



The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Just a Bunch of Gossip From the Studios

SOMETIMES it's interesting to listen to the buzzing you hear around the studios these days. There's so much uncertainty in the air everywhere—much gossip and so many speculations as to what is going to happen—that even rumors become of some importance if you take them with a sufficiently large grain of salt.

The one report that interests me most—and which, by the way, is thoroughly dependable—is that Griffith has unexpectedly discovered that Lillian Gish is a genuine comedienne. Can you imagine the drooping, sad-eyed Lillian hearing that sister Dorothy to the laughs? Neither can I. Yet that is the discovery of Griffith has made.

They are just about finishing the shooting of "The Two Orphans" Mamaroneck (somebody has suggested that Griffith, who says ways does this wholesale, should make it "The Three or Four Orphans") and they had some lighter sequences to make in this past week.

There were a few scenes in which Lillian had to do little bits of comedy everybody was afraid she would fall down on the job. There was even a talk of getting Mary Burt, the erstwhile matinee, to double for her.

But they tell me that when the time came, and they gave Lillian her cue she dumfounded them all by putting the comedy across in a quaint way. It was all her own but that held them spellbound while she was doing it. Griffith was the most surprised one of the bunch. He has always had a most remarkable respect for Lillian—that kind of respect that amounts almost to reverence and he never even considered her for lighter roles.

I remember well the last time I visited the Mamaroneck studios and watched her shooting. While he directed, Griffith always addressed Lillian as "Miss Gish," but always spoke to her sister by her first name, "Dorothy."

And, by the way, the folks who have been with Griffith longest are rather amused at the claim of Marshall Neilan that "Bits of Life" is an entirely new idea in picture production. This film, as you probably know, is a combination of several stories along the lines of a magazine, giving comedy, tragedy and romance all between the same covers.

"NEW Meat" they exclaim. "Why, in 1918 or 1919 Griffith made a film along exactly the same idea. It was called 'Home, Sweet Home,' but it was four stories—a comedy, a tragedy, an allegorical drama and society drama. And the significant part of it is that 'Mickey Neilan was working in the Griffith studio at the time it was produced.' So we'll let 'em fight it out among themselves. I'm neutral."

THERE'S another bit of gossip which I'll give you with no recommendations as to its authenticity. It combines two rumors—one that the Selznick affair at Fort Lee haven't been going altogether smoothly and the other (which I have harped on myself) that the Famous-Lasky studio on Long Island will soon re-open.

This rumor says that Selznick will quit Fort Lee and rent space in the Long Island plant.

It sounds reasonable to me. There's only one real reason why the Lasky people should reopen at Astoria, and that's Elsie Ferguson. But it wouldn't pay them to run such a big establishment for one production. The overhead is too heavy. If they could get Selznick to pay part of the cost it would solve many difficulties, both for them and for him.

Cosmopolitan studios might as well be dead as the way they are. Marlon Davies is expected back from California in a week or ten days, but no one up on Second avenue has the temerity to say whether she will start production or not.

Meanwhile I understand there are some dozen productions locked away in the Cosmopolitan vaults, to be kept there until some better plan of distribution can be arranged. Maybe the Senate's anti-trust investigation will resolve this difficulty as well as make things better for movie fans in other cities besides New York.

Dick Barthelme is still down in New England making the story written by Porter Emerson Browne. Dick at least is one lad who doesn't seem to be worried by the intricacies of movie politics. He's doing straight, clean work, and his new firm, Inspiration Pictures, which was formed to make him a star, seems to be going ahead on that clear path with no worries about what others are doing.

The Talmadge studios are closed and the sisters have gone to California. Constance will make one picture there and then return to hubby in New York, but Norma will remain for a visit with syster Natalie, who is now Mrs. Buster Keaton.

The Hugo Ballins have at last found a story to their liking, though I haven't had a chance to read what it's all about yet. They will start production next week.

Searle Dawley has finished cutting the picture he has made for Fox with pretty Peggy Shaw as the main employer. You want to watch Peggy. Some day she's going to emote her way into your heart as she did into mine while I saw her doing her work before the heartless camera.

Christie Cabanne, one of the R-C prima donna directors, has started another production in the old Metro studios in New York. He has written the story, which I understand. But there's one consolation. It can't possibly be any worse than "Live and Let Live."

BILL NIGH, Director of Vera Gordon, has made a genuine discovery. It's a little girl who got a job with him in one of his recent films with a famous star and the little girl simply walked away with the picture, as they say in studio parlance. I have a quiet tip that she's masquerading under an assumed name to receive wealthy Uncle Sam West until the picture is over. Well, the girl is really a good. Also, for those of you who think movie people are terrible, let me say this little girl has never been a block away from her mother in her life. I'll tell you all about her when I run the story down.

Answers to Questions by Movie Fans

HOWELL—Lillian Gish is not married. Address her in care of the Griffith Studios, Mamaroneck, N. Y. Wesley Barry is fourteen, and soon will be seen in "Penrod." His freckles are not painted ones; they are very real.

WINIFRED—Yes, Lowell Sherman was the villain in that picture. That is his favorite role. I know nothing whatever of his private life. Norma Talmadge played the lead in "A Daughter of Two Worlds." The picture in which she is working at present is "Smilin' Through," an adaptation of the stage success of the same name.

TENNIE—Of course, I do have a great many questions asked me that are foolish, but I would not place yours in that class. It is most natural to wish to know something about the players in whom you are interested. Naomi Childers has not permanently deserted the screen. She was recently married to Luther Reed, which does not mean that she will never make another picture. Have patience, she'll come back—they most all do sooner or later, and particularly when they are such good actresses as the above mentioned lady.

ADON—Ruth Roland's latest serial is called "The White Eagle." Jackie Coogan is still making pictures. You are very impatient. You say you saw him in "The Kid" and in "Rack's Bad Boy," and want another one right away. I can't tell you when it will be finished, but the new picture will be called "The Boy."

WAYNE—Winifred Greenwood was born in Geneseo, N. Y. She was on the stage before appearing in pictures. Her latest picture is "Satanstoe and Profane Love."

MERRITT—"The Hortensia" is the stage production of which you speak. William C. Sullivan is the writer. It is to be adapted for the screen by Thomas Ince.

CLYDE—Viola Dana and Shirley Mason are sisters. Flanagan is their real name.

EDDIE—House Peters is an Englishman. He is married and has two children. Florence Turner has been in pictures for thirteen years.

CHRISTOPHER—Eda Darling appears in "Wedding Wags." You say she has often appeared in the Talmadges' pictures, both with Norma and Constance. She has had fifteen years' experience on the stage.

TODDIE—If being born in Lincoln England, makes Roy Harney an Englishman, then, he surely is English. He was educated in Utica, N. Y. Yes, he has appeared in vaudeville.

ANNA SEYMOUR—Marion Davies has blonde hair. She wears a black wig

AS HE IS ON THE SCREEN—AND IN PRIVATE LIFE



Sessie Hayakawa generally plays exotic, Oriental roles on the screen. The top oval and the lower left-hand picture show him in native garb for a new picture. But present, in the upper left, Hayakawa and his wife, very Occidental in appearance, are seen with their English bulldog in their garden. And the other picture, Hayakawa and "Habe" Ruth. The latter is an idol of the Japanese actor, who visited him at the Polo Grounds.



NEILAN HAS BEGUN TO DO "PENROD" WITH 'WES' BARRY

MARSHALL NEILAN has started work on the film version of "Penrod." Booth Tarkington's famous classic of boyhood, in which Wesley ("Freckles") Barry has the title role.

But the mere beginning of work on the picture is not what worries Mr. Neilan. He has far more weighty cares.

Mr. Neilan is quite willing to let the public share his greatest worry. It is this: He must have two actors and they must be colored. One should be about ten years old and the other perhaps twelve and they should bear a brotherly resemblance to each other. The darker their complexion and the whiter their teeth the better, says Mr. Neilan.

During the last week a swarm of little colored boys have visited the Neilan studio, but not one of the young colloid gemmen has come up to the expectations.

"The little George Washingtons and Abraham Lincolns who have come to get a place in 'Penrod' all seem to be lacking in a sense of humor," says Mr. Neilan. "It surprises me. I always thought little colored boys were naturally of a happy disposition, but most of them who came to the studios in the last week were downright dejected. Not one of them smiled when I asked him his qualifications. I must have a colored pair of brothers who have wide grins and big white teeth."

MR. NEILAN wants to explain to colored mothers that all of the fun in "Penrod" which his little actors will be called upon to participate in will be of a perfectly harmless variety. Nor will they be called upon really to swallow the hideous mixture of hair oil, vanilla extracts, axle grease and most ingredients mentioned in the Booth Tarkington story as having been administered by Penrod to his little colored playmates.

"Wes" was seen last winter in the title role of "Penrod" on the speaking stage, making his appearance at the Frank Egan Little Theatre, Los Angeles.

Frank O'Connor has the direction of "Penrod" under Mr. Neilan's supervision. Mr. O'Connor recently directed May McAvoy, Louise Quinn and the continuity of the Tarkington classic.

Don't You Feel Sorry for Poor Chinese Brides

DID you know that a Chinese bride receives no beautiful hand-carved platinum or diamond ring to show her stage of wedded bliss? She merely changes her style of hairdressing, dons a robe extremely sedate and quiet in color, and all China knows that she has reached the dignified stage of Mrs. So and So.

This very interesting bit of information came to light during the filming of a Chinese marriage ceremony for "The Street of the Dragon," Sessie Hayakawa's latest picture.

It still another, before she and Mr. Ingram are married. It seems she wants to go on with her screen work, but that he doesn't want her to. These men!

Realism in Picture Scared Six Hindu

WHILE "Ted" Sloman was directing "A Bride of the Gods," he delegated his chief assistant, David Howard, to round up a half dozen bona fide Hindus to act as mob leaders in one of the thrilling Brahma temple scenes.

Now "Dave" had no particular trouble in securing the services of the desired idol-worshippers, and he delivered the consignment of would-be Hindus about a week ago to Mr. Howard at Hollywood.

Mr. Howard ordered the Hindu thespians to mount the steps to the shrine at double-time—and then the fun began.

As the "supers" advanced on the temple steps, a powerful illumination was directed on the set and out of the darkness the figure of a Brahma idol appeared, blinking its eyes in a forbidding manner. With shrieks of terror the Hindu extras fled in every direction.

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JACQUELINE LOGAN WILL PLAY WITH LON CHANEY IN FILM

By CONSTANCE PALMER



Jacqueline Logan

REMEMBER Jacqueline Logan, who played with Tommy Meighan in "White and Unmarried"? Well, Goldwyn has signed her up for five long years. Pretty nice for Jacqueline. She's appearing now with Lon Chaney in a picture temporarily called "The Captain of the Guard." Mr. Chaney yesterday, and he's exactly what I expected him to be. Think of it—trouping since he was eleven years old, and has never been in New York. And he is adverse to publicity—says he has never employed a publicity person in his life, and never expects to.

In his new contract he plays three parts, one of which requires a very difficult make-up, the other two I saw, one was that of a scientist, and the other that of an assassin. In the former character he uses, as far as I can tell, only a little Van Dyke and a few wax moustache, yet I had to look several times before I saw who it was. The make-up of the second character is much more elaborate. He wears a wig, bushy eyebrows and puffy skin about the eyes. He was waiting yesterday because every time he took off his face relations he pulled some of his own along with them, and when he took off the putty about his eyes some skin came off, too.

The sets for the piece are very elaborate. Coiré Gibbons, whose contract with Goldwyn, by the way, has been renewed into a very long-term one, is doing them. Remember the shadows painted right on the sets in "The Cabinet of Dr. Caligari"? They're using the same idea in this production. Then, too, a big spectacle affair is being built over a pool, and they tell me that beautiful ladies are going to dance there in bubbles—real, honest-to-godness soap bubbles. They've promised the writers a party when this happens, so I'll tell you about it then.

Bert Lytell had a prize fight in one of his pictures just recently, and came through safe and sound. Buster Keaton planned it at the end of the picture, but in case Bert got a black eye they wouldn't lose any money by it. However, nothing happened, and Bert took himself off to enjoy a few days' vacation before starting the next story. But, alas and black, he sprained his wrist almost immediately playing tennis, a game of which he is very fond.

Talk about girls wearing wig! May McAvoy, you know, wears a bobbed blonde one in "Baby Doll," her new picture, and now word comes that Alice Lake has to wear a blonde one in "The Hole in the Wall" for one of the four impersonations she does. Nice Harry Myers will be her leading man in the next story, called "Kisses." It's a comedy, something like "Flowers of the North," in which Mrs. Lewis, the former character actress, is much more elaborate. He wears a wig, bushy eyebrows and puffy skin about the eyes. He was waiting yesterday because every time he took off his face relations he pulled some of his own along with them, and when he took off the putty about his eyes some skin came off, too.

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Alice Lake

THE "AUDIENCE" A FILM STAR HAS TO FACE



Here is Codi B. DeMille himself directing a scene. With him are the customary group of camera men, assistants and experts along various lines.

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 movie-lovers. She wants to become a picture star. She thinks her chance has come when Persia, 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 studio 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 Persia the happy news, Persia in turn tells of a delightful surprise for the evening—a party planned by her motion-picture friends.



WALLACE MacDonald Vitagraph serial star had his forehead badly burned in scene when he rescued heroine from blazing shack

FINALLY the roof closed—it was very late when it did, too—and then we went on to another place for a little while, a dance, where I was getting terribly tired by that time, and was really glad when Fay Granville pushed back her chair and said "Come on, boys; take the girls home; it's simply time and if we're going to get to work tomorrow I've got to have some sleep."

She went home by herself, which seemed funny to me, but she insisted on it, so the three men took us down to our house. On the way we stopped at one of the white-front restaurants and had what we called a "split," where lots of other people do it—ever so many celebrities among them. I saw two of the girls well seen on the roof—two of the showgirls, I think, in the most gorgeous evening gowns.

There was an old, gray-haired woman scrubbing the floor right around under their feet, and they laughed and joked with her, but I saw one of the men with them slip a bill into the old woman's hand when he got up to leave. The darker their complexion and the whiter their teeth the better, says Mr. Neilan.

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—and then go somewhere afterward. Hurry up and dress—I've got to go shopping and see if I can't find an evening gown marked down low enough so that I can buy it.

"I've got one I haven't worn here; you can take that," I told her. "I don't believe I'll go tonight."

"That started a terrible argument. I wouldn't have believed that Persia could have been so obstinate. You don't know how she said it was all right for me to turn her down and her friends, but that I needn't imply that she was any better than her were."

"And all those men had flasks in their pockets—you know that—and they drank from them. And Mr. Melville tried to kiss you in the taxi coming home. That's not the way I want to see 'New York'!"

"Well, let me tell you that you can sit at home for a year before you'll get another chance to see it any way at all," she told me, jabbing her harpiss through her hair. "You don't know that it is not to know anybody anywhere in this town. Many a night I've stood on the elevated platform at Forty-second street and Sixth avenue, when I'd been to the movies alone—and couldn't afford even that—and looked over at Broadway with all its lights, and seen autos tear past me, and girls in 'em, with flowers on and looking so happy. And I thought I'd give the thing in the world to have a good time like that. Now my chance has come, and you can bet that I'm not going to turn it down when I've been so lucky as this!"

I couldn't say anything, of course. But I stayed home that night, in spite of her protests, and the next morning I got up early, while she was still asleep and slipped out of the house. I had thought of starting out in New York all alone frightened as a little; I'd heard so many tales of girls getting into the wrong sort of boarding houses or getting lost in the streets, but now I'd decided to go to the Y. W. C. A. and get a list of places to live in.

So I started for the agent's office, with not much money, and very little knowledge of New York, but more determined than ever to succeed in getting into motion pictures. And I stumbled right into the nicest place I could possibly have wanted.

(To Be Continued Monday)

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 & Passayunk Aves. 9:30 to 11:15 P. M.
- ETHEL CLAYTON 12th & Erie, N. Y. 9:30 to 11:15 P. M.
- ALLEGHENY 4th & Allegheny, N. Y. 9:30 to 11:15 P. M.
- THOMAS MEIGHAN "CAPPY RICKS"
- CHARLES CHAPLIN in "THE IDLE CLASS"
- APOLLO 8th & Thompson Sts. 9:30 to 11:15 P. M.
- Thos. Inc.'s "The Bronze Bell"
- CHARLES CHAPLIN in "THE IDLE CLASS"
- ARCADIA Chestnut bet. 16th & 17th Sts. 9:30 to 11:15 P. M.
- BEBE DANIELS "THE SPEED GIRL"
- ASTOR Franklin & Girard Ave. 9:30 to 11:15 P. M.
- "MILESTONES"
- BALTIMORE 8th & Baltimore, N. Y. 9:30 to 11:15 P. M.
- EARLE WILLIAMS "BRING HER IN"
- BENN 64th and Woodland Ave. 9:30 to 11:15 P. M.
- ALICE BRADY "OUT OF THE CHURCH"
- BLUEBIRD Broad & Monmouth 9:30 to 11:15 P. M.
- DOUGLAS MACLEAN "THE SIGN ON THE DOOR"
- BROADWAY Broad & Snyder Ave. 9:30 to 11:15 P. M.
- THOMAS MEIGHAN "CAPPY RICKS"
- CAPITOL 7th & Market St. 9:30 to 11:15 P. M.
- "Dangerous Curve Ahead"
- COLONIAL 4th & Mapleshed Ave. 9:30 to 11:15 P. M.
- THOMAS MEIGHAN "CAPPY RICKS"
- DARBY THEATRE GOVERNOR MORRIS STORY "A Tale of Two Worlds"
- EMPRESS Main St., Market St. 9:30 to 11:15 P. M.
- CLARA KIMBALL YOUNG "CHARGE IT"
- FAIRMOUNT 28th & Girard Ave. 9:30 to 11:15 P. M.
- BUCK JONES "TO A FINISH"
- FAMILY THEATRE 12th & Market St. 9:30 to 11:15 P. M.
- ROBT GIBSON and SPECIAL CASE in "ACTION"
- 56TH ST THEATRE—Below Spruce 9:30 to 11:15 P. M.
- WILLIAM DESMOND "THE PARISH PRIEST"
- GLOBE 5th & Market St. 9:30 to 11:15 P. M.
- MAY ALLISON "THE LAST CARD"
- GRANT 4022 Girard Ave. 9:30 to 11:15 P. M.
- PAULINE FREDERICK "SALVAGE"
- GREAT NORTHERN Broad St. bet. 12th & 13th Sts. 9:30 to 11:15 P. M.
- NORMA TALMADGE "THE SIGN ON THE DOOR"
- CHARLES CHAPLIN in "THE IDLE CLASS"
- IMPERIAL 10th & Walnut Sts. 9:30 to 11:15 P. M.
- NORMA TALMADGE "THE SIGN ON THE DOOR"
- CHARLES CHAPLIN in "THE IDLE CLASS"
- Liberty Broad & Columbia Ave. 9:30 to 11:15 P. M.
- BUCK JONES "TO A FINISH"
- "The Son of Wallingford"
- Lehigh Palace 4th & Market Ave. and 9th & Locust Ave. 9:30 to 11:15 P. M.
- DOROTHY PHILLIPS "Man—Woman—Marriage"
- LIBERTY Broad & Columbia Ave. 9:30 to 11:15 P. M.
- BUCK JONES "TO A FINISH"
- OVERBROOK 8th & Avenue 9:30 to 11:15 P. M.
- MAT LINDER AVE. 9:30 to 11:15 P. M.
- "Seven Years Bad Luck"
- PALACE 12th & Market St. bet. 10th & 11th Sts. 9:30 to 11:15 P. M.
- NORMA TALMADGE "THE SIGN ON THE DOOR"
- PRINCESS 10th & Market Street 9:30 to 11:15 P. M.
- DUSTIN FARNUM "MAMMA'S AFFAIR"
- REGEN 11th & Market St. 9:30 to 11:15 P. M.
- MILDRED HARRIS CHAPLIN "THE SHOWING SHAMIT"
- RIALTO "BERNARDINE AVENTURA"
- CONSTANCE TALMADGE "MAMMA'S AFFAIR"
- RUBY "MAMMA'S AFFAIR"
- CHARLES RAY "MAMMA'S AFFAIR"
- SAVOY 12th & Market St. bet. 10th & 11th Sts. 9:30 to 11:15 P. M.
- LIONEL BARRYMORE "IN THE PENNAN"
- SHERWOOD 10th & Market Ave. 9:30 to 11:15 P. M.
- BETTY COMPTON "AT THE END OF THE WORLD"
- STANLEY 10th & Market Ave. 9:30 to 11:15 P. M.
- WALLACE REID "THE HILL"
- STANLEY 10th & Market Ave. 9:30 to 11:15 P. M.
- WILLIAM MOY'S WONDER PLAY "OVER THE HILL"
- 333 MARKET 1st Street Theatre 9:30 to 11:15 P. M.
- RUBY "THE OLD NEST"
- "THE OLD NEST"
- VICTORIA MARKET St. bet. 6th & 7th Sts. 9:30 to 11:15 P. M.
- JAMES OLIVER CURWOOD'S "THE GOLDEN SNARE"
- AT WEST CHESTER RIALTO MARK BENNETT'S "LOVE, HONOR AND OBEY"
- IDLE HOUR MAY ALLISON IN "THE LAST CARD"
- THE NIXON-NIRDLINGER THEATRES
- BELMONT 52d ABOVE MARKET 9:30 to 11:15 P. M.
- DAVID POWELL IN "THE GOLDEN TRAIL"
- "The Princess of New York"
- CEDAR 60th & Cedar Avenue 9:30 to 11:15 P. M.
- Joe Novak and Jack Livingston in "THE GOLDEN TRAIL"
- COLISEUM Market bet. 20th & 30th Sts. 9:30 to 11:15 P. M.
- Ruthless Cinema in "COLD STEEL"
- JUMBO Front St. & Girard Ave. 9:30 to 11:15 P. M.
- DOUGLAS MACLEAN "THE HOME STRETCH"
- LEADER 41st & Lancaster Ave. 9:30 to 11:15 P. M.
- DOUGLAS MACLEAN "PASSING THRU"
- LOCUST 52d and Locust Street 9:30 to 11:15 P. M.
- MARY ADAM in "THE OLD NEST"
- "THE OLD NEST"
- NIXON 52d and Market Sts. 9:30 to 11:15 P. M.
- "IT'S A GREAT LIFE"
- RAVOLI 52d and Market Sts. 9:30 to 11:15 P. M.
- Charles Chaplin in "The Idle Class"
- MABLE PALLEN in "The Idler's End"
- STRAND GRIMMONT AV. bet. 4th & 5th Sts. 9:30 to 11:15 P. M.
- Charlie Chaplin in "The Idle Class"
- DORIS MAY in "THE LAST CARD"
- AT OTHER THEATRES MEMBERS OF M.P.T.O.A.
- GERMANTOWN 25th St. bet. 25th & 26th Sts. 9:30 to 11:15 P. M.
- Capt. Charlie Chaplin in "The Idle Class"
- MABLE PALLEN in "The Idler's End"
- JEFFERSON 3rd & Douglas Sts. 9:30 to 11:15 P. M.
- LOREL BARRYMORE "IN THE PENNAN"
- PARK 5th & Market St. 9:30 to 11:15 P. M.
- CONSTANCE TALMADGE "MAMMA'S AFFAIR"