The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

You Hear Some Weird Things in a Movie Studio

SOME pious and serious-minded old lady from the country might be terribly shocked if she should happen to overhear some of the things that are said in a movie studio. I'm not talking about morals now; personally, I've never heard anything immoral said in a studio. But it struck me the other day that some one who didn't understand the significance of things wouldn't consider it quite civilized.

I had been talking to Pearl White in the Fox joint. As I left here she said, "I'm going to commit suicide next week. Why don't you come up and see me do it?"

"How are you going to do it?" I asked. "Shoot yourself?"

"No, drown myself in the river. I have a frightfully bad cold, too. I hope it will be better by then, and that the weather will stay warm."

"All right," I said, "I'll keep in touch with the studio and come up."

Can you imagine the aforesaid pious old lady overhearing such a conversation as that?

I went up to the studio the following week, but Pearl still had too bad a cold to make it wise for her to attempt her suicide. So they were putting her through some of the heavy emoting stuff in the new picture Herbert Brenon is making with her, and every now and then she almost wrecked a dramatic moment by sneezing or having a fit of coughing. She wasn't a bit happy about it.

"And still I've got to commit suicide," she wailed. "And by the time I get rid of this cold the weather will be freezing and I'll get a fresh cold and probably a worse one. I wish they'd let me shoot myself instead."

That sort of thing is all part of the day's work in a studio. You get so used to hearing people talk that way that you don't even get the humor of it. Every day you'll hear a director savagely urging some man to throw a woman out or some other man to smash still another larger on the jaw and all that sort of thing. And you'll rush over and get to the set after it's over and see everybody standing around talking in the most friendly way, even the two who have just been pounding the daylights out of each other.

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"BUT there's one thing I do wish," Miss White complained. "That is that they wouldn't always do their water scenes in the winter time. Do you know, I didn't believe I've ever been called on to jump in the water up North in summer."

* * *

"IT ISN'T arranged that way, intentionally, of course," she continued. "The authors probably get the suggestion for the water scenes while they are writing in the summer and the water is the obvious thing to think about. But we don't get at the production of their story until some months later and usually we reach the water scenes some time in December or January. That is absolutely true; I've had to jump in when there was ice on the river."

They were making one of the big dramatic scenes the second day I was there. The story is being produced under the working title of "Discontentment." Miss White plays a spoiled society woman, wife of a wealthy man. She becomes discontented, leaves husband and child, goes away, meets reverses and then attempts to come back and resume her place.

The scene I watched showed her return. The child was ill in bed, with its father, the doctor and the nurse about it. There is a cry outside and they start. There is another cry and then another. The door opens and a frightened maid announces the erring wife's return. She dashes up the stairs, followed by the butler, the husband and doctor rush to the door and she fights desperately but vainly as they throw her out, with the child rising in bed and calling pitifully for her.

Over and over they went to rehearse this scene. The action had to be timed exactly right and every one of the seven persons had to keep registering the fitting emotion every second of it.

I found myself wishing that the fans could be present at the making of such a scene. They would realize then how all-important the director is in the production of good pictures. The actors, left to themselves, would simply ruin everything. And that is natural. They cannot get the perspective on a scene while they are working in it.

And this is about the way it sounded from Brenon's megaphone:

"Now start your action; you hear the first cry; turn halfway around and pause—And don't hear it, nurse. Second cry—you hear it, nurse; doctor and husband look at each other in surprise; the baby hears it and begins to talk. Nurse, go over to him to see what he is saying. Third cry! Jump up, everybody. Rush in, maid! Announce her. No, she can't come in! Rush in, Miss White, fight her better. Try to get out. Rush over and shove her back, husband, fight him, Miss White. Tear at his arm. You see your child; you are mad to get at him. Fight, fight! do you hear me? You see your mother, Lawrence. Rise and reach out for her. Up up on your knees. You see him, Miss White. You are desperate. Fight her back, everybody. Fight—fight. Rush back to the bed, nurse, and get that child quieted down. Hug him to you, cover his head with the bed clothes. Throw Miss White out. Throw her out. I say, throw her out. That's better. Miss White, Mary is NOT and we'll do it all over again. Now, listen to me."

* * *

AND so it goes all day long. The laugh you see at the director is an every little detail every little minute. Long years ago I ceased to have wasted film means nothing, good books and money minds mean nothing. He's there to get that scene just right and he's going to do it. The arranging, lighting, rehearsing, shooting and retaking of this one bit of action I have described took them the entire morning. When they went to lunch it was still about spotless. Brenon simply gave them a half hour to eat and get their minds off of it and then ordered them back to go over it until he was satisfied.

Pearl White in her dressing room

Answers to Questions by Movie Fans

VOGUE—Yes, Mae Allison is married to Robert Ellis. An interesting fact concerning him is that he has recently signed a contract to appear opposite the American Beauty, Katherine MacDonald, in her newest picture, "The Infidel."

LILYAN—I fear I can't tell you a great deal about Sybil Sealey. I do know that she is nineteen years old and Buster Keaton's leading lady in "The Boat," but more I don't know.

HOOVER—Marguerite De La Motte is playing opposite Douglas Fairbanks in "The Three Musketeers." She played the leading feminine role in "The Ten Dollar Raise," and will soon be seen in "A Bride of the Gods." She was born in Duluth, Minn. She has light brown hair and hazel eyes, is five feet two inches in height and weighs 102 pounds.

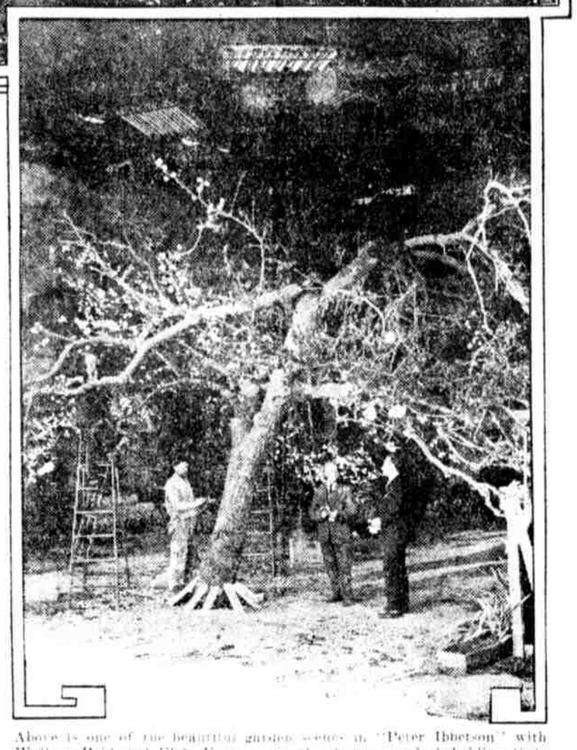
PINKIE—Florence Vidor played an important part in "The Jack Knife Man." She is the wife of the director, King Vidor. She will soon appear in "Half the Woman."

ANXIOUS—The pictures in which Helen Lynch have appeared are "Honor Bound," "What's a Wife Worth?" and "My Lady Friends." She is a blonde, and, as far as I know, is not married.

VIRGINIA—The picture you ask about is "Maggie Pepper," in which Marcia Manon appeared. Shirley Mason will answer your letter if you address her at the Fox Studio, Los Angeles, Calif.

EDNA—Rubye De Remer has blond hair and blue eyes. She appeared on the stage before her screen career. She was a Ziegfeld Follies girl and also was one of the boys of beauties in "The Midnight Frolic."

HERE'S A GIVE-AWAY OF A SCREEN SECRET



Above is one of the beautiful garden scenes in "Peter Ibbetson" with Wallace Reid and Elsie Ferguson as the dream people beholding their childhood days. Below is that same "garden" scene in the making. They're propping up the studio tree and attaching the studio blossoms. Such is screen technique

How I Became A Movie Star

As Told to

INEZ KLUMPH

WHAT HAS ALREADY HAPPENED

Dorothy Lane, a girl from a small town, shares her biggest ambition with thousands of other American girls—that of becoming a motion picture star. She thinks her chance has come when Persis, a friend of hers working in New York, tells of meeting some people connected with motion pictures and asks her to visit her. On her first day in the motion mix the girl starts as a visit to the studios and gains admittance to one of them.

CHAPTER IV

We made so much noise that the visitors left the restaurant scene and came over to see what we were doing. The casting director's assistant had taken me over to the director and I told him Mr. Hunt said I was to be in the mob, and as they were just beginning to shoot that scene I was stuck into it and told what to do, and didn't have any make-up or anything. We rehearsed it once, and then, while they fixed one of the lights, a nice woman lent me her lipstick and powder puff—it had light yellow powder on it—and told me to take a soft lead pencil that one of the men had and fix my brows and darken my lids a little.

"You can touch up regularly when we get ready to go outdoors for the night stuff," she told me. "We'll be working here till all hours, so you'll have plenty of chance. You'll be all right as you are, though, for now—won't show, anyhow."

I simply loved what we did. I got so excited that I found myself right in the front of the crowd when we stopped for a "still," with my hands clenched, feeling as surly and mad to tear the thief away from the heroine as if it had all been in real life. I'd been afraid I might be self-conscious, but the whole thing was so thrilling that I forgot about the camera and everything else, except just the thing I was doing.

I saw the director turn and speak to Lawrence French, who had come over to him and was saying something and looking at me, and I began to wonder if I'd done everything wrong and to realize that probably I shouldn't have rushed to the front of the crowd, as I'd done. I sort of wilted away and slunk back into a corner then. I'd have given anything if I'd just been more inconspicuous. But the director came over to me a minute or two later with Mr. French and asked what my name was.

"Dorothy Lane," I told him, my voice simply shaking.

"Just go with Mr. French, will you?" And he turned away, leaving Lawrence French to introduce himself to me.

"You look so much like one of our stars," he explained, as we walked across the studio together, "that I want to use you in a publicity stunt, as well as taking you over to the director who's doing her picture. He's been looking all over town for a double for her, and you're exactly what he wants."

I decided that I was just about the luckiest person in the world. Think of having a chance to double for a star on my very first day in pictures! I can't tell you who she was, but she's very popular; I'd seen her dozens of times, of course. And when I was introduced to her I was so excited that I could hardly speak.

She and the director and Mr. French talked a minute or two, and then turned to me again.

"We'll do your scenes tomorrow," the director told me. "Be here at 9:30 sharp, and bring—no, she'll have to wear your clothes, won't she, Miss Blank?" That's what I'll have to call the star.

"And I'll get some shots of you two together, and see if the pictures won't run—the resemblance is remarkable," Mr. French told me, walking along at his side as I started back to the other set. "You're awfully lucky, do you realize that?"

"Yes, I do," I told him. "It's my first day in pictures, too, you know."

"Gosh!" He looked at me a minute, and then said: "But what on earth do you want to do this for? It's an awful profession. I know it from A to Z, and I wouldn't want a girl whom I—that is, I wouldn't want a sister of mine, if I had one, to go into it."

"Was that why you looked at me so queerly out in the office this morning?" I asked him. He turned red, and sort of stammered as he answered:

"Yes, it was. The chap I was talking to spoke about you—said you were so pretty—and I turned around and saw you, and thought of the things I know about motion pictures, and—well, I wished I could tell you to go straight back home."

"Well, you can tell me now," I said, laughing. I couldn't help feeling sort of glad that he had been that much interested in me.

"Yes, I can—but I guess I won't," he told me significantly.

I had to hurry away then; all the extras were going over to one corner of the studio, and I didn't want to be left out. I was so happy, thinking about how nice Mr. French had been, even though I'd just met him. And then I remembered about my appointment for the next day, and almost jumped up and down and shouted for joy. To think that I was to double for a star!

To Be Continued Tomorrow

Enter Dog: Exit Kitty! Result—Delayed Film

IN THE scene in "Manslaughter," where one of the characters gets his inspiration for a name for his infant son by seeing a tom cat walk across the bar, a trained cat was used. Gasnier, the director, rehearsed the scene, and everything was ready. Just as the cameras started "Patched," the wonderful Airedale dog, who has an important part in the picture, made a leap for the cat and more confusion was registered than has ever been seen before in the R-C Pictures studio. The cat finally climbed to a high rafter and made an exit to the roof, and two good hours were spent trying to get the terrified cat down into the set again.

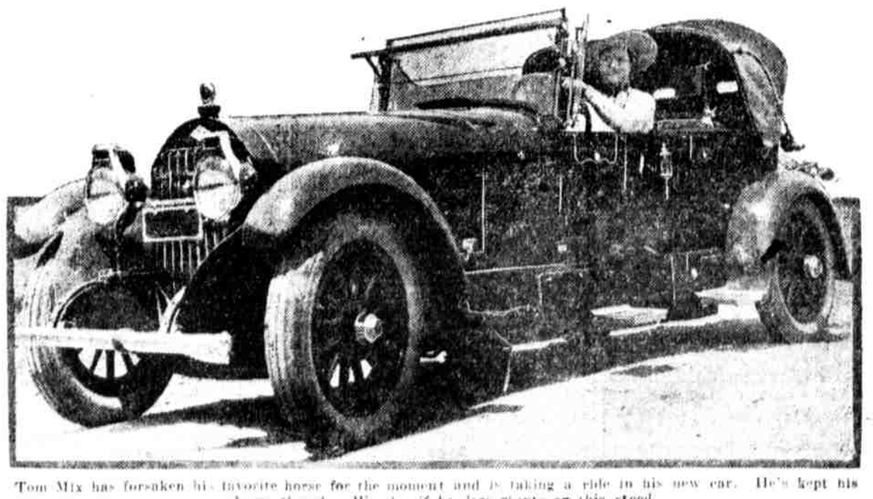
Brenon Is Directing Pearl White Film

HERBERT BRENON is directing Pearl White in a new picture. This is the first Pearl White picture since the return of the Fox star from Europe.

The new picture is being made under the title "Discontent." Miss White appears in the role of a woman of wealth and high social position.

The cast for "Discontent" includes Gilbert Emery, Holmes Herbert and Lawrence Johnson, a child actor of the screen who has appeared in a number of productions directed by Mr. Brenon.

HERE'S SOMETHING OUT OF THE ORDINARY



Tom Mix has forsaken his favorite horse for the moment and is taking a ride in his new car. He's kept his sombrero though. Wonder if he does stunts on this steed.

DAY OF SCRIPTS WRITTEN IN SUBWAY IS GONE

THE day when a motion-picture director could write his own script as he jolted to work on a Fort Lee car, and accept his small son's recollection of history as a basis for empire-smashing drama, is over.

There are a few of the old fellows who still think that pictures can be made in a haphazard manner, but the reluctance of producers to let them try it is confining them to hall bedrooms.

Today when a director starts a story he goes into action with a staff of technical experts at his side and the chances for mistakes are reduced to a minimum.

Not so long ago in motion-picture history a man became an actor by announcing it on his cards. From that moment on he was expected to be able to accurately depict any role from an ambassador to a victim of amnesia.

Then a critical public learned that a man does certain things naturally and other things unnaturally. It gradually discovered that a man who was a miniature painter before he decided to become an actor could not lay bricks with that peculiar flip of the trowel which characterizes a good bricklayer.

Today, whenever it is possible, players of small roles are selected from among thousands of extra people who have had actual experience in the particular thing that they are required to simulate on the screen.

At Universal City a case in point came up recently.

When Harry Carey wrote "The Fox," the story upon which he is now at work under Robert Thornby's direction, he incorporated into the narrative an important sequence in which the regular United States cavalry participates.

For an ordinary production of the old-time "movie" days a sufficient number of men would have been put in uniform, mounted and sent before the camera.

Not any more.

* * *

WHEN the cavalry sequence is filmed on the Mojave Desert next week two troops of the regulars from the Presidio at Monterey will swing down the line.

Why go to all the trouble and expense of moving troops when any good riders in uniform would have done just as well?

Carey was discussing the subject with Harry Schenck, production manager at Universal City, and Lucien Hubbard, scenario editor, who wrote the continuity for "The Fox."

"The only man who can look like a soldier is a man who has done a hitch in the regulars," said Carey.

"It's particularly hard to look like a cavalryman," added Schenck, who was a troop commander when he was commissioned as major for the late unpleasantness. Schenck wanted to illustrate his point. He sent to the wardrobe for a service hat. Then he called five capable actors into the production office and asked them to put on the hat as a cavalryman would. One of them got the indescribable slant to it that a man only acquires in the troop. He had ridden a hitch with the regulars.

Carey, who is perhaps the most frequently quoted authority on horsemanship in the West, then commented upon the "seat" of a real cavalryman.

"A man may ride splendidly," he said; "he may be a cowpuncher, a polo player or a jockey, but unless he has ridden with troops he can't for the life of him sit on his horse like a cavalryman."

All of which accounts for the unprecedented order of Major General Muir, commanding the Ninth Corps Area, authorizing Colonel John M. Jenkins, commandant of the Presidio at Monterey, to detach two troops of cavalry and assign them to field service with a motion-picture unit.

Star's Father Has Idea

Emil Flugrath, father of Viola Dana, recently announced that he was considering writing a book on "The Care and Feeding of Stars." The fact that his two other daughters, Shirley Mason and Edna Flugrath, are also screen luminaries, he felt, qualified him as an expert.

NAGEL IN A TRAGIC SCENE

But this one wasn't in a picture. Conrad seems to have come to grief in Relations with a bit of California cactus.

Charles Ray Handled Palette and Brushes to Suit Real Painters

CHARLIE RAY is a practical patron of the arts of architecture and painting. Mr. Ray recently engaged one of Los Angeles' most promising architects who has just finished a plastic reproduction of the facade of a Spanish mission of classic lines at the Ray studio for Mr. Ray's next picture.

Its extent and the fidelity to detail employed in erecting it have aroused admiring comment from the many Los Angeles architects who have made special visits to the Ray studio to see it.

On the other hand, no fewer than eleven young painters deserted their studios in the environs of Los Angeles this week to attend the private review for artists only of "R. S. V. P.," the latest Ray comedy melange of Fifth avenue and Greenwich Village.

The artists complimented Mr. Ray upon his skillful handling of his palette, knife and brushes. Mr. Ray, they agreed, is evidently of the impressionistic school as an artist for he worked his knife more than his brush in applying his colors, in the style most approved by every Montmartre and Boul 'Mich' painter since Degas.

Myers as "Traveling Salesman"

Harry Myers, the Yankee of "A Connecticut Yankee at King Arthur's Court," and the Gilly of the forthcoming Rex Ingram production of "Turn to the Right," has been engaged to support Alice Lake in her new picture, "Kisses." Mr. Myers will appear as an adventurous traveling salesman.

EILEEN PERCY LIKES "CRABBED OLD" HISTORIANS NOW

EILLEN PERCY, the Fox star, wears the costume of an Irish noblewoman of two generations ago in some scenes of her latest picture. Miss Percy, in her quest for an authentic model of that period and locality, carried on some research personally.

From her own library on costume and dress she gathered part of the necessary information. For the balance she wrote to a friend in New York City and to another in Dublin. Before long she had a mass of matter on Irish costumes, and the sources of the information were found in famous historical costume records stored in the great Public Library of New York, and from descriptions contained in valuable volumes at the University of Dublin.

It was a simple task, from that point, to recreate the gown. With the help of a special staff of costumers and a few suggestions from the director, Miss Percy soon was able to look in the mirror, and exclaim, "Isn't that stunning?" (referring to the dress of course.)

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"HISTORIANS," said Miss Percy, "may be crabbed from continually poring over records and hunting for old papers and forgotten documents; but they proved a blessing in my case. Just think how many ideas are being obtained from their books—ideas that are called new. I wonder if the world would progress as quickly as it has if historical records never had been compiled?"

PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

PHOTO-PLAYS 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 & Passyunk Ave. Mat. Daily at 2; Eves. 6:45 & 9 MILTON SILLS in "THE LITTLE FOOL" Charlie Chaplin in "The Idle Class"

ALLEGHENY Frankford & Allegheny Mat. Daily 2:15, Eves. at 8 THOMAS MEIGHAN in "CAPPY RICKS" Charlie Chaplin in "The Idle Class"

APOLLO 52D & THOMPSON STS. MATINEE DAILY JAMES KIRKWOOD in "A WISE FOOL"

ARCADIA CHESTNUT Bel. 16TH 10 A. M. to 11:15 P. M. BEBE DANIELS in "THE SPEED GIRL"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY HOBART BOSWORTH in "HIS OWN LAW"

BALTIMORE 51ST & BALTIMORE EVE. 6:30 SAT. MAT. Sennett's "Love, Honor and Behave" MERMAID COMEDY—"APRIL FOOL"

BENN 64TH AND WOODLAND AVE. MATINEE DAILY CECIL B. DE MILLE'S "The Affairs of Anatol"

BLUEBIRD Broad & Susquehanna Continuous 1 until 11 "The Cabinet of Dr. Caligari" VIVID—FANTASTIC—DIFFERENT

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. BEBE DANIELS in "THE MARCH HARE" Charlie Chaplin in "The Idle Class"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. RUPERT HUGHES' "Dangerous Curve Ahead"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M. NORMA TALMADGE in "THE SIGN ON THE DOOR"

DARBY THEATRE RUPERT HUGHES' "THE OLD NEST"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY RUPERT HUGHES' "THE OLD NEST"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY SHIRLEY MASON in "EVER SINCE EVE"

FAMILY THEATRE—1311 Market St. 8 A. M. TO MIDNIGHT BEBE DANIELS in "ONE WILD WEEK"

56TH ST. THEATRE—Below Spruce MATINEE DAILY Charlie Chaplin in "The Idle Class" Constance Talmadge in "Lessons in Love"

GLOBE 5901 MARKET ST. 2:30 and 6:30 to 11 All-Star Cast—"COINCIDENCE" "HURRICANE HUTCH"—NO. 7

GRANT 4022 GIRARD AVE. TUES., MON., WED., SAT. ALL-STAR CAST IN "The Cabinet of Dr. Caligari"

GREAT NORTHERN Broad St. at Erie 2, 7 & 9 P. M. NORMA TALMADGE in "THE SIGN ON THE DOOR" Charlie Chaplin in "The Idle Class"

IMPERIAL 60TH & WALNUT STS. Mat. 2:30. Eves. 7 & 9 NORMA TALMADGE in "THE SIGN ON THE DOOR" Charlie Chaplin in "The Idle Class"

Karlton CHESTNUT Above BROAD Daily 10 A. M. to 11:15 P. M. ALL-STAR CAST IN "The Son of Wallingford"

Lehigh Palace Germantown Ave. and Lehigh Avenue CECIL B. DE MILLE'S "The Affairs of Anatol"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY LIONEL BARRYMORE in "JIM THE PENMAN"

OVERBROOK 63D & HAVERFORD AVENUE JAMES KIRKWOOD and Special Cast in "A WISE FOOL"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. NORMA TALMADGE in "THE SIGN ON THE DOOR"

PRINCESS 1918 MARKET STREET 8:30 A. M. to 11:15 P. M. ALL-STAR CAST IN "DISCONTENTED WIVES"

REGENT MARKET ST. Below 17TH 9:45 A. M. to 11 P. M. MILDRED HARRIS CHAPLIN in First Showing, "HABIT"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. BETTY COMPSON in "AT THE END OF THE WORLD"

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. HUGH BALLEN'S "THE JOURNEY'S END"

SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT CHARLES RAY in "NINETEEN AND PHYLLIS"

SHERWOOD 54th & Baltimore Ave. MAT. 2 EVE. 6:30 CONSTANCE TALMADGE in "LESSONS IN LOVE"

STANLEY MARKET AT 16TH 11 A. M. TO 11:15 P. M. WALLACE REID in "THE HELL DIGGERS"

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

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. THOMAS MEIGHAN in "CAPPY RICKS" Charlie Chaplin in "The Idle Class"

VICTORIA MARKET ST. ab. 9TH 9 A. M. to 11:15 P. M. JAMES OLIVER CURWOOD'S "THE GOLDEN SNARE"

AT WEST CHESTER RIALTO CHARLES RAY in "SCRAP IRON"

IDLE HOUR Mary Miles Minter in "Moonlight & Honeysuckle"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 & 6:30 to 11 P. M. SESSUE HAYAKAWA in "WHERE LIGHTS ARE LOW"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3—7 and 9 P. M. CECIL B. DE MILLE'S "The Affairs of Anatol"

COLISEUM Market bet. 50th & 60th 1:30 and 3—7 and 9 P. M. ETHEL CLAYTON in "BEYOND"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Dine on Frankford "L" WALLACE REID in "THE CHARM SCHOOL"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY Thomas Meighan in "Cappy Ricks" HAROLD LLOYD in "I DO"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30. Eves. 6:30 to 11 MARY ALDEN in RUPERT HUGHES' "THE OLD NEST"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 TOM MOORE in GOLDWYN'S "MADE IN HEAVEN"

RIVOLI 52D AND SANSOM STS. MATINEE DAILY Charlie Chaplin in "The Idle Class" Const. Talmadge, "Up the Road With Sally"

STRAND GERMANTOWN AVE. AT VENANGO STREET Charlie Chaplin in "The Idle Class" THOMAS MEIGHAN in "CAPPY RICKS"

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

GERMANTOWN 5510 Gtn. Ave. Matinee Daily Charlie Chaplin in "The Idle Class" Mary Miles Minter in "Her Winning Way"

JEFFERSON 29th & Dauphin Sts. MATINEE DAILY EUGENE O'BRIEN in "GILDED LIES"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15. Eves. 6:45 to 11 RUDOLPH SCHILDKRAUT and Big Cast in "THE WANDERING JEW"