The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

How They Make a Plant Grow Before Your Eyes

A READER with an inquiring turn of mind writes in for an explanation of the term "stop motion photography," and wants to know what it's used for and all about it.

Perhaps the most interesting and instructive example that the average fan will see is in the pictures which show the growth, budding, blossoming and decay of some such plant as the rose or the daisy. They have the thing down to such a science now that it is possible for a class in botany, for instance, to see the whole life history of a plant in a single reel.

But, of course, stop motion is used much more widely in our slap-stick comedies or in trick pictures, like those showing a knife cutting a slice of bread with no apparent human agency.

You've often seen an automobile run away with itself. It will go shooting down the road, turn around two or three times and then climb a fence and sit down in a field. Or it will be made to do a regular jazz dance in the road, with nobody in sight to guide it.

"How do they ever make a car do such things?" you hear the fans ask on all sides of you.

It's the easiest thing in the world. It's simply stop-motion photography.

For scientific purposes, such as recording the growth of plants, they have designed quite an elaborate apparatus which is automatic. They plant their seed, set up their camera, arrange their lights, start their clockwork and leave it pretty much to itself after that.

From then on, every half hour, we will say, the clock-work mechanism releases the shutter and one single tiny picture is made on the film. The next half hour another picture is made, the film, of course, being moved along and wound on reels as the mechanism operates.

Every half hour a single picture is made during the life of the plant. And, of course, each picture shows the tiny bit of growth that the plant has achieved in the meantime.

LET'S assume that it took two months for the plant to grow and die. We made forty-eight pictures a day for sixty days. That means 2880 pictures on the film. But each foot of film contains sixteen pictures, so we have 180 feet. At normal speed this runs through the projection machine at one foot a second. So we see the whole life process of the plant on the screen in three minutes.

SUPPOSE, instead of making scientific studies, we are producing comedies and want to make the automobile do its runaway stunt. We apply exactly the same principles to our work, but do it differently.

First we set up our camera on the road. Then we have our men push the auto into the field of view—but we don't photograph them doing it. We get the flivver where we want it, make the men get out of sight and then expose a foot or less of film—say a dozen separate little pictures made on the long ribbon of celluloid.

Then we stop grinding and our men move the car perhaps a foot or more forward, get out of view and we make another dozen little pictures.

So, foot by foot, they move it down the road, get out of the way, and we take a few pictures of it in each new position.

When it gets to the spot where it is to do its jazz dance, we carry out the same method. The men lift it and turn it around a foot at a time, each time getting out of the picture while we expose our film.

So, little by little, they make it whirl about half a dozen times, start off the road, climb up the bank, over the fence and bring up against the trunk of a tree.

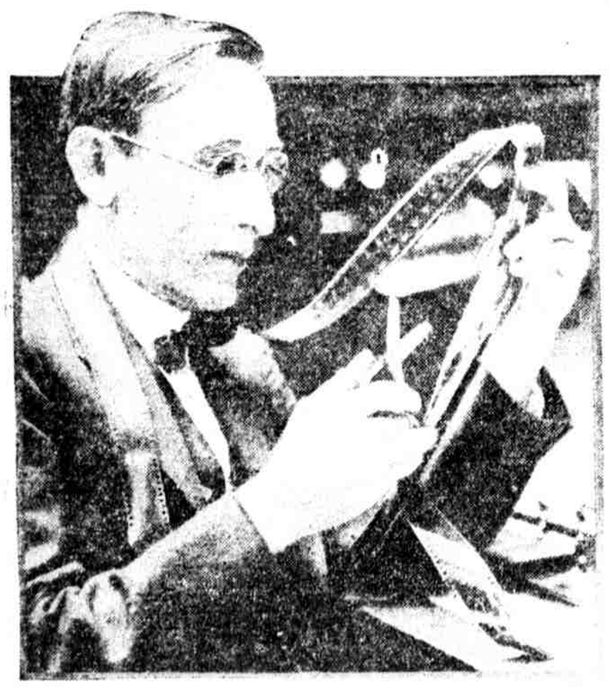
It is a long and laborious process, for, as I have explained, they must get out of the picture constantly. But when our print is made and run through the projection machine at normal speed—have our reward, for we find that we have recorded the motions of the flivver without any human agency in sight to account for the motion.

On the screen, jerkily, mechanically yet mysteriously, the auto comes on the road, runs some distance down, whirls around directly a few times, dashes up the bank, over the fence and up against the tree.

If we had had the auto moved only a few inches each time and had shot only two or three little pictures for each movement, the action on the screen would not be so jerky. Given time enough and care enough it is possible to make it look perfectly smooth and natural, but this is seldom done for comedy.

AND that's the way we make a knife apparently cut a slice of bread. We move the knife an inch or so, take our hands away, photograph it, move it another inch, take our hands out again, photograph it again—and so on. The result shows the movement of the knife but doesn't show the hands.

HE'S ALL WRAPT UP IN FILMS



But not the way you might think. Paul Powell is only examining his latest picture prior to editing it

Answers to Questions by Movie Fans

FANNY—Your letter was most interesting. You certainly have a fine memory for the old days of the screen. It must have been about 1912 or 1913 when Wallace Reid and Florence Turner played together. Miss Turner left for England a year later. Pearl Bald, Belmont, Chester Barnett, Pearl White combination played together in single reel Crystal comedies about the same time, and up to 1914 or maybe even 1916 when Barnett began to play leads in serious pictures and Pearl White and "The Perils of Pauline" and the other serials. The picture you mention with Mary Pickford and Mack Sennett was one of the old Biograph shorts, but I cannot give you the date. By all means, we're again with some of your reminiscences.

ANXIOUS—Mary Pickford is twenty-eight years old. Her home is in Hollywood, Calif. Thomas Ince is in the West doing vaudeville. She has been married to Charles Rogers for over a year. The only picture studio near Philadelphia, Betzwood, is now closed. There are no others nearer than New York.

NEELEY—No, indeed, it was not a press agent's story about Constance's diamond anklet, it's honest-to-goodness truth, and if you happened to see her wearing it you would be convinced that it was the real thing. She wears it in her picture, "Woman's Place."

W. E. LITTLE—Your letter was most interesting, but the question that you ask are, after all, a matter of opinion. As a matter of fact, I agree with you entirely on the subject of Bert Lytell and his best picture. His company seems to think it ought to do comedy so he is. The Lionel Barrymore subject is another matter of opinion in which I agree with you. John Barrymore will soon appear in a new film, "The Lotus Eaters." Watch for it. Your thoughts on pictures are both sane and interesting.

OLIVER—Alice Claxton was born in Cleveland, O. Her screen career began at the age of fourteen. She has recently been made a star. Her new picture is "Peggy Puts It Over."

ADELE—Marion Davies' latest picture is called "The Bride's Play." Everybody has read "Main Street," and it has been dramatized, but as far as I know it has not yet been adapted for the screen. You will have to wait a while longer before seeing it on the screen, for, without a doubt it will be made into a picture.

MARY—I see you lick to the grand old name. No, Molly or Polly or Mae for you. Beulah Booker does not give her age. You are right, she did play in "The Spoilers" with Burton Keyes, a Metro picture.

DIANA—No, Bert Lytell's picture, "Lady Fingers" has not been released yet, but it will be within a short time. Watch for a first showing at a downtown house.

BABS SMITH—Excuse the delay, but your letter must have been lost in the shuffle. Sylvia Ashton was the actress who played the part of Gloria Swanson's aunt in "Why Change Your Wife"? Come again, and we'll promise to do better next time.

WHO SAID DRESS WAS NOT IMPORTANT IN FILMS

MARJORIE DAW IS PLAYING AGAIN WITH RAWLINSON

By CONSTANCE PALMER

Hollywood, Calif.

MARJORIE DAW and Herbert Rawlinson are working together in the latter's second starring picture, "Barry Gordon," for the first time since Marjorie was a little girl in pigtails and short skirts. She's now a very grown-up heroine, but with the same wavy hair, and precisely the same expression. It is my prophecy that Marjorie's expression will be the same at forty as it was at fourteen. You gather my point?

RICHARD DIX

The "Yellow and Gold" company, led by that nice Jesse Willat, is camped over at Catalina Island, playing checkers and what not in the lobby of the St. Catherine Hotel, while the rain patters without. Richard Dix and Helene Chadwick are the bright particular stars, and Rosemary Theby is the dark lady. When and if the rain stops, they will take some very interesting shots, among them a few fifty feet under water, although I don't see what difference the rain makes in that case.

Rupert Hughes has written another picture for Colleen Moore. The name, I believe, is "Sent For Out." Yes, I thought so, too, until they explained that it is an Irish expression used by the old folks at home when their relatives in America send for 'em to "come out."

Mr. Hughes seems to think that Colleen is a pretty good bet, and so she seemed to be in "The Wall Flower," her first effort under his tutelage. He's also written a one-act play in which she is to appear at a new little theatre built by the artistical souls among us. The name of the play is not announced, but the name of the theatre is "The Harlequin."

Remember Harold Goodwin, whom Fox tried to star in a sort of "Oliver Twist Up to Date" affair, and it didn't take? Mr. Goodwin is a very nice-appearing young man, not at all above the average, and why a delirious producer ever thought there was starring material there I can't see. Well, anyway, Harold isn't a star any more, but is playing just what he should be playing: small parts in support of legitimate stars. For instance, he plays with Harry Carey in "Man to Man," and has recently been engaged for a picture at Metro. So you see all that sparkles ain't a star!

May MacAvoy was working on the roof of the Lasky studio the other night making "Babe Doll," her newest picture. Poor little girl! She looked pretty tired and had a cold, and wanted to sleep, and no doubt thought at that moment stardom was the bunk. They'd worked until 3:30 the morning before, and expected to work the next night. She told me part of the story. It's rather a simple thing, but will go well with the children. Hope they're not going to make one of those perennial sugarplums—a la M. M. Minter—out of May!

MAY MACAVOY

Hal Roach, who produces Harold Lloyd's comedies, gave a dinner at the Ambassador in honor of his mother the other night. He invited Mr. Lloyd and Mildred Davis and their mothers, as well as a number of the other players and their mothers. Nice?

Rogers Film Renamed

Will Rogers' picture, tentatively called "Uh," has been christened "One Glorious Day." It contains a scene in a spiritualist meeting, where Rogers, as the professor, first needles and then later returns in spirit form, trying to prove his presence to the members. The scene required a great deal of tedious painstaking double exposure work.

New Film for Holt Soon

Jack Holt's first star picture, "The Call of the North," will be finished in a few days. After a short rest Mr. Holt will start on a new picture to be announced soon.

Donald Crisp altered the period of "Beside the Bonnie Briar Bush" because he was afraid the "bustle" and "pork pie" hat fashions would make the fans laugh. So he went even farther back to the days of crinoline. Here's the result. In the upper picture are Mrs. Hayden Coffin and Alec Fraser. Below is Mary Glynne

They're Having Trouble Getting the "Atmosphere" for "The Prodigal Judge"

FOR several weeks a Vitagraph company has been in western Tennessee doing Sherlock Holmes work. He went to the country actually described by Vaughan Kester in his novel, "The Prodigal Judge," to select locations for the film based on that novel. Many scenes for this production already have been taken.

The action of "The Prodigal Judge" is laid in that period known in the South as "before the war," around the year 1855, when Tennessee was still a rough border country, and the location man has had to seek out many scenes which correspond with the period. According to reports received, his search has been successful. Andrew Jackson's old home, "The Hermitage," is to be used as a background for one scene. A beautiful plantation manor house, which was partially destroyed in the Civil War, has been rebuilt, together with its cluster of slave cabins.

An old-time country race track built in 1836, said to be the one about which the famous "Camp Town Race Track" song was written, has been utilized for one scene, and an ancient sidewheeler river steamboat was refitted for the opening shots of the story. Howard Hoe is the director and the cast is headed by Jean Paige.

Actors Fight Forest Fire

Larry Semon is busy this week completing the cutting and editing of his newest comedy, "The Sawmill." The scenes were made in the wild Lake Home region of California. While there Larry and his supporting company spent several days helping the lumberjacks fight the worst forest fire that section had known for twenty years.

Sunshine Sammy in "Peurod"

The role of Herman, the clown of Booth Tarkington's "Penrod," is being played by Sunshine Sammy, who was loaned to Marshall Neilan for the "Penrod" production. The juvenile actor is the little colored boy who has played in a number of Sam Pollard productions.

Isn't Gloria Swanson the Mischievous Girl?

RUSSEL SIMPSON, character actor, who wears long whiskers in his part in "Under the Lash," the picture starring Gloria Swanson, can testify that there is little respect for old age as depicted by costumes around a motion-picture studio.

One day on location Simpson was so engrossed in his part that when he wasn't looking Gloria Swanson slipped a fine assortment of June bugs, daddy-long-legs and other insects into Simpson's property beard. There being no such disinfecting plant about the studio as the late war made famous, Simpson was reduced to using his studio comb and watching his step the next time he was around the mischievous Miss Swanson.

They Keep Him Busy

ANTONIO MORENO

His new picture, "A Guilty Conscience" has its scene laid in India. Betty Francisco is his leading lady

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 moving-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 metropolis, the girl starts on a visit to the studios and gains admittance to one of them. Dorothy is given the chance to play in a mob scene, and makes the most of it. She meets Lawrence French, press agent for the company, who becomes interested in her. Then comes her big chance when, because of her resemblance to a well-known star, she is asked to double for her. When she tells Persis the happy news, Persis in turn tells of a delightful surprise for the evening—a party planned by her motion-picture friends.

THE girls all seemed young—younger than I was, some of them. And they weren't terribly painted, as you imagine all chorus girls are; they looked natural, even when they came right up close to you. It seemed funny to me that they didn't mind going right around among people in some of the costumes they wore, that left their whole backs perfectly bare, but they evidently didn't think anything of it. I looked away from them when they came up so close; it embarrassed me, even if they didn't mind it.

When the lights went on again, and I was dancing with Mr. Melville and feeling ungrateful because I couldn't help wishing that he and Mr. Hopson were younger, I heard somebody say, "Hello, Miss Lane!" And there was Lawrence French, dancing with an extremely pretty girl. It seemed so nice to see some one I knew up there. And he came over and asked me to dance with him the minute the next dance began.

When we were well out on the floor he said: "What are you doing here with Melville and that partner of his?"

"Just having a good time," I answered; it seemed to me his voice was grouchy.

"Sure they aren't offering to put you into pictures?" he asked.

"Well, they're going to get me a place with a friend of theirs." And I told him about Fay Granville and how Mr. Hopson had said that I might get a part in her company.

"Don't you touch it!" he told me, looking terribly severe. "They're a gang of crooks, that bunch, and evidently they're planning to go to some little town in Pennsylvania, pretend to make some scenes of a picture and look around for a studio and soak the townspeople for every cent they've got. Of course, you'd be an asset—you're so young and sweet and guileless looking that you'd convince anybody that the company was honest. I've seen that trick worked before. Why that man Melville is so crooked he can't draw a straight breath. No, siree—you stay out of that, little girl."

The music stopped just then, and as the people all turned toward the orchestra and applauded for an encore, I saw Fay Granville come in. She looked simply gorgeous, with her cloth-of-gold cloak trailing around her and a wonderful gold vanity case, set with diamonds, dangling from her wrist.

"She doesn't look as if she'd be mixed up in anything that wasn't honest," I said as we began to dance again.

Mr. French looked down at me then with the funniest expression in his eyes; I didn't know just what it meant, but my heart began to thump like a big hammer.

"She's so bad that I can't talk to you about her," he said after a minute or two. "Promise me that you won't have anything to do with her."

And I did; somehow I had to. But I wondered what I'd tell Mr. Hopson.

Fay Granville was at our table when I went back to it, and I was introduced to her and the man with her—a Mr. Myers. She laughed and talked a lot, and looked around at the people near us, and seemed to be enjoying herself all the time. The three men all paid her a lot of attention, and laughed at even the simplest little things she said. She spoke of all the big stars by their first names, and told all sorts of gossip about them; not very nice gossip, either.

"Elsie Ferguson? Oh, of course I know her! Why, she and I——" And then she told a great long story about Miss Ferguson. And then, "Alice Joyce? Oh, dear me, yes, I know Alice awfully well; when she was a telephone girl——" And on and on she went. I began to wonder if she were jealous of these other girls who had risen to the very top of their profession. It certainly sounded like it to me.

"Mel says that you girls want to go into pictures," she said to me after a while, when the men were talking business. "Had any experience?"

I told her what I'd done, and she shook her head, with a little smile.

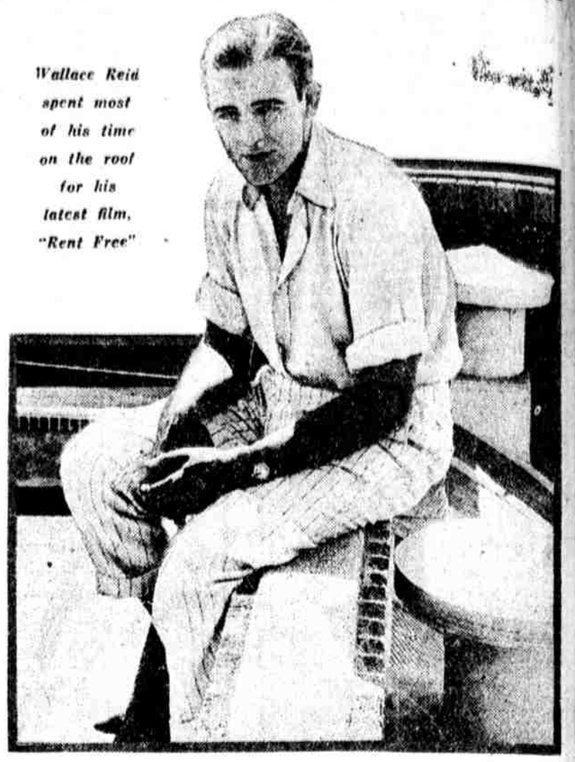
"You'll never get anywhere that way, dearie, never. The only thing to do is to get to the top the quickest way you can, and starting as an extra certainly doesn't come under that class. Why, with the competition there is now—oh, you might as well go back home as to keep on. I tell you, honey, you're darned lucky to have this chance to go in with me; we'll treat you right, and you'll be making a name for yourself the first thing you know."

Well, I knew that I ought to tell her right then that I couldn't do it, but somehow I just didn't dare. I didn't want to blurt it right out, and I couldn't think of any good reason to give. I wished that Lawrence French had been there to help me out, but he had gone on to some dance club; he had told me that he had just come up there with one of the stars of his company, who was in New York for a few days and then would have to go back to California, and that they were doing everything along Broadway. I couldn't help wishing that I was in their party.

I tried not to let anybody know that I wasn't perfectly happy, though, and got along pretty well. Persis was having the time of her life; she seemed to like Mr. Melville. During the second show, when the lights were out, they pulled their chairs close together and sat and whispered all the time, and then when people applauded and pounded with the little wooden hammers that were on the tables, they'd pound hard, too, and pretended that they had seen everything that went on.

To Be Continued Tomorrow

SEEKING THE HIGH PLACES



Wallace Reid spent most of his time on the roof for his latest film, "Rent Free"

They Had to Build Trenches to Film Big Cattle Stampede

TRENCHES and fortifications have been built on the sweeping plains of the Agoure ranch, a typically Western estate that nestles in the chalk hills north of the San Fernando Valley, for the dangerous business of recording on celluloid the stampede of thousands of head of cattle. The projected scene will be incorporated in Harry Carey's "Man to Man."

HARRY CAREY

Riding madly through milling cattle, Carey will be called on for an exceptional display of nerve, as well as histrionic ability.

Deep holes are dug for the cameramen who take stampede scenes and their positions are protected by barricades of railroad ties. The shots of flying hoofs which seem so thrilling on the screen are a long sight more thrilling to the cinematographers who peer out of cracks in the roofs of their dugouts. If several of the beasts were to fall on a single camera station, the occupant of the place would be "out of luck."

Cables will be strung above the section of plain over which the horde will run to obtain shots from above. The work of the aerial cameraman won't be perilous—but it will be giddy and difficult, due to the impossibility of getting perfect balance or stability in such a position.

Town Created for Picture

An interesting Canadian village called "Pontiac" has been erected under the supervision of Max Parker, art director, for exterior scenes in "The Lane That Had No Turning," Agnes Ayres' first starring picture, an original story by Sir Gilbert Parker, one of the particularly colorful buildings shown in the village is an old-fashioned manor house, 200 years old, built along the lines of the French-Canadian style of architecture.

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 ETHEL CLAYTON in "BEYOND"

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

APOLLO 52D & THOMPSON STS. MATINEE DAILY "The Woman God Changed" Charlie Chaplin in "The Idle Class"

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

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY ALL-STAR CAST in "MILESTONES"

BALTIMORE 51ST & BALTIMORE AVE. 6:30 SAT. MAT. EARLE WILLIAMS in "BRING HIM IN"

BENN 64TH AND WOODLAND AVE. MATINEE DAILY ALICE BRADY in "OUT OF THE CHORUS"

BLUEBIRD Broad & Susquehanna Continuous 2 until 11 CECIL B. DE MILLE'S "The Affairs of Anatol"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. THOMAS MEIGHAN in "CAPPY RICKS"

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

COLONIAL Gin. & Maplewood Aves. 2:30, 7 and 9 P. M. THOMAS MEIGHAN in "CAPPY RICKS"

DARBY THEATRE MAY ALLISON in "THE MARRIAGE OF WILLIAM ASHE"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY CLARA KIMBALL YOUNG in "CHARGE IT"

FAIRMOUNT 20th & Girard Ave. MATINEE DAILY MAY ALLISON in "THE BIG GAME"

FAMILY THEATRE—1311 Market St. 9 A. M. TO MIDNIGHT ALL-STAR CAST in "HEARTS ARE TRUMPS"

56TH ST. THEATRE—Below Spruce MATINEE DAILY ALL-STAR CAST in "Beyond the Crossroads"

GLOBE 5901 MARKET ST. 2:30 and 6:30 to 11 MAY ALLISON in "THE LAST CARD"

GRANT 4622 GIRARD AVE. Mat. Today: Overture "The A" CLARA KIMBALL YOUNG in "CHARGE IT"

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

IMPERIAL 60TH & WALNUT STS. Mats. 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 DOROTHY PHILLIPS in "Man—Woman—Marriage"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY RICHARD BARTHELMESS in "EXPERIENCE"

OVERBROOK 63D & HAVERFORD AVENUE FRANKLYN FARNUM in "THE RAIDERS"

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

PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M. BEBE DANIELS in "ONE WILD WEEK"

REGENT MARKET ST. Below 17TH 9:45 A. M. to 11 P. M. MILDRED HARRIS in FIRST SHOWING "HABIT"

RIALTO GERMANTOWN AVENUE AT TUPEHOCKEN ST. CONSTANCE TALMADGE in "MAMMA'S AFFAIR"

RUBY MARKET ST. BELOW 77TH 10 A. M. to 11:15 P. M. CHARLES RAY in "NINETEEN AND PHYLLIS"

SAVOY 4211 MARKET STREET 9 A. M. TO MIDNIGHT LIONEL BARRYMORE in "JIM THE PENMAN"

SHERWOOD 54th & Baltimore Av. Mat. Daily at 2; Eves. 6:30 BETTY COMPSON in "AT THE END OF THE WORLD"

STANLEY MARKET AT 16TH 11 A. M. to 11:15 P. M. WALLACE REID in "THE HILL BIDDERS"

STANTON MARKET Above 16TH Mats. 2:30; Eves. 7 & 9 P. M. WILLIAM FOX'S WONDER PLAY "OVER THE HILL"

333 MARKET STREET THEATRE Mats. 2:30; Eves. 7 & 9 11:15 P. M. RUPERT HUGHES' "THE OLD NEST"

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

AT WEST CHESTER
RIALTO MACK SENNETT'S "LOVE, HONOR AND OBEY"
IDLE HOUR MAY ALLISON in "THE LAST CARD"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 and 6:30 to 11 P.M. DAVID POWELL in "The Princess of New York"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3—7 and 9 Jane Novak and Jack Livingstone in "THE GOLDEN SNARE"

COLISEUM Market bet. 59th & 60th 1:30 and 3—7 and 9 THOMAS MEIGHAN in "CAPPY RICKS"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Juve, on Frankford "L" WANDA HAWLEY in "THE SNOB"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY DOUGLAS MacLEAN in "PASSING THRU"

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

NIXON 52D AND MARKET STS. 2:15, 7 and 9 ALL-STAR CAST in "IT'S A GREAT LIFE"

RIVOLI 52D AND SANSOM STS. MATINEE DAILY Charlie Chaplin in "The Idle Class" MABEL BALLIN in "The Journey's End"

STRAND GERMANTOWN AVE. AT PENN'A. STREET Charlie Chaplin in "The Idle Class" DORIS MAY in "FOOLISH AGE"

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

Germantown 5510 Germantown Ave. MATINEE DAILY Charlie Chaplin in "The Idle Class" PAULINE FREDERICK in "SAVAGE"

JEFFERSON 59th & Jefferson MATINEE DAILY CECIL B. DE MILLE'S "The Affairs of Anatol"

PARK 63RD AVE. & DITMAS AVE. Mat. Daily 2; Eves. 6:45 to 11 CLARA KIMBALL YOUNG in "CHARGE IT"