The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Cutting a Film Is More of a Job Than You Realize

ABOUT every so often you will read on this page or in the fan magazines that Director Percy Durands has finished shooting a new film and is now busy "cutting" it. I thought that most fans knew what this meant, but one fan asked me about it a few days ago and a little investigation among other fans revealed the fact that not one of them had any real conception of what the process of cutting really is.

So I phoned around to various studios in New York to find a director who had this little job in hand, and the result was an invitation from William Nigh to pay a visit to the Warner plant and sit around and watch him during the process. Nigh has recently finished shooting "Her Daughter-in-law," with Vera Gordon as the star and which will be of even more interest to readers of this page) with a part taken by Marion Heist, one of the "runners-up" in our own beauty contest which closed not so long ago. And incidentally Nigh was warm in his praises of the acting shown by Marion. "She can have a part with me any time she wants it," he said.

I'm not very strong on my ancient history, but I seem to remember pictures in the schoolbooks showing a guy named Laocoon or something and his two sons bounded on the north, south, east and west by serpents. Snakes all around 'em, if you recall it as I do. That's what Bill Nigh looked like when I went into the cutting room to watch him work—only Bill hasn't two sons—at least they weren't with him that day. And Bill was dressed, which is more than you can say for old man Laocoon and the two younger Laocoons.

But there were a couple of reels of film on winding machines on the table in front of him and miles of it in a big fiber waste basket alongside and in between and winding all around Bill and hanging over his arms and neck and shoulders [illegible] on the floor and around the legs of his chair were more [illegible] and to keep [illegible] and the whole mess writhed and twisted [illegible] never do—nowadays.

Bill was engaged in pulling film up by the yard, holding it up to the light, looking at it to see what the scene was, pulling up another yard, looking at it, another yard, another look, and so on until he came to just exactly the scene he wanted. Then he flashed out a pair of scissors, snipped the film, took an ordinary paper clip and attached one end to the end of a piece he had already picked out and then began again the process of looking for more stuff he wanted.

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TO A casual visitor it wouldn't look any more orderly or sane or intelligible than it sounds as I tell it. But Bill knew every second what he was doing, and every now and then he picked up a hand magnifying glass and examined the film through that so that the picture thus enlarged would give him the little detail he was following.

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TO UNDERSTAND just what Bill was doing, it will be necessary first to watch some of the shooting of the story. Let's suppose we are in the studio three or four weeks ago. They are shooting a scene showing John and Mary or whoever it is sitting by the fireside on one side of the room. It's a long shot—that is, the camera is far enough away to show the fireplace and a piano and the divan on which they are sitting. They are talking with bated breath, though it's hard to get breath into those guys. We shoot this long shot. Then they act it all over again and we shoot it from closer up, to make them look bigger on the screen.

Mary says, "I have a paper to show you which will knock your eye out. C'm over heah." So they rise and come over heah and after shooting them doing it we take the cameras over and set them up for a long shot of the table on the other side of the room. When we are ready Mary and John walk on to the scene, Mary pulls open a drawer in the table, takes out a paper, hands it to John and says, "Read them words." And John reads 'em and starts in horror and gasps "My Gawd!" as they always do when they read them words in the movies.

Then John slumps down in a chair completely flabbergasted, which is a high-brow way of saying Mary has made good her threat to knock his eye out. We shoot the scene as a long shot first and then do it all over for close-ups.

Now let's see what Bill Nigh's job is when he comes to cut this. In the first place, each scene has been shot in two, three, four—maybe six—cameras from various angles. The negative is developed and a print is made from all the shots. First thing Bill does is to see the print run through two or three times in the projection room and pick out the best shot of each scene.

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FOR this particular photoplay, they shot a total of 18,000 feet, or about five and one-third miles of film. The finished product will be something like seven reels or 7000 feet, but as there will be over a thousand feet of titles inserted, the actual production film that survives will not exceed 6000 feet. So that for just an average sized feature of this kind, OVER FOUR MILES OF FILM must be cut out and thrown away.

* * *

SO THE first job is to gather the selected shots of each scene. Then Nigh goes to the cutting room and sits down at his table for the long and laborious task of "making up." In the scene we have watched in the studio we begin with the long shot at the fireside. We cut it every here and there and insert a piece of the close-up showing Mary or John saying whatever it is they are supposed to say.

But before cutting the long shot we insert the magnifying glass on it, so as to cut it just as the character begins to speak and we must also cut the close-up just at that moment, so that the effect on the screen will be continuous. It would be fatal to let the long shot run until Mary has finished her speech and then flash a close-up showing her just beginning to speak.

Likewise, when they rise to come over heah we must let them walk well out of the picture and then cut in the shot of the table and allow them to walk in. This also makes the action seem continuous. If we didn't let them walk out of the first picture a beat sooner to walk out or if started the table shot showing them standing in the middle of saying their lines, there would be the impression of jumps or jerks in it.

So, having got the proper shots, we start in on a close-up of Mary taking the paper from the drawer, so we start to insert it over and then, perhaps, put in part of the long shot showing John taking it from her hands. We let this long shot run until he begins to read it and at that point brings an emotion we want to emphasize, we use part of the close-up of John where he registers horror and gasps "My Gawd" and begins to slump down in the chair.

But we mustn't let him slump entirely out of the close-up. It must be cut at exactly that point that shows he is beginning to slump, and then we must cut again to the long shot to show him as the whole scene and John taking the count on the chair.

With this first cutting accomplished by the girls working in the place we adjourn to the projection room again to see how it looks on the screen and decide what else we can cut out for it is still probably almost twice as long as we want it. Then we go back to Nigh again in the cutting room and begin a tedious process of examining everything that looks doubtful, essential and finally we get down to the cutting table.

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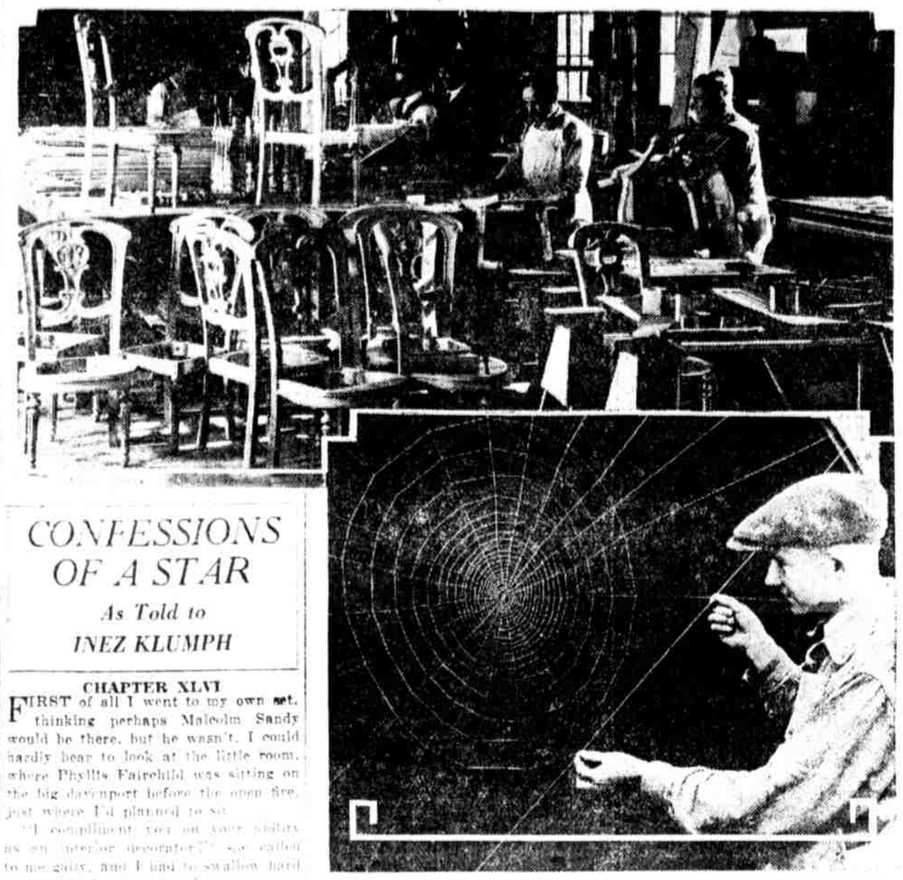
YOU see we want a picture of an hour and a half. So Bill Nigh may run weeks to do all of the actual cutting on the "Her Daughter-in-Law." And it has taken him more than two weeks to do the cutting. From the final cutting of this print the negative itself will be cut, and it is from that negative that all the prints sent out to thousands of theatres all over the country will be made. It is obvious, then, to pay to hire expert a director who is cutting as I have tried to make it here is a very kind. And you can't blame either the director or the fans.

THE SEASHORE KNOWS NO COMPANY

Three picture concerns are represented in this group, but they are just having a good time on the sand and work is far from their minds. They are, reading from left to right, Bert Lytell, Theodore Roberts (minus his cigar), Lionel Belmore and Sir Gilbert Parker.

THINGS THE FANS NEVER SEE



The making of pictures demands a hundred and one processes which never show on the silver sheet. The top picture shows the carpenter shop at Universal City. They seem to be making enough chairs for a hundred mansions. The lower picture shows that valuable individual, the property man. He's evidently making an immense spider web; for what purpose it would be hard to conjecture.

CONFESSIONS OF A STAR

As Told to INEZ KLUMPH

CHAPTER XLVI

FIRST of all I went to my own set, thinking perhaps Malcolm Sandy would be there, but he wasn't. I could hardly bear to look at the little room, where Phyllis Fairchild was sitting on the big davenport before the open fire, just where I'd planned to sit.

"I compliment you on your ability as an interior decorator!" she called to me gaily, and I had to swallow hard to keep back the sobs that came into my throat. "I'm going to do my apartment over," she chattered on. "Won't you come up and advise me on it?" And then her director cut in with "Ready Miss Fairchild. Lights—camera!" and she stopped.

I turned across the big floor, with its racks of lights and bits of sets—the altar of a church, a little stage, a mantelpiece of a railroad bridge, not more than two feet long, on which they'd shoot a train wreck the next day that would make audiences hold their breath and marvel at the extravagance of the company, under the assumption that real trains and a real bridge had been used.

Mr. Sandy was in his office which was built on a mezzanine floor and from which he could look out over the studio and see how work was progressing. I didn't wait for him to speak to me, but just began at once on what had brought me there.

"Well, don't get so excited over it," he told me, when I stopped at last for breath, trembling with anger and excitement. "You won't be bothered by this again. I'm renting you out to the Extravaganza people."

I stopped dead in a chair at this and gaped at him. A [illegible] I'd thought they would never forget South before the City. Was he [illegible] fear that I would take such an offer and [illegible] Of course sometimes a producer [illegible] a star to stay idle for weeks in some of his pictures, but whom he can't afford to pay when he hasn't a picture in which the star has a part. So he rents the star to somebody else and easily makes money on the deal. Sometimes, too, a company wants a star for a part and loans him. For instance, Famous Players-Lasky borrowed Garrett Hughes for "Sentimental Tommy" [illegible] the Metro people in exchange [illegible] Colleen Moore and Wallace Reid are under contract to Marshall Neilan, but when he's making a picture that hasn't a suitable part for one of them, he rents them to some other film. That's fairer to the stars, because that they aren't kept off the screen and also better for him.

But the Extravaganza people, who make those elevating pictures with lots of half-undressed girls in them, [illegible] enough money to [illegible] and make one picture. Then they would sell that on a [illegible] and make another.

I tried vainly to protest. Finally I realized it was useless. Anything would serve as a letter I am for.

"It's Phyllis Fairchild who's done this," I declared, sobbing. "I know she suggested it, but I don't see why she should be so anxious to get rid of me."

"I wasn't aware that I did know," he was screaming very badly, as she could have told her she won't unless she lost at least twenty pounds, the motion-picture camera exaggerates so that one has to keep down to middle-weight all the time. But it seemed incredible that she'd be so jealous of me that she'd want Malcolm Sandy to get rid of me.

I couldn't personally lay it at her door, however, so I dragged myself back to my dressing room at last, and broke the news to Jack Lewis. And three weeks later I reported to the head of the Extravaganza Company, in a dingy office on West Forty-sixth street near Broadway.

Lurid, suggestive posters covered the walls. Men sat about, smoking and spitting, and the way they looked at me made me shudder. I hurried through my business talk with Mr. Graham and left, and the next day went to the studio where he had rented space and equipment, with a sinking heart.

Two other companies were working there; one was a serial company, whose leading lady was clinging to the deck of a shipwrecked boat when I arrived. Two men were rocking the boat, and an airplane propeller, used as a wind machine, was whirring so violently that the director was forced to use sign language.

The other company was working on a stage next ours, but high walls screened it so I couldn't see who they were.

A queer-looking machine, like nothing ever seen on land or sea, had been erected for us. It had two huge, square plates of steel, and I was supposed to be caught between these, and be saved from being crushed to death by the hero. I was wearing an evening gown, of course—in that type of picture the star always does, no matter what the circumstances!

I didn't quite like the looks of the leading man, who was to save me. The machine was such a huge, rattling thing, if an accident happened, and the man who handled the controlling levers slipped up on his job, would that thin, drooping moustache with the dissipated eyes and receding chin be the man to save me?

CONTINUED TOMORROW

"Bull" Montana to Be Prize Fighter in Film

"BULL" MONTANA, ex-man, professional wrestler, motion picture actor—and not so long ago an assistant in the training of Jack Dempsey for the Carpentier fight—will appear in Bert Lytell's photoplay, "Keep Off the Grass."

This is adapted from J. P. Marquand's story in the Saturday Evening Post. Montana will play the part of the champion pugilist.

The pictures are being made in Hollywood. The leading woman for Mr. Lytell is Virginia Valli. The cast includes also Otis Harlan and William Elmer.

They Fought to Get the "Big Fight" Pictures Over in Sunny Spain

AN INTERESTING incident has linked Boyle's Thirty Acres with the Old World. M. de Miguel & Co. purchased the Carpentier-Dempsey fight film for Spain and Portugal. At first boxers were aghast at the price demanded. The idea of exploiting the film on the scale required was something beyond their wildest dreams of avarice.

Prophecies were made that it would be impossible to obtain any profit.

But when it was announced that Miguel & Co. had bought the picture there were frenzied bids for territory. For once in the history of the Spanish industry it was the renter who "sat right," receiving the visits of the exhibitors and "considering" their offers.

The Barcelona district was the first to be sold and went to Lotzie Films, which exhibited the film at a special hall, the Goya, which seats some 2500 people. The place was packed for the first show, in spite of the competition of a futil fight, at prices ranging from one to thirty pesetas. The audience included the American and French Consuls and considerable trouble was given the authorities in the management of the record crowds.

WALLIE REID WILL START WORK ON "THE CHAMPION"

By CONSTANCE PALMER
Hollywood, Calif.

WALLIE REID'S next picture will be "The Champion." Grant Mitchell's stage success. No director has been given him yet. Now, Wallie, what did you do to your last one? Dear me, dear me!

Little Jackie Coogan is to make a picture at Universal—not for that company, however. They have merely rented space there. He and his father were coming out of Frank's, Hollywood's only decent place to eat, the other night. Evidently, it was a gala night for Jackie, for he looked very well fed. They romped across the street hand in hand, papa singing happily, "Here we go—to the show, to the show." Sweet little kid! I hope he never is spotted—Jackie, I mean.

Mary Alden last week played in a one-act sketch called "Ropes." It is interesting to know that this is the same story that has been enlarged into a five-reel picture for that most scintillating of stars, Miss du Pont.

When any one in Hollywood wants some free amusement of an evening they just look up at the sky and say, "Wonder who's working tonight?" This may sound silly, but there's a very good reason for it. When a picture company is working their huge lights are reflected in the sky, so that all you have to do is travel in that direction and pretty soon you'll find 'em. Sort of pot-of-gold-and-rainbow idea.

Well, what I started out to say is this: Rex Ingram had rented a ranch and fixed it all up for the parts scenes in "Turn to the Right" and was working for dear life the other night. Of course, there is always a crowd of visitors watching these night scenes, but there seemed to be no explanation for the throng that fairly blocked the road. Then somebody got an idea. There was a county fair not far away and all the patrons had been attracted by Mr. Ingram's lights while on their way to the rural exhibit! Partly out of sympathy for the fair officials, but mostly out of necessity for elbow room, he closed 'em all home and roped off the road.

Harold Lloyd has about ten days' work to do on his newest production, "A Sailor-Made Man." He tells the world it is the most difficult picture he has done yet, calling for a great many feats of physical strength and dexterity. Like Charlie Chaplin, he works out most of his "gags" on the set.

Sweet Young Visitor Thought They Were Serving Tea for Her

MISTAKES of course happen in the front row families, but they are not always as humorous as the one made on the set at University City in the filming of "The Millionaire," Herbert Rawlinson's forthcoming feature.

About a dozen sightseers had in some way gained passports and were making a tour of the studio. They landed on this set, all thrills and animation at seeing a picture being taken. The players were in evening clothes and a big supper was being served. Surplus salads and sandwiches were resting on a long table just out of range of the camera awaiting distribution.

"Now if the guests will just step up and begin to eat," said Jack Conway, the director, talking quietly to his players, "we will continue this scene."

A giggly young thing, one of the sightseers, grabbed her fond parent by the arm. "Come on, mamma, they're serving tea for us," she whispered enthusiastically, and made her way to the table joyously.

But for an energetic prop man, new eats would have had to be provided to complete the scene.

The girl blushed. The movies were too real for her!

W. DE MILLE SAYS SCREEN 'IBSEN' IS SURE TO COME

WILLIAM DE MILLE, who is now working on "Miss Lulu Bett," has always had a definite theory on the photoplay proposition. The other day he summed some of his ideas up and here they are:

"An art can develop only to the extent that its audience develops with it, for no art can ever run too far ahead of its patrons. In the advancement of motion-picture production especially this adage holds true. Two factors, however, have made possible the quick development of this art branch—the relative crudeness of the art and the relative expertness of the motion-picture audience.

"The average patron of the spoken stage attends the theatre a few times a year, whereas the average patron of the motion-picture attends twice a week, developing the same degree of appreciation and expertness as that little group of New Yorkers that goes to the theatre twice a week or oftener. What makes the 'first nighter' expert is that he attends the theatre continually, and keeps in touch—in key—with the art. Motion-picture audiences, by the same standard, are all 'first-night' audiences.

"It is necessary for the makers of motion pictures to pull that great mass of photo-play patrons with them and develop its sense of appreciation. The remarkable thing is the degree of development the motion-picture audience has shown in so short a time.

"Many of those who write for the screen know little about writing. I must admit that many are not authors—they are 'hacks' or authors who have allowed themselves to become 'hacks.' Few real authors possess a working knowledge of the screen's technique. Until recently the average author came to the motion-picture field with an attitude of condescension.

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"YOU gentlemen know nothing about this—let a great artist show you how to do it!" was the attitude of literary men who came to the studios, but the authors who are coming in today are willing to be convinced that there is something that they do not know.

"It would surprise you if I gave you any idea of how impossible the first scenarios of some great authors have been, because these authors had the wrong idea. No man ever made a success of anything by writing down to it.

"People who try to write plays, whether for the stage or for the screen, and who lack the one quality necessary to success—the ability to be interesting—are not fulfilling the functions of either the stage or the screen, which function is, primarily, to be interesting. People who fail to interest say, 'The public is a very low type—we have a wonderful grasp of humanity, yet the darned fools don't like our work!'

"But I have discovered that if a play is interesting (which the people have a right to demand) no excellence of literary value ever made such a play fail. It is the absence of interest that make the play fail; if the play is really a good play, it succeeds. But no amount of literary value will make a bad play succeed.

"When people say the public is low, they admit they do not know how to go about their work. They are like the marksman who claims he missed the target 'because it was in the wrong place.'

"Conditions in motion-picture production have changed vastly since that time. During the first few years of the motion picture it existed simply as a photo-mechanical curiosity. People went to the theatre to see Niagara Falls working or Italian officers riding their horses furiously over dangerous obstacles. It was a picture that moved that was the attraction.

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"THEN gradually the motion picture became a means of expressing emotional situation, and that was the beginning of the modern motion picture.

"The public demand that this new form of entertainment be developed became so insistent that it reached the theatre, whence came a little group, eager to try the possibilities of the new craft. It is this group, gradually reenforced by new arrivals, which is now at work trying to develop a new art out of such opportunities as the motion picture possesses.

"But at the time this group entered he field the public demand for the motion picture was so great that the art was fast outgrowing its own strength, and, instead of being able to develop slowly, as every other art has developed, this newest art was at once inflated to the physical size of a man before its brain had time to develop beyond childish immaturity. At present the soul of the motion picture is trying to grow fast enough to fill the gigantic body.

"The next generation will contain the great masters of the screen. We are the Heywoods, the Ben Jonsons, if you like—we are making an art form. If Shakespeare had not found the art form created by Marlowe, his own art would have taken much longer to grow. We are making an art form for the motion picture, darkly and in different schools. Among the men who come after us will be Shakespeare, Molière and Ibsen, but it will be worth while that we have tried to clear away the snags—so that when the next generation shall come an art form will be ready to their hands which they will developed as the real screen literature."

Lenine and Trotzky Figure in Big Film

"RUSSIA" is the title of a new film being shown at the Palace, Barcelona, and other leading cinema houses. The film introduces Lenine, Trotzky and other Russian notables, and shows actual scenes in Moscow and Petrograd. The passing of the picture by the censorship is a sign of the revolution in ideas in Spain. Until recently any film dealing with Russia, or even labor troubles, or "in any way treating of the relations between capital and labor," was promptly refused a permit.

DE MILLE IN A REFLECTIVE MOOD

The noted director, megaphone in hand and script in lap, is turning some fine point over in his mind. Read what he has to say on photoplay art.

Expose of Fraudulent Spiritualists in Karger Film Brings Threats

PUBLICATION of the fact that Maxwell Karger is depicting carefully, in the scenes of "The Hole in the Wall," the methods of spiritualistic mediums, has brought that director a mass of communications, anonymous and otherwise, partly threatening and partly approving.

Warnings have reached him against disclosing in the picture starring Alice Lake "things which will harm the innocent," along with pleas for a full and fearless expose of "rotten methods" of psychic demonstrations.

Both Mr. Karger and June Mathis, who wrote the scenario of the picture from Fred Jackson's play, have gone thoroughly into the matter of staging a realistic spiritualistic seance, and in regard to their research and the setting and action of the scene Mr. Karger said:

"There is no attempt to expose legitimate mediums. I simply have made use of the mass of information Miss Mathis and I obtained in the course of a very thorough series of expeditions of research. I might add that it is proven more than an engrossing study. I hope to translate some of its fascination to the screen."

Arliss in New Picture

GEORGE ARLISS is to star in a screen version of "Idle Hands" by Earl Derr Biggers, author of "Seven Keys to Baldpate." Forrest Halsey and Henry Kolker, who respectively wrote and directed the picturization of "Disraeli" for Mr. Arliss, will act in a similar capacity in this new production.

Star Calls Him "Daddy"

Hardee Kirkland, who plays Pauline Frederick's father in "The Lure of Jade," has played "father" with her so many times that the famous star now calls him "Daddy."

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 2 Eve. 6:15 & 9 Special Cast in Cecil B. De Mille's "The Affairs of Anatol"

ALLEGHENY Frankford & Allegheny Mat. 10 to 2:45 Eve. at 8 Special Cast in Cecil B. De Mille's "The Affairs of Anatol"

APOLLO 52D & THOMPSON STS. MATINEE DAILY CONSTANCE TALMADGE in "LESSONS IN LOVE"

ARCADIA CHESTNUT Bet. 16TH & 17TH 10 A. M. to 11:15 P. M. ETHEL CLAYTON in "BEYOND"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY ALL-STAR CAST in "A Tale of Two Worlds"

BALTIMORE 52ND & BALTIMORE AVE. MATINEE DAILY HOPE HAMPTON in "LOVE'S PENALTY"

BENN 60TH AND ARCH STS. MATINEE DAILY WM. A. BRADY, "LIFE" ADDED—"HURRICANE HUTCH"

BLUEBIRD Broad & Susquehanna CONWAY TEARLE in "THE FIGHTER"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. LIONEL BARRYMORE in "THE GREAT ADVENTURE"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. PAULINE FREDERICK in "THE STING OF THE LASH"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9:15 P. M. Special Cast in Cecil B. De Mille's "The Affairs of Anatol"

DARBY THEATRE WILL ROGERS in "THE GULLS OF WOMEN"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY JAMES OLIVER CURWOOD'S "NOMADS OF THE NORTH"

FAIRMOUNT 29th & Girard Ave. MATINEE DAILY EUGENE O'BRIEN in "GILDED LIES"

FAMILY THEATRE, 52D Market St. MATINEE DAILY ROSEMARY THEBY in "ACROSS THE DIVIDE"

56TH ST. THEATRE Below Spruce MATINEE DAILY ALL-STAR CAST in "NOT GUILTY"

FRANKFORD 4TH & CHESTNUT STS. Eugene O'Brien, 'Worlds Apart' ADDED—SURPRISE VAUDEVILLE

GLOBE 5901 MARKET ST. 2, 6:30 and 8:30 to 11 DUSTIN FARNUM in "THE PRIMAL LAW"

GRANT 4027 Girard Ave. MATINEE TOMORROW Thos. H. Ince's Drama of Today "MOTHER O' MINE"

GREAT NORTHERN Broad St. at E. 2, 7 & 9 P. M. CHARLES RAY in "SCRAP IRON"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30 Eves. 7 & 9 TOM MIX in "THE NIGHT HORSEMEN"

Lehigh Palace Germantown Ave. and Lehigh Avenue MAY ALLISON in "EXTRAVAGANCE"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY WANDA HAWLEY in "HER STURDY OAK"

OVERBROOK 52D & HAVERFORD AVENUE ALL-STAR CAST in "WHAT WOMEN WILL DO"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. All-Star Cast in Cecil B. De Mille's "The Affairs of Anatol"

PRINCESS 1018 MARKET STREET 9:30 A. M. to 11:15 P. M. LIONEL BARRYMORE in "THE GREAT ADVENTURE"

REGENT MARKET ST. Below 47TH 9:45 A. M. to 11 P. M. ALLAN DWAN'S PRODUCTION "THE SCOFFER"

RIALTO GERMANTOWN AVENUE AT LEHIGH AVE. REGINALD BARKER'S PRODUCTION "THE OLD NEST"

RUBY MARKET ST. BELOW 47TH 10 A. M. to 11:15 P. M. DAVID BUTLER in "THE SKY PILOT"

SAVOY 52D MARKET STREET 9 A. M. to MIDNIGHT MAY ALLISON in "BIG GAME"

SHERWOOD 59th & Baltimore Av. MAT. DAILY 2:30 EVE. 6:30 BEBE DANIELS in "THE MARCH HARE"

STANLEY MARKET AT 19TH 10 A. M. to 11:15 P. M. RUPERT HUGHES "Dangerous Curve Ahead"

STANTON MARKET Above 16TH 10 A. M. to 11:15 P. M. WILLIAM FOX'S WONDER PLAY "OVER THE HILL"

333 MARKET STREET THEATRE 10 A. M. to 11:15 P. M. CONWAY TEARLE in "THE FIGHTER"

VICTORIA MARKET ST. ab. 9TH 9 A. M. to 11:15 P. M. CHARLES RAY in "NINETEEN AND PHYLLIS"

AT WEST CHESTER
RIALTO PAULINE FREDERICK in "ROADS OF DESTINY"
IDLE HOUR ALICE LAKE in "UNCHARTED SEAS"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 and 6:30 to 11 P. M. Special Cast in Cecil B. De Mille's "The Affairs of Anatol"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3, 7 and 9:15 P. M. JAMES OLIVER CURWOOD'S "God's Country and the Law"

COLISEUM Market Bet. 50th & 60th 1:30 and 3, 7 and 9 P. M. Special Cast in Cecil B. De Mille's "The Affairs of Anatol"

JUMBO FRANKFORD & GIRARD AVE. Jacobs June on Frankford "L" Special Cast in Cecil B. De Mille's "THE LOST ROMANCE"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY SPECIAL CAST in CECIL B. DE MILLE'S "The Affairs of Anatol"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30. Eves. 6:30 to 11 Special Cast in Cecil B. De Mille's "The Affairs of Anatol"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 JANE NOVAK and JACK LIVINGSTONE in "THE GOLDEN TRAIL"

RIVOLI 52D AND SANSOM STS. MATINEE DAILY ELSIE FERGUSON in "SACRED AND PROFANE LOVE"

STRAND GERMANTOWN AVE. AT VENANGO STREET SPECIAL CAST in CECIL B. DE MILLE'S "The Affairs of Anatol"

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

Germantown 5510 Germantown Ave. MATINEE DAILY VIOLA DANA in "PUPPETS OF FATE"

JEFFERSON 29th & Dauphin Sts. MATINEE DAILY HOBART BOSWORTH in Thos. H. Ince's "CUP OF LIFE"

PARK RUSH AVE. & DAUPHIN ST. Mat. 2:15 Eves. 6:45 to 11 LOUISE GLAUM in "GREATER THAN LOVE"

WEST ALLEGHENY 25th & Allegheny Matinee Daily ALL-STAR CAST in "THE GREAT LOVER"