The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

The Talmadges Are Going to California

NORMA AND CONSTANCE TALMADGE will close their New York studio about November 1 and will go to California. Nobody seems to be able to find out how long they will stay. In fact, department heads whom I saw at the studio did not know definitely that this move had really been decided upon until I told them the source of my information, and then they were satisfied that it must be true.

There have been all sorts of rumors about New York regarding the Talmadges ever since it was announced in this column that Norma had given up her proposed trip to Algeria. She is now at work on the concluding scenes of "Smilin' Through" and will finish the shooting and cutting about the end of this month.

Under the old arrangement it was necessary to keep two complete production units going on East Forty-eighth street all of the time because each of the sisters was required under contract to produce eight pictures a year, and that meant overlapping of productions. Under their new contracts, however, they will do six apiece per year and can thus use the same cameramen, electricians, props and all the others of the studio force.

The present arrangement, as I understand it, is that they will take over the forces of Mary Pickford while Mary is in Europe. Constance will start work on a picture as soon as they arrive in the West, and it is more than likely that Norma will make her next one out there.

Broadway is full of rumors that this means the permanent location of the Talmadges on the coast, but I doubt this. Those who know Norma best declare that she does not like California as a home. And those who know Constance best say that she is old-fashioned enough to be still very much in love with her own husband—so much so that she would not consider a long separation nor would she ask him to give up his New York business to be with her.

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THE Talmadges are telling their closest friends that the main object of their Western trip is to visit Natalie, whom they have not seen since her marriage to Buster Keaton. I couldn't get anybody else to stand sponsor for any other explanation, so I'll have to assume responsibility for what I believe to be the true story, though it's really nothing but my personal opinion, after all.

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I BELIEVE that, while the visit to Natalie is one of the main motives guiding Norma and Constance, the incentive at this particular time was the necessity for a drastic reduction in the cost of making their pictures. Salaries of actors and actresses have fallen considerably during the last six months. But the pay of the people around the studios has kept to its war-time height.

Out in California the studio managers got together and ordered a general reduction of 25 per cent in all wages. The result was a strike. It caused a bit of embarrassment for a while until things were readjusted.

In the East it would be virtually impossible to get all studios to act in concert. So each has to act independently. To make a drastic reduction in pay in one might result in a strike against that one that would cripple it and make it impossible to fulfill contracts.

In the cases of the Talmadges it is a simple matter to close the studio, discharge every one who is not needed in the fifty-two-weeks-a-year departments and go out West to take over the Pickford organization and so not interfere with the schedule of production at all. Then when a cleaning-out process in other studios has brought about a general lowering of wages they can come back, engage a new force or the old one at a reduced price, and open up on East Forty-eighth street again.

As I say, I have no real authority for that explanation. But I do know that another big studio in New York has just done a little house-cleaning along this line and is now resuming with some of the old expensive deadwood gone, and I also know that some of the salaries paid by the Talmadges were considerably higher than people were getting for exactly the same kind of work in the field of general business.

The Talmadges have always been generous and especially anxious to retain assistants who worked harmoniously with the organization. It has thus grown into more of a big family affair than any studio force I know of. This has made it pleasant, of course, but to accomplish it it has been necessary to keep raising the salaries of the regular employes year after year until the pay envelopes began to contain a good deal more than the same people could command elsewhere.

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I IMAGINE the Talmadges must have felt lately a lot like a man with a sore tooth. You know how he hates to lose the tooth, but if pulling is the only remedy, he has to get his nerve together and have it pulled. And then he replaces it with another tooth that won't give him so much trouble, even if it didn't grow on him.

Answers to Questions by Movie Fans

EDNA H.—Ramsay Wallace played opposite Grace Darling in "Even as Eve." A few of the leading men who played opposite Norma Talmadge some time ago are Thomas Meighan, Eugene O'Brien, Gladden James, Jack Crosby and Edmund Lowe.

A. M. C.—Buck Jones is a bit shy concerning his age. He is married to a non-professional. Jack Pickford was born in 1896. Viola Dana is the widow of John Collins.

UNSIGNED—Walter Hiers isn't so fat. He tips the scales at 230. Bull Montana weighs a little more than 200. I don't happen to know the weight of Douglas Fairbanks. There was a photoplay called "Maggie Pepper." Am sorry I can't tell you whether William Desmond was in the navy or not. The Realart pictures are produced by the Realart Pictures Corporation, 469 Fifth avenue, New York City.

ORIENTAL.—Gareth Hughes is not married. You are thinking of another Hughes who is married. Gareth Hughes' present picture is "Garments of Truth." Conrad Nagel is married to Ruth Helms.

MANNIE.—Virginia Lee Corbin was born in 1912. Frances Carpenter in 1911. Jewell Carmen was absent from the screen for two years. She has recently been playing the leading role in "Nobody."

TOSCA.—Georges Carpentier was born in France twenty-seven years ago. He made one picture, called "The Wonder Man." He is married and has one child.

EILEEN K.—Viola Dana is twenty-two and weighs ninety-six pounds. Yes, Shirley Mason is her sister. Wallace Reid is married and has two children.

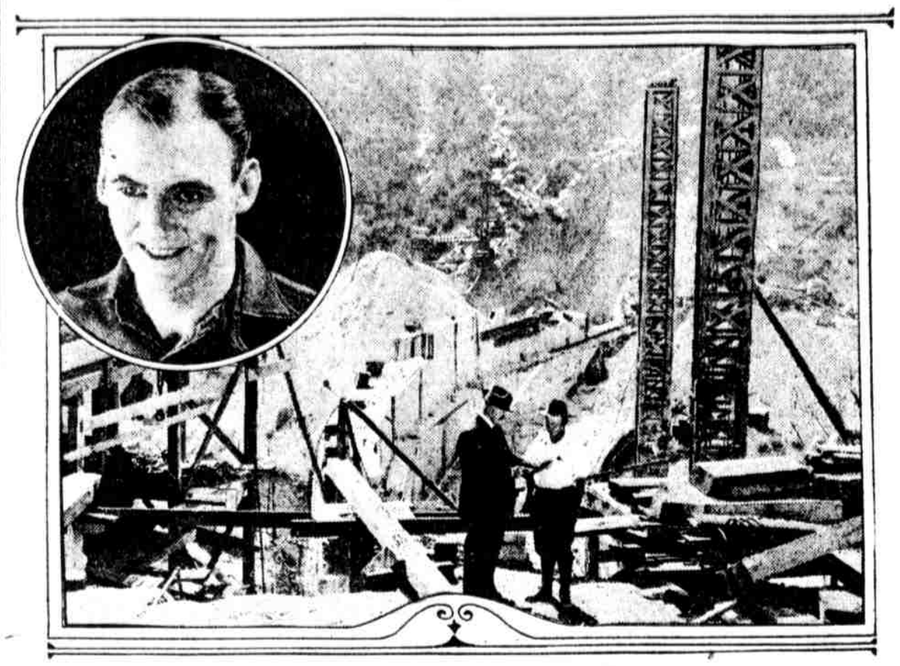
SPARGO.—Stewart Rome's real name is Wernham Ryott. George Stewart is Anita's young brother. He is playing with Alice Lake in "Over the Wire."

CLIN B.—Ray Howard is the young actor to whom you refer. He was born in San Diego, Calif., in 1899. He was educated there and in New York, and was three years in stock. Since then he has worked two years for Biograph and Edison; then with Fox, H. & H. Productions, World, Government Films, Herbert Brenon, First National and Associated Producers. He is 5 feet 10 inches, weighs 150 pounds; has brown hair and hazel eyes. His address is 1831 Cherokee street, Los Angeles, Calif. That is about all I know of that gentleman. Any time you want to know anything, just remember me.

OLLIE.—Lucy Fox is making serials for Pathe. I agree with you that Mae McAvoy would make an ideal "Peter Pan." Enid Bennett will return to the screen as soon as her small daughter will allow it.

HELEN B. WARE.—Gareth Hughes is soon to clothe himself with more glory in "Garments of Truth." Gloria Swanson, the newly appointed star, is emerging from the turbulent sea of matrimony for the second time. She made her first venture with Wallace Beery; but adverse winds struck their matchbox bark, and Gloria, true to proverb, changed her mind about marriage. Gilbert, it seems, however, induced her to take another plunge into the perilous matrimonial waters from which she is now emerging. Miss Swanson took her last nuptial ride in Herbert Somborn's bark.

THE FLYNN FAMILY IN ACTION



The above picture was taken during the filming of "The Last Trail," by Emmett Flynn, director of "A Connecticut Yankee." Flynn is seen in the foreground talking over the scenario. Note the enormous dam which plays an important part in the picture. The insert is of "Lefty" Flynn, brother of the director, who is the lead in the film

TOM FORMAN HEARS JUDGE DECREE "$100 OR 100 DAYS"

By CONSTANCE PALMER
Hollywood, Calif.

POOR Tom Forman came to grief last night. He had a date somewhere or other, and as he left the Athletic Club the only car he could find was Eddie Sutherland's coupe. Knowing Eddie wouldn't care, he borrowed it. Well, the date was duly kept and Tom started home. But on the way either he or the other fellow was driving on the wrong side of the road—it isn't very clear which it was—and they collided. Tom was discovered on the running board of Eddie's pride and joy, not now what it once was, holding his head.

A kind friend picked him up, but before they had gone a block a motorcycle policeman met and escorted them to the station. Before Tom's case was called he listened with quaking knees to the Judge dispatching similar cases with gusto and speed: "Fifty dollars—fifty days." "Thirty days—no arguing. Next!"

By the time Tom was called he was in a state of panic. "Name?" "T-Tom F-Forman!" The Judge looked over his glasses, hesitated. Tom's friends bit their fingernails. Tom quaked harder than ever. Long pause. "Hundred dollars—hundred days." Tom plunked down his hundred and fled."

Later—"This is too much—I expected more."

Harry Carey has bought him a hot-and-cold-water steam-fitted yacht to sail the high seas in between pictures. I believe, too, he will use it for some of the scenes in "Man to Man," which will be directed by Stuart Paton, erstwhile Priscilla Dean's director.

Incidentally, Mr. Paton has gone to the hospital to have a tonsil operation. He expects to be out in time to start directing the new picture.

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KATE LESTER, the lovely white-haired grand dame of so many Goldwyn pictures, has gone to Yosemite for her vacation. And she says, really truly, that she is going to hike all over it. Miss Lester, who is in the neighborhood of sixty, and more beautiful than many a flapper of sixteen, says this is her recipe for her good health, good spirits, and we'll add good looks for good measure.

I'm pretty late in mentioning "The Three Musketeers," but it was released out here later than it was in New York. Anyway, I saw it the other night. What can I say that hasn't been said?

A great deal of credit should go to Edward Knoblock, the playwright. I believe he worked on the historical detail for more than two years. He had sketches of every costume, every piece of furniture, every "prop." I never saw a smoother or more perfect continuity in any picture—and as for adventure and suspense! I ask you!

Colleen on Screen Five Years

Colleen Moore, who has the leading role in the latest Rupert Hughes picture, "The Wall Flower," began her screen career five years ago in "The Red Boy," with the late Robert Harron.

Hot Day! Hot Fire! Pity the Poor Actors

IMAGINE a hot sultry day. Now imagine working in front of a roaring log fire on a hot, sultry day.

That's what William D. Taylor is doing. The current scenes in which he directs May McAvoy are before the blazing fireplace in a London library. The logs are real, so is the fire. The day is hot, so is the fire. Who wants to be a motion-picture director?

Smiles Are Now Worth More Than Shapely Limbs, Fox Director Declares

SMILES preferred are worth more on the movie market today than any other item listed in the Beauty Board of Trade. Quotations on prevailing prices from the casting departments of the moving-picture studios were revealed recently.

"Girls that can smile beautifully will be badly wanted this season," said Harry Millarde, director of "Over the Hill," who is busy now on a new Fox special. "Perfect legs are worth less than ever before. There is no novelty in them any more. A good pair are quotable at from $75 to $100 weekly, whereas two years ago a girl with perfect limbs could get $150 to $200 in any of the studios.

"The most lovely eyes in the world are quoted at from $100 to $175 weekly. But a perfect smile is the most important of all. We will pay from $250 to $500 weekly to the girl who has a broad yet delicately lipped, shy yet warm smile, a smile that glows with intelligence and loveliness. Edna Murphy, who was a commercial secretary student before she took a small part in 'Over the Hill,' became a star because she had the most beautiful smile in the world. Back of that she has brains, but the smile was apparent first."

Slow Motion Camera Shows Boxing Skill

"THE MANLY ART OF SELF-DEFENSE," just released to the public, uses the perfected slow-motion process, which shows action on the screen at from one-eighth to one-twelfth of the speed at which it was actually performed.

Two other slow motion pictures recently released were acted by Annette Kellermann. They are called "The Art of Diving" and "High and Fancy Diving," and show her in some of her most beautiful diving stunts, slowed down so that each graceful movement can be grasped more thoroughly. "Golf," a picture that contains many pointers for golf beginners, was posed by Alex Morrison, former professional at the California Country Club.

"The Manly Art of Self-Defense" is an exposition of the science of boxing, illustrated by Young Earl France, Pacific Coast lightweight champion, and Billy McCann, lightweight champion of Ohio.

How Rex Beach Wrote His Very First Play

THOSE who look forward to seeing Rex Beach's film of his own novel, "The Iron Trail," will be interested in learning that this author wrote his first dramatic production to get "grub-money" when he went broke in Nome, Alaska, during the first gold rush.

This was in 1897, and there were two so-called vaudeville houses in Nome. One had rounded up all the actors, so the other wasn't doing very well. Rex Beach in two hours worked up a violent melodrama, furnished the cast and soon had it put on before a big crowd of his friends. After the show Beach left the box-office with a bag full of gold-dust.

Colleen Moore Has Been a Great Traveler

COLLEEN MOORE, who has the leading feminine role in "Slippy McGee," is the daughter of several cities. She was born in Port Huron, Mich., from where she moved to Atlanta, when she was seven. Following three years in the city made famous by the cola bean, Miss Moore went to Warren, Pa.

Another year and she was again a Southern belle, this time at Tampa, Fla. Then came three years in a conservatory of music at Detroit. With her diploma under her arm she stopped at Chicago to visit relatives. There she met D. W. Griffith. Result: pictures and emerging into stardom at twenty.

FAMOUS BANDIT'S SPURS ARE GIVEN TO TOM MIX

IN HIS latest picture, "The Night Horsemen," Tom Mix wears a pair of silver spurs that were made by Henry Starr, Oklahoma's most famous bandit and bank robber, who was shot to death by Federal officers while attempting to rob the State Bank of Harrison, Ark., February 18 last. After the notorious bandit had passed away, dying as he had always hoped, "with his boots on," Mrs. Starr, his widow, sent the spurs to Tom Mix as a keepsake.

Starr had the spurs on when, with his gang, he attempted to hold up and rob the Harrison Bank. The same band had held up and robbed the Bank of Seligman, Mo., a few days before, making good their escape with $18,000.

A singular feature of the spur incident is that they were made in the Oklahoma penitentiary, where Starr was serving a twenty-five-year term for robbing the Bank of Stroud, Okla., in August, 1915. In that scrimmage the bandit was wounded and permanently crippled. He was paroled by Governor Robertson, March 15, 1919, because of valuable information given to the Oklahoma officials.

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MANY years ago during the days when Tom Mix served the Government as a Deputy United States Marshal in Oklahoma, he arrested Starr and another desperate member of his gang, known as "Kid" Wilson, after a month's trailing the pair to Colorado City, Tex. Mix made the capture alone and, still unaided, took the two bandits overland to Fort Smith, Ark., where they were tried and sentenced to life imprisonment. Later President McKinley commuted Starr's sentence and he was released. In 1907 President Roosevelt restored Starr's citizenship. It was because of the kindness Mix showed to his two prisoners, and which Mrs. Starr remembered, that she sent the spurs to the now noted picture star.

The spurs are made of solid silver, with the customary inch and a half rowels, and most elaborately carved and chased. Work on them represented Starr's spare moments during four years he was in the Oklahoma penitentiary.

Charlie Ray Is Trump Card in Newest Picture, Called 'Deuce of Spades'

CHARLES RAY has selected the cast for "The Deuce of Spades," his latest play which is based on the Charles E. Van Loan story of the same title. The locale of the photoplay is laid in a small Western mining town and has most amusing comedy elements.

Ray has the principal role and is supported by a carefully chosen cast consisting of Marjorie Prevost, Andrew Arbuckle, Lincoln Plumer, Philip Dunham, Jack Richardson, J. P. Lockney, Burt Offord, Dick Sutherland and William Courtright.

Mr. Ray is personally directing "The Deuce of Spades," assisted by Al Ray.

Earle Williams Finishes "Lucky Carson" Picture

EARLE WILLIAMS has completed "Lucky Carson," based on a novel by Aquila Kempster. Mr. Williams has had some strenuous roles in his recent pictures and "Lucky Carson" is no exception. It is a happy blend of underworld and society life, with the latter predominating, with the action laid in London and New York and their environs.

Mr. Williams is first seen in London as a down-and-outer, on the verge of becoming a member of the underworld, and then, through a questionable act, a wealthy New Yorker, but pursued by the specter of his one evil deed. Prominent in his supporting company are Betty Ross Clarke, Gertrude Astor, Earl Schenck, James Butler, Loyal Underwood and Colette Forbes. Wilfrid North directed the picture.

Melford's Next Film

Having finished his production of "The Sheik," George H. Melford will next produce Frank Norris' novel, "Moran of the Lady Letty." Dorothy Dalton will be featured and Rudolph Valentino will play the male lead. Mr. Valentino has just finished playing the title role in "The Sheik," opposite Agnes Ayres.

She Collects Match Boxes

Collecting match boxes from all over the world is one of Alma Rubens' means of enjoying herself away from the studio. Alma got the idea from one of Anatole France's books and found it a perfectly fascinating pursuit. She says it is remarkable how many varieties of boxes are to be found.

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 Craney, 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 XXXVII

WE HADN'T been back in New York long before I knew that I was to pay for the association with Stanley Quentin that I had so enjoyed, and pay for it dearly, too.

The night we got back to town was frightfully stormy, with a cold, sleety wind shrieking through the streets. Mrs. Lane met us at the Grand Central Station in Sandy's big car, and we drove home in a sullen silence that didn't promise good for any one.

I went to my own room as soon as we reached the apartment, saying that I was very tired and didn't care for anything to eat, but Malcolm Sandy and Mrs. Lane went to the dining room.

I had rather hoped that I'd find a note from Derry, but there wasn't a line. There wasn't anything, except a bundle of fan mail. That made me lonelier. If I could have sat down and talked to the people who'd written me from all over the country I'd have felt better, but, of course, I couldn't. So I sat there on my bed and read their letters and tried to pretend that I was having a nice, friendly visit with those people who'd cared enough about my work on the screen to write to me.

I don't believe that the public has any idea of what fan mail means to an actress. Of course, some of the stars don't read theirs; they have it put in their contract that somebody is to be paid for by the company for which they work to take care of their mail. But most of us love to get the letters that are our own only applause; the letters that tell whether people like us or not and why; the letters that come from lonely people who have made us their friends. Why, there's a girl who works in a factory in New England whose first letter I read this very night I'm telling you about; she said that all the other girls had chums, but that she was a stranger in the town and hadn't one, and so she just pretended that I was her chum. That friendship means as much to me as it does to her.

And then there's the dear little woman down South, who wrote and told me how poor she was and asked if I couldn't give her some of the clothes I'd worn in pictures. I had to write back and tell her that the things she wanted had been absolutely ruined by grease paint and lights and being dragged around over the rough boards in the studio. But I did manage to send her something else, and we got to be such good friends—only last week she named her baby girl for me!

But fan mail means more even than just the friendship of people like that. You see, we work and work in the studio or out on location and, of course, the people with us tell us what they think of our work, or pretend to, but we don't know from that what the people we're really working for are going to think. Why, take one of the biggest things Lillian Gish has ever done—the scene in "Broken Blossoms," where Donald Crisp, as her father, was breaking into the closet in which she had locked herself to escape him. You remember how she turned round and round, terrified almost to death, and clawed at the walls with her pinched little hands, and yet hung onto her beloved doll. She gave the most wonderful portrayal of overwhelming terror, as it would grip a starved little waif of twelve, that can be imagined, it seems to me.

Now Lillian made that scene in a studio that was quite empty, save for Mr. Griffith and the cameraman. The closet was just a little three-cornered affair, made of rough boards—there was hardly enough of it to convey an idea of reality. Mr. Griffith filled in the scene for her—Donald Crisp had finished his work and gone on a fishing trip, down in Southern California—and he'd say things like, "Now he's hammering on the door and calling to you—now he's getting an ax—now he's crashing through the door—he's going to kill you—he'll drag you out and kill you—" that sort of thing.

If she had played that scene on the stage there would have been a breathless silence from the audience, followed by a storm of applause. In that there would have been inspiration. But to play it alone in a big, bare, dim studio—just to go at it cold, as you might say—well, that's different.

Months later, after the picture had been released, came the applause, in the form of letters. They came to Lillian from everywhere. But then her work was far in the past, and she was getting ready for another picture.

So you see, that's what fan mail means to us. Even the penciled request of a ten-year-old for a photograph to add to his collection means that somebody has liked you, you see.

So I sat there, opening my letters, laying aside the requests for photographs, filling in a mental picture of each writer as I ran through the letters.

And then suddenly there came a knock on the door. I jumped up, my mail falling all around me. I knew that knock.

"Diana, will you come into the library a moment?" Malcolm Sandy called to me.

I stood quite still, with my hands clasped tightly together. I was horribly afraid of what he was going to say to me.

To Be Continued Tomorrow

Lloyd George Amused

The "Ride on a Runaway Train," the famous single-reel Lyman Howe thriller which has been having second and third showings in many theatres, was one of four pictures shown to Premier Lloyd George as a "laugh cure" at his vacation home at Gairloch, Scotland, a few days ago. Two Charlie Chaplin comedies, a scenic reel and the "Ride on a Runaway Train" made up the program, at which Lloyd George is said to have laughed heartily.

THE COMPANIES ARE BATTLING FOR HER

Virginia Valli, who has been leading woman for Bert Lytell, in several pictures, has been engaged to play opposite Raymond Hatton in "His Back Against the Wall"

To Start Filming Famous Passion Play in Europe Shortly

DIMITRI BUCHOWETZKI has finished "Sappho," with Pola Negri in the title role, and will take over the direction of the great Oberammergau Passion Play which is to be filmed at Freiburg. Buchowetzki will arrange the screen script himself, and reverently preserve as far as possible the action and sequence of the original.

Meanwhile the largest "daylight" stage in the world has been erected to the east of Freiburg between Karthaus and Waldsee. In this locality the city of Jerusalem has been reconstructed, with the palace of Pontius Pilate, the Temple, the house of Herod, Caiphas and Marcus, the sacred Mount of Calvary and the Holy Sepulcher.

The filming of this gigantic undertaking has been entrusted to the Freiburg "Express Films Company," which some years ago issued the first film gazette in Paris.

In order to cover to some extent the huge cost of production, seating accommodation has been provided for 9000 spectators, who will thus be able to witness the filming of this colossal spectacle at a reasonable price.

Back on the Lot

JOHNNY JONES

Johnny Jones, accompanied by his mother and his five-year-old sister Virginia, has returned to the Goldwyn Studio, after a tour of personal appearances throughout the country.

THE REAL THING IN FRENCH VILLAGES

No studio set here, but the pretty, sleepy little town of Candebec-en-Caux, in France. John Robertson (seen in center) took his American company here to do "Love's Boomerang." In the right foreground are Mrs. Robertson, David Powell and Ann Forrest. Note the little girl's costume on the latter. The townspeople are much interested in the picture-taking

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 TOM MIX in "THE NIGHT HORSEMEN"

ALLEGHENY Frankford & Allegheny Ave. Mat. Daily at 2:15; Eves. 8 BETTY COMPSON in "AT THE END OF THE WORLD"

APOLLO 52D & THOMPSON STS. MATINEE DAILY WILLIAM S. HART in "THE WHISTLE"

ARCADIA CHESTNUT Bet. 16TH 10 A. M. to 11:15 P. M. MARGUERITE CLARK in "SCRAMBLED WIVES"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY DAVID POWELL and SPECIAL CAST in "THE MYSTERY ROAD"

BALTIMORE 51ST & BALTIMORE EVE. 6:30. SAT. MAT. BERT LYTELL, The Misleading Lady HAROLD LLOYD in "I DO"

BENN 64TH AND WOODLAND AVE. MATINEE DAILY DAVID POWELL and SPECIAL CAST in "THE MYSTERY ROAD"

BROADWAY Broad & Snyder Ave. 2, 6:45, & 9 P. M. RAOUL WALSH and SPECIAL CAST in "THE OATH"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. MAY MacAVOY in "EVERYTHING FOR SALE"

COLONIAL Grn. & Maplewood Aves. 2:30, 7 and 9 P. M. DOROTHY PHILLIPS in "MAN—WOMAN—MARRIAGE"

DARBY THEATRE ALICE BRADY in "OUT OF THE CHORUS"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY COSMOPOLITAN PRODUCTION "THE WILD GOOSE"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY CONSTANCE TALMADGE in "MAMMA'S AFFAIR"

FAMILY THEATRE—1311 Market St. 8 A. M. TO MIDNIGHT MAURICE TOURNEUR'S PRODUCTION "FOOLISH MATRONS"

56TH ST. THEATRE—Below Spruce MATINEE DAILY CLARA KIMBALL YOUNG in "CHARGE IT"

FRANKFORD 4715 FRANKFORD AVENUE Louise Glaum, "Greater Than Love" The Madrigal Singers—50 Voices

GLOBE 5901 MARKET ST. 2:30 and 6:30 to 11 VIOLA DANA in "HOME STUFF"

GRANT 4022 GIRARD AVENUE MATS. MON., WED. & SAT. THOMAS MEIGHAN in "THE CONQUEST OF CANAAN"

GREAT NORTHERN Broad St. at Erie Ave. Daily 2, 7 & 9 P. M. HUGH BALLIN'S "THE JOURNEY'S END"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30; Eves. 7 & 9 CHARLES RAY in "SCRAP IRON"

Lehigh Palace Germantown Ave. and Lehigh Avenue GEORGE MELFORD'S PRODUCTION "The Great Impersonation"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY CONSTANCE BINNEY in "THE MAGIC CUP"

OVERBROOK 63D & HAVERFORD AVENUE WESLEY BARRY in Marshall Neilan's "DINTY"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. ALL-STAR CAST in "WOMAN IN HIS HOUSE"

PRINCESS 10TH MARKET STREET 8:30 A. M. to 11:15 P. M. CARMEL MEYERS in "OPENED SHUTTERS"

REGENT MARKET ST. Below 17TH 9:45 A. M. to 11 P. M. DOUGLAS MacLEAN in "PASSING THRU"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. DAVID POWELL and SPECIAL CAST in "THE MYSTERY ROAD"

RUBY MARKET ST. BELOW 17TH 10 A. M. to 11:15 P. M. DAVID POWELL and SPECIAL CAST in "The Princess of New York"

SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT CHARLES RAY in "SCRAP IRON"

SHERWOOD 54th & Baltimore Av. MAT. 2 EVE. 6:30 Hobart Bosworth, "The Cup of Life" HAROLD LLOYD in "I DO"

STANLEY MARKET AT 16TH 11 A. M. to 11:15 P. M. THOMAS MEIGHAN in "CAPPY RICKS"

STANTON MARKET Above 16TH 11 A. M. TO 11 P. M. WILLIAM FOX'S WONDER PLAY "OVER THE HILL"

333 MARKET STRIGHT THEATRE GEORGE MELFORD'S "The Great Impersonation"

VICTORIA MARKET ST., ab. 9TH 9 A. M. to 11:15 P. M. LIONEL BARRYMORE in "JIM THE PENMAN"

AT WEST CHESTER
RIALTO W. H. BRADY'S "LIFE"
IDLE HOUR "THE PRINCESS OF NEW YORK"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 and 6:30 to 11 P.M. PAULINE FREDERICK in "ROADS OF DESTINY"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3—7 and 9 Gloria Swanson and Milton Sills in "THE GREAT MOMENT"

COLISEUM Market bet. 59th & 60th 1:30 and 3—7 and 9 Norma Talmadge and Eugene O'Brien in "THE MOTH"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Jung. on "Frankford "L" CONSTANCE BINNEY in "SUCH A LITTLE QUEEN"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY Richard Barthelmess and Special Cast in "EXPERIENCE"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30. Eves. 6:30 to 11 Ralph Ince in "Wet Gold" Chester Comedy—"Snooky's Blue Monday"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 "REOPENS NEXT MONDAY OCTOBER 10th

RIVOLI 52D AND SANSOM STS. MATINEE DAILY DOUGLAS MacLEAN in "ONE A MINUTE"

STRAND GERMANTOWN AVE. AT VENANGO STREET MAY McAVOY and SPECIAL CAST in "The Truth About Husbands"

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

Germantown 5510 Germantown Ave. MATINEE DAILY J. L. FROTHINGHAM'S PRODUCTION "PILGRIMS OF THE NIGHT"

JEFFERSON 29th & Dauphin Sts. MATINEE DAILY BEBE DANIELS in "ONE WILD WEEK"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15, Eves. 6:45 to 11 JUSTINE JOHNSTONE in "SHELTERED DAUGHTERS"

WEST ALLEGHENY 25th & Allegheny Matinee Daily FLORENCE VIDOR and Special Cast in "THE BRONZE BELL"