The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

They're Making Another Big "Mother" Picture Now

IF WALLY REID and Tom Meighan and Jack Holt and Bull Montana want to maintain their popularity on the screen they've simply got to become mothers. This is the day of the mother. Father doesn't count. Even a prospective father hasn't a show in the world. [illegible] how brutal and selfish and stupid [illegible] women eat their hearts out and [illegible] locomotor ataxia or whatever [illegible]

I'm wondering if anyone will ever make [illegible] how happy a mother can be. [illegible] happy; at least, [illegible] a high-brow way of saying [illegible]

All of which is called forth by the fact that Mae Marsh [illegible] (screen) mother again. They are [illegible] the Fox studio in New York [illegible] mother is treated by father and [illegible] lovin' care and so forth. [illegible] own blindness and shortsightedness [illegible] for what happens to the man.

There isn't any rule to be [illegible] some mothers spoil one part[illegible] and protect him to them [illegible]

The spoiled boy in this story [illegible] it. She doesn't want to see [illegible] and defended him even when [illegible] the very end, when she [illegible] poverty through his crookedness [illegible] that knows no reason.

It's a much more [illegible] kind of thing that [illegible] any one who knew [illegible] tragic mother in Carlyon's [illegible] its way serenely and boxing [illegible] the country. The Fox people [illegible] thing like $5,000,000.

* * *

I THINK at [illegible] peculiarity of the movie [illegible] and nobody really knows [illegible] pose find it's the hardest job in the world [illegible] make 'em cry [illegible]

* * *

THEY have organized [illegible] picture of Mary Carlisle. Carlisle has [illegible] California, notably he took [illegible] Alice Savage and the Cosmo[illegible]wood story, "The Trail's End."

And they've found a couple of youngsters to play the roles of the good and bad sons—youngsters whom I hadn't seen in [illegible] but who look like comers. The good son is played by Perry Helton, who has done a good deal on the stage, though this is [illegible] picture. The spoiled boy is being done by Joseph Striker, who has [illegible] from [illegible] to the stage.

I watched them working in one of their [illegible] afternoon last week and it gave an interesting little sidelight on picture making. Helton, as the juvenile, has discovered the crookedness of the bad brother. And he proceeds to give Striker a good call-down and threatens exposure. The scene gave them a strong bit in working up the interest and then [illegible] when Striker had to hit Helton a resounding blow across the jaw.

Now, in the old days that blow would have been camouflaged and nobody would have hurt Helton a bit. But you can't fake in movies nowadays, and realism is what you get. So in order to make it [illegible] Carewe took Striker aside and whispered something like this: "Say, Joe. Perry says he's afraid this scene won't be good because you aren't strong enough to hit him a blow that will really hurt. He says he doesn't believe you can hit a punch, anyway."

And, of course, Joe bristled up and said: "Doesn't, eh? Well, if you don't mind my hurting him. I'll show him." "Don't consider me," said Carewe. "If you lay him up for a day or two maybe he'll have more respect for you."

And then Carewe went to Helton and whispered: "Perry, Joe says he's afraid to hit you hard in this scene. Says he doesn't think you're strong enough to stand the kind of punch he packs." And Perry bristled and said: "He doesn't, eh? Say: you tell that stiff he couldn't knock me over with a sledge hammer."

And so, having got them into a fine mood, Carewe and each other. Carewe smilingly went to his chair and called "Camera."

I must have been fifty feet away at the time, but I saw the first blow struck. It was a pippin. Not Perry [illegible] head and smiled sarcastically at Striker.

Then they wanted to run it over a different angle and [illegible] went through it again, and then Carewe decided to change some of the action, so they did it again. And then they started the [illegible] and [illegible] again.

Sixteen times that afternoon Striker [illegible] hit Perry, he had in him into that punch, and sixteen times Helton [illegible] himself and took it and never murmured. And when Carewe confessed [illegible] to his own lads laughed and shook hands and said the [illegible]

* * *

"THAT is," said Helton [illegible] the last part of the picture. Have you read the scripts?" "No," said Striker. "What happens?" [illegible] you've robbed another and I've [illegible] finally rebel and I give you the [illegible] and slap your face and knock you [illegible] drag you out. And, as long as [illegible] we'd better give it to you the [illegible] what day they shot that [illegible]

FOR YOUR SCRAPBOOK OF STARS

LUCY FOX

LATEST STYLES COME FROM HOLLYWOOD, NOT PARIS, NOW

Gloria Swanson is becoming one of the dictators of what a well-dressed woman should wear. Here are some of the creations she is wearing in a coming picture which forecast fashions six or eight months hence.

On the right Gloria is wearing a model made of hand-run silver lace draped in a corkscrew effect. The skirt is of black crepe with two set rings at the hip to hold the train.

On the left she is wearing a model of silver lace. The bodice is overhung with flame-colored satiné velvet brocaded in brilliants and pearls.

CONFESSIONS OF A STAR

As Told to

INEZ KLUMPH

CHAPTER XLIX

DERRY and I were sitting in his little office when the news came about Malcolm Sandy's getting out an injunction that would prevent our showing our picture that night. And that was where Isabel found us.

"I've got something to say to you, Di, and to you, too, Derry, though it doesn't really concern you so much," she began, abruptly and began walking about the little office her thin silk skirts clinging to her and blowing back against her body as she walked.

"I came here to tell you that I am going to do things differently after this—I'm a regular reformation story, that's what I'm getting on, and I don't know how long I'm going to last—so I wanted to come and tell you about it. I'm going to quit and try to square myself with you, Di. She was being awfully nice—polite about it, but the expression in her eyes told me that she really was serious. "I want to be friends again, Di. And I want to make up to you. I can't for the way I've started gossip and all sorts of scandal about you and Malcolm Sandy. Phyllis Fairchild and a good deal, too. I started it all. When I think of what chums we were back in the old days, and all this—well——

And then she stopped [illegible] beside [illegible] and [illegible] twice.

I wouldn't tell you all the things that she sobbed out about the way she'd been living and the things she'd done. You've heard enough about movie actresses of that type, anyway, the girls who are always mentioned in the newspapers in connection with sensational divorce suits or incidents that occur on joy rides on [illegible] motors, sometimes. I stood there patting her on the shoulder and telling her that she didn't have to do anything to square herself with me, and finally she sat up and wiped her eyes and drew a long, sobbing breath.

"Now, what's the matter with you?" she demanded. "You look as gay as a couple of hearses."

We told her about what Malcolm Sandy had done, and what it meant to us. And our two young people who had put their last cent into an enterprise that blind and then seen it go to pieces through no fault of theirs will know exactly how we felt.

"Why don't you to go to Sandy and ask him to withdraw the injunction?" she suggested, when Derry had finished telling her about it.

"We've never do that," I [illegible] "There's nothing I could do that would persuade him."

"Well, of course, every one in the industry's been laughing at you for being so desperately in love with him and then not being able to get your [illegible] and thoughtfulness. But I should think——

She paused and looked at us for a long moment. Then she stood up and drew her ermine scarf closer about her.

"Come with me, Di," she said briskly, turning toward the door. "What time is it now? Three? All right—we can do it."

"Where are you going?" demanded Derry, as I reached for my hat.

"We're going to see Sandy," Isabel told him. "I can fix this thing, and I'm going to. You stay here, where we can reach you. Or—no, I guess you'd better come along, Derry. Things may get a bit rough."

We didn't talk at all as we were jounced along in a taxi to the studio. I sat between Isabel and Derry, clinging to one of his hands. I felt rather scary, but after all, no matter what happened, things couldn't be much worse than they were anyway.

Malcolm Sandy was in his office, the little one overlooking the floor of the studio. When we went in he was standing at the window opening on the floor, looking down toward the set where Phyllis Fairchild was working. It happened to be the very set she had stolen from me, I noticed.

He wasn't surprised to see Derry and me, but quite obviously he was amazed at Isabel's being with us. She didn't give him time to say anything, though, but walked straight over to him.

"Mal, I want you to withdraw that injunction and let these kids go ahead and show their picture tonight," she told him, just as if she had the right to tell him what he was to do. "Better release Di from her contract at the same time."

"I don't see what you're got to do with it," he sputtered, staring down at her, but I noticed that his neck was beginning to get red above his collar, and that his hands were opening and then clenching themselves again, nervously. I had never seen him nervous before.

"Di is my best friend, even though I have given her a raw deal, and I want to see her get what's coming to her," she answered. "Come on now, and be decent about this."

He blew up then and tried to bully her, told her that she had no business to walk into his office and try to tell him what to do. She just smiled and waited till he stopped, and then she began. And the things she said to him made me wish I hadn't come. She reminded him of various parties he'd arranged that he wouldn't care to have known about, and said that she'd let the papers have the stories of them. There was a big lawsuit on right then that he'd been connected with, most unpleasantly, did he want it known that he was the man they hadn't been able to locate in connection with it.

"But this—why, this is blackmail," he raged. "You can't do this—you can't——

"Oh, can I?" she retorted. "Now I have an engagement at six o'clock, and I don't want to be late, so if you'll just get busy——"

He would have liked to kill her, I think. He got redder and redder in the face, and his throat seemed to swell with anger. But in a moment or two he went to the phone and called his lawyer. And when Derry and I finally got back to our studio late in the afternoon we were so happy that we couldn't talk coherently. For we were free to show our picture, and I was no longer under contract with Malcolm Sandy.

Concluded Tomorrow

How I Became A Movie Star

She was just an ordinary small-town girl—crazy about the movies, of course, but never expecting a chance to get in them.

And then suddenly she found herself plunged into the vortex of studio work and the life of the movie people. She saw the grave and the gay, the jeys and the sorrows—and she suffered bitterly on the road to fame.

She has told her whole story to

Inez Klumph

and Miss Klumph has written it all just as it happened. You will find it the most absorbing movie story you have ever read.

BEGIN IT THURSDAY ON THIS PAGE

MARY MacLAREN LOOKS LIKE A SENIOR AT COLLEGE

By CONSTANCE PALMER

Hollywood, Calif.

MARY MacLAREN was down at the congested beach last Sunday with two devoted swains. She's a very nice girl, not a bit stagy, and looks and acts much like a senior at college, you know, the kind of girl you watch and wish you could be like, but know you never can.

Did you hear the same thing I did? To wit and viz: the Talmadges are coming to the Coast to make pictures?

Betty Ross Clarke and her husband were showing some out-of-town visitors around the studios. An extra, seeing they were strangers, obligingly explained the intricacies of make-up to them. Then turning to Betty, she looked at her fixedly and said, "You know, I think you might possibly photograph well. Why don't you try pictures?" Betty smiled her well-known Betty smile. "Perhaps I shall," was all she said. Such is fame!

BETTY ROSS CLARKE

Colleen Moore did so well in "The Wall Flower," Rupert Hughes' film at Goldwyn, that he has written another story for her. In "The Wall Flower" Colleen played an awkward girl that was always doing the wrong thing. As she said herself: "That girl certainly stuck to me. I couldn't do a single thing right for weeks. I constantly found myself falling over rugs, using the wrong fork, saying the wrong thing and wearing my clothes wrong side out."

The name of the new story hasn't been announced, but I gather she is to be a dancer, for she says she has to learn the clog from her grandmother, and a toe dance from Theodore Kosloff.

By the way, Mr. Kosloff must be busy these days himself. He works with C. B. De Mille on his pictures, you know, sometimes playing parts and sometimes arranging big spectacular sets and dances. And besides doing this and teaching Colleen, he's showing Mae MacAvoy how to do a stiff-jointed doll-dance for her new picture, "Baby Doll."

By the way, the continuity for "Baby Doll" was written by George Hopkins, who was, and probably still is, a designer of sets. He did all William D. Taylor's for "The Furnace," "The Witching Hour," "Wealth" and "Sacred and Profane Love." And now he goes and writes him a continuity! Talk about prolific!

THOMAS MEIGHAN

Tommy Meighan has started on his new picture, "If You Believe It, It's So." They are up on location at Jimtown—the old '49 gold rush place—and word comes that they are doing as well as could be expected. It is interesting to know that Pauline Stark is his leading woman. I heard it said yesterday by a famous and veteran movier that the studio he was in, and had been in for ten years, would not import new talent. But they can never say this about Lasky's. Witness Pauline Starke, Mildred Harris, Edith Roberts and Lawrence Jay, to say nothing of dozens of others.

Lewis Goes 3000 Miles to Retake a Few Scenes

SHELDON LEWIS has been recalled from St. Louis, where he is appearing in vaudeville with his wife, Virginia Pierson, to have some of his scenes in "The Two Orphans" retaken. He will lay off his company for a week and make the 3000-mile trip merely to correct a gesture. But to D. W. Griffith it is as important as correcting the Book of Judgment.

UNIVERSAL HAS ALL KINDS OF WEAPONS IN ITS BIG ARSENAL

The good knight's sword is rust,
His bones are dust and his soul
Is with the saints—we trust!

THE old epitaph is quite correct about the good knights bones, reasonably accurate about his soul and probably wrong about his sword.

In all probability the dashing courier's rapier is among the score of brightly burnished blades in the Universal City arsenal, the happy hunting ground for antiquarians.

What, one might ask, is an arsenal good for at a motion-picture studio? A counter question might be: "What would a motion-picture studio do without an arsenal?"

In virtually every photoplay a weapon of one kind or another is shown and accuracy in weapons is just as necessary as accuracy in costume.

Weapons of every period since men started to exterminate one another for pleasure or profit are instantly available in the arsenal of the Universal studio.

Let us assume that a photodrama must show an ancient castle being stormed by the hordes of a feudal baron. It would be manifestly absurd to see the guards on the turreted walls repel the invasion with machine guns. What then?

With their banners fluttering from the stirrup-staffs, the onrushing horde gallops to the drawbridge of the moat. The baron, advancing under his shield, clangs broadswords with the outpost of the castle guard. The guard retreats. The invaders clatter over the drawbridge, with lance at the thrust. On the castle wall the guards are fitting a boulder into a catapult. Propelled by springs of green wood it flies into the throng below. From the turrets huge arrows are driven against the bucklers of the invaders by taut springs, tripped with a trigger just as a modern gun. An armored knight spurs his horse through a bristling wall of spears and the day is won or lost.

All of these weapons must be furnished by the arsenal, all of them must be usable and every one of them must be able to withstand the close scrutiny of one man in five million who has made a study of armor and may possibly see that particular picture.

* * *

THE development of the modern firearm has been gradual and each period of history has had a distinct weapon; but between the stone-throwing age and the advent of the mechanical, death-dealing gun we have the romantic era of the rapier.

It was then that gallants met in the wan glow of the moon to fight for the love of a woman, the turn of the card or the retraction of a name. Marvelous blades they were, wasp-like, with a heroic legend traced on the steel of Damascus.

The introduction of the flint-lock rifle and its much smaller companion, the pistol, closely followed the match-lock rifle, that was quite as dangerous to the user as to the intended victim. A match-lock rifleman carried a crotched stick which he would hurriedly thrust into the ground as a rest for his rifle. He would then set fire to a pan of powder, close his eyes and hope for the best. Frequently the rifle and the rifleman were a total loss.

The flint-lock pistol and its variation became the vogue among pirates, brigands and then among the swash-buckling dandies of the eighteenth century, who filled their jerkins with hard liquor and their mouths with strange oaths and set out to settle brawls.

Came then the less romantic but more dangerous period of the cap-and-ball firearms and the Springfield rifles of our own Civil War days. Guns of this description are found in large numbers at the Universal City arsenal.

* * *

HARRY LONSDALE, armorer at Universal City, has a personal preference toward modern military weapons. To complete his education along those lines he enlisted in a machine-gun outfit when the war broke out and was wounded at Troussal Farm in the Argonne.

When a director calls on the armorer for an army weapon he always adds:

"If that is the kind of weapon my soldier should carry," * * * and Lonsdale knows.

Beginning with the Civil War period Lonsdale has hundreds of Springfields and an equal number of the 45-70 carbine saddle-guns then in use.

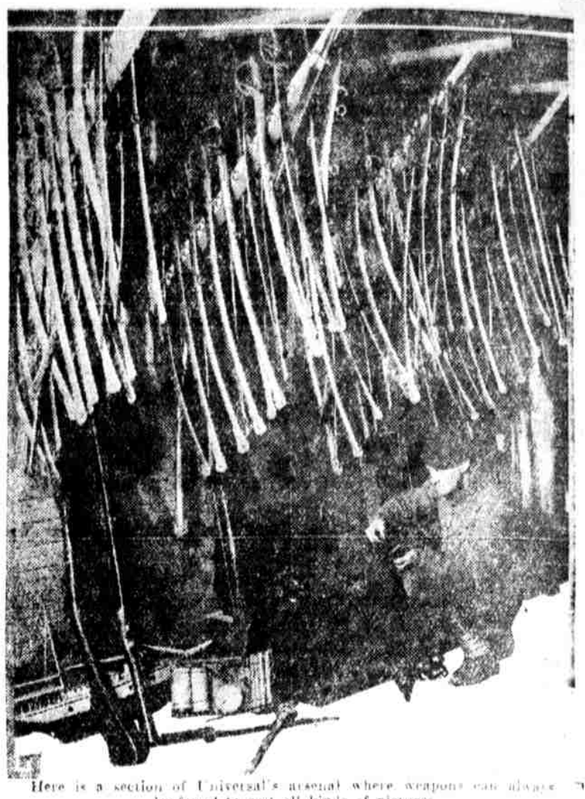
For Spanish-American War stuff he is equipped with Krag-Jorgensens in profusion, which brings us to the period of the modern Springfield now in use in the United States Army, with its delicate windage adjustments and its almost fool-proof mechanism. Of the same period are scores of navy cutlasses, cavalry sabers and the gleaming, if impractical, swords with which young West Pointers entertain grizzled old colonels in the line at dress parade.

* * *

IN CASE a director finds himself with a story in which he must show British army life at the Boer War period, Lonsdale issues the old Martini rifle which aroused such admiration in the breast of Private Mulvaney of "Soldiers Three" fame. If the British story is modern he issues the Lee-Enfield.

In the Universal arsenal are sufficient modern machine guns to keep a Mexican general happy for months. Among them are Brownings, Maxims, Vickers, Colts, Lewis and other equally successful machines.

SWORDS OF ALL TIMES AND ALL NATIONS



Here is a section of Universal's arsenal where weapons can always be found to suit all kinds of pictures.

Bessie Love's Chance Came by Mere Accident

BESSIE LOVE, whose real name is Juanita Horton, got her first chance in the movies by a trick of Fate.

While attending high school in Los Angeles, she decided to call upon D. W. Griffith with never a thought that this was a request only stars and magnates were permitted. Attired in her Sunday best she arrived at the studio and asked to be shown to Mr. Griffith's office. What the office girl might have answered no one knows, for just then D. W. Griffith himself walked in, saw Bessie, asked her a question and then ushered her into his private office.

The next day a test was made and Mr. Griffith informed her that henceforth her name would be "Bessie Love."

Miss Love's latest picture is "The Swamp" with Sessue Hayakawa.

THEY TAKE GREAT CARE OF BEASTS IN STUDIO ZOOS

AT THE motion-picture studio zoos, where animals brought from all parts of the world are found, it is only natural that an occasional beast should become ill. In spite of the fact that many of them are unused to the warm Southern California climate, there is very little sickness at the largest menagerie in Hollywood, which is a tribute to the efficient watchfulness and care of A. C. Stecker, chief trainer at Universal City.

The monkey is even more susceptible to tuberculosis than man, and when one of the simian family becomes stricken with the dreaded white plague, treatment is given along the lines practiced in the best sanitariums. To keep monkeys from catching cold their quarters must be kept warm, yet at the same time providing plenty of fresh air without exposing them to drafts.

Joe Marcan, the orang-utan screen star, very nearly died from influenza at the time of the great epidemic. For three weeks he hovered between life and death, and it was only after a bad night that he pulled through. All day, and frequently through the long nights of his illness, Stecker remained within the cage with him.

In the last two years Charlie, one of the oldest and largest elephants in the world, has not experienced a sick day.

The lion family is especially hardy, and as a general rule the only ailment to which these beasts succumb is old age at about thirty. Due to the fact that they continually fight among themselves, the lions are always more or less suffering from wounds and cuts, the dressing of which requires a great deal of skill, patience and nerve. Medical cases are treated at the Universal City zoo while surgical patients are sent to the studio hospital. Dr. H. H. Fox-binder, a widely known animal specialist, is frequently called into consultation with Stecker for the major surgical work.

PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

PHOTOPLAYS THRU The Stanley COMPANY OF AMERICA

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 & Pastyunk Aves. Mat. Daily at 2; Eves. 6:45 & 9 RUPERT HUGHES' "THE OLD NEST"

ALLEGHENY Frankford & Allegheny Mat. Daily 2:15; Eves. at 8 ELSIE FERGUSON in "FOOTLIGHTS"

APOLLO 52D & THOMPSON STS. MATINEE DAILY CECIL B. DE MILLE'S "The Affairs of Anatol"

ARCADIA CHESTNUT Bet. 16TH & 17TH 10 A. M. to 11:15 P. M. CONSTANCE BINNEY in "THE CASE OF BECKY" Charlie Chaplin in "The Idle Class"

ASTOR FRANKLIN & GIRARD AVE MATINEE DAILY GEORGE MELFORD'S PRODUCTION "The Great Impersonation"

BALTIMORE 61ST & BALTIMORE EVE. 6:30 SAT. MAT. EUGENE O'BRIEN in "WORLD'S APART"

BENN 64TH AND WOODLAND AVE. Mat. Daily 2. Lyrics, Organs DOROTHY DALTON in "BEHIND MASKS"

BLUEBIRD Broad & Susque'nna Continuous 2 until 11 CONSTANCE TALMADGE in "LESSONS IN LOVE"

BROADWAY Broad & Bigler Ave. 6, 6:45 & 9 P. M. GEORGE FITZMAURICE'S PRODUCTION "EXPERIENCE"

CAPITOL 922 MARKET ST. 10 A. M. to 11:15 P. M. FRANK SHERIDAN in "THE RIDER OF KING LOG" Charlie Chaplin in "The Idle Class"

COLONIAL 69th & Maplewood Aves. 2:30, 7 and 9 P. M. ETHEL CLAYTON in "BEYOND"

DARBY THEATRE TOM MIX in "THE NIGHT HORSEMEN"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY CECIL B. DE MILLE'S "The Affairs of Anatol"

FAIRMOUNT 29th & Girard Ave. MATINEE DAILY PAULINE FREDERICK in "THE STING OF THE LASH"

FAMILY THEATRE—1811 Market St. 9 A. M. TO MIDNIGHT ALL-STAR CAST IN "THE FATAL HOUR"

56TH ST. THEATRE—Below Spruce MATINEE DAILY DOROTHY PHILLIPS IN "Man—Woman—Marriage"

GLOBE 5901 MARKET ST. CONWAY TEARLE in "BUCKING THE TIGER"

GRANT 4929 GIRARD AVE. 10 A. M. to 11:15 P. M. 1918 WEBER'S PRODUCTION "THE BLOT"

GREAT NORTHERN Broad St. at Erie 2, 7 & 9 P. M. CONSTANCE TALMADGE in "MAMMA'S AFFAIR"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30; Eves. 7 & 9 MABEL JULIENNE SCOTT in "Don't Neglect Your Wife"

Karlton CHESTNUT Above BROAD Daily 10 A. M. to 11:30 P. M. William S. Hart in 'Three-Word Brand' Charlie Chaplin in "The Idle Class"

Lehigh Palace Germantown Ave. and Lehigh Avenue DOUGLAS MacLEAN in "PASSING THRU"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY CECIL B. DE MILLE'S "The Affairs of Anatol"

OVERBROOK 63D & HAVERFORD AVENUE HOBART BOSWORTH in "THE CUP OF LIFE"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. THOMAS MEIGHAN in "CAPPY RICKS" Charlie Chaplin in "The Idle Class"

PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M. GLADYS WALTON in "THE ROWDY"

REGENT MARKET ST. Below 17TH 9:45 A. M. to 11 P. M. MARY MILES MINTER in "HER WINNING WAY" Charlie Chaplin in "The Idle Class"

RIALTO GERMANTOWN AVENUE AT LUTHERAN SEMINARY DOROTHY PHILLIPS in "Man—Woman—Marriage"

RUBY MARKET ST. BELOW 17TH 10 A. M. to 11:15 P. M. DOUGLAS MacLEAN in "PASSING THRU"

SAVOY 2211 MARKET STREET 9 A. M. TO MIDNIGHT ETHEL CLAYTON in "BEYOND"

SHERWOOD 5th & Diamond Sts. MAT. DAILY EVE. 6:30 RICHARD BARTHELMESS in "EXPERIENCE"

STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M. CONSTANCE TALMADGE in "WEDDING BELLS" Charlie Chaplin in "The Idle Class"

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

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. CECIL B. DE MILLE'S "The Affairs of Anatol"

VICTORIA MARKET ST. AT 9TH 9 A. M. to 11:15 P. M. BUCK JONES in "TO A FINISH" Charlie Chaplin in "The Idle Class"

AT WEST CHESTER

RIALTO LIONEL BARRYMORE in "THE DEVIL'S CARGO"

IDLE HOUR SPECIAL CAST IN "THE LITTLE FOOL"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:00 & 6:30 to 11 P. M. ETHEL CLAYTON in "BEYOND"

CEDAR 69TH & CEDAR AVENUE EUGENE O'BRIEN in "WORLD'S APART"

COLISEUM Market bet. 60th & 61st LEAH BAIRD AND SPECIAL CAST IN "THE HEART LINE"

JUMBO FRONT ST. & GIRARD AVE. ALICE BRADY in "LITTLE ITALY"

LEADER 41ST & LANCASTER AVE. BETTY COMPSON in "AT THE END OF THE WORLD"

LOCUST 52D AND LOCUST STREET THOMAS MEIGHAN in "CAPPY RICKS"

NIXON 52D & MARKET STS. MARJORIE DAW and KING BAGGOT in "THE BUTTERFLY GIRL"

RIVOLI 52D AND SANSOM STS. DOUGLAS FAIRBANKS in "THE GOOD BAD MAN"

STRAND GERMANTOWN AVE. AT LOCUST STREET ETHEL CLAYTON in "BEYOND"

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

Germantown 5210 Germantown Ave. MATINEE DAILY HOBART BOSWORTH in "BLIND HEARTS"

JEFFERSON 5th & Dauphin Sts. MATINEE DAILY PAULINE FREDERICK in "ROADS OF DESTINY"

PARK DIGGE AVE. & DAUPHIN ST. Mat. 2:15; Eves. 6:45 to 11 LEWIS STONE in Gertrude Atherton's "Don't Neglect Your Wife"

WEST ALLEGHENY 28th & Allegheny MATINEE DAILY E. K. LINCOLN AND SELENA OWEN "The Woman God Changed"