The Daily Movie Magazine



THE MOVIE FAN'S LETTER-BOX

By HENRY M. NEELY

can easily be seen that it lacks De Mile's direction. "I would not miss a Cecil B. De Mille

"I would not miss a Cecil B. De Mille picture unless something terrible happaned. I have seen them all, from 'Old Wives for New' to 'Saturday Night,' only missing 'Fool's Paradise.' Could you tell me who the girl was who played the maid to Gloria Swanson in 'The Afairs'? I will end by saying that I would like to see Rodolph Valentino under De Mille's direction, as I think he is a brilliant actor.'' a brilliant actor.'

(It was Julia Faye who played that maid's part. If you are such a De Mille admirer, you surely ought to see "Fool's Paradise," for it is the best he has done in a long time.)

V. H. H .- I think you are a very colish little girl to rave that way over pumping the information out of Mr. slentino and I'm not going to print Bonte every day at lunch. Thanks for Velentino and I'm not going to print your letter. Twenty-five pictures of him, indeed! His birthday is May 6. Now I suppose you'll be sending him a birthday card 'n everything. What's the matter with all you girls, anghow? How do you all get that way? Every day when I go through my mail, I "Footlights," and then went to Euphia has gone Valentino-crazy. I can't tell you what type of girl he likes, but I'm sure he wouldn't like the kind that write these letters about him to

Yes, "Ladies Must Live" was about as useless and meaningless trash as we've had inflicted on us this season. Elinor Glyn hasn't written movies for any one but Gloria Swanson yet, but she probably will. She's doing the work for the Lasky organization, you know, and they choose the stars for the stories Palmer as soon as I can get mound to it. Yes, she's the girl who may raised in Macon, Ga.

The Mills Favorite writes—"I have the work for the Lasky organization, you know, and they choose the stars for the stories they buy. But Mrs. Clyn and Miss Swanson have struck up quite a friendship, and it's likely the author will continue to keep the star in mind in her writings.

When you see articles in the fan

The Mille Favorite writes—'I have been reading the Letter Box for some time and I think it is about time I wrote a few lines. I am very much increased in motion pictures and theates and read the criticisms of both pictures and plays regularly. Now, I con't see why so many fans and critics rear Cecil B. De Mille so much. As director. I think De Mille ranks sext to D. W. Griffith, placing Mr. Griffith as the foremost.'

"Why do people criticize 'Saturday Night' so much? I realize it was a little overdrawn as a story, but eyen at that I have heard a few good comments on the acting of the cast. How many people knew very much about Edith Roberts or Leatrice Joy? I venture to tay their next plctures will be much more popular.

"In 'The Affairs of Anatol.' I think every star did better acting than in anything else they have been in 'Take, for instance, Gloria Swanson, Wallace Reid and Elliott Dexter in 'The Affairs' and than see them in 'Don't Tell Everything, which has a De Mille title, but it can easily be seen that it lacks De Mille's direction.

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Eddie Forster writes: "I have been a long time deliberating whether or not to write you a letter, as I like to be original in my thoughts and most of your correspondents have used my

ideas.

"First of all. I envy you your position, and at the same time I am sure I would die of some plague if I had it. It

(Please don't suggest such a calamity as Mr. Bonte leaving. Why, the only way I can carry out my bluff about knowing so much is by surreptitionsly I'm sure he wouldn't like the kind that write these letters about him to me. No man with common sense would no Now I suppose you'll hate me and sever write to me again.

Mary Pickford is twenty-nine years old. Yes, she had quite a stage career before she went into pictures. She tiated on the stage at the age of five. The has been married twice; no children. Address her simply Hollywood.

Calif. She was born in Toronto, with marked the stage of the companies of the companies were the picture of the companies were built in New York, each one with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock. It is with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock way had her had been dead the peak with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical ideas of his own, the stock away from him allred with radical

started on the stage at the age of five.

The stage is the stage is the age of five.

The stage is the stage is the stage of the stage of the stage is the stage of the stage of

FOR THE FILM FAN'S SCRAPBOOK



familiarly addressed?

"Dear Mr. Neely, I am really curius. Has any one asked for the photographs of Eddie Polo, Fritz Lieber and George Arliss? They are all admirable, but as scrapbook decorairrable, but as scrapbook decorairrable in description of the party so questionnaire. Only, let me state there must be two born instead of one. Well, we bow to the whims of hoi-pollo!

"Hope you will pardon my forwardness in writing, but when we constantly lose out in answering limericks when the experience was a decided novelty, stayed with Mr. Earle on the set during the filming of the picture. No director likes this, and only this particular director's extrama good nature. matter. Some of the stockholders, to whom the experience was a decided noviety, stayed with Mr. Earle on the set during the filming of the picture. No director likes this, and only this particular director's extreme good nature caused him to allow it. But the stockholders did not seem to appreciate this, for they whiled away the happy hours making suggestions, many of which were manifestly impossible, and then stamping their feet and crying if the suggestions were not taken. It was a great life while it lasted.

Then came the cutting of the filming of the citting of dancing, Miss Mary Watkins gave a policy of the filming of the cutting of the film in the energetic outsiders removing the picture from the cutting room during exhibition of playing on the right of the missing as a continuous which the surprise of the preceds of that robbery?" Stammered and was raw; little specks of red showed of the preceds of that robbery?" Stammered at John Bruce.

"Crang did it: Tou—you say Crang with his razor. But Hawkins appeared willing to sacrifice even the skin robbery?" Stammered at John Bruce.

"Crang did it: Tou—you say Crang with its robbery?" Stammered at John Bruce.

"Crang did it: Tou—you seem to know his standard of smooth-new order again he applied the lather, and so over and over again he applied the lather, and his control of dancing, Miss Loretter Mr. Charles (Puds) Simkins gave a policy of the right of dancing, Mr. Charles (Puds) Simkins gave a policy of the right of dancing, and Mr. Charles (Puds) Simkins gave a policy of the right of dancing the film of dancing the film of dancing the film of dancing the case of the result of the mirror acting the robery in his of the preceds of that robbery in his of the preceds of that robbery? The robbery? The robbery? The robbery? The robbery? The (Yes; they have. And three have shed for pictures of Ben Turpin. But I'l tell you something funnier than that. About a hundred have asked me opinit my own picture! Of course, you can't get the real humor of that, at if you could only see me—!)

V. H. H.—I think you served decorations and don't forget to think of me when you get disgusted with your silly requests for more dope about pretty Rodolph."

(Please don't suggest such a calamity as Mr. Bonte leaving. Why, the only the picture. No director likes this, and only this particular director's extreme good nature caused him to allow it. But the stock holders did not seem to appreciate this, for they whiled away the happy hours making suggestions, many of which were manifestly impossible, and then stamping their feet and crying if the suggestions were not taken.

Mr. Earle's absence and entraining with it for New York. After the first few moments of dismay. Mr. Earle started to chortle. Aha! Locked away in a vault were several reels of the most imto chortle. Aha! Locked away in a vault were several reels of the most important scenes. And would be give them up on their demand? Calloo, callay he had them there! he had them there!

of signing checks which brought no return, so the opposing parties were bundled off and Mr. Earle sent for, to make peace. They made it, all right had

cting him was purely circumstantial,

Gouverneur Morris has gone to Monterey, where he will work in peace and quiet on some new stories for the Goldwyn Company to film, and also on tales to be published before long.

LITTLE **BENNY'S**

great life while it lasted.

Then came the cutting of the film.

Oh, dear—oh, dear! It all ended in the energetic outsiders removing the picture from the cutting room during exibition of playing on the piano, but the cutting room during exibition of playing on the piano, but the right time—for Crang —just as you and Claire appeared in —just as you are constituted in the control of the contr the party dident brake up till Mr. Lew Davis gave a exibition of loud wisceling

up on their demand? Calloo, callay—
he had them there!

So, after putting five or six cutters to work on it in New York, each one with radical ideas of his own, the stock—
with radical ideas of his own, the stock—

and Mr. A. (Skinny) Martin.

Spoarts. Sam Gross got a tool box for his berthday last Wensday but it has bin took away from him allreddy on account of him hallreddy on account of him hallreddy his wrinkled face was carnest.

Paul Veniza coughed nervously.

"You were sick," be said; "too sick, we thought, for any excitement."

Hawkins suddenly leaned forward; his wrinkled face was carnest.

They say it has many monatons in photography in it, and much superlative pictorial composition, for Mr. Earle is an artist, you know.

Recently there was a showing of Peterman' for the convicts of the Ariment'. See Ed Wernick. (Avvertizement)

Words

Learn to speak simply and directly.

Animals cannot co-operate to any tences is not convincing. Overdressing onsiderable extent because they do not is never a good thing, whether in clothes Study words and find out what they

Hawkins an old New York cabman, unable to throw off his love of drink, pawns his little motherless daughter. Claire, to his old friend, Paul Verlias, to be brought up without knowledge of her real father until he can redeem his piedge by overcoming his weakness and redeeming himself. Twenty years later a futile attempt made by a young unknown white man to slow away on a passenger ship salling from Samoa brings him under the keen observation of one of the passengers, who follows him aspore and astoniable him by revesting accurate knowledge of his former life as a San Francisco youngster of wealth and good family, with one weak spot—gambling. The mysterious passenger draws up a strange contract, whereby the younger man agrees to pawn him-self into his service. Glibert Larman is the signature of the older man upon the written bend—a name knows widely as the head of America's wealthiest chain of gambling houses. The younger man writes his signature with native invisible ink. requiring the action of the sait sea water to bring out the simple-name—Nohn Bruce. In the gambling house which Bruce 'visita' as a scret mapsotoph he plays till he is broke, and through the management is given a chance to pawn some valuables. The pawnbroke as marvelously peautiful girl. Trailing her taxicate he gate sower at the test of the girl is the taxicate he can be only with some excited foreigners, but finds samtuary just as he keels over at the test of the girl is the taxicate, he can be only which claire has hidden. Bruce in the safe of Bruce has hidden. How with here. The repulse, his advances, but to save Euce's life agrees to marry Crang. Crang robs the safe of Bruce is money which Claire has hidden. And Here IT CONTINUES

A little. Half in a startled, half in a troubled way, he looked once more at John Bruce and then at Hawkins.

"My poor friend!" he said again.

John Bruce's hand on the arm of his chair clenched suddenly.

"You may perhaps feel that he should not have told me of his relationship to Claire; but it was this dampable sit.

pleaded with her—and it has been use-less." He raised his arms suddenly above his head, partly it seemed in sup-plication, partly in menace. "Oh, God!" he cried out. "I, too, love her, for she has really been my daughter through all these years. But I do not quite understand." He turned to Haw-kins. "Even if you kept your promise now, my friend, what connection has that with Dr. Crang? Could that in any way prevent this marriage?"

It was John Bruce who answered.

"It is the last ditch," he said evenly:
"the one way you have not tried—to
tell her her own and her father's story.
I do not say it will succeed. But it is
the great crisis in her life. It is the one
thing in the world that ought to sway
her, win her. Her father! After twenty years—her father!" Paul Veniza's hands, trembling, ruf-

fled through his white hair. Hawkins' fingers fumbled, now with the buttons on his vest, now with the brim of his hat which he had picked up aimlessly the table; and his eyes, lifting from the floor, glanced timorously, almost furtively, at Paul Veniza, and sought the

victing him was purely circumstantial, and there is almost general belief in his innocence.

He conducts a very profitable advertising business from the prison. He turns over all money received from the business to aid prison reform. He is said to have no desire to leave, and has even refused offers of those who said they could obtain a pardon for him.

It want to tell you something, he said starply, "that ought to put an end to any hesitation on your parts at any plan, no matter what, that offers even the slightest chance of stopping this marriage." Listen! Devil though you they could obtain a pardon for him. both believe this Crang to be, you do not, either of you, even know the man for what he is. While I was lying there' —he flung out his hand impulsively toward the couch—"the safe here in this room was opened and robbed one as a mirror and was suspended from a night. You know that. But you do nail driven into the wall Hawkins was

not know that it was done by Dr. Crang and his confederates. You know what happened. But you do not know that while the 'burglars' pretended to hold while the 'burglars' pretended to hold the mirror acting the role of co-con-

just as you and Claire appeared in the decreasy. And —his brows knitted together—"it seems a little strange that none of you have ever mentioned it in my presence, that not a word has even been said to me about it."

"That is not true!" he said bluntly.
"It might have been at first, but it wasn't after you got better. It was mostly your money that was stolen. Calre put it there the night you came

"Hawkins!" Paul Veuiza called out sharply in reproof.
"But he knows now it's gone," said
the old cabman a little helplessly. He
blundered on: "Paul felt he was responsible for your money, and he was afraid you might not want to take it if you knew he had to make it up out of his own pocket, and

Peterman" for the convicts of the Arizona State Pentientiary. The story was ment.)

Study forrin langwidges. The deef life prisoners. Mr. Eytinge, one cause has been taken up by many people of prominence. The evidence conment.)

Study forrin langwidges. The deef laid his hand on Paul Veniza's shoulder. He stood silently, looking at the other. "It is nothing!" said Paul Veniza, abashed.

abashed.
"Perhaps not!" said John Bruce.
"But"—he turned abrupty away, his
lips tight—"it just made me think for
a minute. In the life I've led men like you are rare."

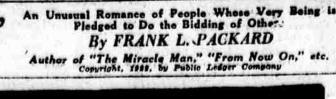
"We were speaking of Doctor Crang," said Paul Veniza a little awkwardly. "If you know that Doctor Orang is the thief, then that is the way out of our trouble. Instead of marrying Claire, he will be sent to prison."

doubt about, look it up. It will take a little extra time, but the time will be well spent.

You need to know more words than you are likely to use. But the wider your acquaintance with your language the better and the more intelligently you will talk.

Remember that it is almost wholly by your conversation that you are known. Make that conversation clear and straightforward and intelligent and your chances of getting shead will be much better that if you tange rour tongue every time and try to talk.

Converted. 1822. The said Long Bruce answered. "I said then: "Suppose I were to tell you that the man is a criminal? She answered: 'He is a criminal.' I said then: suppose I were to tell you that the man is a criminal? She answered: 'He is a criminal.' I said then: suppose I were to tell you that the man is a criminal? She answered: 'He is a criminal.' I said then: suppose I were to tell you that the man is a criminal? She answered: 'He is a criminal.' I said then: suppose I were to tell you that the man is a criminal? She answered: 'He is a criminal.' I said then: suppose I were to tell you that the man is a criminal? She answered: 'He is a criminal.' I said then: suppose I were to tell you that the man is a criminal? She answered: 'He is a criminal.' I said then: suppose I were to tell you that the man is a criminal? She answered: 'He is a criminal.' I said then: suppose I were to tell you that the man is a criminal? She answered: 'He is a criminal.' I said then: suppose I were to tell you that the man is a criminal? She answered: 'He is a criminal?' She answered: 'He is a crimi



Hawkins had halted in front of the swinging do

wances. Dut to save Sides after agrees to marry trans. Grang robs the safe of Bruce's money which Claire has hidden. Bruce's asks her to marry him and is actionished at Crang's grip on her. Hawkins promises with the something more is necessary. I do not ask you to release Hawkins from his pledge; I ask you to believe his promise this time because back of it he argument with Claire is useless, and that something more is necessary. I do not ask you to release Hawkins from his pledge; I ask you to believe his at times because back of it he will more than the lather, nor did not ask you to release Hawkins from his pledge; I ask you to believe his at times because back of it he will more than the lather, nor did not ask you to release Hawkins from his pledge; I ask you to believe his argument with Claire is useless, and that something more is necessary. I do not ask you to release Hawkins from his pledge; I ask you to believe his argument with Claire is useless, and that something more is necessary. I do not ask you to release Hawkins from his pledge; I ask you to believe his more than the lather, nor did not ask you to release Hawkins from his pledge; I ask you to believe his his pledge; I ask you to believe his his time because back of it he wince at what must at times have been anything but a painless operation. Hawkins' round, weather-beaten face knows it may save Claire from what a troubled way, he looked once more at John Bruce's hand on the arm of his chair clenched suddenly.

"My poor friend!" he said again. John Bruce's hand on the arm of his chair clenched suddenly.

"You may perhaps feel that he should not have told me of his relationship to Claire; but it was this damnable situation with Orang that forced the face and old watery blue eyes smiled into the mirror.

On the washstand beside him lay a large, ungainly silver watch, its case was beavier. The saloon were service. It had a hunting case and it was open. Hawkins glanced at it. It was twenty minutes—after the his forced the work have he have he with

sentence; the hot tears were streaming unashamed down his cheeks.

John Bruce was staring out of the window, the panes of which seemed curiously blurred.

"Come," he heard Paul Veniza say.

And then, as the two men reached the door, John Bruce looked around. Hawkins had turned on the threshold. Something seemed to have transfigured

Something seemed to have transfigured the old cab driver's face. It was il-lumined. There seemed something of

CHAPTER X

At Five Minutes to Eight Before the rickety washstand and in front of the cracked glass that served shaving himself. Perhaps the light from the wheezing gas-jet was over-

way.

"No!" be said. "I do not blame Hawkins. We—we neither of us know what to do. It is a terrible, an awful thing. Crang is like some loathsome creature to her, and yet in some way that I cannot discover he has got her into his power. I have tried everything, used every argument I can with her, pleaded with her—and it has been useless." He raised his arms suddenly above his head, partly it seemed in supplication, partly in menace. "Oh for she has arm suddenly above his head, partly it seemed in supplication, partly in menace. "Oh for she has arm suddenly for a moment. He may be has a moment of the form of th

Bruce's throat. He turned away, and for a moment there was silence in the room. And then he heard Paul Veniza speak:

"She is dear to us all. Let us call her—unless, my old friend, you would rather be alone."

"No, no!" Hawkins cried hurriedly.

"I—I want you both; but—but not now, don't call her now." He swept his hands over his shabby, ill-fitting clothes. "I—not like this. I——"

"Yes," said Paul Veniza gently. "I understand—and you are right. This evening then—at 8 o'clock. You will come back here, my old friend, at 8 o'clock. And do you remember, it was in this very room twenty years ago, that——" He did not complete his sentence; the hot tears were streaming unushamed down his cheeks.

John Bruce was stlence in the war, war, with the twilight of an existence that, indeed, had never known the full sunpocket, extinguished the spluttering pocket, extinguished the spluttering gas—let that hissed at him as

Hawkins put the silver watch in his pocket, extinguished the spluttering gas-jet that hissed at him as though in protest at the scant ceremony with which it was treated, and went down the stairs. He stepped bright out on the stairs. He stepped briskly out on

"Claire!" said Hawkins radiantly.

"My little Claire! I'm her daddy, she's going to know it. I'm going get her to call me that—daddy!" Hawkins walked on halfway along the block, erect. with a quick, firm step, his head high, smiling into every face he met—and turning to smile again conscious that people as they passhad turned to look back at him. And then very gradually Hawkins slackened, and into his face and ey there came a dawning anxiety, and the smile was gone.

smile was gone.

"I'm kind of forgetting," and Hawkins presently to himself, "that an't just that I'm getting my littiggirl. I.—I'm kind of forgetting is trouble. There—there's Crang."

The old man's face was furcount ow deep with storm and care; walked still more slowly. He began mutter to himself, At the corner of street he raised an old gnarled far shock it, clenched, above his had unconscious and oblivious now appeople still turned and locked at him.

And then a little way ahead of he along the street that he must persent the one-time pawn-ship of Paventia, his gree caught the patch light that filtered out to the sidewal from under the swinging doors of familiar saloon, and from the window in a more brilliant flood.

Hawkins drew in a long breath

Hawkins drew in a long breath.

"No, no!" he whispered fercels. "
will never go in there again so he
me, God! If I did—and—and she lose
it was her daddy, it would just break
her heart like—like Orang'll break it."

Big drop in price of eggs!

Fresh Eggs doz 30c Sold only in our Stores

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for Year 1921

WE WISH to inform our customers and the public that the Collector of Internal Revenue has assigned us a Deputy Collector to assist in making up tax returns.

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COLISEUM Market bet. 69th & 690 1:30 & 8:7 & 9.T.

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JUMBO FRONT ST. & GIRARD AVE
ROBERT MCKIM and CLAIRE ADAMS IS
"A CERTAIN RICH MAN"

LEADER 41ST & LANCASTER AVE

ETHEL CLAYTON

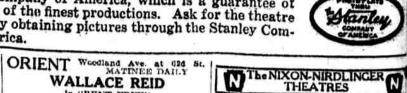
in "HER OWN MONEY"

"JANE EYRE

LOCUST 52D AND LOCUST STREET MAREL BALLIN in Charlotte Bronte's



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.



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> RIALTO GERMANTOWN AVENUE AT TULPEROCKEN ST JOHN BARRYMORE

STANLEY MARKET AT 18TH RICHARD BARTHELMESS in "TOL'ABLE DAVID" STANTON MARKET Above 10TH NIXON 52D AND MARKET STS 2:15. 7 and SARDOU'S FAMOUS ROMANCE GARETH HUGHES

333 MARKET STREET THEATRE LIONEL BARRYMORE in "BOOMERANG BILL"

VICTORIA MARKET ST. 80 9TH WILLIAM DESMOND in "FIGHTIN' MAD"

GRANT 6022 Girard Ave. Mat. Today PRISCILLA DEAN in STRAND Germantown Av. at Venti "CONFLICT"

GARETH HUGHES in "THE HUNCH" RIVOLI 52D AND SANSOM 878. BARBARA CASTLETON IN "The Child Thou Gavest Me" 69TH ST. Theatre. Opp. "L" Terming 2:30, 7 and 9 P. 1

ETHEL CLAYTON in "HER OWN MONEY"

Ambassador Baltimore Ave. + 5 86th Centinuous 1:30 to 11:20 Last Times Teday—D. W. Griffith's "WAY DOWN EAST"

JEFFERSON 29th & Dauphin 58 MATINES: DAILY EUGENE O'BRIEN

OPINIONS formed on personal appearance are frequently changed when you begin to speak.

People cannot see what is inside your that by listening to educated people and by reading good books.

Avoid the vulgar forms of slang.

or language.

no mutual understanding between living THE man or woman who continually uses big words and complicated sen-

mean, so you may use them accurately.
When you come to a word you are in doubt about, look it up. It will take

marrying chaire, he will be sent to prison."

John Bruce shook his head.

"You said yourself I was unconscious at the time. You certainly must have found me that way, and Crang would make you testify that for days I had been raving in delirium. I do not think you could convict him on my testimony."

"But even so," said Paul Veniza.
"there is Chaire. If she knew that
Crang was a criminal, she
"She does know," said John Bruce

APOLLO 82D & THOMPSON STS. **POLA NEGRI** IN "THE LAST PAYMENT" ARCADIA CHESTNUT Ref. 16TH MAY MacAVOY in "A VIRGINIA COURTSHIP

in "JUST OUT OF COLLEGE" BALTIMORE BY & BALTIMORE BY & 6:80. Sat. Mat. AGNES AYRES n "THE LANE THAT HAD NO TURNING BLUEBIRD Broad & Susquehanna Continuous 2 until 11 TOM MIX

JACK PICKFORD

in "THE NIGHT HORSEMEN" BROADWAY Broad & Snyder Ave. "A CONNECTICUT YANKEE IN KING ARTHUR'S COURT" CAPITOL 722 MARKET ST. M. 10 11:15 P. M. BERT LYTELL in "ALIAS LADYFINGERS" COLONIAL Gtn. & Maplewood Aves.

LIONEL BARRYMORE in "BOOMERANG BILL" FAIRMOUNT 28th & GIFARD AVE **RUDOLPH VALENTINO** in "FRIVOLOUS WIVES" 56TH ST. THEATRE-Below Spruce

"A CONNECTICUT YANKEE IN KING ARTHUB'S COURT'S
IMPERIAL GOTH & WALNUT STE
SPECIAL FOX PRODUCTION

SPECIAL FOX PRODUCTION "THE QUEEN OF SHEBA"

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KARLTON CHESTNUT Above BROAD GLORIA SWANSON LIBERTY BROAD & COLUMBIA AV.

WALLACE REID

in "RENT FREE" OVERBROOK GED ALLA VERFORD BELMONT 52D ABOVE MARKET

in "PEACOCK ALLEY" REGENT MARKET ST. Below 177H ALICE LAKE in "THE GOLDEN GIFT"

SHERWOOD 64th & Baltimore Av ETHEL CLAYTON in "HER OWN MQNEY"

"THEODORA"

KATHERINE MacDONALD in "TRUST YOUR WIFE" AT OTHER THEATRES, MEMBERS OF M. P. T. O. A.

N't W'k-M. Pickford. Little Lord Fauntieros'

Germantown 5510 tiermantown Are

"A CONNECTICUT YANKEE

"A CONNECTICUT YANKEE