

The Daily Movie Magazine



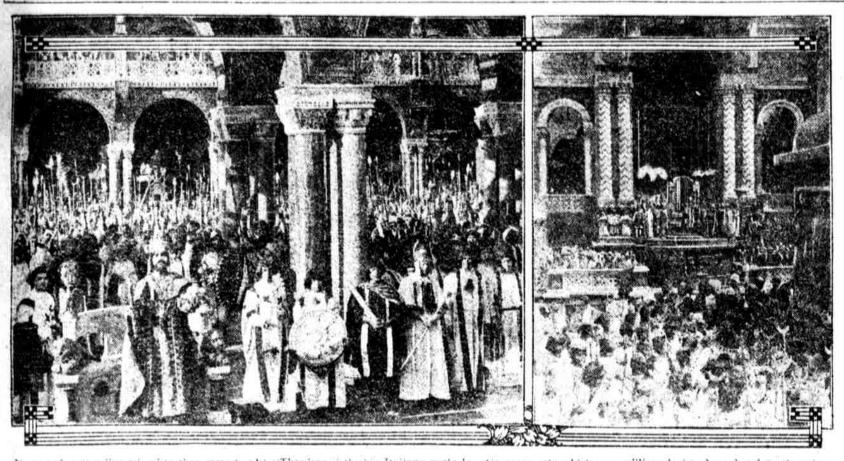
MUSIC FOR MOVIES

HAS GONE THROUGH

COMPLETE CHANGE

has written for you.

SOME OF THESE SCENES WERE CUT TO MERE FLASHES



It was a beartreading job when they came to clit "Theodora" the big Italian's pectacle. Gorgeous sets which cost millions had to be reduced to the minthum because of the length of the film

CLOSE-UPS of the MOVIE GAME

By HUNBY M. NEELY

Cutting a Big Spectacle Is a Heartbreaking Job

THERE are many heartaches in the cutting of a big spectacular film from its Production length to the time in which the public sets it. I can imagine a really sincere and autistic director baring the tears mighty close to his eyes when he realizes that some beautiful regressor, upon which he spect sleeple nights of planning and strengers days of marcrin! ting, muct be sacrificed and " that are pilling up at his side while he is outring. It is much like a surgeon forced to perform a major operation upon his best beloved child. Act every log spectacle makes it necessary

With the ordinary program picture were assembly stick fairly closely to your script. You'll everywood, of course but most of it will be different about of the same stuff, so that in cutting you don't really lose any of the things you

There are several flashes of this kind, 'oo, m ' Oor Arabian Night,' though the sets involved are not so magnificent nor the mobs so large.

AND, by the way, have you naticed the numerical progression of these big features? There are "One Arabian Night," "Two Orphans" "Three Musketenes, "Four Horsemen"—are they going on up unit they do "Ten Nights in a Barroom" ?

THE ruthless slashing of these big sesties it, of course, not without a very good logical reason. In the final cutting of any film there is one thing that murt be kept clearly in mitch. That is the thread of the story.

Every bit of action that is essential to the de elopment of the plot along a clear and cumulative line must be retained. Every seene that is not absolutely essential to this story progression is a possible 'out.'

You must guard your story first, last and all the time. Your "atmosphere is desirable, but if the story itself requires the alletted length for telling, your atmosphere has got to go. It doesn't matter how heaverful or how thrilling or how magnificent it is -the story comet first.

That, I imagine, is what happened in the cutting of "Theodora." It has an elaborate plot and the atmospheric effects which were retained had to be chosen with a view to building up and strengthening the high dramatic spots of the I had a most interesting talk this week with Count Ignacio Thuon di Revel.

who is in New York in the interests of the Italian company which produced this spectacle. He was associated with Commendatore Arture Ambrosio, the producer and director, during the entire time the film was being made, and he told me bow the whole production kept growing bigger and bigger as it progressed. "It was a giorious experience that none of us will ever forget." the Count caid. "Toward the end Ambroho's benith broke down and the directorial work was finished by Leopold A. Carlucci, who arranged Sardou's play for the screen, "Let me my to give you some idea of what it means to make a picture like "Theodora." On a billeide outside of Rome we laid out a tract of 100,000 square

meters. We obtained from the Pope the services of Armando Basini, the Vaticanarchitect, who designed the twenty massive sets. "So powerfull, did the spectacle appeal to us that the more we thought about it the wider became our plans. At length, we decided to produce a picture that bound the world should recognize as a work that could have been done only by men

whose hearts were thoroughly wrapped up in it.
"The fact that "Theodora" took nearly two years to produce is cuidencare with which everything was done. The sets were so strongly constructed that they were like a city in which we temperarily lost our individualities and

became subjects of an early Roman empire "It required 2000 artisans, working for eight months, to do the b Nearly 20,000 actors were employed for a great part of the time. Our city had such a population that the Italian Government lent us three regiments of cavalry

to police the minic town on the shores of Lake Albano. "The designs for the sets were made twice. The first sets were models. which were made for outlining the dramatic action. We used tin figures for the various groups to test the barmony and dramatic values of different kinds of action. It was like playing a huge game of there, but with an artistic triumph

WHEN the lions were let loose in the great arona scene the photog-raphers turned their cranks in steel cages, the Count says, adding that that made it perfectly safe for them. Mebbe so. But as I saw those huge beasts stalking about the screen and licking their wicked chaps hungrily. I decided I didn't want to be a cameroman for "Thoodora, eage or no cage. Nossir. I'd rather sit here pounding a typewriter and telling you funs all about it.

Answers to Questions by Movie Fans

DOROTHY - Buck Jones is married, be interested to know that he has fiftyof has been for six years. But do nine guns and that he and Buck Jones of despair. There remain Eugene are going on a vacation together. Don't Brien, who is still a backelor, also you wish they would invite you?

O'Brien, who is still a bachelor, also you wish they would take.

Now and again one can be found who never has been married. Guy Baies ther of Clara Kimball Young. He is the played the hole of Omar in the soon to be featured in a new production.

Post played the hole of Omar in the soon to be featured in a new production.

Pearl White is not married. People who know say that she is an expert golf "Oh, Larry, didn't you know?" I would expect it of Pearl.

You would expect it of Pearl. cried. "Why, I'm in an awful mess." EMILY-May Collins is playing in

ambitique to because a serven star. anvence I reach, a press nacht, who comes interested in her and servers for her an important part playing opnosite John Seward, a famous serven star. Selected asks Dorothy to marry him, but the refuses, Elk-

How I Became

A Movie Star

4s Told to

INEZ KLUMPH

What Has Already Happened

Proceeds Lanc. a small-town gut.

treet, and men and somen got out; the newster is poorly rendered or un-

one girl, dreased in white, stood talk-ing for a long time to the man she was with before she turned away to go in then she stopped on the steps and waved to him. I was sorry I saw there is a stopped on the steps and the steps and the steps and the steps are the step bat; it made me think of how happy to its murical accompaniments, many could have been that night. I could have been that night.

I knew, when I finally turved away from the window that I never could the absence of specially arranged scores, marry John No matter how much be are almost unplayable.

carel for me, or how much be could do for the I knew that I never could have him. Yet I wasn't sure that I could face him and tell him to.

Could face him and tell him to.

Sold face him and tell him to.

Sold face him and tell him to.

Id face him and tell him to.

uddenly I felt horribly tired. Every to permit a change of music (frequently they lat but a few seconds) so the mail useles. I hated my life, hader has no choice but to continue the ad I didn't warr to go on with it. I preceding number, with such modifiered to be where it was quiet and tions as are feasible, throughout the bour knew anything about motion interrupting episode. But the spell is pictures. And I got out my suitcase broken and the artistic ensemble tem-

through with the movies and with trying At great metropolitan theatres, the musical director has the authority to climbate dramatically superfluous and put in a suit-case just one or two currences and the things I'd need for a days. And then I sat down by window and wrote John a letter. THE program once selected and arwhat he'd done for me and why I with the problem of synchronizing it

exactly with the speed of the picture.

Let it be said, right here and now, da't marry him It took me a long time to write that letter, because I didn't want it to sound that without the intelligent co-opera-hard and unfeeling. When I finished tion of the operator in the booth no it was quite light ourside, but nobody conductor can hope to keep music and was up in the house, to I took my suit film together.

Some of our smaller theatres are I'd send for it, and tiptoed out of the still addicted to the futal babit of true.

Progdway, thinking that I distop at one procedure, apart from its pictorial evils of the white-front restourants that are is ruinous to the muste. all night and get some coffee bes. Only through the maintenance of a I went on to the railway station, fixed schedule, a definite, prepringed hadn't decided yet where I'd go, any speed for every reel, are the best much any, and I thought perhaps during cal effects made possible. Of course, I should have planned to ders can be accomplished when the akfast I could make up my mind. home. I did sort of have it in operator is willing to meet the leader mind, but I hated to go back feeling half way. Things can then be so perthat I was such a failure. I wanted feetly timed that a single composition, to accomplish something before I went reflecting a series of moods, may be fit-

Lock to see people.

I was just starting to cross the street of corresponding film episodes, thereby thinking of all this, when a many obviating the necessity for frequent voice said, "Give me your bug, Dor- changes from one number to another, My heart just stood still for a mo- work unhesitatingly toward the climax ment. Then I looked up, and it be- of a

should have. For it was Law- the dramatic moment on the screen. rence French who stood beside me. "I don't see-I m so surprised-I just steed there stammering, too The Word "Bun" Had amazed to gather my thoughts to-'I was on my way to stick a note of

apology in your mail box at the club. he told me, with the friendly little smile that I d always liked so well. "I needn't have been such a boor last night, and I'm awfully sorry about it." Oh, Larry, you weren't: I was the one who was rude-it was all my fault. George Fitzmaurice, now producing pictures in Europe, was looking over the scrip of "Three Live Ghosts" with a view to giving the property man his instructions for the following morning.

cried. "Why, I'm in an awful mess."
And I went on and told him all about EMILY—May Collins is playing in "The Flame Flower" Frank Mayo plays exposite her. You are mistaken in the title. There is a picture called in the title. The shark Master. Also, it's true yet read for the confectioner's art was proming a particularly scrumptious samples in a particularly scrumptious samples capterious samples in a particularly scrumptious samples in a particularly scrumptious samples capterious samples in a particularly scrumptious samples capterious samples in a particularly scrumptious samples capterious samples capterious samples capterious samples in a particularly scrumptious samples capterious promotious samples capterious promotious samples cap

DAUGHTER OF THE SU THIS BEGINS THE STORY

Jim Kendric, the dayli-may-care, whole-hearted advecturous American's arrival at the border town started something. Rapturously hatled by his familiar nickname of Old Headlong by his former buddles, he at once forms them into a party to make a night of it in the wide-open town across the Mexican line. Well-heeled, he asts up the motley crowd at Ortega's gambling joint, to drinks and, then stakes them each with a piece of change to play. Finally the spell works in his own blood and he calls on Ortega to provide nome one to accept his challengs to the "king of games," the nimble dies. Ruis Rios, an old rival and enemy of Headlong's, pressed on by his companion, takes up the defi. Rios has also just arrived in town. His companion's identity is a mystery, but every one sees that it is a woman under the low-lying some sort of a telepathic spell upon him, but shakes off the evil impression.

AND HERE IT CONTINUES

ENDRIC abruptly spilled the dice A out of the cup so that they rolled on the table top.

"One die, one throw, ace high?" asked curtly of Rios. The Mexican nedded.

Kendric opened vest and ahirt and who would ever come into the room. He after a moment of fumbling drew forth saw that Ruiz was through. But, as and slammed down on the table a money his dancing eyes sped around among

Senor Don Ruiz Rios de Mexico, while I count 'em.'

Lount 'em.'

Unbuttoning the pocket flaps, he began pouring forth the treasure which he had brought back with him after two years in Old Mexico. Boyish and gleeful, he enjoyed the expressions that came upon the faces about him as he counted aloud and Rios watched him with narrow, suspicious cyes. He sorted the gold, arranging in piles of twenties the gold, arranging in piles of twenties and tens, all American minted; he amouthed out the banknotes and stacked them. And at the end, looking up smilingly, he announced:

Senor Don Ruiz Rios de Mexico, while stake. Beside Ortega there was another inan present who might be fuellned to accept a hazard. Tony Muniz, who conducted the rival gambling house arrows the street and who was Ortega's inach despised son-in-law. Long ago certega and Tony had quarreled, and when Tony had run away with Elota. Ortega's pretty daughter, men said it was as much to spite the old man as for love of the girl's enapping eyes. Tony might play, if Ortega refused.

"One throw for the whole thing, Ortega'' challenged Kendric. "You and me."

'An even ten thousand dollars, "You damn fool!" cried out Twisty of?" Ever stop to think of the underful tener."

You damn fool!" cried out Twisty the high piana murderer of wickcludean drus to the modern symplomy orchestra and colorate?

Why man, with that pile me an' you could sail back into San Diego like kings! Now what a bluff is for. And you don't need the money in the pocket. This house in your cellars are always full of your cellars are alw

and is living at 3311 Arch elect. This difficulty.
is the third of a series of articles he Ruiz Rios' dark face was almost Oct-

ental in its immobility. He did not even look interested. He merely considered

level for a woman and in him there was no money-greed. For him women did not come even upon the rim of his most distant horizon: as for money, when he had none of it he sallied forth joy-bushy in its quest, holding that there was plenty of it in this good old world and there was the had thrown. Again his utterly mirthful laughter boomed out.

If we were odds and Ortega jerked up the sun. At any rate, his fat face grown heetic, he lifted hand and voice, shouting:

With a flourish Jim lifted the cup to shouting:

With a flourish Jim lifted the cup to shouting:

"I will have no wemen gambling here. This is my place, a place for men. You." and he leveled his foreinplenty of it in this good old world and the strength of the sun, At any rate, his fat face grown heetic, he lifted hand and voice, shouting:

"I will have no wemen gambling here. This is my place, a place for men. You." and he leveled his foreinplent of it in this good old world and the sun and the sun. At any rate, his fat face grown heetic, he lifted hand and voice, shouting:

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"I will have no wemen gambling here. This is my place, a place for men. You." and he leveled his foreinplent of it in this grown heetic, he lifted hand and voice, shouting:

"I will have no wemen gambling here." Shouting: that it was as rare fun running it down that it was as rare fun running it down as hunting any other big game. When he had plenty of it he had no thought of other matters until he had spent it have been five thousand dollars richer with red and green stones set in golden. or given it away or watched it go its merry way across a table with a green on like a fleet of golden argosics on t fair emerald sea voyaging in search of a port of adventure. His love was reserved for his friends and for his adventurings, for clear dawns in solitary mountains, for spring-times in thick woods, for sweeps of desert, for what he would have called "Life. "Ready?" Ruiz Rios was asking coldly. Ortega had returned with a drawer from his safe clasped in his fat hands; the money was counted and

"Let her roll," cried Kendric heart-

Never had there been a game like this at Ortega's. Men packed closer and closer, pushing and crowding. The Mexican slowly rattled the single dic the cup. Then, with a quick jerk of the wrist, he turned it out on table. It rolled, poised, settled. The result amply satisfied Rios and to the line of the lips under his small black justache came the hint of a smile;

had turned up a six.

The ace is high!" cried Jim. I mailed the note to John at the crowded, in order to shorten the show cupped cube high above his head, orner, and then turned to go over to and speed up the turnstiles. Such a eyes were bright with excitement freadway, thinking that I d stop at one procedure and the turnstiles. Such a eyes were bright with excitement eyes were bright with excitement, his cheeks were flushed, his voice rang out engeria Out of six numbers there is only one

ace." smiled Rutz Rios. "One's all I want, senor," laughed

And made his throw. When large ventures are made, in oney or otherwise, it would seem that goddess of chance is no myth, but potent spirit and that she takes a firm deciding hand. At a time like this, when two men seek to put at naught her many methods of prolonging suspense, she in turn seeks stubbornly to put at naught their endeavors to defeat her aims. Had Jim Kendrie thrown And furthermore, the director can the acc then he would have won and the thing would have been ended; of a particular composition, confident he shaken anything less than a six the that he will reach it just in time for spoils would have been the Mexican's. That which happened was that out of gambler's cup Kendric turned

will reach it just in time for

English Studio Man

Only One Meaning to

THE Britisher's failure to understand

Leslie Hiscott, assistant director to

Hiscott came upon the direction "enter Old Sweetheart with a beautiful bun.

Hiscoit made a note of the item with

the result that on the following morn-ing a particularly scrumptious sample

another six.
Ruiz Rios's impassive face masked all emotion: Kendric's displayed frankly his sheer delight. He was playing his game; he was getting his fun-"A tie, by thunder!" he cried out in huge enjoyment. "We're getting a run for our money,

American slung is a difficulty which faces picture production in England.

"We're getting a run for o Mexico. Shall I shake next?

"Follow your hand." said "Follow your hand," said Ruiz Rio. Intelly. That which followed next would

have appeared unbelievable to any have not over and over watched the inexplicable happenings of a gaming totle. Kendric made his second throw and lifted his eyebrows quitzically at the result. He had turned out the deu the lowest number possible. A little eagerly, while men began to mutter is

A Tale of Adventure BY QUIEN SABE (Who Knows?)

low your hand." Rios received the box from a band

the shouts and jabberings of many me voices Ruiz Rios' companion pulled him sharply by the arm, whispering quickly. But this time Ries shook his head. "I am through," he said bluntly. "Another time, maybe."

and slammed down on the table a money bis dancing eyes sped around among-belt that bulged and struck like a leaden other faces, he marked the twinkling bar.

"Gold and United States banknotes."

"Gold and United States banknotes."

he announced. "Keep your eye on me. Senor Don Ruiz Rios de Mexico, while stake. Besid: Ortege there was another

"Have I 20,000 pesos in my pock-

be same and, so that in enting two dent raily less any of the thing, you had the enting two dent raily less any of the things, and the sequence of the control of the contr

Mendric seeing that Tony Munoz was contenting himself with sneering and certainly would not play, began gathering up the money on the table. It was then that for the first time he heard the voice of Ruiz Rics' companion.

"I will play, Senor Kendric."

The voice ran through the quiet of the room musically. The utterance was the property of the knife. His sleeve fell apart, elit from shoulder to wrist, and in the opening the man's flesh showed with a thin red line morking it.

There was tunuit and confusion for a little while, hardly more than a moment it seemed to kendric. He only had



it is six or better," said Kendric

in more houses since those days. He know it."

No one paid any attention to Barlow, this development. He has lately been and he after that one involuntary outsit development. He has lately been and he after that one involuntary outsit development is taking a short recation in this city and kept his mouth shut, though with Plainly Ortega was tempted. And why not? There lay on the greec table, winking up alluringly at him, \$20,000.

His, if simply a little cube with numbers on it turned in more fastion. him so, not knowing why there should be

nen. You," and he leveled his forefin-ter at the slim figure, "go."

She ignored him. Stepping forward out the die, senore," he said abruptly.

circlets, she caught up the dice cup. Even now little was seen of her face, for the other hand had drawn lower the wide hat, higher the scarf about the throat

feeling for a man whom he hated most this instant! Five thousand dollars! When the hated most the instant for a man whom he hated most the instant! Five thousand dollars! When the hated most the instant for a man whom he hated most the instant! Five thousand dollars! When the hated most the instant for a flabby hand across a moist when the form of the

brow.

"Where's the luck in that throw?" air of insolence like Ruiz Rica's, but Rios received the box from a hand offering it and made his third throw swiftly. The six again.

"Where we began, senor," he said, grown again impassive.

"Rendric was all impatient eagerness to make his throw, locking like a boy chafing at a moment's restraint against him. "A six to beat," he said.

"A six to beat," he said.

And beat it he did, with the edds all against him. He turned up the ace against him the grip of the bejeweled fingers. against him. He turned up the ace always more than ready to rail at his in the grip of the bejeweled fingers, and won \$10,000.

In the brief hush which came before in my house. Who is boss here? It is nimble, sprang back from her. Quickly enough to save the life in him. enough to save the life in him, not so

It was in the air that there would be big play, and men crowded around. But the fever, to which he had so Briefly, the unusual presence of a woman, here at Fat Ortega's, was fargotten.

"Select the lucky cube." Kendric in the had won meant less to him than it vited Rios. The Mexican's slim brown the Rios. The Mexican's slim brown fingers drew one of the dice toward him, choosing at random.

"Another time, maybe."

But the fever, to which he had so cagerly surrendered, was just gripping the voice and through the quiet of the room musically. The utterance was low, gentle, the accent was the soft, tender accent of Old Spain with some subtle flavor of other alien races. No man in the room had ever heard such sweet, soothing music as was made by appeared not in the least disturbed. He had won would ever come into the room. He new then that while men talked and shouted about him he had not once with.

drawn his eyes from her.

'One throw?' she was asking again, the voice as tender, as vaguely disquieting to his senses, as fuil of low music as before. He shook himself as hough rousing from a trance.

though rousing from a trance.

"I do not play at dice with ladies, senora." he said bluntly.

"Did you bluff, after all?" she asked curiously. She seemed sincere in her question; he fancied a note of disappointment in her tone. It was as though she had said before. "Here is a man who is not afraid of hig stakes." and as though now she were revising her estimate of him. "Men will call you Big Mouth," she added. "And I, I "Where is the money you would wager against mine?" demanded Jim.

thinking he saw the short, cusy way

Already she was prepared for the question. In her gloved hand was a little handbag, a triffe in black leather her slow words. After the sound died the size of a man's purse. She opened peared, each reparate lustrous gent glowing with its silvery sheen, sating and tremulous with its shining lovell-

At any rate, his fat fact caught himself up short. Suppose they were or were not? A woman was offershouting:
"I will have no wemen gambling back; he was making excuses the sec ing to play him and he was holding ond already; in his own ears his words "As you say, one throw and ace high."

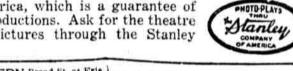
To be continued Tomorrow

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.



VIOLA DANA ALLEGHENY Frankford & Allegheny Mat. Daily 2:15; Ever. 8 WALLACE REID APOLLO 52D & THOMPSON MATINEE DAIL NORMA TALMADGE

"THE SIGN ON THE DOOR"

ARCADIA CHESTNUT BELL MARION DAVIES In "ENCHANTMENT" ASTOR FRANKLIN & GIRARD AVE "Dangerous Curve Ahead"

BALTIMORE BIST & BALTIMOR BENN CATH AND WOODLAND AVE. WILLIAM S. HART

BLUEBIRD Broad & Susquehan THOMAS MEIGHAN in "CAPPY RICKS" M. DE MAY Winter Fachton Review with Hope Hampto and Martha Mansfield BROADWAY Broad & Snyder Ave

WHITMAN BENNETT

"The Truth About Husbands" CAPITOL 122 MARKET ST 10 A. M. to 11:15 P. M. "AFTER THE SHOW" COLONIAL Stn. & Maplewood Aven WHITMAN BENNETT

"The Truth About Husbands" DARBY THEATRE "Some One in the House"

AIRMOUNT 26th & GIFARD AVA THOMAS MEIGHAN

56TH ST. THEATRE—Below Spr. JACK HOXIE GLOBE SOUL MARKET ST.

MARY MILES MINTER GRANT 4022 GIRARD AVE "SHAMS OF SOCIETY"

Alhambra, 12th, Morris & Passyunk Ave. | GREAT NORTHERN Broad St. at Erie VIOLA DANA In "PEPPETS OF PATE"

IMPERIAL MOTH & WALNUT STS.
RUPERT HUGHES! "Dangerous Curve Ahead" KARLTON CHESTNUT Above BROAD WHITMAN BENNETT'S "SALVATION NELL"

Lehigh Palace Germantown Ave. and BERT LYTELL In "A MESSAGE FROM MARS" IBERTY BROAD & COLUMBIA AV.

"REMORSELESS LOVE"

MILDRED HARRIS CHAPLIN OVERBROOK 63D & HAVER CONSTANCE TALMADGE in "MAMMA'S AFFAIR" PALACE 1214 MARKET STREET 10 ANNA Q. NILLSON IN WHY GIRLS LEAVE HOME'

PRINCESS 1018 MARKET STREET "THE FAMILY CLOSET" REGENT MARKET ST. Below 17TH WILLIAM RUSSELL in "THE LADY FROM LONGACRE"

RIALTO GERMANTOWN AVENUE GEORGE MELFORD'S "The Great Impersonation" RUBY MARKET ST. BELOW THE COMEDY DAY BIG BILL OF SPECIAL FEATURES SAVOY 1211 MARKET STREET SID PRANKLINS "COURAGE"

EMPRESS MAIN ST. MANAYUNK

"Dangerous Curve Ahead"

SHERWOOD SIGN & Baltimore Av.

JACK HOLT and LILA LEE In

"AFTER THE SHOW" FE DAILY STANLEY MARKET AT 10TH **GLORIA SWANSON**

THOMAS MELGINAL
In "CAPPY RICKS"
FAMILY THEATRE—1811 Market S'
S A. M. TO MIDNIGHT
WILLIAM BUTLER In
WILLIAM BUTLER IN
WILLIAM BUTLER IN
WILLIAM FOR S WONDER PLAY
"OVER THE HILL" 333 MARKET STREET THEATRE "DANGEROUS LIES" VICTORIA MARKET ST WE OTH

"Why Girls Leave Home"

"The Great Impersonation"

The NIXON-NIRDLINGER THEATRES THEATRES BELMONT 52D ABOVE MARKET LOIS WEBER'S

"TOO WISE WIVES" CEDAR GOTH & CEDAR AVENUE 1:30 and 3-7 and 9 "COLD STEEL"

COLISEUM Market bet. 59th & 60th Barbara Bedford and Special Cast in "The Face of the World"

JUMBO FRONT ST. & GIRARD AVE. THOMAS SANCHI in "The Garden of Allah" EADER 41ST & LANCASTER AVE.

BARBARA BEDFORD and Special Cust in "The Face of the World" LOCUST NAME 1 30, 3 30 PURE 0 30 to 11

WALLACE REID In "THE HELL D'GGERS" NIXON 52D AND MARKET STS.

ALL-STAR CAST in "ROBINSON'S TROUSSEAU"

RIVOLI DE AND SANSOM STR. MATINEE DAILY
"THE WIFE'S AWAKENING" 69TH STREET THEATRE

OPENS SATURDAY, NOV. 19 GLORIA SWANSON in "Under the Last" By Special Arrangement With J. E. Mastbaum, President

STANLEY CO. OF AMERICA STRAND GERMANTOWN AVE. WALLACE REID

MILTON SILLS

CHARLIE CHAPLIN In THE IDLE CLASS

JAMES KIRKWOOD and Special Co.

in "THE HELL DIGGERS" AT OTHER THEATRES MEMBERS OF M. P. T. O. A. Germantown MATINES DAILY

in Jack Lundon's "THE LITTLE FOOL" JEFFERSON MATINES DAUDIN SIA "God's Country and the Law"

RIALTO, WEST CHESTER PARK RIDGE AVE. & DAUPHIN ... "THE SCOFFER"