

# The Daily Movie Magazine

## CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

### They Pray for Good Scenarios, but Can't Get 'Em

THE scenario has become the crux of the whole moving-picture situation. I don't know what a crux is, but anyway, the scenario is it. I have the word of no less an authority than my friend Lucien Hubbard, scenario editor-in-chief of Universal, and what Lucien doesn't know about scenarios isn't worth knowing. And he says they're the crux.

I wrote him not long ago, asking him to tell something about the problems his big job put him up against and how they affect the whole movie business, and his answer is so interesting that I'm going to let him tell it in his own way. So Mr. Hubbard has the floor. First he says "Ladies and gentlemen, it is a pleasure to be with you— and then gets down to business this way:

"In the rejection basket on my desk are more than fifty scenarios which I have just finished reading. Among them are contributions from Tokio, Winnipeg, most of the United States, and two from England. All these scripts are being returned as unavailable.

"It is virtually impossible for the person outside the picture world to write acceptable stories unless he is patient, plodding, and ready to bide his time. A thorough study of the screen—its requirements, developments and technical problems—is an essential foundation. It is not enough for the untrained critic to see a picture once. He should see it twice, three times, and if it is a good picture, even more often. He should analyze it. A picture is composed of situations—secondary situations leading up to the big dramatic moments in the story, and the big dramatic moments drawing up to the climax. A good screen story will not lag, but will contain plenty of action; move quickly; have a well-developed plot; the right amount of humor and pathos.

"But that is not all. Universal has been buying, almost exclusively, stories taken from magazines and novels. This does not mean we do not prefer the original story or scenario written expressly for the screen. We prefer the latter; but the ideal scenario, containing the charm, style and characterization to be found in the short story and novel, is scarce and rarely found.

"Until recently the original story intended for the screen has been an outcome of screen action, unadorned by snappy suggestions in conversation for subtitles; totally lacking in characterization; its cast composed of types labeled, hero, heroine, and villain. They were but cold synopses wanting the human element that makes big pictures.

"Short stories and novels are not always satisfying for screen purposes. They are generally to be built up and revised, and sometimes an excellent story makes a disappointing picture. There is no method of telling in advance just how they will turn out, whereas with the workable and complete original script of today, the possibility of failure is minimized.

"It is not easy to write such a synopsis. One must be both a student of the screen, and at the same time be able enough a writer to draw subtle characterizations and to transmit through the medium of cleverly worded subtitles the essence of the story.

"UNIVERSAL wants stories; but while I do not like to discourage the amateur, I think it best to open his eyes to the situation as it really is. No one thinks it easy to become a successful author, and few persons would try to turn out a short story over night. It is just as difficult with writing for the screen—just as big and impossible a struggle, and only those few who have exceptional talent and will persevere will ever meet with success.

"FOR the benefit of authors and scenarioists, as well as the occasional talented amateur, I might mention here that Universal is in great need of stories for all its stars.

"We have recently added two new stars to our list. They are Marie Prevost, a former bathing beauty who has discarded her water togs for more serious roles, and Miss du Pont, a statuesque blonde beauty now appearing in von Stroheim's 'Foolish Wives.'

"Most of all, however, we want a big dramatic vehicle for Priscilla Dean; slum and tenement stories for Gladys Walton; unusual character studies for Harry Carey, and comedy dramas and society dramas for the rest of our stars.

"The future of the motion-picture industry depends upon the scenario, but like the motion picture industry itself, the art of writing for the screen is still undiscovered. At the present time, screen writing is undergoing a change, which will vitally affect future productions.

"In the past we have contended that the ultimate of the silent art was attained when we were able to visualize on the screen the novels and plays of famous authors. Undoubtedly the pictures in this epoch of the screen's development were often superior spectacles. Stories were taken from books of accepted standing in the literary world; books which the author at the time of writing had little intention of presenting as a film spectacle.

"As a consequence there is a great deal in stories of the type that it is impossible to visualize on the screen. Also, not detracting in the least from the authors of the old school, there is a great deal in the screen version of their works which was never written in the original stories by their authors.

"That story writing for the printed page and story writing for the silver screen are two separate and distinct sister arts, accounts for the fact that scenario writers and directors must often after a seemingly perfect story to fit the needs of the camera.

"Even now the influence of the screen is noticeable in modern literature. Magazine writers, short-story artists, novelists, bricklayers and track diggers all write their stories suitable to the peculiar needs of the screen.

"This change has come about in the last few years. Not long ago it was considered highly improper for actors from the speaking stage to work before the camera; so was there a time when it was not considered good form for a novelist or playwright to write a motion picture.

"That has all been changed. The finest actors are giving their best to the screen; they found that it was a new art requiring them to remodel their technique to harmonize with the screen. The same is true of the writers.

"The greatest literary men of the age are now in pictures—they have had to reconstruct their ideas of story telling—they have taught themselves to think in terms of animated pictures instead of words.

"THE scenarios of the future will be written exclusively for the screen. Instead of transposing the printed page into action on the screen, scenarios of epochal pictures are being turned into great plays and stories."

## FOR YOUR SCRAPBOOK OF STARS

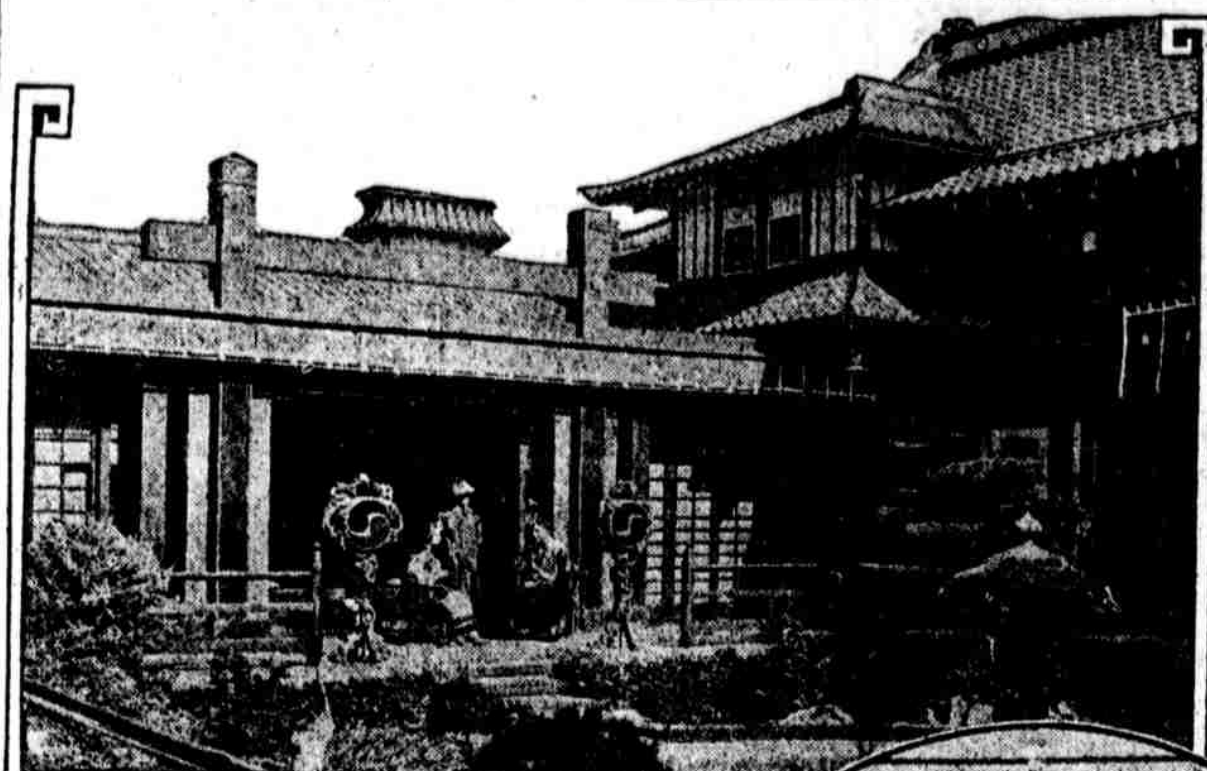


House Peters and Irene Rich, who are playing opposite each other in a picture

"Star Dust" is Nearly Finished  
Hobart Henley has finally completed the actual filming of "Star Dust," and is now engaged in putting the finishing touches to the editing, titling and general ensemble, aided by Hope Hamilton, the star. "Star Dust" was written by Fannie Hurst; in fact, it is this author's first full-length novel, and is serially for several months in a popular magazine.

"Ham's" Little Joke  
"I just happened to run into an old friend downtown," said Lloyd Hamilton as he entered the Hamilton-White studios the other day.  
"Was he glad to see you?" asked a member of the Mermaid Comedy Company.  
"I should say not," Lloyd replied. "I smashed his right fender and head light."

## HAYAKAWA SHOWS JUST HOW ORIENTAL NOBLEMEN LIVE



In his latest picture the popular Japanese actor has obtained this exact counterpart of the country home of a Japanese nobleman. The Bernheim Brothers, formerly importers and experts in Japanese works of art, traveled in the Far East, and were enchanted with a nobleman's home. They had an architect go through it, and later built an exact counterpart in Los Angeles. Through his friendship for the Bernheim Brothers, Hayakawa obtained permission to take scenes for his newest picture in and around this remarkable house.

## LON CHANEY SIGNED FOR BIG PICTURE, CONNIE WHISPERS

By CONSTANCE PALMER

Hollywood, Calif.  
Lon Chaney, famous for his character portrayals in "The Miracle Man" and "The Penalty," has been signed by Universal to star in a big picture to start shortly. They do say that there was an all-night conference between Chaney, the manager and the scenario writer. At the end of the talk, when they staggered out to breakfast, all they would say was that it would be a pretty good picture. Durn these secretive souls.

It is interesting to know that Chaney started his stage career with Kobb and Bill, the inimitable comedy team. The name of Marie Prevost's next picture will be "The Substitute Millionaire Right." The discursive and Herbert Rawlinson's first starring picture will be "The Substitute Millionaire Right." The discursive on paper are apt to be reticent in their own way. Viola Dana will do "Glass Houses." Bert Lytell, with Virginia Valli again as his leading woman, will do "The Call of the North." This is a Saturday Evening Post story, by the way. Alice Lake starts "The Hole in the Wall" with Maxwell Karger again directing. Rex Ingram is now at work on "Turn to the Right," with Alice Terry, Jack Mulhall, Harry Myers and Margaret Loomis in the cast. George D. Baker is preparing another comedy for Gareth Hughes, who has just finished "Little Caesar," but which they do say is very funny. Gareth plays a girl with Mary Pickford curls. Can you feature it?

GEORGE MELFORD is almost finished with "The Sheik." It is a big set last night in which a lot of shooting took place. Melford and George. He certainly is the cunningest director I ever listened to. Seems hardly right. Oh, well, it takes all sorts of men to make a picture. Mary Miles Minter's next picture will be a South Sea Island story called "The South of Cuba." Can't feature Mary as a South Sea Islander, but everybody seems to be doing that sort of story, so suppose we must be in the running.

Nice Jack Holt's up north making his first starring picture, "The Call of the North." He is playing the role of the big eyes, is his leading woman. The name of Gloria Swanson's next picture will be "The Husband's Trade-mark." It is from an original story by Clara Beranger. Clever Lorina Moon is writing the continuity, so that it will be ready for the Swanson when she comes home from New York, which will be soon.

Wallie Reid is using the studio roof, augmented by what is technically known as "The Hall Process," for the locations of his new picture, "Rent Free." In other words, artists are blocking out the background of Hollywood mountains and painting in a New York skyline.

## Jack Mulhall Gossips About His Stage Debut

Jack Mulhall, who is to play the leading role in "Turn to the Right," has, after years of discretion, told the story of his stage debut. He got out a super in Viola Allen's production of "In the Palace of a King," garbed as a Spanish soldier of King Philip's day, carrying the conventional spear.

On the first night he did nobly until he started to walk off the stage. The end of his spear caught in his cloak. Trying to disentangle it, he caught the point in a tapestry which started ripping. He backed away, bumping into a stool which crashed into the foot-light. A friend who had come to watch his debut shouted from the audience, "Be careful, Jackie!"

His stage career was temporarily discontinued.

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## WOMEN BECOMING LESS ATTRACTIVE, SAYS ELINOR GLYN

By ELINOR GLYN

AUTHORS with reputations like mine are not in the habit of believing their literary selves. The discursive on paper are apt to be reticent in their own way. Viola Dana will do "Glass Houses." Bert Lytell, with Virginia Valli again as his leading woman, will do "The Call of the North." This is a Saturday Evening Post story, by the way. Alice Lake starts "The Hole in the Wall" with Maxwell Karger again directing. Rex Ingram is now at work on "Turn to the Right," with Alice Terry, Jack Mulhall, Harry Myers and Margaret Loomis in the cast. George D. Baker is preparing another comedy for Gareth Hughes, who has just finished "Little Caesar," but which they do say is very funny. Gareth plays a girl with Mary Pickford curls. Can you feature it?

When she wrote "The Visits of Elizabeth" she sketched American men and women with a light and appreciative touch and her opinion of them has not changed much. She is especially partial to American men and thinks that American business is picturesque.

"The particular problem of the American woman," she said after looking them over, "is to control the natural human vanity that lurks in the feminine soul. The women of every country are what their men make them, and here women are so petted that their very contentment is at stake.

"Do you think they are happy? The faces of these perfectly groomed women I see around me are filled with discontent. And it is because women are not meant to have too much of their own way. They are happier when ruled by wise and brilliant men. It is the law of Nature, and when we distort Nature she takes her revenge by destroying the individual."

Elinor Glyn's Utopia would be a halcyon place for men, but a strenuous one for women. Subtle sophist that she is, she believes in capturing and taming the male with the silken skeins of physical charm, creature comfort and discriminating surrender. She mixes old-fashioned bromides and radical stimulants with great freedom.

## Choose Two Vehicles for Anita Stewart

for Anita Stewart

Anita Stewart's next two starring vehicles will be "Rose of the Sea," by Countess Baryaska, and "The Woman He Married," by Herbert Washburn. This announcement comes from the Louis B. Mayer studios, together with the information that Miss Stewart intends to terminate her vacation in the East shortly and is expected back at the studio by the middle of September or October 1 at the latest.

The order in which these two pictures will be made has not been decided upon, but both stories have been turned over to the Mayer editorial staff and are now being adapted for the screen. Madge Tyrone, who edited "The Call of the North" and "The Invisible Fear," is working on the script of "Rose of the Sea." The film version of "The Woman He Married" is being prepared by Josephine Quirk.

## Madge Bellamy in Lead

By MADGE BELLAMY

Madge Bellamy, one of the most attractive girls in screen circles, has been engaged for the feminine lead in Jack Holt's first star picture, "The Call of the North," from the book, "Conqueror's House," by Stewart Edward White and the play by George Broadhurst. It is being directed by Joseph Henabery. The company is now on location in the mountains, where it will remain for some time before returning to make interior scenes. Madge Bellamy is a fourth cousin of Sam Houston, of Alamo fame, and was educated in San Antonio.

"I find that women are becoming a mass of egotism and less attractive all the time. This is a condition of numbers, the more the more egotistical, the more the more responsible. No many soldiers rushed into marriage with wild ideas of the 'jazz girls' that the race is going to be set back a generation."

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## CONFESSIONS OF A STAR

As Told to INEZ KLUMPH

CHAPTER XX

NOT only was I actually learning to be a star; I was becoming a beauty as well. Sometimes I rebelled bitterly against the process, and sometimes it amused me to the point of hysteria. But I had to stick to it, if I was to live up to my part of the contract with Mr. Sandy.

I was fairly good looking to begin with. I have very large, deep gray eyes, and my bronze hair is light enough to look yellow when a light is thrown on it properly. My features screen well, and my nose is wide apart and not too fine, yet not heavy; my face is broad enough so that fatigue does not make it hard, and so that it takes the light well effectively. I am rather small; not tiny, like Marguerite Clark, and not awfully thin, like Constance Talmadge, but sort of in-between. That's in my favor, being small; you see, the camera exaggerates, always, and many a star who thought she was about the proper weight has suddenly realized, when she's on the screen, that she was too fat. Priscilla Dean got stout a while ago, you know, and lived on a diet of baked potatoes and milk for weeks till she lost twenty pounds. And Norma Talmadge sometimes has to make a regular altar of her bathroom scales, for fear she'll get too stout.

I hadn't occurred to me that my looks would be any special consideration; I mean, in my mind you either were good looking or you weren't, and that was all there was to it. Well, Sandy and Mrs. Lane, promptly disillusioned me.

"Haven't you always found that you looked much prettier sometimes than you did others?" she demanded. "Well, you can't afford now to let your look slump that way. Mr. Sandy has mapped out a campaign for you that covers the next three years, and you'll have to make your looks last not only for that time, but much longer, if you want to have a real career. You've got to be consistently beautiful—and if more women would do the time for it, and make a very little effort, they could be, too."

So my beauty regime started. My food was ordered by schedule; lots of fruit and fresh vegetables, very little meat, nothing but milk to drink. More than once, as I climbed into bed and slipped a glass of milk, did I remember the days when I'd staked with Colleen Moore and we'd chattered in the refrigerator and eaten everything from cold chicken and salad to chocolate cake before we went to bed. And, oh, maybe I didn't have a fellow feeling for Colleen, but I did for her. I went behind the scenes when she was playing "Thirty-nine East" and found her lurching in her dressing room on one raw egg.

I had all sorts of baths, too; a lukewarm shower in the morning, pre-ceeded by a salt rub; a hot one at night, after which I was massaged with scented oil. Massage—massage—I grew to hate the word. I exercised regularly—rode horse, back in Central Park, took barefoot dancing lessons, went swimming in a gorgeous pool—where I later met a San Diego bathing beauty who swam surreptitiously learning to swim!

I wasn't even allowed to go to bed tired, funny as that may seem. "You won't really rest if you do," Mrs. Lane told me the first time I came in late from the studio, and announced that I didn't want any dinner, dropped off my clothes in the middle of the night, and went to bed. I went to bed, I was hauled out and simply driven to a hot bath, and then had to eat something, sitting up in bed, while my maid rubbed my feet. I will admit that I don't enjoy much better after that, and that the next morning I looked as if I'd never known what it was to be tired.

Sandy had somebody tell girls and women everywhere how stars kept themselves beautiful? I asked Mrs. Lane one day, when I was having my hair rubbed and brushed with some good hair-oil, and she told me, "People have," she answered, "keeping an eagle eye on my maid. But most women are either too busy to take so much bother or too lazy. Most of them are too lazy."

The richer they get, and the more time they have, the fatter and more repulsive looking they get. And then," she concluded, with a cynical little laugh, "they complain bitterly because some actress who works like a slave to keep her looks is more attractive than they are!"

I was beautifully dressed, too. Mrs. Lane had taken me to a modiste, who made a specialty of studying women and planning costumes that would bring out their good points, and certainly the things she planned for me were amazingly becoming. She really talked in terms of color and line, and could express a person's personality as definitely as a portrait painter can, if he dares.

## Seeing the Bright Lights



LOUISE FAZENDA

LOUISE FAZENDA, popular comedienne, is in New York for her extended visit to the big city. Louise could walk from one end of Broadway to the other without ever being asked to pose for a "movie queen" unless she happened to see some one who knew her when not dressed up in her funny clothes and kinky curly hair. Louise has a very good sense of humor, and a sign of rouge or powder, Louise looks much more like some rancher's daughter who rides ten miles each day to school than she does like the popular comedienne.

"The Love Egg," the new comedy featuring Miss Fazenda, will be released soon. It is the story of a young egg and what happened when she was finally served and its love message read. The little country girl who wrote the message was by the time a widowed mother.

## THE STORY BEGINS

With the early days in the old Fine Arts studio in the city, Louise Moore, the girl who played "Love and a Host of Others," was much more than extra girl. Diana Chayne tells how she and her classmate, Isabel Heath, set foot on the studio until Phil Cray, a famous director, chose Isabel to be the first of the screen's "baby comedienne." Mrs. Lane, who is a great deal, and a wonderful comedienne, is the director's wife. Derry Wheeler, a friend of Diana's, called on her to help, and Isabel tried to "save" Mrs. Lane. Isabel is a comedienne who is to be starred in the East by a Paul Markham. Derry goes to France with the aviation corps. Diana meets Keith Gray, who is a student at the college. On the eve of a romantic romance, marriage, Keith is killed in an automobile accident.

## NOW GO ON WITH THE STORY

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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.

ALHAMBRA 1212 MORRIS & PASSYUNG AVE. DAILY 8:30 & 10:15 P. M. <b>WILLIAM RUSSELL</b> in "SINGING RIVER"	GRANT 402 GIRARD AVE. MATINEE DAILY <b>SYDNEY CHAPLIN</b> in "SINGING RIVER AND JOHNER"	THE NIXON-NIRDLINGER THEATRES
ALLEGHENY FRANKFORD & ALLEGHENY AVE. DAILY 2:15 & 7:45 P. M. <b>CLARA KIMBALL YOUNG</b> in "CHARGE IT"	GREAT NORTHERN 1100 & 1110 E. 15th St. P. M. <b>JUSTINE JOHNSTONE</b> in "SHELTERED DAUGHTERS"	BELMONT 230 & 680 to 11 P. M. <b>JACK PICKFORD</b> in "JUST OUT OF COLLEGE"
APOLLO 522 & THOMPSON ST. MATINEE DAILY <b>MILTON SILLS</b> in "THE FAITH HEALER"	IMPERIAL 1214 MARKET ST. MATINEE DAILY <b>CLARA KIMBALL YOUNG</b> in "CHARGE IT"	CEDAR 60TH & CEDAR AVENUE 1:30 & 3:30 & 7 & 9 P. M. <b>"CHEATED LOVE"</b>
ARCADIA CHESTNUT BEL. 10TH & CHESTNUT ST. MATINEE DAILY <b>WHITMAN BENNETT'S PRODUCTION "The Truth About Husbands"</b>	Lehigh Palace GERMANTOWN AVE. & REYNOLDS BARBER'S <b>"THE BRANDING IRON"</b>	COLISEUM Market bet. 49th & 50th <b>THOMAS MEIGHAN</b> in "WHITE AND UNMARRIED"
ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY <b>"THE BRONZE BELL"</b>	LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY <b>CONSTANCE BINNEY</b> in "SUCH A LITTLE QUEEN"	JUMBO FRONT ST. & GIRARD AVE. Jumbo June on Frankford St. SPECIAL CAST in "WELCOME CHILDREN"
BALTIMORE 51ST & BALTIMORE AVE. 8:30 & 10:15 P. M. <b>"THE CONCERT"</b>	OVERBROOK 652 & HAVERFORD <b>CLARA KIMBALL YOUNG</b> in "STRAIGHT FROM PARIS"	LEADER 41ST & LANCASTER AVE. MATINEE DAILY <b>JUSTINE JOHNSTONE</b> in "SHELTERED DAUGHTERS"
BENN 6TH AND WOODLAND AVE. MATINEE DAILY <b>"THE WOMAN GOD CHANGED"</b>	PALACE 1214 MARKET STREET MATINEE DAILY <b>ELSIE FERGUSON</b> in "FOOTLIGHTS"	LOCUST 82D AND LOCUST STREETS 1:30 & 3:30 & 7:30 & 9:30 P. M. <b>JAMES OLIVER CROWOOD'S "God's Country and the Law"</b>
BLUEBIRD Broad & 2nd AVE. MATINEE DAILY <b>THOMAS MEIGHAN</b> in "THE CONQUEST OF CANAAN"	PRINCESS 1015 MARKET STREET MATINEE DAILY <b>SHIRLEY MASON</b> in "EVE SINCE EVE"	RIVOLI 52D AND SANSON ST. MATINEE DAILY <b>Norma Talmadge &amp; Eugene O'Brien</b> in "THE MOTH"
BROADWAY Broad & Snyder Ave. MATINEE DAILY <b>CLARA KIMBALL YOUNG</b> in "STRAIGHT FROM PARIS"	REGENT MARKET ST. bet. 17th & 18th A. M. to 11 P. M. <b>SHIRLEY MASON</b> in "EVE SINCE EVE"	STANLEY 5510 GERMANTOWN AVE. MATINEE DAILY <b>MARY MILES MINTER</b> in "MOONLIGHT AND HONEYCUCKER"
CAPITOL 722 MARKET ST. MATINEE DAILY <b>EUGENE O'BRIEN</b> in "GILDED LIES"	RIALTO GERMANTOWN AVENUE AT 7TH & 8TH ST. MATINEE DAILY <b>"APPEARANCES"</b>	JEFFERSON 29th & Dauphin St. MATINEE DAILY <b>MARY MILES MINTER</b> in "THE LITTLE CLOWN"
COLONIAL 6th & Maplewood Ave. MATINEE DAILY <b>"The Great Impersonation"</b>	RUBY MARKET ST. BELOW 7TH A. M. to 11:30 P. M. <b>LOUISE GLAUM</b> in "GREATER THAN LOVE"	PARK RIDGE AVE. & DAUPHIN ST. MAT. 2:15. Even. 8:15 to 10:15 P. M. ALL-STAR CAST in "THE TEN-DOLLAR RAISE"
DARBY THEATRE <b>BEBE DANIELS</b> in "BUCKS AND DREAMS"	SAVOY 1211 MARKET STREET MATINEE DAILY <b>TOM MIX</b> in "AFTER YOUR OWN HEART"	WEST ALLEGHENY 30th & Allegheny AVE. ALL-STAR CAST in "PROXIES"
EMPRESS MAIN ST. MANAYUNK MATINEE DAILY <b>"CARNIVAL"</b>	SHERWOOD 54th & Baltimore AVE. MATINEE DAILY <b>MAY McAVOY</b> in "A PRIVATE SCANDAL"	
FAIRMOUNT 30th & Girard Ave. MATINEE DAILY <b>BETTY COMPTON</b> in "PRISONERS OF LOVE"	STANLEY MARKET AT 10TH & 11TH ST. MATINEE DAILY <b>"THE AFFAIRS OF ANATOL"</b>	
FAMILY THEATRE 18th Market St. A. M. to 11:30 P. M. <b>MARGARITA CLAYTON</b> in "WOMEN WHO WAIT"	333 MARKET STREET THEATRE MATINEE DAILY <b>WILLIAM RUSSELL</b> in "SINGING RIVER"	
56TH ST. THEATRE 56th Street MATINEE DAILY <b>"HIS ENEMY'S DAUGHTER"</b>	VICTORIA MARKET ST. bet. 9th & 10th A. M. to 11:30 P. M. <b>TOM MIX</b> in "THE BUCKS AND DREAMS"	
FRANKFORD 47th FRANKFORD AVE. MATINEE DAILY <b>"ONE MAN IN A MILLION"</b>	WM. PENN 41st & Lancaster Ave. MATINEE DAILY <b>BEBE DANIELS</b> in "BUCKS AND DREAMS"	
GLOBE 55th MARKET ST. MATINEE DAILY <b>LIONEL BARRYMORE</b> in "THE DEVIL'S GARDEN"	AT WEST CHESTER RIALTO <b>"THE BRONZE BELL"</b>	
	IDLE HOUR <b>"THE MYSTERY ROAD"</b>	