The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Here's a Pretty Little Girl With a Man's Size Job

A MONTH or so ago I told you of some of the hair-raising stunts that Charles Hutchison invented and went through to make this new serial thriller of his, "Hurricane Hutch." And, if you remember the article, you will recall that in almost all the stunts Lucy Fox figured as the party of the second part and I said that some day I was going to ask her what she thought of it all if I ever got a chance.

My chance came early this week. I tea-ed with her at the Claridge in New York. Now tea-ing is the kind of thing you expect of people who never do anything very dangerous or exciting or never get very far from comfortable homes and hot baths and good clothes. Tea-ing is all right for a settled old codger like me, but, somehow, knowing what dangerous and exciting things Lucy Fox does day after day, it seemed out of place for such a girl to tea at the Claridge.

You see I had a mental picture of her as a sort of Powerful Katrinka. And, as I sat waiting for her (we had made the appointment by phone) I watched a most exquisitely pretty little girl come tripping in on the daintiest pair of tootsies you ever saw and I wondered what such a vision of loveliness would think if she had to go through the dangers and hardships that Lucy Fox does.

And then I discovered that the exquisitely pretty little girl was Lucy Fox herself!

For the first ten or fifteen minutes I was with her I couldn't do much but sit and stare at her in unbelief. It simply didn't seem possible. There wasn't a thing about her that suggested that she would calmly jump into the rapids of Ausable Chasm and be hurled through those rolling waters, bumping into rocks and with every minute fraught with death, until Hutch chose to rescue her after the cameraman had cranked out enough footage.

And I couldn't picture her taking part in a fierce fight in an automobile, running wild at seventy miles an hour. Or struggling with the villain in a speed boat, while Hutch, hanging by his feet from an airplane, swoops over her, reaches down and grabs her upstretched hands and flies away, with her dangling about halfway between earth and heaven.

Those are only a few of the stunts she does with Hutch in this serial. But they are typical. And, knowing the stunts, is it any wonder I expected to see a masculine-looking woman, hard as nails, and with something about her that would suggest almost anything rather than tea-ing at the Claridge?

* * *

"I SIMPLY love it," she cried with all the enthusiasm of a little school girl off on a holiday. "I love the thrill of it all—the danger—the excitement and the constant change. I wouldn't give it up for the best straight part they could offer me."

* * *

I DON'T know any one word that describes Lucy Fox. Ebullient sounds good. If it means what I think it does, it's the word I want. She seems bubbling all the time—with good health and joy of living and enthusiasm at everything, especially the things other people have done or are doing, and not so much at what she has done herself, except as concerns the way other people help her.

Her admiration for Hutch is unbounded. "You don't really think of the danger when he is there," she said. "Somehow he makes you feel absolutely confident that he will be beside you when he is needed and that he will take care of you.

"In that Ausable Chasm episode I felt just that way. If you've ever seen the rapids there you know how wicked they are. At first we tried to put up some safeguards, just in case anything went wrong. We tried to stretch a rope across at the falls, but the force of the water carried it away each time, so we gave it up. And, not wanting to waste any more valuable time, we decided to take our chances and go through with it.

"The scenario calls for me to be on a bridge above the rapids, the bridge gives way and I am swept down toward the falls. Hutch sees me, rushes down, leaps in and swims out to me. Then, just before we come to the brink of the falls, he gets me far enough toward shore to reach up and grab the branches of an overhanging tree and so pulls me out.

"But I bore the marks of that episode for a good many days afterward. The rush of the water is so strong that all you can do is keep your head above, without a chance of guiding yourself. You are simply at the mercy of the currents.

"It seemed to me that I had no sooner fallen from the bridge then I was hurled against one of those submerged rocks. From then on it was one rock after another, and the only way I could protect myself was to keep my head from striking. I knew, if that happened, even Hutch could not save me.

"I think every inch of my body was black and blue from those rocks. My right thigh, from my knee to my waist, was one solid mass of bruises, my arms and shoulders were almost raw and my right thumb still bears a scar."

But that's fun—according to Lucy. She likes it. She wouldn't give it up.

And, naturally, she has to keep in the best of physical trim to be able to go through with this kind of thing. She is up every morning before 7 and away for a gallop through the park on a horse her father gave her not long ago. And, by the way, her father is Chief Fox, of the New York Fire Department, so Lucy's nerve is probably inherited.

After the morning ride there follows an hour or two in a nearby gymnasium and a swim in the pool. It's only after that that she really feels that she is out of bed and ready for a full day.

She got into pictures entirely on her nerve, too. She was attending a girls' school in Providence, R. I., less than three years ago, and, while home in New York on a vacation, some one dared her to try to get into the movies. She made up her mind she wouldn't do it in the ordinary way. She wanted something unusual to tell the girls about when she went back to school.

So, just to see what would happen, she made up a story about the leading parts she had played out West, and went to one of the big studios in New York They took her at her word and to her own astonishment cast her for the lead in a picture they were about to start.

But it put Lucy up against it for a while. She didn't even know how to make up for the screen. So she had to take another girl into her confidence and this girl made her up.

And Lucy simply walked away with the job. She was so satisfactory that they gave her a contract for three years and cast her for another lead. Mind you, she hadn't told her parents what she was doing. But vacation ended and she had to confess to them. And they made her give up her contract, because she was not yet of age and they wanted her to finish school.

But can you imagine the riot she was in Providence among girls and the romantic young fellows of Brown University when the two pictures in which she played the lead were shown there? Lucy owned every fellow in town.

When school was over she went straight into movies again. She went abroad with Leonce Perret for Pathe and made "The Empire of Diamonds" and "The Money Maniac." Then she came back and Pathe assigned her to Hutch. And, after the stunt work was over and they were filming in the studio, she worked at the same time with John Barrymore and Marshall Neilan.

She's going abroad some time next month for a little pleasure trip. Then she will rejoin Hutch and says she hopes she will have some stunts to do this time that will be real thrillers.

* * *

THAT'S the kind of girl with whom I tea-ed at the Claridge. Can you imagine it? And as I looked at her and listened to her talk, I couldn't help thinking of that piece that Kipling once composed for the papers entitled, "She's a better man than I are, Gordon gin."

SHE'S LITTLE AND DAINTY—BUT SHE LOVES SERIAL THRILLS

Lucy Fox isn't at all what you would think. The heroine of a hundred stunts in "Hurricane Hutch"—a few of which are shown below—likes excitement, she says, over a tea cup at the Claridge.

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 tells how she and her chum, Isabel Heath, sat lonesomely around the studio until Phil Crancy, the famous director, chose Isabel 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 a Paul Markham. Derry goes to France with the aviation corps and Diana meets Keith Gorham, who strangely attracts her. On the eve of a romantic runaway marriage, Keith is killed in an automobile accident.

AND HERE IT CONTINUES

CHAPTER XXXIV

IT SEEMS a very long time ago now, that night when I threw open the door and faced Malcolm Sandy and the detective who stood beside him, while Isabel cowered behind me, and I wondered what on earth I was going to say to protect her.

Sandy explained, in rather a puzzled way, that a girl who was a fugitive from justice had boarded the train at Poughkeepsie, and couldn't be found anywhere else, and that the porter said he had seen her go into my compartment. Sandy was sure she wasn't there, of course, but the detective wanted to look.

"There isn't any one here, is there, Diana?" he added, obviously quite certain of his answer.

"Why, no—that is, nobody but——"

The detective interrupted me. He had looked over my shoulder and seen Isabel.

"Who's that?" he demanded, turning not to me, but to Sandy.

"I don't know," Sandy answered bluntly.

"It's my secretary," I broke in quickly. "She joined me at Poughkeepsie."

There was a long, horrible silence. Between the lurching of the train and the shaking of my knees I found it hard to stand. And I felt so helpless, so incapable of doing anything to protect Isabel.

The detective looked at me searchingly. Then he turned to Malcolm Sandy, who shook his head just imperceptibly. And after that he brushed past me and took hold of Isabel's shoulder.

"Come along, Miss Heath," he said, quietly. "We've got you this time."

She screamed wildly at that; her frantic cries rang through the train, and people crowded to the door and tried to look in, until Malcolm Sandy stepped inside and slammed it behind him. Then he turned to Isabel and quieted her with a few curt words.

"Oh, all right," she said bluntly, her hysteria stopping just as water does when you turn off a faucet. "I'm all right on this thing; I'm not afraid. But you wait and see how I get even with you, Malcolm Sandy—you and that weak-kneed thing that hasn't the spunk of a mouse," and she glanced at me. "If you'd been worth anything you'd have helped me out of this. Di, instead of standing there hesitating, you silly thing. Well, you'll be sorry you fell down on this deal, Diana. So long!"

And she sauntered away with the detective, all her old nonchalance returned.

I sank down on the seat and looked at Malcolm Sandy.

"There's nothing she won't do to get even," I told him, trembling all over. "I know Isabel—she won't stop at anything till she gets even with me—and I tried to help her. Oh, why did you give it away?"

"Because I knew you weren't going to gain anything by being associated with a girl like that. You can't afford to do those things, child; once you're talked about, your public is going to turn on you, and then what'll your pictures be worth? Besides, why stand in the way of justice?"

He'd have stood in the way of it fast enough if it would have benefited him any; I knew that. But I didn't say anything; I just sat still and wondered what Isabel would do to him and me.

"She can't do a thing," he told me, when I brought the matter up later. "Why, what could she do? Not a darned thing. I'm one of the biggest men in the industry, and you have me behind you. Stop worrying."

Ordinarily I wouldn't have been so disturbed, but I'd been living a lonely sort of life, even with Derry to take me about. I'd been working awfully hard, and as I couldn't afford to get so tired that it would show in my pictures, sometimes Mr. Sandy's sister hadn't let me accept invitations from Derry, because I needed the rest. So I'd grown in on myself a bit, so to speak, and I suppose that was one reason why I was so anxious about what Isabel might do.

"Anything she could do would be better than your running around with her, or having her definitely associated with you for any length of time," Mr. Sandy went on. "You don't know it, but the amount of hush money that the big producing corporations pay out to keep their stars' reputations absolutely clean is enormous; why, there's one that is going to smash on the rocks, sure as shooting, if they either don't get rid of two of their people—a man and a woman—or make them toe the mark. The man is always getting messed up in rotten affairs, and it costs more to make the public believe that he's the handsome, kind, devoted young husband they like to think him, than his pictures bring in. But he's so popular that they don't dare let any other company get him, and anyway, they keep hoping he'll brace up. The girl is nearly as bad, only it's dope that's got her. Every two months they send her to a cure of some sort, but they can't do anything with her. Her pictures make money, however, so the company doesn't care.

"I'm just telling you this so that you'll see how important it is that you keep your name absolutely clean, Diana. And to do that you've got to cut out people like Isabel Heath."

"I've cut out just about every one but you," I told him, rather moodily.

And neither he nor I had the wit to suspect that the double-edged weapon Isabel held against us was one that his scruples had put into her hands.

To Be Continued Tomorrow

"13" Plays Big Role in Alice Lake Picture

THIRTEEN plays an important part in "The Golden Gift," Alice Lake's newest starring picture, according to the statistician of the Metro Studios in Hollywood, Calif.

There are thirteen persons in the cast and of those thirteen Josef Swickard has thirteen letters in his names. The same is true of June Ida Mathis, co-author of the scenario; Maxwell Karger, director, and John Carl Boule, camera man. The title, "The Golden Gift," and the name of the releasing company, Metro Pictures, total the same. It has not yet been decided whether it would be released on a thirteenth.

Start Agnes Ayres' Picture

Victor Fleming is now busily engaged at Hollywood on Agnes Ayres' first star production, an adaptation by Sir Gilbert Parker and Eugene Mullin from the former's novel, "The Lane That Has No Turning." Mahlon Hamilton will be Miss Ayres' leading man.

Wally Reid Starts Work on "Champion"

WALLACE REID will next do "The Champion" under the direction of Chester Withey. This picture was adapted for the screen by J. E. Nash from the three-act comedy by Thomas Louden and A. E. Thomas, in which Grant Mitchell recently scored a success.

Reid has finished "Rent Free," which he has been making at Hollywood under the direction of Howard Higgin. Lila Lee was Reid's leading woman in this comedy-drama.

MAINE GOVERNOR TAKES ACTIVE PART IN PICTURE

GOVERNOR PERCIVAL P. BAXTER, of Maine, never knew he was a motion-picture actor until he recently visited the Holman Day company working on location, near August, Me. "Wings of the Border" is the picture.

Governor Baxter is a personal friend of Holman Day, and was invited by the author to spend several days with him on location in order that he might get a first-hand view of the pictures being taken right in the heart of his own country.

"Wings of the Border" has as its leading character the Governor of Maine. It would have been easy enough to portray the Governor without bringing him from the State House. But Mr. Day had seen Mr. Baxter in several amateur theatrical performances and knew he could act. So when the Governor came on his visit he was soon pressed into service before the camera, and now the Governor, after seeing the results, looks forward to a screen career when his term expires.

Mr. Day's publicity department now proudly proclaims the strict adherence to type in these two reel woods dramas.

Governor Baxter, by the way, confesses a tender feeling for motion pictures in addition to his now very great distinction of being the only Governor ever to appear before the camera in a real film drama.

NO NEED FOR DOUBLES IN HIS FILMS

Paul Willis, playing in Fox's "Thunderclap," had to fall off a high bridge into the rapids at Ausable Chasm. Professional swimmers were hired at $50 to "double" for him in the trick. They took one look and balked, so Young Willis, slight as he is, volunteered to do it himself. He did, too—and got away with it.

CONNIE DISCOVERS A YOUNG STAR WITHOUT AN AUTO

By CONSTANCE PALMER

WANT to know who I'm betting on now? Gertrude Olmsted, who won a beauty contest about a year ago, and who is being trained by Universal. If she crinkles up her eyes at you when she smiles on the screen the way she did at me yesterday, you're her'n.

She has the loveliest eyes and the smoothest skin and the nicest nose of most anybody I know, and if she just keeps working, some day she'll be one of our best.

Her mother, who is young, too, and the sort of person you meet at civic meetings and bridge parties, stays with Gertrude all the time. (Witness Mrs. Pickford, Mrs. Janis, Mrs. Talmadge, Mrs. Myers et al.) And a very good idea it is, too. They haven't a car yet, and travel to and from Universal City on the careening auto busses, just like you and me. (That is—me. I don't know about you. I hope you don't have to.)

Let's keep our weather eye peeled on Miss Olmsted. If her acting gets to be as good as her looks are now, she won't have much trouble making the grade.

Lon Chaney is at work on "Wolfbreed," the single picture he is to make for Universal. His makeup is that of a French-Canadian, and the company is doing exteriors in the same street Priscilla Dean used in "Conflict," soon to be released.

Mr. Chaney is a great actor. In a scene yesterday with dear old Frank Campeau, who was doing a village priest, the star entered so completely into its pathos that the tears, gushing to his own eyes, brought them to the eyes of the bystanders. At the end of the scene he gave his head a characteristic quick little shake, and was, in a trice, back in his own character.

* * *

I hope I'm not telling something of Mr. Chaney's life, which is none of our business, but I think it is interesting to know that both his father and mother were deaf and dumb. He attributes much of his ability to portray character vividly to the fact that great expressiveness was necessary to describe things to them. He studies characters and makeup constantly.

Tom Forman was working last night on the Lasky lot, making some exterior street scenes for Tommy Meighan's picture, "A Prince There Was." They have built a complete Third avenue over there, with elevated and everything.

I noticed that the names on the shop windows bore a striking resemblance to the names of people around the studio. For instance, "Max Parkerowsky, Pressing and Tailoring," sounds suspiciously like "Max Parker," who designs and executes all the sets.

"Saturday Night" will be the name of C. B. De Mille's next picture, which was written by Jeanie MacPherson. So far Leatrice Joy and Edith Roberts are the only members of the cast announced. Work on the picture is expected to start within a week, so I'll do my observing then.

Film Fashion Note: For Ladies Only!

SOPHIE WACHNER, head of the Goldwyn wardrobe, had another of the unusual commissions the other day when Rupert Hughes decided Colleen Moore, who is playing in "The Wall Flower," should wear an awkward, botchy gown, that could by the simple method of certain adjustments, be turned into something very smart. After considerable study, Miss Wachner evolved a creation that had for an overbodice four frilled panels, which gave a bunchy, impossible waistline. These panels, by simple dropping them to the skirt, exposed a slender satin bodice and made a bouffant silhouette, so popular just now.

Rex Beach Repopulates Deserted Town in Film

TO REPOPULATE in less than two hours a village dead and deserted for years might be considered quite an engineering task, yet this was accomplished in the filming of Rex Beach's sensational railroad drama, "The Iron Trail." It happened at the little town of Oreville, near Dover, N. J.

Nine years ago iron mines there were closed, and as the little railroad to Oreville ran nowhere else, vacant houses soon were lost in weeds and rank shrubbery. Rex Beach's players took possession of the village, and overnight it blossomed; silent houses were repeopled, stores reopened and a municipal government installed, with Rex Beach as "mayor"—all for the picture.

Who'll Play the Snake?

"Eve's Leaves" is the next Sketchograf by Julian Ollenorff to be released by Educational. It shows in sketches the changes in women's styles since the time when Mother Eve went in for a fruit diet.

Answers to Questions by Movie Fans

G. N. AND H. SMYTHE—Mae Marsh is married to Louis Lee Arms. Katherine MacDonald and Ruth Roland are not married at present. Both have been married. Martha Mansfield took the name Mansfield from the town where she enjoyed great social success. She believed the name would bring her luck. Ruth Roland has violet eyes and reddish brown naturally curly hair. Marion Davies' real name is Marion Douras.

JENNIE DE VERE—William Farnum has returned from Europe. Surely Dustin Farnum still plays in pictures. He has recently signed a new contract with Fox. The last I knew of Winifred Kingston she was playing in "The Lifted Veil," a Lasky production.

PEPPER—"Mother o' Mine" is a Thomas Ince production. The important roles are played by Lloyd Hughes, Betty Ross Clark, Betty Blythe, Joseph Kilgour and Claire McDowell.

AVON—Jacqueline Logan plays opposite Monte Blue in "A Perfect Crime."

JADE—"Pilgrims of the Night" is an adaptation of E. Phillips Oppenheim's novel, "Passers By."

WALLY FAN—There is absolutely no truth in the rumor that Wallace Reid and his wife have separated. It is true that she has returned to the stage. She was a well-known actress when she and Wally were married.

MERNIE—Kenneth Harlan plays opposite Constance Talmadge in "Woman's Place." Fontaine La Rue is playing in "Exit the Vamp." Ethel Clayton plays the lead.

NED—The little girl who plays in "Earthbound" is Billie Cotton. She has a part in "The Old Nest."

DEXTER—"The Cup of Life" was directed by Rowland V. Lee. The cast is composed of Hobart Bosworth, Madge Bellamy, Tully Marshall and Niles Welch.

DINWIDDIE—Mary Carr played the mother in "Over the Hill." Vera Gordon in "Humoresque" and Mary Alden in "The Old Nest."

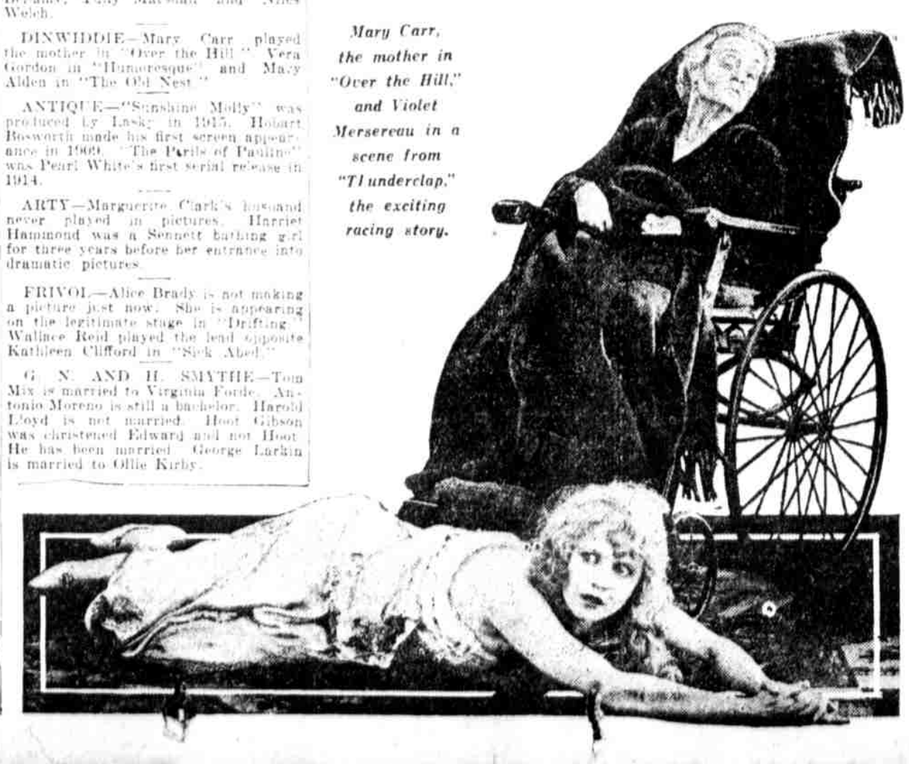
ANTIQUE—"Sunshine Molly" was produced by Lasky in 1915. Hobart Bosworth made his first screen appearance in 1909. "The Perils of Pauline" was Pearl White's first serial release in 1914.

ARTY—Marguerite Clark's husband never played in pictures. Harriet Hammond was a Sennett bathing girl for three years before her entrance into dramatic pictures.

FRIVOL—Alice Brady is not making a picture just now. She is appearing on the legitimate stage in "Drifting." Wallace Reid played the lead opposite Kathleen Clifford in "Sick Abed."

G. N. AND H. SMYTHE—Tom Mix is married to Virginia Forde. Antonio Moreno is still a bachelor. Harold Lloyd is not married. Hoot Gibson was christened Edward and not Hoot. He has been married. George Larkin is married to Ollie Kirby.

WINTER AND SPRINGTIME CONTRASTED



Mary Carr, the mother in "Over the Hill," and Violet Mersereau in a scene from "Thunderclap," the exciting racing story.

PHOTOPLAYS 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.

Alhambra 12th, Morris & Passyunk Ave. Mat. Daily at 2; Eves. 6:45 & 9 WILLIAMSON'S PRODUCTION "WET GOLD"

ALLEGHENY Frankford & Allegheny Mat. Daily 2:15; Eves. 8 RICHARD BARTHELMESS in "EXPERIENCE"

APOLLO 52D & THOMPSON STS. MATINEE DAILY Mabel Taliaferro in Sir Jas. M. Barrie's "SENTIMENTAL TOMMY"

ARCADIA CHESTNUT Bet. 16TH 10 A. M. to 11:15 P. M. BERT LYTELL in "THE MAN WHO"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY GOLDWIN'S SPECIAL "THE BRANDING IRON"

BALTIMORE 51ST & BALTIMORE EVE 6:30, SAT MAT. Ethel Clayton in "Wealth" Larry Semon in "THE FALL GUY"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. KATHERINE MacDONALD in "MY LADY'S LATCHKEY"

CAPITOL 702 MARKET ST. 10 A. M. to 11:15 P. M. CONSTANCE TALMADGE in "MAMMA'S AFFAIR"

COLONIAL 69th & Maplewood Aves. 2:30, 7 and 9 P. M. CONSTANCE TALMADGE in "MAMMA'S AFFAIR"

DARBY THEATRE BERT LYTELL in "A MESSAGE FROM MARS"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY GLORIA SWANSON in "THE GREAT MOMENT"

FAIRMOUNT 20th & Girard Ave. MATINEE DAILY MABEL TALIAFERRO in "THE RICH SLAVE"

FAMILY THEATRE—1311 Market St. 8 A. M. TO MIDNIGHT TOM MOORE in "HOLD YOUR HORSES"

56TH ST. THEATRE—Below Spruce MATINEE DAILY ALL-STAR CAST in CURWOOD'S "KAZAN"

FRANKFORD 4715 FRANKFORD AVENUE "God's Country and the Law" SURPRISE VAUDEVILLE

GLOBE 5901 MARKET ST. 2:30 and 6:30 to 11 SHIRLEY MASON in "EVER SINCE EVE"

GRANT 4022 Girard ave.—Mat. Tomor. Overture 'Cavalleria Rusticana' ETHEL CLAYTON in "WEALTH"

GREAT NORTHERN Broad st. at Erie 2, 7 & 9 P. M. REGINALD BARKER'S PRODUCTION "THE OLD NEST"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30; Eves. 7 & 9 REGINALD BARKER'S PRODUCTION "THE OLD NEST"

Lehigh Palace Germantown Ave. and Lehigh Avenue POLA NEGRI in "GYPSY BLOOD"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY MABEL TALIAFERRO in "THE RICH SLAVE"

OVERBROOK 63D & HAVERFORD AVENUE WANDA HAWLEY in "THE HOUSE THAT JAZZ BUILT"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. DAVID BUTLER in "THE SKY PILOT"

PRINCESS 1918 MARKET STREET 8:30 A. M. to 11:15 P. M. MAY McAVOY in "A PRIVATE SCANDAL"

REGENT MARKET ST. Below 17TH 9:45 A. M. to 11 P. M. BERT LYTELL in "THE PRINCESS OF NEW YORK"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. WILLIAM S. HART in "THE WHISTLE"

RUBY MARKET ST. BELOW 17TH 10 A. M. to 11:15 P. M. MACK SENNETT'S PRODUCTION "Love, Honor and Behave"

SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT WHITMAN BENNETT'S PRODUCTION "The Truth About Husbands"

SHERWOOD 54th & Baltimore Av. 2, 7 & 9 P. M. EVE. 6:30 Chas. Ray in The Old Swimmin' Hole LARRY SEMON in "THE FALL GUY"

STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M. NORMA TALMADGE in "THE SIGN ON THE DOOR"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. ELSIE FERGUSON in "FOOTLIGHTS"

VICTORIA MARKET ST. nr. 9TH 9 A. M. to 11:15 P. M. DUSTIN FARNUM in "THE NATURAL LAW"

AT WEST CHESTER
RIALTO W. S. HART in "THE WHISTLE"
IDLE HOUR BERT LYTELL "MISLEADING LADY"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 and 6:30 to 11 P.M. WILLIAM S. HART in "O'MALLEY OF THE MOUNTED"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3—7 and 9 OLIVE TELL in "A WOMAN'S BUSINESS"

COLISEUM Market bet. 59th & 60th 1:30 and 3—7 and 9 BETTY COMPSON in "AT THE END OF THE WORLD"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Junc. on Frankford "L" SPECIAL CAST in "Some One in the House"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY ALL-STAR CAST in "GODLESS MEN"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30. Eves. 6:30 to 11 Elsie Ferguson in "Footlights" Added Comedy—"SUNLESS SUNDAY"

RIVOLI 52D AND SANSOM STS. MATINEE DAILY BERT LYTELL in "THE MISLEADING LADY"

STRAND GERMANTOWN AVE. AT VENANGO STREET DOUGLAS MacLEAN in "PASSING THRU"

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

Germantown 5510 Germantown Ave. MATINEE DAILY REGINALD BARKER'S PRODUCTION "THE OLD NEST"

JEFFERSON 20th & Dauphin Sts. MATINEE DAILY JUSTINE JOHNSTONE in "SHELTERED DAUGHTERS"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15. Eves. 6:45 to 11 BEBE DANIELS in "ONE WILD WEEK"

WEST ALLEGHENY 25th & Allegheny Matinee Daily MONROE SALISBURY in "THE BARBARIAN"