

The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Marshall Neilan Has a New Idea in Movies

DO YOU remember the article we had here a week or so ago about Lon Chaney and his remarkable make-up as a Chinaman in Neilan's "Bits of Life"? I told you that I had had just a glimpse of a part of the film in New York. I wish now that I had seen it all. I didn't know then just what an important innovation in moving pictures it was or I should have arranged to sit through it.

But the article on Lon Chaney has accomplished one thing that is much better than any description I could have written of the photoplay. It has brought me a letter from Marshall Neilan, the producer, in which he asks leave to explain to you fans just what this innovation is, and it is so interesting that you will want to read it without further comment from me. Neilan is an independent producer—I was almost going to say THE independent producer—working out in Hollywood. He put on "Rob Hampton of Placer," and is getting Wesley Barry ready for "Tarkington's 'Penrod.'" He is one man who isn't satisfied just to go along the same way as the rest of the world, but he feels that the movies aren't perfect by any means, and that entirely new ideas and new methods are needed to keep them at the head of the procession. Here's what he says in his letter:

"It is a dangerous procedure to depart from the accepted motion picture. It is a serious matter for a producer to plow where the uncharted seas of the cinema. Primarily it involves a financial risk that most of us have hesitated to take as long as our general scheme of construction continues acceptable. Nevertheless, I am of the belief that we must now digress, we must experiment, we must try things that have not been known and identified as 'sure-fire' entertainment.

"With this in mind I created 'Bits of Life.' It was readily evident that this production was a radical experiment, although I am now reasonably certain it is no longer an experiment, for I have tested it with every type of motion-picture audience before I have sanctioned its release.

"IN THIS production I endeavor to tell four separate and distinct stories. It is, in short, the magazine idea on the screen. Unlike any production in which more than one story has been told, each story in 'Bits of Life' is entirely different in theme and construction from the other.

"THE four stories in 'Bits of Life' do not run parallel with each other throughout the six reels nor do they, as did Knoblock's 'My Lady's Dress,' carry out one central idea. Each story is told by itself, whereupon another story is told, just as we read short stories in magazines. No general idea is carried through each of the four stories, nor does the plot of one have anything to do with that of another.

"As a matter of fact, it has been my endeavor to make the four stories as widely different from each other as possible. My idea in doing this was to lend variety to the production as a whole and to cater to every possible motion-picture appetite in one production.

"Thus we start in 'Bits of Life' with 'The Bad Samaritan,' by Thomas McMorrow. Next we show 'The Man Who Heard Everything,' by Walter Turnbull. Hugh Wiley's 'Hop' follows, and we conclude with an original script by myself, 'The Strange Adventure.'

"The first story is a satire, the second a comedy drama, the third a melodrama, and the fourth a farce. Thus it is seen that every person who patronizes a picture theatre should find something in this picture that has particular appeal.

Four widely different types of plot are offered, and in one of the stories, for those who believe that the tragedy should find its place on the screen, we also attempt to satisfy their desire in this respect. However, to avoid a 'bad taste in the mouth,' we present as the climax to the entire picture a highly farcical situation that will tend to make the audience smile.

"In this way we overcome the complaints against the unhappy ending and still make it possible to present it on the motion-picture screen. It is therefore quite clearly illustrated that in the fact that we cater to every type of motion-picture audience, we find the greatest strength of the idea.

"Owing to the fact that the market for short stories has been neglected by the producer of feature pictures for many years, it is readily evident that a wealth of wonderful motion-picture material may be found in this type of story. Except in cases where producers have purchased such stories to obtain a certain situation in rare instances where they have felt that they could pad the story to bring it up to the standard footage of the feature production, the short story field has not been touched by producers of six and more reel features.

"The wealth of exceptional story material here, that now can be embodied in big productions along the lines employed in 'Bits of Life,' is another strong fundamental reason why I believe such productions as this will be found popular with both the public and the producers. In 'Hop' for instance, there is a climax that I do not believe has ever been duplicated on the screen. Yet because it was a short story, it has never been considered for feature production.

"Of course, in the presentation of such stories with one production there must be some punctuation between plots. To obtain this I start the picture with a letter to the public. Between stories close-ups of the letter, pertaining to these stories, are flashed on the screen. In addition to this, the magazines from which the stories were taken are presented between stories in such a way as to bring them into the general scheme in a natural manner.

"ANOTHER important advantage in making such a picture is that it enables me to present to the public the work of the most popularly talented artists in the most minor parts. In each story I portrayed by a different cast I could well afford to engage the best players for every part, as none of the individual stories took more than three weeks to produce. It is therefore possible to offer in one production a galaxy of talent such as has never been disclosed in one picture before."

IF GLORIA WAS TEACHER, WOULDN'T YOU GO TO SCHOOL?



LOOKS AS IF Gloria Swanson (note the simple, old-fashioned gown on the lady) is teaching Casson Ferguson, he of the curly locks, and Gaston Glass, who was a big feature in "Hullo moseque," something out of a book. From the expressions on the two gentlemen's faces they are studying Gloria a good bit more than the book, despite her reproving finger. The picture was taken during the fitting of "Under the Lash," which may explain that bus-tlemen's faces they are studying Gloria a good bit more than the book, despite her reproving finger.

PICK LOIS WILSON AS LULU BETT 'STEAD OF MILDRED'

By CONSTANCE PALMER

THESE has been a good deal of conjecture, both about what actress would make the best Miss Lulu Bett and also who would be chosen. First it was announced that Mildred Harris would play the part, and then a day or so later Lois Wilson was cast. However, it was through no fault of Mildred's. The two girls simply changed places. Mildred taking Lois' place as leading woman for Tom Meighan in "A Prince There Was."

Lois makes an ideal Lulu Bett. She is absolutely in character—shy, shrinking, afraid of life, seeking always to find her level.

She was doing a scene with Milton Sills, who takes the part of Neil Cornish, the man Lulu eventually marries. Poor girl—she had on a drag-looking, color-gone, dragging to her heels; her hair skinned back, her face pale and tired. She fluttered and trembled, at a less to which way to turn, when she found that Milton had come to call on her. Her first caller!

Little May Gravel, who played in "Conrad in Quest of His Youth," does the "chattering" Monona Deacon, with her pretty curls all done up in pig-tails. Theodore Roberts is to do Dwight Deacon, and although it won't be Zora Gale's character, in all probability it will be made a distinctive portrayal. Gollies, that sounds stilted! Well you know what I mean, didn't?

Charles Barry, who played in "Nippon," who opens up a new life to Lulu. He's a wonderful type for the part. Tom Niece man—you'd like him. He is never in evidence without a rather deprecating Boston ball named Nippon. He always stands directly behind Mr. Burton, who has learned from long experience not to take a back step.

Nippon never chases cats, though there are plenty of them around the studio. He has just one thought in his little head, and that is Mr. Burton. There must be something very nice about a man who inspires so much devotion in a little dog.

The set of "Miss Lulu Bett" is unique. The whole house is built—all but the roof. Rooms open from each other just like home. There is a front yard with trees, flowers and grass. However, W. C. De Mille often does this. The set for "The Lost Romance" was a complete house, garden and all. This was very elaborate, and, of course, very expensive.

Today the average feature picture costs from \$50,000 to \$150,000 to produce. One recent motion picture cost nearly a million dollars to produce. This is because the salaries of actors, directors and authors have risen so enormously.

But there is no reason why an amateur writer should be able to take in a good profit if your picture is exploited in your local city.

As a matter of fact, pictures have not always been produced on the scale that they are today. Ten years ago feature pictures cost from \$5,000 to \$7,000 to make, and in those days film and camera were much more expensive. The industry was then a very different thing, which required no lights or scenery, and saved on the salaries of actors and directors, which have multiplied twenty times since then.

Today the average feature picture costs from \$50,000 to \$150,000 to produce. One recent motion picture cost nearly a million dollars to produce. This is because the salaries of actors, directors and authors have risen so enormously.

But there is no reason why an amateur writer should be able to take in a good profit if your picture is exploited in your local city.

As a matter of fact, pictures have not always been produced on the scale that they are today. Ten years ago feature pictures cost from \$5,000 to \$7,000 to make, and in those days film and camera were much more expensive. The industry was then a very different thing, which required no lights or scenery, and saved on the salaries of actors and directors, which have multiplied twenty times since then.

Today the average feature picture costs from \$50,000 to \$150,000 to produce. One recent motion picture cost nearly a million dollars to produce. This is because the salaries of actors, directors and authors have risen so enormously.

Cast of "The Half Breed" Regular "Lost and Found" Bureau of Movie Stars

LOS ANGELES photographers have some difficulty keeping track of their actor and actress friends. Until very recently the studio exchanges which "place" the photoplayers had a slogan: "If they're not in the cast of 'The Half Breed' we don't know where they are." And inquirers usually were referred to the Morosoff offices regarding their "missing" friends.

There was a reason. For the cast of "The Half Breed" is truly a long one. It includes Wheeler Oakman, Mary Anderson, Ann May, Joseph Dowling, Stanton Heck, Lew Harvey, Nick F. De Ruiz, Sydney De Grey, Herbert Porter, Hugh Thompson, Doris Deane, Eugenia Gilbert, Lenore Lyndard, King Evers, Juanita Archer, Carl Stockdale, Evelyn Selbie, Joan Woodbury, John Elmer Woodbury, Deeta De Graf, George Kuwa, Albert S. Loyd, C. E. Miller, Nola Luckford, Buff Brady, Anna Mae Wong, Elvise Clement, White Eagle, Apache Charlie, "Hippy" Burmeister, George Fox, Willard Eldridge, Pat McElhron, Tim Hanger, Betty cowboys, a horde of boys and girls, hundreds of extra people, 2000 stunts, seventy horses, four dogs, three kittens, two white rabbits, one lizard, one scorpion and a mouse.

Director Frank Lloyd, of Goldwyn fame, was a vaudeville star before entering pictures. He started as a seven heavy and character man, and is a past master in the art of make-up and expression, which greatly accounts for the big success of his pictures.

Gloria Swanson is now in the East resting from her activities in "The Affairs of Anatol." "The Great Moment," "Under the Lash" and "Don't Tell Everything." After three weeks she will return to the Lasky studio in Hollywood to prepare for her next starring picture.

Herbert Standing, an English actor now identified with motion pictures in America, who will be seen in Roscoe (Fatty) Arbuckle's new comedy, "Fright Prepaid," spent twenty-three years at the Criterion Theatre, London, before he came to this country. He has appeared with Sir Henry Irving, Sir Charles Wyndham and other British actors of the highest rank.

Anna O. Nilsson is the featured player in the screen version of the well-known stage play, "Wily Girls Leave Home," produced by Warner Brothers.

What Your Favorite Film Stars Are Doing

Jean Paige, who distinguished herself as the star of "Black Beauty," has returned to New York to commence selecting costumes for her featured role in "The Prodigal Judge," the special production which Vitaphone is to make from Vaughan Kester's novel, Edward Jose directing.

Herbert Rawlinson, who is to be starred by Universal, has returned from Canadian locations with the Priscilla Dean company. "Herb" says he is mighty glad to get back to his beloved Southern California, but just the same he had a wonderful time up in John Bull's barbershop country.

Director Frank Lloyd, of Goldwyn fame, was a vaudeville star before entering pictures. He started as a seven heavy and character man, and is a past master in the art of make-up and expression, which greatly accounts for the big success of his pictures.

Gloria Swanson is now in the East resting from her activities in "The Affairs of Anatol." "The Great Moment," "Under the Lash" and "Don't Tell Everything." After three weeks she will return to the Lasky studio in Hollywood to prepare for her next starring picture.

Herbert Standing, an English actor now identified with motion pictures in America, who will be seen in Roscoe (Fatty) Arbuckle's new comedy, "Fright Prepaid," spent twenty-three years at the Criterion Theatre, London, before he came to this country. He has appeared with Sir Henry Irving, Sir Charles Wyndham and other British actors of the highest rank.

Anna O. Nilsson is the featured player in the screen version of the well-known stage play, "Wily Girls Leave Home," produced by Warner Brothers.

Daily Tabloid Talks to Fans on Breaking Into the Movies

By JOHN EMERSON and ANITA LOOS

The authors of this series are the famous Emerson and Loos, who have written some of the most successful photoplays. They now have full charge of all scenarios for Constance Talmadge.

Hints on Amateur Production

THE great initial expense for amateur film making is, of course, the outfit required to buy a camera. In new professional film companies who work for the news reel companies and who may be hired for a comparatively small sum. If, however, you desire to make your photoplay an entirely amateur affair, you can buy a usable second-hand camera for outdoor work for as low as a hundred dollars.

Some of your associates must make it his business to learn to run this camera with sufficient skill to insure that your film will not be wasted.

The next important outfit is that of the film itself. Film costs about eleven or twelve cents a foot when developed and printed. Therefore the cost of production depends largely upon the length of your picture. For a first attempt we should advise you to keep your photoplay within 2000 feet, or two reels.

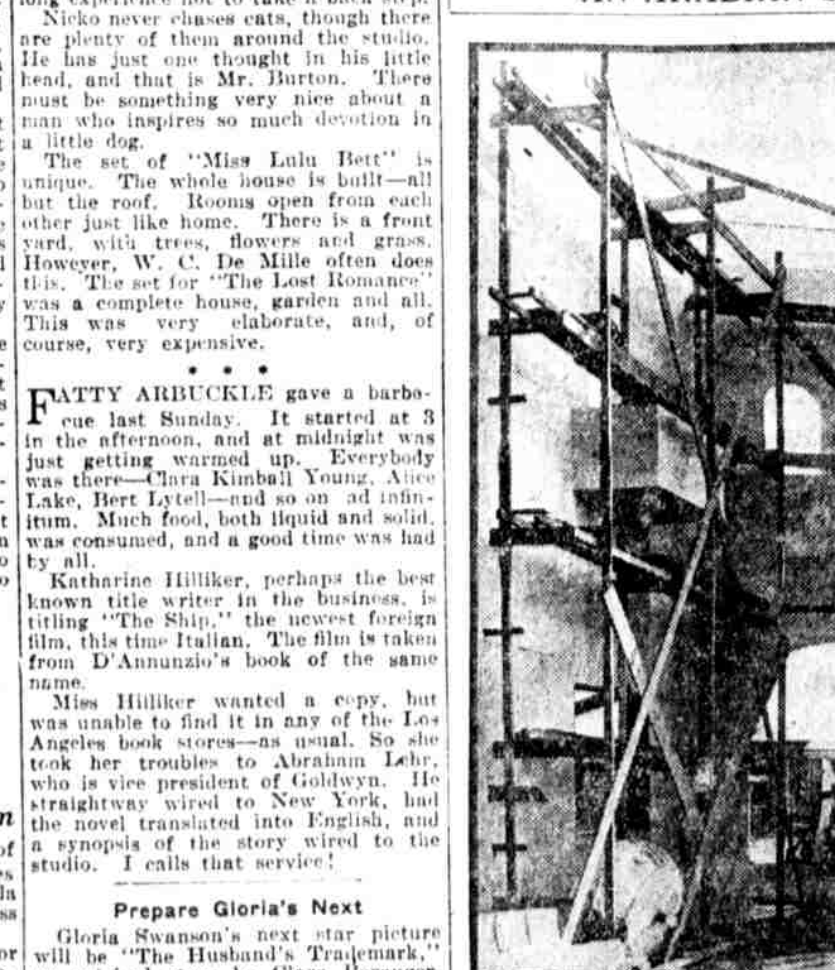
Start by writing a simple story into a scenario with as many exterior scenes as possible. The necessary interiors, such as rooms or hallways, may be built by your own amateurs, outdoors, as they are often built in California, so that no lights will be necessary. You can paint your own subtitle cards—the written inserts—and film them yourself.

It is not necessary to make the scenes in their natural sequence. After the picture is finished and developed, however, some one must assemble and cut it.

This means that you must rent the use of your projection machine at your local theatre for a few mornings, and get the local operator to help you splice and cement the film together in its correct order of long shots and close-ups.

There is no rule for this work except that of practical values on the screen. Just run your bits of film through the projection machine and stick them together the way they look

AN ARABIAN STREET IN SHEBA



The buildings represented are forty-two feet high, and the distance between walls is thirty-six feet. This corner is used as a rendezvous when King and his soldiers in their plotting against Solomon. Taken by Adonijah and his soldiers in their plotting against Solomon. Taken from "The Queen of Sheba," picture by Adonijah and his soldiers in their plotting against Solomon.

Prepare Gloria's Next

Gloria Swanson's next star picture will be "The Husband's Trajectory," an original story by Clara Lily, in which Mae Murray makes a success. On the return of Miss Swanson from New York she will begin work on this new photoplay at the Lasky studio in Hollywood.

CONFESSIONS OF A STAR

As Told to INEZ KLUMPH

CHAPTER XVI

EVERYBODY in the world ought to go to at least one motion-picture exhibitor's convention. It seems to me—certainly they'd learn things about human nature that they'd never suspected before.

The one to which I went on my way to New York was held in the Coliseum, in Chicago—an immense place it is, yet when I went into it that sweltering day it seemed small and crowded. There were booths all around the sides of the huge hall, as well as in aisles down the middle, all of them jammed with people, and hung with photographs and oil paintings and all the rest of the paraphernalia of the motion-picture publicity office. These booths had been taken by the various organizations that make movies—and you would realize, if you saw such a collection of them, that you'd never heard of a good many of them—and by all sorts of companies that had anything at all to do with the movies. Makers of projection machines, photographers, fan magazines, the famous director, Chase Insell, to be the first of the screen's "baby vamps." They are seen together a great deal, and a scandal is created by the director's wife, Derry Winchester, a friend of Diana's, is called on to help, and Isabel tries to "vamp" him. Then Isabel announces she is to be starred in the East by Paul Markham. Derry goes to France with the aviation corps and Diana meets Keith Gorman, who strangely attracts her. On the eve of a romantic runaway marriage, Keith is killed in an automobile accident.

Now go on with the story

partly because he had won so many popularity contests—contests which he had bought.

That evening, when it was hotter than ever, the hall was absolutely jammed with people. The man who was at the head of Mr. Sandy's Chicago office took me out to the Coliseum, and went up into the balcony with me before I went down onto the stage. I was really frightened, as I heard the people shout for Bryant Washburn and Mae Marsh and the other favorites. What if they didn't shout at all for me?

"Don't you worry—this is just to make them realize that you're with us," the man told me, as the official hostess, Rose Tapley, took the megaphone from the official announcer and called my name through it to the crowd. Shivers ran up and down my back, and my knees just shook. It seemed to me that I never could go down that gangplank and out on the stage. As I was running down it, the way Eddie Lyons and Lee Moran did—well, I felt as if I'd have to be carried down on a stretcher.

Somewhere I got that somehow I took the megaphone and shouted "Hullo!" to the swelling mass of faces that stretched from just below my feet to the very back of the balcony. And then—then when I realized that my name had been called, I knew who I was, that all those people whom I'd never seen before had watched me on the screens of their local movie houses, and that some of them were friends of mine, well, their shouts and applause made a great jump come up

YOU CANNOT ROCK THIS BOAT



Wanda Hawley is seen examining a gondola built upon the floor of the studio. When the picture was filmed the property men turned on the water and the stream flowed past the stationary boat.

THE STORY BEGINS

With the early days in the old Fine Arts studio in California when Colleen Moore, the Gish girls, Hester Love and a host of others were not much more than extra girls, Diana Cheyne tells how she and her chum, Isabel Heath, sat late one evening around the studio until they'd covered the famous director, Chase Insell, to be the first of the screen's "baby vamps." They are seen together a great deal, and a scandal is created by the director's wife, Derry Winchester, a friend of Diana's, is called on to help, and Isabel tries to "vamp" him. Then Isabel announces she is to be starred in the East by Paul Markham. Derry goes to France with the aviation corps and Diana meets Keith Gorman, who strangely attracts her. On the eve of a romantic runaway marriage, Keith is killed in an automobile accident.

Ex-Kaiser's Third Son Will Appear in Battle for Movies

THE Gserepy Film Corporation has been to considerable trouble to get historical accuracy and fine massed effects in its production "Frederick Rex."

According to the "Lichtbild-Bude," 32,000 members of the German Reich were assembled the other day on a large field near Potsdam to obtain the first trial shots of the "dress rehearsal" of the Battle of Leuthen, which is to be staged on the real battlefield early in September.

An honest-to-goodness army general directed the movements of the troops from a map of the original battle. It appears that the enterprising firm which is filming the "Frederick" trilogy had actually engaged the third son of the ex-Kaiser for a part in the production, but the chief Hohenzollern refused to allow his offspring to consider "a trade of that description."

There was also a little trouble about securing a general who was willing to take over the responsibility of losing a battle! The first one approached on the matter had no objections against his men fighting on opposite sides, but he stipulated that he should be the commander of the winning side. The director, it seems, had quite a time running a general to earth who didn't mind being beaten.

Street Didn't Last Long

It took three weeks to build "A Street in Bombay" in the backyard of Schenck's studios, and in two days Conway Tearle had finished with it. The "Street" was used in filming "A Man of Stone."

| | | |
|---|---|--|
| <p>ALHAMBRA 12th, Morris & Passyunk Ave. Mat. Daily at 2: Ever. 9:45 & 9:30. COSMOPOLITAN PRODUCTION. "THE WILD GOOSE"</p> <p>ALLEGHENY Frankford & Allegheny. Mat. Daily at 2: Ever. 9:45 & 9:30. "GLORIA SWANSON" in "THE GREAT MOMENT"</p> <p>APOLLO 2nd & Thompson Sts. Mat. Daily at 2: Ever. 9:45 & 9:30. "ROSCOE (FATTY) ARBUCKLE" in "THE DOLLAR-A-YEAR MAN"</p> <p>ARCADIA Chestnut Hill. 10th & A. Mat. Daily at 2: Ever. 9:45 & 9:30. "ELSIE FERGUSON" in "FOOTLIGHTS"</p> <p>ASTOR FRANKLIN & GIRARD AVE. Mat. Daily at 2: Ever. 9:45 & 9:30. "THOMAS MEIGHAN" in "WHITE AND UNMARRIED"</p> <p>BALTIMORE DIST. & BALTIMORE AVE. Mat. Daily at 2: Ever. 9:45 & 9:30. "WALLACE REID" in "THE WILD WEST"</p> <p>BENN 64th & Woodland Ave. Mat. Daily at 2: Ever. 9:45 & 9:30. "DOUGLAS MACLEAN" in "ONE A MINUTE"</p> <p>BLUEBIRD Broad & Susquehanna. Mat. Daily at 2: Ever. 9:45 & 9:30. "WILLIAM S. HART" in "THE WHISTLE"</p> <p>BROADWAY Broad & Boyer Ave. Mat. Daily at 2: Ever. 9:45 & 9:30. "ROSCOE (FATTY) ARBUCKLE" in "CRAZY TO MARRY"</p> <p>CAPITOL 722 MARKET ST. Mat. Daily at 2: Ever. 9:45 & 9:30. "GLORIA SWANSON" in "THE GREAT MOMENT"</p> <p>COLONIAL Gth. & Maplewood Ave. Mat. Daily at 2: Ever. 9:45 & 9:30. "GLORIA SWANSON" in "THE GREAT MOMENT"</p> <p>DARBY THEATRE ROSCOE (FATTY) ARBUCKLE in "THE DOLLAR-A-YEAR MAN"</p> <p>EMPRESS MAIN ST. MANATUNG MATINEE DAILY "THOMAS MEIGHAN" in "THE CONQUEST OF CANAAN"</p> <p>FAIRMOUNT 25th & Girard Ave. Mat. Daily at 2: Ever. 9:45 & 9:30. "DOUGLAS MACLEAN" in "ONE A MINUTE"</p> <p>FAMILY THEATRE—1311 Market St. Mat. Daily at 2: Ever. 9:45 & 9:30. "WILLIAM A. BRADY'S PRODUCTION" in "LIFE"</p> <p>56TH ST. THEATRE—Below Spruce Mat. Daily at 2: Ever. 9:45 & 9:30. "PAULINE FREDERICK" in "ROADS OF DESTINY"</p> <p>FRANKFORD 41st FRANKFORD AVENUE. Mat. Daily at 2: Ever. 9:45 & 9:30. "Pauline Frederick in 'Salvage' ADDED—SURRENDER VALDEVILLE"</p> | <p>GLOBE 5001 MARKET ST. Mat. Daily at 2: Ever. 9:45 & 9:30. "GLOBE MELBROOK PRODUCTION" in "A WISE FOOL"</p> <p>GRANT 4022 GIRARD AVE. MATINEE DAILY "CONRAD NAGEL and LOIS WILSON" in "THE LOST ROMANCE"</p> <p>GREAT NORTHERN Broad St. Erie St. Mat. Daily at 2: Ever. 9:45 & 9:30. "BEBE DANIELS" in "ONE WILD WEEK"</p> <p>IMPERIAL 60th & Walnut Sts. Mat. Daily at 2: Ever. 9:45 & 9:30. "COSMOPOLITAN PRODUCTION" in "A WILD GOOSE"</p> <p>Lehigh Palace Germantown Ave. and 4th St. Mat. Daily at 2: Ever. 9:45 & 9:30. "WILLIAM S. HART" in "THE WHISTLE"</p> <p>LIBERTY BROAD & COLUMBIA AVE. Mat. Daily at 2: Ever. 9:45 & 9:30. "DOROTHY DALE" in "BEHIND MASKS"</p> <p>OVERBROOK 92d & Haverford Pk. Mat. Daily at 2: Ever. 9:45 & 9:30. "WALLACE REID" in "TOO MUCH SPEED"</p> <p>PALACE 12th MARKET STREET Mat. Daily at 2: Ever. 9:45 & 9:30. "BETTY COMPTON" in "THE WORLD"</p> <p>PRINCESS 10th MARKET STREET Mat. Daily at 2: Ever. 9:45 & 9:30. "THE BRONZE BELL" in "THE BRONZE BELL"</p> <p>REGENT MARKET ST. BELL 10TH Mat. Daily at 2: Ever. 9:45 & 9:30. "ENRICO CARUSO" in "MY COUSIN"</p> <p>RIALTO GERMAN TOWN AVENUE AT 7th & Locust Sts. Mat. Daily at 2: Ever. 9:45 & 9:30. "THOMAS MEIGHAN" in "WHITE AND UNMARRIED"</p> <p>RUBY MARKET ST. BELOW 7th Mat. Daily at 2: Ever. 9:45 & 9:30. "ETHEL CLAYTON" in "WEALTH"</p> <p>SAVOY 221 MARKET STREET Mat. Daily at 2: Ever. 9:45 & 9:30. "COSMOPOLITAN PRODUCTION" in "The Woman God Changed"</p> <p>SHERWOOD 5th & Baltimore Ave. Mat. Daily at 2: Ever. 9:45 & 9:30. "DOUGLAS MACLEAN" in "ONE A MINUTE"</p> <p>STANLEY MARKET AT 10th Mat. Daily at 2: Ever. 9:45 & 9:30. "Richard Barthelmess in 'The Experience'"</p> <p>333 MARKET STREET THEATRE Mat. Daily at 2: Ever. 9:45 & 9:30. "ROSCOE (FATTY) ARBUCKLE" in "CRAZY TO MARRY"</p> <p>VICTORIA MARKET ST. AT 5th Mat. Daily at 2: Ever. 9:45 & 9:30. "GEORGE MELBROOK PRODUCTION" in "The Great Impersonation"</p> <p>WM. PENN. 4th & Lancaster Ave. Mat. Daily at 2: Ever. 9:45 & 9:30. "CONSTANCE TALMADGE" in "LESSONS IN LOVE"</p> | <p>The NIXON-NIRDLINGER THEATRES</p> <p>BELMONT 52d & Mt. - Double Hill Mat. Daily at 2: Ever. 9:45 & 9:30. "Gloria Swanson and Milton Sills in 'THE GREAT MOMENT'"</p> <p>CEDAR 60th & CEDAR AVENUE Mat. Daily at 2: Ever. 9:45 & 9:30. "MAE MURRAY" in "THE GILDED LILY"</p> <p>COLISEUM Market bet. 80th & 80th Mat. Daily at 2: Ever. 9:45 & 9:30. "THOMAS MEIGHAN" in "THE CITY OF SILENT MEN"</p> <p>JUMBO FRONT ST. & GIRARD AVE. Mat. Daily at 2: Ever. 9:45 & 9:30. "ALL-STAR CAST" in "HELIOTROPE"</p> <p>LEADER 41st & LANCASTER AVE. Mat. Daily at 2: Ever. 9:45 & 9:30. "SEENA OWEN and E. K. LINCOLN in 'The Woman God Changed'"</p> <p>LOCUST 52d & LOCUST STREETS Mat. Daily at 2: Ever. 9:45 & 9:30. "GLORIA SWANSON and MILTON SILLS in 'THE GREAT MOMENT'"</p> <p>RIVOLI 52d and RANSOM ST. Mat. Daily at 2: Ever. 9:45 & 9:30. "WILLIAM S. HART" in "THE WHISTLE"</p> <p>STRAND GERMAN TOWN AVE. AT 7th & Locust Sts. Mat. Daily at 2: Ever. 9:45 & 9:30. "GLORIA SWANSON and MILTON SILLS in 'THE GREAT MOMENT'"</p> <p>AT OTHER THEATRES MEMBERS OF M.P.T.O.A.</p> <p>Germantown 55th Germantown Ave. Mat. Daily at 2: Ever. 9:45 & 9:30. "BEBE DANIELS" in "ONE WILD WEEK"</p> <p>JEFFERSON 20th & Dauphin Sts. Mat. Daily at 2: Ever. 9:45 & 9:30. "THOMAS MEIGHAN" in "THE CONQUEST OF CANAAN"</p> <p>PARK RIDGE AVE. & DAUPHIN ST. Mat. Daily at 2: Ever. 9:45 & 9:30. "DORIS MAY and COURTNEY ROSE in 'THE BRONZE BELL'"</p> <p>WEST ALLEGHENY 25th & Allegheny Mat. Daily at 2: Ever. 9:45 & 9:30. "ETHEL CLAYTON" in "HEALTH"</p> |
|---|---|--|