The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Snooky Just Has the Time of His Life in the Studio

IT'S all right to carry on these popularity contests and vote for Wallie Reid and Norma Talmadge and Charlie Ray and the rest, to find out which ones the fans love best. But I venture a little bet that, if the choice were left to the fans in their teens, there would be an overwhelming majority who would crown Snooky the king of filmdom.

Nobody knows what Snooky's last name is. He probably signs his contracts Snooky Rounan, because he was adopted by the Rounan family as soon as he was born and has lived with them all the six years of his life.

Years ago John Rounan and his brother-in-law went to raising animals for circuses and stage stunts and they specialized in chimpanzees. Now the chimpanzee is the nearest thing to a human being there is, except other human beings, and some of them aren't as near. There is less difference between the brain of a chim and a human than there is between the brain of a chim and any other form of ape.

The Rounan firm finally went into vaudeville themselves with two unusually intelligent chimpanzees, Sally and Napoleon. Out in one of the Los Angeles theatres they put over quite a big press agent stunt by having Sally and Napoleon really married on the stage.

Snooky is the result of that marriage. He appeared with his parents as soon as he was able to toddle around the stage and then Rounan began seeing possibilities in the movies and took his simian family West.

They made a great hit in the studios. But Sally and Napoleon died of colds contracted on draughty stages. That's the great danger to a chimpanzee. He has only one lobe to his lung and a draught is usually fatal.

Snooky was adopted by the Rounan family. He was given a room of his own, with a bed and chairs and bureau, and he was taught the uses of all of them. Mrs. Rounan insists that Snooky is her adopted child.

"And I'm proud of him," she declares. "Where will you find a human child of six who is so much admired for his intelligence and who can make the money Snooky makes?"

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AND she speaks lovingly of Snooky's parents. "Snooky," she says, "has Sally's eyes and Napoleon's forehead and the spirit of both. I think perhaps he gets his beauty from his grandfather."

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I HAVE often wanted to know all about this remarkable chimpanzee, because I prefer his work to the acting of many of our leading men and women. It was just by accident that I heard of the presence in New York of Raymond Harris, one of the high officials of the Chester productions, which turn out the Snooky films, in addition to their comedies and scenics.

"The great problem about Snooky," said Mr. Harris, "is to keep him entertained. He is awake at daylight and from then on it's simply one prank after another.

"He simply refuses to be left alone. He wants company. If there is a little child about we are all relieved, for Snooky loves nothing better than to play with kiddies. He likes to have them climb on his back and give them a ride, and most of the studio children have learned to love him.

"But there are times when he feels the need of more violent exercise and then we unchain a dog with whom he is very friendly. It's a big dog and a strong one, but Snooky soon runs him off his feet and he quits."

I wanted to know something about the problem of making Snooky act for the camera. I've seen other animal actors and know the vast volume of film that is wasted getting them to do just what is wanted. And usually they never do that and you have to utilize the stuff that is best and adapt it to your story. But Mr. Harris says they don't have much trouble that way with Snooky.

"He understands perfectly a command to do any of the ordinary things," he said. "You see, he has actually been treated as a human child by the Rounans. He is naturally a great imitator and they taught him through this imitative faculty.

"Tell him to wash his face or his hands, or to unlock a door or to tie or untie a knot, or move a chair, and he will understand you perfectly. If you had a cigar sticking out of your pocket and I should say, 'Snooky, get that cigar and smoke it,' he wouldn't hesitate a minute. And, incidentally, he really loves to smoke and chew tobacco.

"Of course, we write our scripts to include the things that Mr. Rounan knows Snooky will do. And it is surprising how little film we waste. We could produce five Snooky pictures with the film most comedy directors use for a two-reeler.

"I've seen him act just like a human child. He will take a telephone off a hook and shout 'Hoo—hoo!' into it with very evident enjoyment and, when he does some mischief that he knows is forbidden, he will run to Mrs. Rounan, hide behind her skirts, hold her hand and cry like a baby, so that she will keep Mr. Rounan from punishing him.

"The only difficulty in making pictures with him is that, in most things, he acts very slowly. Then, suddenly, he will move like lightning. When he is reaching for anything he wants, the action is very swift.

"Our cameramen have studied him thoroughly and they know just about how fast to crank—when to slow down and when to speed up—to match the action and make it look like normal speed throughout when it is projected on the screen."

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THEY can't insure Snooky's life. Even Lloyd's, which bets on almost everything, refused to bet on Snooky. This is because of the notorious death rate of chimpanzees in captivity, due to their being so subject to colds from draughts.

Answers to Questions by Movie Fans

BETTY—Lionel Barrymore is not making pictures at present. He is appearing in "The Claw" on the legitimate stage.

SILAS S.—"The Silver Fox" is the play in which William Faversham is appearing at present.

FLORENCE—Nita Naldi was the actress who played the dual role of Dolores in "Sally." Mary Thurman was graduated from the University of Utah before she became a Mack Sennett bathing beauty. Without doubt she is the young actress to whom you refer.

LOUISE—The cast for "The Little Minister" will be as follows: Betty Compson, George Hackathorne, Nigel Barry, Edwin Stevens, Will R. Walling, Guy Oliver and Fred Huntley.

A. B. C.—Louise Glaum's real name is Isabelle Schwartz. She is married to Harry J. Edwards. Her latest picture is "Greater Than Love."

HERE'S A TREAT IN STORE

W. J. Ferguson divides his time between footlights and klieglights. Above he is shown talking over with Director R. A. Walsh his part in a coming film, "Kindred of the Dust"

SNOOKY RIVALS JACKIE COOGAN IN SIX-YEAR-OLD POPULARITY

Here are the portraits of Snooky, the Chester chimpanzee, and a picture showing him signing his latest contract. Seated beside him is C. L. Chester and standing behind them, John Rounan, Snooky's foster-father.

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.

"IT'S you who aren't sensible," I said quite calmly, though I must admit that I felt a bit tremble. "If you'll just stop and think a moment you'll see that, though I look well this afternoon, I'm really frightfully tired. I've been out on location up on Cape Cod with John Seward, and I'm simply worn out. By tonight I'll be nothing but a rag. Elkhorn will lose interest in me. I won't get the job, and you won't get your commission. You might better let me go now, and make an appointment for me with him for tomorrow."

He stared at me for a moment, and I could see that what I had said appealed to him.

"Well, I—maybe you're right," he said slowly, stepping away from the door. "That'll hit him right, too—the idea that you were crazy to look your best when you saw him again; that'll get over big." He came over to my side, then, and looked down at me so steadily that I turned my eyes away. "You're very clever, my dear," he said softly. "Very shrewd, indeed—and you'll go clear to the top if you play your cards well."

"I don't know what you mean by that, Mr. Gibbs," I answered, not daring to step any nearer the door just yet though I could hardly keep from dashing out of it and running down the stairs to the street. "I've told you the truth—I am tired, and I do need a rest; you must remember that just getting this offer has been a very big thing to me, and I'd like a chance to get used to it." And I forced myself to smile up at him.

"You are either the only girl of your kind on Broadway, or you're far too clever for me," he answered, shrugging his shoulders. "I don't get you just yet—but I will later!" And he laughed again. "Well, run along home to your bread and milk and your nap—and I'll make a date for you for luncheon with Elkhorn tomorrow and phone you where and when it'll be, some time before noon. But let me tell you one thing, young lady." We had gone over to the door, and he paused a moment, with his hand on the knob, and turned to me. "When you came in here this afternoon I knew in a second that you'd get the job; you have a fresh, dewy sort of look that no man like Elkhorn—or like me—can resist. I didn't exactly bet on your being quite so—well, so wise as you are. I hope we're still friends, Miss Lane, even though I did try to mix into your plans a bit."

He held out his hand to me then, and I shook hands with him even though I didn't want to. But as I went through the outer office and down the stairs I was puzzled. His wanting to be friends with me meant that he didn't dare have me go away angry because he had tried to keep me there. I was nothing but a girl with a little experience, looking for a job. Why should he be so anxious to stand in with me?

As I walked along toward Fifth ave. one I thought a lot about it. And gradually, as I put together the way Elkhorn had acted and the things I'd heard about him, I felt that I had found the solution.

Elkhorn had liked me so well that Gibbs was afraid to make an enemy of me!

That conclusion was rather startling. Of course, I'd probably get a big enough salary so that Gibbs' commission for getting it for me would be quite large. I knew that Elkhorn didn't usually bother with agents, especially for people for big parts, and from the bits of his conversation with Elkhorn that I'd heard I knew that it was a really big part that they wanted me for. But I was sure that there was more to this than I could see just now.

I went to the hotel where Lawrence and I usually met, and in the waiting room washed my face and brushed my hair; the day was so warm that I couldn't help feeling sticky. And as I was pinning on my hat again, who should come in but Persis!

I was so glad to see her that for a moment I didn't notice how dejected and down-at-the-heel she looked. But as she slipped her arm through mine and led me over to the big, deep-seated davenport in a corner of the room, I noticed that she was wearing a serge suit that must have been awfully hot and uncomfortable, and that her face was very pale and wan looking.

"I've come to the end of my string, Dot," she said, slumping down among the cushions. "I don't know what I'm going to do next, and I don't much care."

"But the company you were with—Mr. Metcalfe?" I exclaimed. "Things were going so well with you; what's happened?"

"Oh, everything blew up. You remember that day I saw you down on Long Island, when we were making that picture, and Fay Granville was so gone on the man who owned the place? Well, she was trying her best to get him; the whole thing was a frame-up just for that purpose, I found out afterward. She knew that he had loads of money, and announced that she was going to make a big picture, and introduced herself to him, asking if she could use his beautiful country home to make some of the scenes in. He was like a lot of new rich folks—crazy to show off what he had—and, of course, she was pretty, and—well, she got him. They were secretly married last week, and have gone off to Europe on their honeymoon. There wasn't really any company, and now everything has gone up. And I've been walking the streets for days looking for a job."

Oh, I was so sorry for her. And I was so grateful, too, that I could help.

"I've got a job—at least, I'm going to have one, and I've just finished an engagement with John Seward, so I've got money enough to help out," I told her. She just stared at me.

"With John Seward," she repeated. "What were you doing in a picture with him—being an extra or a lady's maid or something?"

"Oh, no—I was leading lady," I answered, and the way she shrugged her shoulders and lifted her eyebrows made my heart ache; she seemed to have grown so cynical and sort of disagreeable since I'd known her.

"You've gone up in the world a bit, haven't you?" she remarked, with a little laugh.

To Be Continued Tomorrow

More Stars Go Abroad

James Kirkwood and Elliott Dexter are the latest players to arrive in London. Mr. Kirkwood, whose most recent picture was "The Great Impersonation," will appear in the leading role of "The Man From Home," George Fitzmaurice's next picture, most of the exteriors of which are to be made in Italy.

DE MILLE INSISTS THAT PLAYERS WALK GRACEFULLY

THE ability to walk gracefully is one of the most important requisites in motion-picture acting, according to Cecil B. De Mille.

"There is a great difference between ordinary walking and carrying oneself with grace and charm," says Mr. De Mille. "This difficulty might be termed the spirit of the dance, which brings a symphony of movement and co-ordination of muscles that add beauty to walking."

For this reason many feminine stars and leading women have attended, for a certain period, Theodore Kosloff's dancing school in Los Angeles. The school is an Americanized edition of the famous Russian Imperial Ballet, where Kosloff spent ten years learning the art of the dance before he acted in pictures.

Among those who have studied the art of the dance and pantomime as well at Kosloff's school are Gloria Swanson, Agnes Ayres, Betty Compson and Leatrice Joy. Not that these young women did not have grace of carriage before they went to the famous Russian's school, but because it was advantageous and helpful to their appearance before the camera to be the epitome of grace and charm.

Grapevine Ripened as Picture Was Made

THEY transplanted some grapevines bearing ripening grapes for an arbor in the stage setting of "Miss Lulu Bett," which William De Mille produced from the prize play by Zona Gale.

In the warmth of the studio arc lights, the grapes ripened in the four and a half weeks of the picture's production.

The record time in which the picture was completed was celebrated by a grape feast from their own set by the members of the cast.

HE CERTAINLY DESERVES A REST

Theodore Roberts, character actor of stage and screen, hardly finds time to breathe between pictures. He stole a minute or two, however, to smoke his famous cigar on his own front porch as shown above

"BILL" FARNUM IS VERY PROUD OF HIS BROTHER "DUS"

IF THERE is one thing that will get William Farnum enthusiastic it is mention of Dustin Farnum, his brother, and now a Fox star.

"Isn't he great?" he will say, his face beaming like the morning sun. "But you should see him when he is on the boat. That is when he is the most fun. A year ago I was doing a picture at Catalina Island and had three days during which I did not work. I asked Dus to join me on a fishing trip. We arranged the time and place; but Dus did not come. On the third day Cap and I saw a speck of white flying about the ocean. 'I'll bet that's Dus,' said Cap, chuckling. Straight at us came the little speedboat, until it seemed as though it would certainly plunge into us. 'Hey!' yelled Cap, really alarmed, 'isn't the ocean big enough? Get away!' Suddenly the driver veered to one side and Dus waved to us from the wheel.

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"'I'VE been looking all over for you, Bill, and scared about six boats to death because they thought I would run into them. Just wanted to tell you I couldn't go fishing because I had to paint the boat!'

"I reminded him that our fishing date had been three days ago and that he was rather late about informing me. But he didn't get the sarcasm. His face was beaming with delight and pride and a three days' growth of beard. Nothing on earth existed for him until the bottom of the boat got painted—then he remembered our date and ran right over from San Pedro, a little matter of thirty miles, to tell me about it."

Charlie Chaplin's "Bill" Isn't a Pup Any More; Neilan Finds Him Quite Grown Up

YOU all remember "Bill," the little pup that appeared with Charlie Chaplin in "A Dog's Life."

Well, the other day Marshall Neilan needed a pup like Bill for some scenes in "Penrod," and so he sent for the dog.

When Bill arrived he could hardly get into the "prop" room door.

"What's this elephant doing here?" asked Bob Landers, master of props.

"That's Bill, the hound Mr. Neilan sent for," came the reply.

"My, how Bill has grew!" exclaimed Landers, as the dog flickered an inkwell from the desk with his tail.

Regardless of the dog's bulk, Mr. Neilan is strong for Bill, so, with a few changes in the scenario, the hound became an actor in "Penrod."

Meanwhile members of the cast spend much of their idle time trying to guess what breed Bill might be, for, although as a pup in "A Dog's Life" he started out to be a fox-terrier, he has evidently changed his mind since then and decided to become a dinosaur.

SHE MAY DESERT THE SCREEN

Ethel Clayton's contract with Lasky has expired, and, after a trip to Europe, she hints at a return to the stage.

THEY CAN'T DECIDE ON THE NAME OF MARIE'S NEW FILM

By CONSTANCE PALMER

Hollywood, Calif.

CLARENCE BADGER is to direct Marie Prevost in her next picture, a comedy whose name has been changed four times so far, to my knowledge. Anyway, the last report is that it's called "Cupid Incog," which doesn't matter an awful lot. Anyway, Mr. Badger used to direct Will Rogers when the latter was at Goldwyn, "Doubling for Romeo" being his most noteworthy effort.

MARIE PREVOST

T. Roy Barnes has been chosen as Miss Prevost's leading man, but no others have been announced so far. The story was written as a side line by Irving Thalberg, the twenty-two-year-old boy who is general manager of Universal. Ain't it great to have brains!

Another of Universal's efforts will be "Human Hearts," Hal Reid's creaky mellerdrammer of ancient days. King Baggot is to direct it—for the second time. I believe in early days he did a two or three-reel version of it—at that time considered a feature, much as our twelve-reel specials are thought of now.

Vera Gordon is on her way to the Coast to play the mother, while House Peters and Edna Purviance have been engaged for principal parts.

Ralph Graves is to be leading man for Colleen Moore in Rupert Hughes' story written especially for her. Alfred Green, who directed Miss Pickford's "Little Lord Fauntleroy," is behind the megaphone on this production. I believe he has a contract with Goldwyn for a number of pictures.

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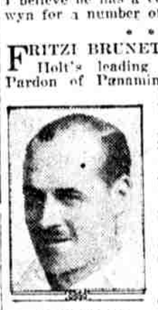
FRITZI BRUNETTE is to be Jack Holt's leading woman in "The Pardon of Panamint," the Peter B. Kyne story which he is now doing. Herbert Standing, Mabel Van Buren, Will Walling, Fred Huntley and little blonde Betty Francisco are also in the cast.



JACK HOLT

Gloria Swanson and her company, directed by Sam Wood, are coming back from the Rio Grande, where they have been for a couple of weeks making scenes for "The Husband's Trademark." I can't imagine the hothouse Gloria out among the tarantulas and what-not, can you?

"They've changed the title of Will Rogers' picture from "Ek" to "One Glorious Day." Could anything mean less? They are nearing the end of it, and I am sure Will must be glad, for the filming has been very difficult owing to the many double exposures.

He vows he hasn't seen an actor in the piece yet, having done all his speech-making to black velvet. But this isn't quite the truth, for I've told you myself of seeing him in a scene with Lila Lee and Alan Hale. And yesterday they were doing the part that is evidently the very end—you're right, it's the clinch. And a very sweet clinch it was, that close-up of Lila and Will.

Buster Keaton Smiles at "Extra's" Remark

BUSTER KEATON, frozen-faced comedian, has smiled!

It happened while he was "on the set" the other day making "The Boat." It took an "extra" to accomplish the feat.

Said extra was bemoaning his fate all because his laundry had failed to put in an appearance.

"Where is my laundry?" he yelled. "I want my laundry."

No one answered.

"Where is my laundry?" he again wailed.

"Here's a collar," the property man answered, in a facetious spirit.

The extra looked at it. His countenance brightened.

"That's it," he said.

Von Stroheim Is Still Cutting "Foolish Wives"

OUT at Universal City the work of cutting "Foolish Wives" is getting easier and easier, as it is now down to manageable size. It is a laborious job, however, to look at the eighteen reels five and six times a week, but Eric von Stroheim sticks to the job like a bull-terrier, and under his direction the big film is gradually evolving into marketable shape.

To Screen Ditrichstein Play

"Is Matrimony a Failure?" the comedy in which T. Roy Barnes will play the role which Leo Ditrichstein created in David Belasco's stage production, will be started at the Lasky Hollywood studio about the middle of the month. Walter Hiers will have one of the leading roles. James Cruze will direct the new comedy.

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; Evgs. 6:45 & 9 ALL-STAR CAST in "HEARTS ARE TRUMPS"

ALLEGHENY Frankford & Allegheny Mat. Daily 2:15; Evgs. 8 WILLIAM S. HART in "THREE-WORD BRAND"

APOLLO 52D & THOMPSON STS. MATINEE DAILY CONSTANCE TALMADGE in "MAMMA'S AFFAIR"

ARCADIA CHESTNUT Bel. 16TH 10 A. M. to 11:15 P. M. RUSSELL SIMPSON in "Bunty Pulls the Strings"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY ETHEL CLAYTON in "BEYOND"

BALTIMORE 58ST & BALTIMORE Eve. 6:30. Sat. Mat. Wallace Beery and All-Star Cast in "A TALE OF TWO WORLDS"

BENN 64TH AND WOODLAND AVE. MATINEE DAILY BETTY COMPSON in "AT THE END OF THE WORLD"

BLUEBIRD Broad & Susquehanna Continuous until 11 ELSIE FERGUSON in "FOOTLIGHTS"

BROADWAY Broad & Snyder Ave. 9 A. M. to 11 P. M. NORMA TALMADGE in "THE SIGN ON THE DOOR"

CAPITOL 722 MARKET ST. 9 A. M. to 11:15 P. M. EUGENE O'BRIEN in "IS LIFE WORTH LIVING?"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9:15 P. M. CONSTANCE TALMADGE in "LESSONS IN LOVE"

DARBY THEATRE Hope Hampton in "Love's Penalty" CHARLIE CHAPLIN in "THE IDLE CLASS"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY ELSIE FERGUSON in "FOOTLIGHTS"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY EUGENE O'BRIEN in "THE LAST DOOR"

FAMILY THEATRE—1311 Market St. 8 A. M. TO MIDNIGHT ALICE LAKE in "UNCHARTED SEAS"

56TH ST. THEATRE—Below Spruce MATINEE DAILY NORMA TALMADGE in "THE SIGN ON THE DOOR"

GLOBE 5901 MARKET ST. 7 and 6:30 to 11 BERT LYTELL in "THE MAN WHO"

GRANT 4022 GIRARD AVE. MATINEE WEDNESDAY HOBART BOSWORTH in "THE FOOLISH MATRONS"

GREAT NORTHERN Broad St. at Erie 7 and 9 P. M. BERT LYTELL in "THE MAN WHO"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30; Eves. 7 & 9 SPECIAL CAST in "The Woman in His House"

KARLTON CHESTNUT Above BROAD Daily, 10 A. M. to 11:15 P. M. ALL-STAR CAST in "SNOWBLIND"

Lehigh Palace Germantown Ave. and Lehigh Avenue CHARLES RAY in "SCRAP IRON"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY EUGENE O'BRIEN in "THE LAST DOOR"

OVERBROOK 63D & HAVERFORD CHARLES RAY in "SCRAP IRON"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. ELSIE FERGUSON in "SONG OF SONGS"

PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M. CECIL B. DE MILLE'S "The Affairs of Anatol"

REGENT MARKET ST. Below 17TH 9:45 A. M. to 11 P. M. DAVID POWELL in "DANGEROUS LIES"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. NORMA TALMADGE in "THE SIGN ON THE DOOR"

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. JEWEL CARMEN in "THE SILVER LINING"

SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT VIOLA DANA in "LIFE'S DARN FUNNY"

SHERWOOD 54th & Baltimore Av. MAT. 2; EVE. 6:30 Norma Talmadge, 'Sign on the Door' CHARLIE CHAPLIN in "THE IDLE CLASS"

STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M. POLA NEGRI in "ONE ARABIAN NIGHT"

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. HOBART BOSWORTH in "THE CUP OF LIFE"

VICTORIA MARKET ST. adj. 9TH 9 A. M. to 11:15 P. M. ALL-STAR CAST in "OUT OF THE DUST"

RIALTO WEST CHESTER ELSIE FERGUSON in "FOOTLIGHTS"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 and 6:30 to 11 P. M. ALL-STAR CAST in "SHAMS OF SOCIETY"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3—7 and 9 CONSTANCE TALMADGE in "UP THE ROAD WITH SALLY"

COLISEUM Market bet. 59th & 60th 1:30 and 3—7 and 9 SESSUE HAYAKAWA in "WHERE LIGHTS ARE LOW"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Jump, on Frankford "El" ALL-STAR CAST in JACK LONDON'S "THE LITTLE FOOL"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY DAVID POWELL in "The Princess of New York"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30. Eves. 6:30 to 11 PAULINE FREDERICK in "THE STING OF THE LASH"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 ALL-STAR CAST in "SEE MY LAWYER"

RIVOLI 52D AND SANSOM STS. MATINEE DAILY J. C. McGowan and Catherine Clifford in "COLD STEEL"

STRAND GERMANTOWN AVE. AT VENANGO STREET MARGUERITE CLARK in "SCRAMBLED WIVES"

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

Germantown 5510 Germantown Ave. MATINEE DAILY Lois Weber's "THE BLOT" HAROLD LLOYD in "OVER THE FENCE"

JEFFERSON 29th & Dauphin Sts. MATINEE DAILY ALICE LAKE in "OVER THE WIRE"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15. Eves. 6:45 to 11 LIONEL BARRYMORE in "JIM THE PENMAN"