beating ROSCOE (Fatty) ARBUCKLE themselves with sharp swords, followed

BLUEBIRD Broad & Susquebanna Continuous 2 until 11 "THE WILD GOOSE" CAPITOL 722 MARKET ST. TOM MOORE "MADE IN HEAVEN"

COLONIAL Gtn. & Maplewood Aves. beating drums of animal skin, a whirling dervish, dancers and lovely women ROSCOE (Fatty) ARBUCKLE on burros—that balked immediately they got out of the cameras' range. If it had been the women I wouldn't have in "CRAZY TO MARRY" DARBY THEATRE LIONEL BARRYMOORE Mr. Earle and his wife have been dentified with artistic accomplishment in "THE DEVIL'S GARDEN" in the West for so long that literally hundreds of his fellows are flocking to EMPRESS MAIN ST. MANAYUNE

his assistance to make his undertaking the great success he has long dreamed it. WALLACE REID Alfred Kastner, world famous as a harpist, sat him down in his shirt-FAIRMOUNT 26th & Girard AV sleeves to play the march for the procession. Person after person was pointed out to me who "had come to help Mr. Earle" with the sets, the lighting, the costumes and any amount of technical detail. JANE NOVAK

56TH ST. THEATRE—Relow MATINER CONWAY TEARLE Choose French Circus for Film The "Cirque Pinder," at Le Havre, France, has been chosen by John S

France, has been chosen by John S. Robertson as the French circus to be shown in "Love's Boomerang," adapted from Dion Calthrop's story, "Perpetua." Mr. Robertson and his company of cinema players will go to Le Havre soon to make the scenes. Ann Forrest, recently arrived in London from Hollywood, will play the leading role, and David Powell was be the leading role, and David Powell was be the leading role, and David Powell was be the leading role. GLOBE 5001 MARKET ST. BEBE DANIELS GRANT 4092 GIRARD AVE.
WATINES DAILY
The Man of the Forest"

HAZEL DAWN

#### GREAT NORTHERN Broad St. at Eric LIONEL BARRYMORE in "THE GREAT ADVENTURE"

IMPERIAL GOTH & WALNUT STS. WHITMAN BENNETT and Special Cast in "NOT GUILTY" ehigh Palace Germantown Ave. and

TOM MOORE

in "HOLD YOUR HORSES" OVERBROOK 65D& HAVERFORD JACKIE COOGAN

PALACE 1214 MARKET STREET CLARA KIMBALL YOUNG in "CHARGE IT"

PRINCESS 1018 MARKET STREET
830 A. M. to 11:15 P. M.
"THE MAN-TRACKERS" REGENT MARKET ST. Below 17TH JUSTINE JOHNSTONE

in "SHELTERED DAUGHTERS" RIALTO GERMANTOWN AVENUE AT TULDEHOCKEN ST. NORMA TALMADGE

IN "THE PASSION FLOWER" RUBY MARKET ST. BELOW THE WANDA HAWLEY

in "HER STURDY OAK" SAVOY 1211 MARKET STREET LIONEL BARRYMORE

in "THE DEVIL'S GARDEN" SHERWOOD 54th & Baltimore Av. MAT. 2. EVE. 6:30
TOM MOORE

in "HOLD YOUR HORSES" FRANKFORD 4715 FRANKFORD STANLEY MARKET AT 19TH REGINALD BARKER'S PRODUCTION "THE OLD NEST"

> 333 MARKET STREET THEATRE WILLIAM S. HART in "THE WHISTLE"

VICTORIA MARKET ST. ab. OTH GOUVERNEUR SCHRIB'S STORE P. M. "A Tale of Two Worlds"

The NIXON-NIRDLINGER N BELMONT 52D ABOVE MARKET 2:50 and 6:30 to 11 P. M. WM. RUSSELL and SPECIAL CAST is "Children of the Night"

CEDAR 60TH & CEDAR AVENUE 2:30 and 6:30 to 11 P. M. SPECIAL CAST In "Payment Guaranteed" COLISEUM Market bet. 59th & 60th

**NORMA TALMADGE** in "GHOSTS OF YESTERDAY" JUMBO FRONT ST. & GIRARD AVE.

**EDITH STOREY** in "THE BEACH OF DREAMS" LEADER SIST & LANCASTER AVE.

DOROTHY DALTON in "BEHIND MASKS"

LOCUST 52D AND LOCUST STREETS THOMAS MEIGHAN

in "THE CONQUEST OF CANAAN" RIVOLI 52D AND SANSOM STS. MAY McAVOY and SPECIAL CAST is "A PRIVATE SCANDAL"

STRAND GERMANTOWN AVE. ROSCOE (Fatty) ARBUCKLE in "CRAZY TO MARRY"

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

Germantown 5510 Germantown Ave MATINEE DAILY BERT LYTELL

JEFFERSON 20th & Dauphin SIL WANDA HAWLEY in "THE OUTSIDE WOMAN"

In "THE PRICE OF REDEMPTION"

PARK RIDGE AVE. 4 DAUPHIN ST.
Mat. 2:15. Evgs. 6:45 is it
SEENA OWEN and E. K. LINCOLN II
"The Woman God Changed" WEST ALLEGHENY 28th & Alleghe

"GO AND GET HE