The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

The Cameraman Used to Be the Biggest Man in the Business

THE name of Billy Bitzer probably doesn't mean anything to the average movie fan today. But mention it to any one in the profession and notice the respect which it meets. In any group of movie folk you find the same claim: "Why, I used to know Billy Bitzer when——," that you used to find among the theatrical people at the mention of the name of Frohman. Remember the old song that wound up with "For a personal friend of a friend of mine is a friend of a friend of Frohman's"?

I'm speaking of Billy Bitzer now because I have just heard that he has suffered a complete nervous breakdown. And the man who told me about it started to "reminisce" as all movie people do.

Unless you were mixed up in the game in its early days, you'll find it hard to realize how a cameraman could win such a reputation. But things were totally different then.

Some twelve or fifteen years ago the industry was tied up by patent suits that were so involved that no one seemed to understand what they were all about. But the injunctions and counter suits and all that sort of thing—I think the big question involved the patent rights to the sprocket holes in movie films—and it finally got to such a pass that no one dared to sell a movie camera nor even to operate one.

Consequently, the few cameramen who owned their own boxes became the kingpins in the profession. They were bigger than directors or producers or stars. You could always get a director or some one to finance you or some one to act for you, but what was the use, if you couldn't find a cameraman with a box to take the picture?

Billy Bitzer was the first really big cameraman. And he maintained that position during his entire working career.

He and Griffith got together in the very early days when Griffith's name didn't mean anything and Bitzer's did. They tell several stories of rival companies who actually shanghaied Bitzer, much as sailors used to be shanghaied, so as to get the use of his precious camera. But he stuck to Griffith, and Griffith is still sticking to Billy in his present trouble.

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THEY had to be in control in those days that Griffith found a man with a vegetable cart to transport the precious camera. The cart would drive up to an appointed place, the camera would be loaded aboard and covered with vegetables and away they would go on location protected by scouts to see that no patent sharks got wind of their work.

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IT SEEMS impossible to believe that the "close-up" was then unknown. Today it is the most important thing in movies, it's the italic type that emphasizes a statement or an emotion or a crisis.

But it hadn't been invented then. Everything was taken with the camera some fifteen or twenty feet away from the subjects and nobody had thought of any reason for making a change.

The long shot had been used in scenic photography; travelogue pictures had been made showing mountains and valleys and things of that kind, but they were supposed to belong only to scenics and to have no place in regular productions.

Griffith conceived the idea of the close-up. He was sure it would give a dramatic emphasis that nothing else would, and he wanted to experiment with it.

But the remarkable part of it is that he couldn't get a cameraman to take it. Can you imagine a cameraman so important that he could sneer at the orders of a director? That shows the change that has come over the industry.

Three of Griffith's cameramen absolutely declined to do as he wanted. They didn't believe in his theories and they had their own reputations to protect. And they weren't going to let any such-fangled foolishness as that go out with their names to it. It didn't matter about Griffith; he was only a director.

Billy Bitzer took the assignment. He was the only man who shared. His reputation was so big that he could afford to take a chance and he did it.

And so those of you who are amused by the pictures to-day instead of today have Billy Bitzer to thank for it. After Griffith, of course, for it was Griffith's idea. But it was Billy's camera and Billy's reputation that put it across.

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IT WOULD be interesting to know the total mileage that a man like Bitzer has ground through his camera. Take the figures of just three of Griffith's productions. "Intolerance" totaled over a million feet of film. "Way Down East" not passed 900,000. "The Two Orphans" has already exceeded 800,000, and will probably pass the figures of "Intolerance." This doesn't mean footage. There are three complete negatives made, one for abroad and two for this country.

A STAR TELLS A STAR'S FORTUNE

Lois Wilson seems to have found something very unusual in Margaret Loomis' palm. Wonder what it is?

Answers to Questions by Movie Fans

EILEEN—It is true that the famous stage play, "The Easiest Way," in which Frances Starr was featured several years ago, and which has been revived this fall, is to be filmed soon. The star for the picture has not yet been selected.

SYLVIA—Ralph Graves is married to Marjorie Seaman. It happened during the filming of "Dream Street," and was kept more or less secret, except from intimate friends.

ELSIE—Buster Keaton is twenty-six years old, is five feet six inches in height, has dark hair and eyes. His address is Long Beach, Calif.

GLADYS—Mildred Harris plays the lead in "The Woman in His House." Marguerite De La Motte played Constance in "The Three Musketeers." She has recently finished "The Bride of the Gods" and has commenced work on her new picture which will be called "Jim."

MORTON—Theda Bara is married to Charles Brabin, well known motion-picture director.

JACK K.—Charles Ray will soon be seen in "Gas, Oil and Water." Charlotte Pierce is his leading lady.

BEN S.—Louise Huff, who played an important role in "Disraeli," has been chosen to play opposite Richard Barthelmess in his second independent release. Louise Huff is married to a Mr. Stillman, who is a hydraulic engineer. They have one daughter.

CHARLES—Kenneth Harlan was born in New York City in 1895. He is married to Flo Hart. Henry King was at one time a well known actor on the legitimate stage. At present he is directing Richard Barthelmess.

RENNIE—So you are going to visit New York, and you want to see "The Kid" when you're there. Well, all I can say is that "The Kid" has already played at every theatre in New York at least once. Of course there might be a few left.

THE "Kid" has been one of the most successful pictures ever made. It is still going strong in other parts of the country.

CONSTANCE—Margaret Livingston played the part of Lola in "Living Lies," starring House Peters and Florence Vidor.

BOB—The feminine message in "The Riddle Woman" was played by Madge Bellamy. "The Truth About Husbands" was taken from Arthur Pinero's play, "The Prodigals."

ANNA—William Farnum has never been divorced that I know of. He is very happily married to Grace White, and Tom Mix is married to Victoria Ford.

WAGS—I do not think Ruth and Kathleen Clifford are related. Never heard that they were. The character of Oliver Lewton in "I Am Being Honest" was played by Webster Campbell.

ESTHER—The cast of "O Malley of the Mounted" is as follows: William S. Hart, Eva Novak, Lon Willis, Antrim Short, Alfred Allen, Bert Sprotte.

STANTON—Carol Dempster plays the leading feminine role in "Broken Blossoms." Tyrone Power, Ralph Graves and Charles Mack are included in the cast.

BREWSTER S.—Agnes Ayres has been made a star. She was the Cinderella in "Forbidden Fruit." I don't happen to know whether "The Pretty Lady," by Arnold Bennett, has been filmed or not.

JEAN—Priscilla Dean played the lead, supported by Lon Chaney, in "Outside the Law." Richard Barthelmess is married to Mary Hay. His latest picture is "Tol'able David."

SIGMUND—Conway Tearle is not making pictures at present. He has been engaged to play the lead in George Scarborough's new play, "The Mad Dog."

CREATORS OF FILMS YOU GO TO SEE

William De Mille, noted director, and Clara Beranger, who has written scenarios for some of his pictures, are in New York looking for new material. It has to be good, too, or they won't take it

HARRY MYERS IS SCREEN'S REAL, LIVE OPTIMIST

HARRY MYERS

DESPITE the various antidotes to the joy of life, there still remains in the Hollywood film colony one person who persists in being a supreme optimist. In the first place he doesn't take himself seriously; secondly, he relies solely upon his sense of humor to pull him through a very difficult time that may arise from time to time.

Harry Myers can usually be found on bended knees in the cen ter of a mudish patch turning out the young sprouts in Catoon fashion. He would never picture him as an actor. He's tanned and brawny. His hands show the signs of agricultural toil and he would winningly sooner talk about his onions "farm" than about pictures or the high cost of art.

When he opens his mouth to speak you think, for the pence, that he's going to be serious. Voila! Comes a stream of whirly-kind language uttered in a dry, whimsical way, a bit satirical, always funny. You like him for being original in his speech, even pardon his verbal reference to the deathless photoplays as "stinkers." In fact, you don't in the least mind if he does happen to spit in infinitive.

Most people take themselves too seriously," he says. "They start putting on a lot of dog, get courage and forget their old friends. If everybody in the world doesn't like well enough to call me Harry then I'm a failure. None of this Mister Myers stuff for me."

In his "off-comments" Myers is an artist, an inventor. A number of years ago he was directing and starring in a series of slapstick comedies. When he was trying to hurry through a certain picture the title-artist fell ill and Myers started in to paint the captions, since he was a cartoonist, and, while he was working on the titles, he found himself making a sketch illustrative of the subject matter. He made several more showed them to the president of the company and finally incorporated an entire set of drawings into the picture.

They were the first titles to be used in films.

Myers, with his N'Yawk drawl and his quick smile, is one of the original stars of the screen. He made his start fourteen years ago as a Lubin juvenile and achieved great popularity. For some time he left the screen, and returned only comparatively recently—and on his return he found that he had gained considerable weight.

"Some one said to me," narrates Myers, "'Take off your hat. Got nuthatch?' I have plenty, and when the man saw it he looked surprised and said, 'Fine!' He's fine for the fight scene—his hair'll go off over his head."

The height lights had no particular fire for Harry.

"People seem to think actors are all jazz-minds," he remarked. "Most of them out here in pictures have their own homes and families, and a lot of them, like myself, don't care if they never see a theatre performance.

"It happens that producers nowadays want actors who can keep their mind on their work. Somehow, they seem to get along better and don't waste so much time."

Shirley Mason Disrupts Officeful of Studio Reporters on the Coast

THE Fox studios in California have a staff of reporters whose duty is to record, for the benefit of the outside world, the stories and gossip that are naturally a by-product of the company's activities.

One day the entire reporting staff was missing from the studio. The executive in charge was perplexed. Some one suggested they had gone on strike. Later they were found at an exterior set in which Shirley Mason was working in her latest photoplay, "Queenie"—which is now being shown.

The studio executive questioned one of the reporters, who said frankly that at times "the boys" could not resist the temptation to keep close to Miss Mason, whose personal charm and captured them.

A day or two later each reporter received a little note. "Those who were married read:

"Please remain on your part of the lot. Miss Mason may be attractive, but remember that you are married and your wives may object."

The bachelors were notified that romance could not mean much if one did not have a job, and that their jobs would be "minus" if they did not attend strictly to business.

Cast in Hayakawa Film Like Chinese Phone Book

THE salary list for Sessue Hayakawa's latest production, "The Street of the Dragon," reads like a Chinese telephone book. In his supporting case are Tsuru Aoki (Mrs. Hayakawa), Goro Kino, Misao Seki, H. Konishi and Toyo Fujita.

Tully Marshall Is Engaged by Neilan to Do Penrod's Father

TULLY MARSHALL, character actor, who has just terminated an engagement with Thomas H. Ince, returns to the Marshall Neilan fold in the production of Booth Tarkington's "Penrod," starring Wesley Barry. Mr. Marshall has just been engaged to portray the part of Henry Passlos Schofield, father of "Penrod."

For the part of Ma Schofield, Mr. Neilan has just closed with Claire McDowell. George Dromgold, who has also appeared in various recent Marshall-Neilan pictures, has just been signed to portray another important character in the Tarkington story.

Tom Held, assistant director to Mr. Neilan for over two years and recently assistant to Victor Herman in the production of the Jackie Coogan picture, resumes his former place with "Mickey."

One Studio Has Seven Weddings in a Row

ROMANCE still holds sway at the Fox West Coast studios. The latest to extend the list of wedding which was started last spring is Dorothy Baker, who for some time previous to her marriage was a member of the company. She is a New England girl. The groom, Dr. William W. Gardner, is one of the pioneer builders of the motion picture colony at Hollywood. This is the seventh marriage of the season on the Fox lot.

Betty Has a Real Friend

In the adaptation of Barrie's "The Little Minister," Betty Compson wears a collar of rose point lace almost as old as the period of which the story tells. The lace was a gift of Mrs. Amelia Bliss, of Chicago, an admirer of Miss Compson's work on the screen. With the lace Mrs. Bliss sent the star a rare camel's hair shawl, a black Spanish mantilla, two luncheon sets and a Madeira tablecloth.

YOU CAN VISIT FIVE LANDS IN A HALF HOUR AT A STUDIO

A ROUND trip to five countries—Canada, Mexico, Scotland, England and America—in thirty minutes sounds like an impossibility, but visitors at the Lasky Western studio these days are enjoying just such a trip. There are no railroad fares or steamship bills to pay.

When the globe trotter gets by the door man at the huge studio and walks "on set," as they say, it is just a dozen steps to Canada. Pontiac, a little village near Quebec, is the home of Agnes Ayres and a company of players who are making Sir Gilbert Parker's story, "The Lane That Had No Turning," into a motion picture.

Almost next door one can find Jack Holt at a Hudson Bay trading post in the Canadian Northwest. French Canadians and Indians mingle with their white brothers from the South in making "The Call of the North."

For a quick change in temperature, although the thermometer registers the same, the visitor walks around a few "flats"—not apartments but just pieces of scenery—and steps into Mexico. Here one finds Gloria Swanson surrounded by Mexicans, rangers and characters of the border country in "The Husband's Trademark."

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IT IS only a few steps over to Scotland, where Kirriemuir, the Thrums of Sir J. M. Barrie's stories, is shown for scenes in "The Little Minister." Betty Compson as Lady Babbie can be seen surrounded by the quaint Scotch characters of Barrie's book and play.

One doesn't even have to get on a train to get from Bonnie Scotland to England in this land of magic—the modern movie studio. In this country of pipes and tea Wallace Reid is busy making scenes for his latest picture, "The Champion."

And last, but not least, the visitor gets glimpses of American life while watching Thomas Meighan in "If You Believe It, It's So," and Will Rogers in another fanciful farce called, "One Glorious Day."

Who said life in the movies was dull?

Mix Quits Ranch—in Film

Tom Mix, in his latest picture, quits ranch life for the life of an adventurer—which eventually carries him to sea and to a foreign republic. He wears a general's uniform instead of a cowboy outfit.

JUST A STUDY IN EXPRESSIONS

Here are, left to right, David Powell, Ann Forrest and Director John Robertson, who are producing "Love's Boomerang" abroad. Ann, in a little girl's make-up, is undergoing a searching scrutiny from Robertson preparatory to a scene. Powell seems perfectly satisfied, but the director is more particular

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.

THAT day was certainly a joyous one for me, for in the studio at which I applied I ran across Lawrence French. He said he thought he could get me an engagement, and proposed that he meet me that evening and take in some of the picture shows, where he might point out to me the methods of different stars. I was never happier in my life than I was when I realized that that night I would see Lawrence French, and would hear about the engagement he had in mind for me.

He came very early and we spent the evening at the Rivoli Theatre, watching a picture of Elsie Ferguson's. He showed me how I could study her work and learn a great deal; from the way she used her hands, for instance, and the way she walked. And when we said good-night, and he told me where he'd meet me the next day, and when, I felt so grateful to him that I tried my best to tell him so.

"You've been so awfully kind to me—I can't see why, but I do appreciate it," I told him.

The expression in his eyes made me feel suddenly hot and then cold, almost at once.

"Maybe some day you'll know why," he answered, as he turned away.

"You'd better wear your sailor hat," Sylvia told me, when I dressed the next afternoon to go to the office in the Times Building, where Lawrence French was to introduce me to the men he'd thought would engage me. "Evidently they want somebody sweet and guileless looking, and your other hat is too sophisticated."

So I wore the dark blue sailor—it had sort of a scoopy brim and was white underneath, and was very becoming. And I wore my dark blue suit and a frilly white blouse.

"It's hard not to doll all up when you go to see a manager, and look like a million dollars," Sylvia declared as she smoothed out my jacket collar. "But it's much better to give the impression that you're a raving beauty even in your every-day clothes. Well, good luck to you—and remember that I'll be crazy to hear how things turn out."

It's half the battle to know that somebody cares how you get along, isn't it? I did so hope that I'd get the part, because I wanted it, of course, and then, too, because I thought I might be able to help Sylvia.

That interview was so exciting that even now I can't think about it calmly. Lawrence French was waiting for me downstairs, and took me up into the office where the star—I'll call him John Seward, because I can't tell you his real name—and the writer and director were waiting. I'd sort of expected some one like Mr. Melville, but these men were so different; the star acted sort of like my sister's husband—of course, he'd really done his best work in character parts, so it wasn't so very strange that he didn't pose a lot. And the other two men just looked like ordinary business men, especially the writer.

They told me just about what Lawrence French had—that they wanted just a natural, sweet girl, who didn't have a lot of mannerisms and wouldn't pose. They had me turn my head different ways, and laugh and walk across the room, and they looked at the photographs I'd brought with me—it seemed to me that I was always showing somebody my picture. Then we all went to a studio over in Fort Lee and I posed before a motion-picture camera. And finally they told me that if I screened well they'd engage me, because they felt sure that I was just what they wanted.

"I told you you'd get it," Lawrence French reminded me when we were having supper at about half-past 10 that night. "This is a wonderful chance, too, because this picture is pretty sure to make good, and you'll be made if it does. Remember 'The Miracle Man' and Betty Compson."

"But she could act," I told him.

"So can you," he answered. "You haven't any idea of what you will be able to do when a good director gets hold of you. Being intelligent is about half the battle, you know."

The director called me up the next day, and I went down to the Times Square office and talked some more with him and the star—and when I went home I had a contract for the part in my pocket. I knew that they needn't have given me a contract, because I'd have been glad to have the part in my pocket. I knew that they said they were going to be businesslike no matter what happened.

The next week was the happiest one I'd had in New York. The rest of the picture had been cast before I was engaged, except for one very small part, and they put Sylvia Stearns in that—which certainly was wonderful for both her and me. And the week after that we went to work.

At first we just rehearsed. We did some scenes over dozens of times—I used to get so tired, because I had to try hard every single minute for the first few days. Then, all of a sudden, I realized that I didn't have to remember to try—that acting was perfectly easy if you just expressed your feelings naturally. And John Seward came to me that afternoon and told me that I'd make a real actress if I kept on that way.

After we really got started shooting the picture things were nicer than ever. Sylvia and I went back and forth to the studio together days when they shot scenes that she was in, and Lawrence French often came over to Fort Lee, where we were working, and brought us home. Spring nights it would be wonderful, coming across the Hudson on the ferry. The Atlantic fleet was anchored in the river for a while, and I never could look down on that long line of beautiful ships, with their lights twinkling and their searchlights reaching out from one to another, without having the sight just grip my heart.

The picture went awfully well; I think one reason was because the people in the east—there were only ten of us—were such good friends. The old character woman who played my mother was a dear, and every one was so kind to me and helped me so much because I was new at the game.

One awfully hot afternoon, when they were shooting some scenes that I wasn't in, I went over to a corner of the studio that the glare of the lights didn't reach—you've no idea how terrible the heat from them is on a warm day—and curled up on a big couch that we'd been using the day before. I was awfully sleepy—Sylvia and Lawrence French and a friend of his and I had taken a trip up the Hudson on one of the river steamers the night before—and I thought I'd take a nap so that I'd look rested when they wanted me later. But I'd just begun to doze off when the sound of men's voices waked me.

To Be Continued Tomorrow

WILL THE MINUET RETURN, TOO?

The waltz is said to have staged a come-back, and now this other favorite of former days is said to be in the process of resurrection. Betty Compson and Nigel Barrie are shown trying it in a recent picture

Semon's Close Shave Altogether Too Real

IN MAKING one scene for his new comedy, "The Sawmill," Larry Semon had an excessively close shave. The comedian had to sit near a big buzz-saw and look coquettish. When it was all over Larry discovered that the brim of his hat in back had been clipped off close to his head. Semon has been shivering about it ever since. He had intended to sit near the whirling saw—but not that near.

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 2:15; Eves. 6:45 & 9 GEORGE MELFORD'S PRODUCTION "The Great Impersonation"

ALLEGHENY Frankford & Allegheny Mat. Daily 2:15; Eves. 8 RUPERT HUGHES' "Dangerous Curve Ahead"

APOLLO 52D & THOMPSON STS. MATINEE DAILY CONRAD NAGEL and LOIS WILSON "THE LOST ROMANCE"

ARCADIA CHESTNUT Bet. 16TH to A. M. to 11:15 P. M. EUGENE O'BRIEN in "THE LAST DOOR"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY WILLIAM DESMOND in "DANGEROUS TOYS"

BALTIMORE 5187 & BALTIMORE 2 P.M. to 11:30 SAT. MAT. RUPERT HUGHES' "THE OLD NEST"

BENN 64TH AND WOODLAND AVE. MATINEE DAILY RICHARD BARTHELMESS in "EXPERIENCE"

BLUEBIRD Broad & Susquehanna Continuous 2 until 11 TOM MOORE in "HOLD YOUR HORSES"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. ALICE LAKE in "THE GREATER CLAIM"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. CONSTANCE TALMADGE in "WEDDING BELLS"

COLONIAL 6th & Maplewood Aves. 2:30, 7 and 9 P. M. CHARLES RAY in "NINETEEN AND PHYLLIS"

DARBY THEATRE NORMA TALMADGE in "THE SIGN ON THE DOOR"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY RICHARD BARTHELMESS in "EXPERIENCE"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY ALICE LAKE in "OVER THE WIRE"

FAMILY THEATRE—1301 Market St. 8 A. M. TO MIDNIGHT Miss Du Pont and Special Cast in "THE RAGE OF PARIS"

56TH ST. THEATRE—Below Spruce MATINEE DAILY Undersea Drama, "Wet Gold" HAROLD LLOYD in "Now or Never"

GLOBE 5901 MARKET ST. 2:30 and 6:30 to 11 TOM MOORE in "MADE IN HEAVEN"

GRANT 4022 GIRARD AVE. Mat. Today, Overture "Thais" THE TREMENDOUS UNDERSEA DRAMA "WET GOLD"

GREAT NORTHERN Broad St. at Erie 7 to 9:15 P. M. RUPERT HUGHES' "Dangerous Curve Ahead"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30; Eves. 7 & 9 MARGUERITE CLARK in "SCRAMBLED WIVES"

Karlton CHESTNUT Above BROAD Daily 10 A. M. to 11:15 P. M. BERT LYTELL in "A TRIP TO PARADISE"

Lehigh Palace Germantown Ave. and Lehigh Avenue NORMA TALMADGE in "THE SIGN ON THE DOOR"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY RUPERT HUGHES' "THE OLD NEST"

OVERBROOK 63D & HAVERFORD Anniversary Week RUPERT HUGHES' "THE OLD NEST"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. WILLIAM S. HART in "THREE-WORD BRAND"

PRINCESS 1018 MARKET STREET 9:30 A. M. to 11:15 P. M. Clara Kimball Young, "Charge It" CHARLIE CHAPLIN in "The Idle Class"

REGENT MARKET ST. Below 17TH 9:45 A. M. to 11 P. M. SID FRANKLIN in "COURAGE"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. CECIL B. DeMILLE'S "The Affairs of Anatol"

RUBY MARKET ST. BELOW 17TH 10 A. M. to 11:15 P. M. PAULINE FREDERICK in "SLAVES OF VANITY"

SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT RUPERT HUGHES' "Dangerous Curve Ahead"

SHERWOOD 54th & Baltimore Av. Mat. Daily 2:15; Eves. 6:30 RUPERT HUGHES' "THE OLD NEST"

STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M. WILLIAM DeMILLE'S "AFTER THE SHOW"

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

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. NORMA TALMADGE in "THE SIGN ON THE DOOR"

VICTORIA MARKET ST. ab. 9TH 9 A. M. to 11:15 P. M. FRANK LLOYD'S "THE INVISIBLE POWER"

AT WEST CHESTER

RIALTO RICHARD BARTHELMESS "EXPERIENCE" CHARLIE CHAPLIN in "The Idle Class"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 and 6:30 to 11 P.M. JACK LONDON'S "THE LITTLE FOOL"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3—7 and 9 WILLIAM DESMOND in "WOMEN MEN LOVE"

COLISEUM Market bet. 59th & 60th 1:30 and 3—7 and 9 CONSTANCE TALMADGE in "UP THE ROAD WITH SALLY"

JUMBO FRONT ST. & GIRARD AVE. Jumbo June on Frankford "El" PRISCILLA DEAN in "REPUTATION"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY Undersea Drama, "Wet Gold" CHARLIE CHAPLIN in "The Idle Class"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30. Eves. 6:30 to 11 Beatrice Joy and J. Frank Glendon in "A Tale of Two Worlds"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 EDITH STOREY in "GREATER PROFIT"

RIVOLI 52D AND SANSOM STS. MATINEE DAILY ALICE LAKE in "THE GREATER CLAIM"

STRAND GERMANTOWN AVE. AT VENANGO STREET CHARLES RAY in "NINETEEN AND PHYLLIS"

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

Germantown 5510 Germantown Ave. MATINEE DAILY HELEN CHADWICK in Bunny Money "Dangerous Curve Ahead"