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Katherine Mansfield's short stories are delightful studies of episodes or incidents revealing an insight into human motives. The story which gives the title to "The Garden Party" (Alfred A. Knopf), her second volume, deals with the effect of the death of a laborer on a young girl whose mother is giving a garden party when the man was killed. The social pleasures of the rich are brought into sharp contrast with the tragedy of the poor who live at the very gate of their country estate. "The Stranger" and "The Bank Holiday" are similar sketches of other phases of life, sketches slight, it is true, but written with an insight into the heart of things that is uncommon. If this author could carry her method successfully through a full-length novel she would produce something very much worth while. But this is not to imply that her short stories are negligible.

Locke Likes Septimus

In answering the question, "Which is your favorite among all the characters in your books?" put to him recently by the London Bookman, Mr. Locke made a charcateristically "Lockean" reply, "Perhaps Septimus, who has always struck me as being rather a dear ass."

Again in Print

Several important titles that have for a time been out of print have been reissued by the Macmillan Company. One of these is Henry James' collection of short stories called "The Real Thing." Others are "Disenchanted," Pierre Loti's romance of the Orient, and E. V. Lucas' "Wanderer in Paris."

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The Interlaken Library

SINCE the companionship of a good book necessarily is measured by the life of its binding, every book lover has a well defined reason for appreciating well-bound editions. For the guidance of purchasers, therefore, we are listing below some of the current books of importance that are bound in INTERLAKEN—the book cloth that combines tasteful color tones with the utmost in wearing qualities.

The RADIO DETECTIVES
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D. APPLETON & COMPANY
NEW YORK

SEX AND SOCIETY
by William I. Thomas
Chapters on Organic Differences in the Sexes, Sex and Primitive Social Control, Sex and Social Feeling, Sex and Primitive Industry, Sex and Primitive Morality, The Psychology of Modesty and Clothing
RICHARD G. BADGER COMPANY
BOSTON

LADY TRENT'S DAUGHTER
by Isabel C. Clarke
Confronted with a situation that seems hopeless, the author evolves a solution that is simple as it is masterly. Net $2.00
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THE RISING TEMPER OF THE EAST
by Frazier Hunt
Frazier Hunt is a star reporter with the world as his assignment. He writes a glowing story, warm, human, sympathetic, picturesque and convincing. Net $2.50
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MY BOOKHOUSE
by Olive Beaupre Miller
A unique collection of the world's best literature for children, bubbling with childhood, beautifully illustrated; irresistible to the child; a foundation in culture and character
THE BOOK HOUSE FOR CHILDREN
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DAVID THE SON OF JESSE
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These fascinating books of visual instruction cover the whole range of knowledge represented in a child's school work
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THE HOPE OF THE FUTURE
by Edward Eagle
A book in which an American endeavors to interpret for Americans the life, customs and the spirit of the British Empire and more especially the Dominions
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by Maurice H. Weseen
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The city life of a winning and sensible little country girl.
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THE SANDMAN: His Fairy Stories
by Helen I. Castella
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STACY AUMONIER
Whose latest novel is a melodramatic tale

A PAGE FROM LIFE

Stacy Aumonier's "Heartbeat" Is Melodramatically Real to Life Without Retouching

A page from human life—stark, unembellished and melodramatic in its truthfulness—is Stacy Aumonier's "Heartbeat" (Boni & Liveright), a novel whose only flaw is its title.

Mr. Aumonier, a young English writer, whose work deserves an even wider acquaintance this side of the pond than has been accorded "The Querrils," "One After Another" and "Just Outside," believes that life itself is sufficiently realistic not to need any artistic retouching to make for dramatic intensity.

"Heartbeat" is the life story of the love child of a British statesman and a dance-hall singer. The girl learns of the bar sinister only on the death of her father. She goes on the stage, marries her manager despite lack of love and then finds happiness and tragedy with a younger man. There is a touch of the earnestness of Eugene Walter's "Easiest Way" in the final scene that finds the girl darning socks for the man whose mistress she is.

Prudes probably will demur at the ending that fails to bring out the glamour of wedding bells and reformation, but Mr. Aumonier sketches his steps in the girl's life so humanly and logically that the reader will put the book down with a sigh and admit sorrowfully that "such things are as they are." There is not a bit of mawkish sentimentality in the book except the title. Nor is there an effort to shock. Every scene and every character create naturalness. Regardless of the lesson's conclusion, "Heartbeat" is worthy of attention.

POETRY CONSIDERED FROM A NEW ANGLE

It would seem that in view of the vast volume of works written regarding the art, meaning and technique of poetry from at least the days of Horace's "Ars Poetica" to Amy Lowell's latest volume on imagism and other verse modernities, the subject had been pretty thoroughly threshed out by the flails of criticism. But F. C. Prescott, professor of English at Cornell University, has found a new angle of the critical lens through which to view poetry.

"The Poetic Mind" (Macmillan Company) uses the resources of Freudian research in this original and stimulating analysis of the inspiration and methodology of poetry. Dr. Prescott considers both spirit and substance from standpoints that have become available, though whether tenable or not there will be some discussion, with the advances of modern psychology.

It is pointed out that the book clearly defines poetry as a product of associational thinking as opposed to rational thinking.

Poetry, in one view, like genius, is "to madness near allied." This view has been denated and disputed as well as maintained, and it is still a moot matter whether the poet is genuinely a sound, sane person or a mental kinsman of the dreamer and the madman. Of course, the old view is that poetry is the result of inspiration, like unto the mystic revelations of religion. Professor Prescott endeavors, with much novel material, and out of wide and wise reading, carefully compacted into his argument, to define in positive terms the relation of literary composition to dreams, reveries and subconscious states. He does not mind countering on orthodoxy, but as he indicates many of the principles on which he founds his thesis and defends it are old. He has "tried to return to and develop classical views of poetry which are now somewhat out of vogue. In the main, old principles at most receive new interpretations and relations." Many of his chapters are devoted to various phases of imagination in poetry. He also discusses symbols and figures, the impulse and control of poetry, poetic madness and catharsis, desires and emotions in poetry and the universality and uses of poetry.

COMPLETE RADIO BOOK FOR THOSE JUST BEGINNING

The beginner in radio who has been groping about for a book which would tell him, in understandable language some of the secrets of this new science will find much less to puzzle him and much more to inform him in "The Complete Radio Book," by Raymond Francis Yates and Louis Gerard Pacent (The Century Company), than in most of the volumes so far placed upon the market. Mr. Yates, to whom most of the text is probably due, writes in an easy, chatty style and Mr. Pacent, an old-timer in the amateur and technical ends of the game, has made an excellent co-author.

The book is profusely illustrated with photographs showing various parts of apparatus and explaining the symbols used in diagrams, so that the beginner should find very little difficulty in following the hook-up given.

There are many interesting parts of the volume aside from the technical phases, including a description of the first experiments in radio conducted by Mr. Mahlon Loomis, who made his first public demonstration in Virginia in 1866, long before Marconi had seen the light of day. The second section of the book is taken up with interesting chapters showing the modern development and many uses of radio, a group of biographies of the men who have developed the science and a collection of questions and answers such as would occur to any average beginner.

A TRAGEDY IN BLACK

"Birthright," by T. S. Stribling, Takes Up Problem of Educated Negro

T. S. Stribling has endeavored to outline, if not solve, a vexatious problem—that of the relation of the educated Negro to his less fortunate brethren. "Birthright" (Century Company) makes little or no attempt to present a maudlin plea for the dark-skinned striver for better things. It sets forth his faults, his frailties, the handicaps he must attempt to surmount. And although the climax would seem to be a futile gesture of "What's the use?" the story paves a way for the thinking reader to supply many possible potential answers.

For his central character Mr. Stribling has taken a young Negro, a Harvard graduate, who goes back to his Mississippi River town intent on carrying a practical message of cheer to others of his race. The vivid, incisive pictures of his return to "Niggertown," of his reception in spirit of awe by former chums and companions and of tolerant, sneering dubiousness by the whites make up most of the striking parts of the book.

The young Harvard man soon finds himself enmeshed in problems far beyond his strength. The natural lassitude of the Negro race, the spirit of petty thievery and worse, the persistent refusal of the whites to give aid, all these combine to grind his dream plans into dust. So, finally unable to make his fellows know the message he has for them or to impress upon the southern whites the need of such a message—one of work and advance for the betterment of both—he gives up in disgust and seeks other and possibly more productive fields for him personally.

The character drawing of the various Negro types is done with a fertility that is marked. The good-natured tolerance of conditions by a race too inert to help itself is stressed in deeply touching lines.

MEDIEVAL ROMANCE

"Silver Cross" Tells of Monastic Feud in Early Tudor Times

Out of the picturesqueness of medieval times with their covering of religious fanaticism Mary Johnston has drawn her latest novel, "Silver Cross" (Little, Brown & Co.) Although it lacks the engrossing, swanking romance of "To Have and to Hold," "Silver Cross" by its interesting novelty of plot, its background of mysticism and its ease of style, deserves to be given a place away from the ordinary run of present-day stories.

"Silver Cross" is an English monastery in the time of Henry VII, a day when abbot and prior ruled with as strong a material grasp as did the strongest feudal lord. Discovery of the bones of a long-dead saint and subsequent miracles have brought fame and prosperity to a rival monastery and about the feud the story swings.

To offset the glory of the other monks the Abbot of Silver Cross decides to resort to subterfuge and attempts to "make a saint" of one of his monks by suggestion. When the young religious fails to react to austere penances and continued meditation the superior goes farther and "arranges visions" for him—using a "light of love" of the town to pose as The Virgin on account of her resemblance to the model of the Mother in the church. The young monk discovers the deception and barely escapes with his life. In his wanderings of course he meets the pseudo "vision," also fleeing to safety. A spiritual romance results and they are allowed to seek their material and spiritual peace together.

"Silver Cross" is unusual. It is well told. It is engrossing. Little more could be asked of any author.

HAIR-RAISING HAZARDS MARK "PATHLESS TRAIL"

The dark forests of Peru, a still little-known-about part of South America, furnishes a wonderfully weird environment for the pulse-stirring and breath-taking hazards and adventures contained in Arthur O. Friel's "The Pathless Trail" (Harper & Bros.).

Mr. Friel is a new novelist, but has a number of successful short stories in the prominent adventure-yarn magazines to his credit. A roving and adventurous spirit by inheritance, inclination and opportunity, he exchanged, after graduating from Yale and teaching high school for a while, a routine newspaper job for pioneering in strange places and fictioneering about what he saw and heard. At present he is again in the almost unknown Javary jungle along the Peruvian-Brazilian border.

His first story deals with an American who fled civilization because of fancied murder-guilt and a party of explorers who seek him out to make known to him his heritage of a big fortune. It is written vividly and is thick with exciting incidents—and why not in a wild land where there are still cannibals to escape and beasts of the jungle to overcome?

SERGEANT YORK'S HEROISM AND WORK FOR HIS PEOPLE

When time has erased many of the names that glowed brilliantly on the pages of World War history it is more than probable that one of those to remain will be that of Sergeant Alvin York, called by Marshal Foch the greatest single hero of the war. The epic achievement of the young mountaineer who captured an entire battalion of German machine gunners single-handed is too great a feat not to survive.

Much already has been written of York and his exploit, but hardly any of it in as interesting or sympathetic a manner as Sam K. Cowan has treated the hero in "Sergeant York and his People" (Funk & Wagnalls).

Here is a brief, graphic story of York's Olympian stand on the battlefield dove-tailed into a careful study of his mountain home life, his antecedents, his playmates, his life and outlook before and after the war.

It is the broadening of York that is the real reason for the book, as the proceeds from its sale will go toward the fund which York is raising to further the education of the mountain people—an education the need of which he learned when he found himself feted by the mighty of the world's greatest nations.

Archibald Marshall's Plans

Archibald Marshall has changed his plans for his new fall novel, and instead of publishing "The Rectory Family," as already announced, he has decided to complete a story which he had started and temporarily put aside. The new book will probably bear the interesting title, "Pippin," and we understand it is a story of the English countryside, somewhat in the vein of "The Broad Highway" and "The Beloved Vagabond." Dodd, Mead expect to publish the book in October.

The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK

LILA LEE

We will be glad to publish the pictures of such screen players as are suggested by the fans

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

A. J. L.—The actor who appears as Torchy in the comedy series of that name, and in some feature film, is John Hines.

• • •

"Liliom Gish" writes: "You have often heard that wise old saying, 'Likes repel, opposites attract.' If that's true the attraction between us would be something like a magnet and a needle or Rodolph and the flappers. Because, believe me, kind sir, I agree with you in very few things. One of the things is Mae Murray. I think her pictures are entertaining while one is looking at them, but it's not Mae who makes them so. It's her casts—containing such people as Monte Blue and Edmund Lowe. To begin to disagree, I liked 'Foolish Wives'—enjoyed it. I think any person with an ordinary amount of intelligence could go to see it without having immoral thoughts tucked away in his brain afterward. Also, I like Griffith pictures and what you call "Gishitis." Think Lillian Gish is the greatest actress on the screen, and that a number of the really successful stars of today owe their advancement to a beginning with Griffith.

"I think, as a movie column, your section is a frazzle. I would recommend it highly as a literary column, and give as examples some of the essays and treatises you publish on 'the moving pictures as an art,' etc. When this thing first started you had some funny, snappy letters that had something to do with the stars, actorines, etc. Of course, I think it would be a sorry thing to do nothing but answer questions about the age, eyes, hair, etc., of the actors. But it's just as bad to do nothing but publish letters of people who, the majority of them, write merely to see a few sentences of their concoction (sounds like home-brew) in your column. I think there are many fans who would agree with me, also many who would disagree.

"I read Tessie Mailer's letter in your column, and would like Tess to know that I envy Amos his friendship with her. She is there with the fun—but we don't agree very much on one thing.

"One more thing: I don't like Alice Terry. She makes no impression on me whatever (except of dislike).

"Favorites—(Female) Lillian Gish, Dot Dalton, Pauline Frederick.

"Male—Richard Barthelmess, Joseph Schildkraut, Lionel Barrymore. (Like the P. R. R., they are 'subject to change without notice.')"

(All right—and then what?)

• • •

Mrs. F. C. Davis—I have made it a rule not to answer any more questions of religious beliefs of the stars, but as I have already given space to the question you ask, I will repeat that the actress you mention is not, to the best of my knowledge, of Jewish descent.

• • •

Latrovaska writes: "Of course 'Mignon' has a great sense of humor or she couldn't keep up with the fake French—oh, we all know it is faked, but, honestly, M. Henri, she is boring me to death and goodness knows how many others. A little of that sort of thing goes a great way, is it not so? At first I did laugh at her, but now I tire of it. I think it is wrong for her to take up the valuable space in your column that might well be used for such interesting letters as are written by "Old Timer" and numerous others whose names I do not remember.

"I, too, am surprised that no one speaks of Robert W. Frazer. I like him very well and would like to know when I can expect to see him again.

"Is not Claire Windsor one of your favorites? I hope she is, because I have quite a 'smash' on her. That don't sound quite right to me, but I guess it is right, you know what I mean, anyway.

"Monsieur, I do believe you have printed a picture of all the stars except our beloved Alice Terry. Do hurry and print her picture. Please! Aren't you cowable? Also, may I request that you print one of M. Frazer for me as soon as you can get one?"

(Although you laudaste "Mignon," it seems to me you're trying to acquire or use a foreign accent yourself—that is as much of a one as a typewriter will permit. Frazer has a part in "My Friend the Devil," which will be here this fall. I haven't a "smash" on Claire Windsor, but think she shows promise. She seems to be quite a favorite of Connie Palmer's.)

• • •

Arline writes: "Occasionally I read your column (when there aren't too many long episodes to wade through) and have always approved of your answers—decidedly, until about a week ago. You criticized an actor and an actress both of whom are favorites of mine.

"The first was Charlie Chaplin. Now don't get so het up! Allow me to explain—you didn't exactly criticize him—you merely said something about his late pictures not being so fantastic. That man is an artist. No other comedian can touch him. There are so many little original happenings in his comedies. I wish that some of his old pictures would be revived, i. e., 'The Floorwalker,' 'The Skating Rink,' etc. You'll have to admit that you've never seen anything funnier than those. To me he is the most talented actor on the screen, omitting John Barrymore. Now you probably will say that the two cannot be compared because they appear in two decidedly different types of pictures. I say they can. How any one can sit through a play with Lila Lees, Swansons, Valentinos (some call him 'The Sheik of Bigamy,' but that's not nice), and a great many others constantly before their eyes is more than I can see.

"The second is Lillian Gish. I shan't stand up for Dorothy, but, oh Henry, where are your eyes? I think Lillian is the most talented actress on the screen. Her facial expressions are wonderful! She makes you forget about everything else while you are watching her. In 'True Heart Susie,' 'Way Down East' and 'Orphans of the Storm' she could wring tears from a stone. Besides being a wonderful actress, she is beautiful to look at. In fact, as I think, the most beautiful on the screen. Hers is an ethical beauty. I wish that she and Chaplin would make a great many more pictures than they do. Really, you can't imagine how raging I was when you said you didn't care for L. Gish, but now I'm relieved after expressing my opinion, even though this might not be printed.

"My sister thinks your answers are all quite clever. I don't think they are clever, but I can tell from reading them that you must have a wonderful personality and I should like nothing better than to meet you. Pardon the length of this letter, but I had to say it all."

(Again I say I positively believe Chaplin is an artist—playing trashy pictures. As to the rest—phew!)

• • •

Sunny Jim—No, that was Thomas Meighan, not Wallace Reid, in "The Bachelor Daddy." The parts of the society girl and her brother were a bit overdrawn. Such roles generally are on the screen. Only yesterday I made a plea for screen comedy myself, though I'll admit I've seen better than "Is Matrimony a Failure?" No, you won't ever see my picture over the Letter Box. I'd hate to have to sit through the film in which Kitty Clover, Wrayna, Constance Marie O'Hara, Kensington Liliom, Tessie Mailer and I had part. If the other people I mention have as little acting ability as I have, it would be the "world's worst" picture.

• • •

"Old Timer" writes: "By all means allow me to share that laugh you got out of 'Tessie Mailer's' letter. Wasn't it absolutely the best ever?

"I could never turn out stuff like that, but I certainly can appreciate it when it's offered.

"The description of the stars, particularly the one pertaining to Gloria, weren't they neat?

"I hope Tessie drops in again and brings her little 'Mailer' with her. I like the way she uses it.

"After all our hoping and longing, wasn't it wonderful to see Norma Talmadge in 'Smilin' Through'? It was such a relief after all the 'sexy' things that have been dished out lately. Nice and sweet, clean as an old garden after the rain, and the cast was more than capable, particularly Wyndham Standing. I never cared for him before, but thought him an ideal John Carterett.

"Just recently I was downtown and the day being like Hades, I dropped in a theatre to see D. Dalton's new picture, 'The Woman Who Walked Alone.' I certainly am going to be one of her most sincere rooters if she keeps up her good work. There seems to be such a womanly charm about her that she did not possess before. Perhaps it is just poise acquired by her continuous work before the camera, but I think it is just her wonderful personality shining through all the characters that she plays.

"I wonder if you care anything about 'Lefty,' beg pardon, Maurice B. Flynn? It seems to me he has the making of a dandy leading man. No, he will never be a big sensation, but a mere dependable lead like Sills, J. Kirkwood and Jack Holt. He surely has a fascinating pair of eyes, not dark and mysterious like Rodolph, but more Irish gray (much more desirable to my way of thinking).

"Is it too late to have my little say about 'Beyond the Rocks'? Nice little 'Tour of Europe,' that! And such artificial drops for backgrounds; the courtyard in Versailles fairly screamed 'staged' and those alleged mountain scenes! All that coupled with Rodolph carrying a title like 'Hector' around was enough to make a real good comedy if you could see it right. The only human touch in it was the old husband; he handled his part right. Am I right in believing it was Robert Bolder? I wasn't sure about the name.

"How did you like Mabel Van Buren's work in the last D. Dalton picture? To me it was one of the big spots in the story. She is one of the old timers who always does her most sincere work in any part, no matter how small.

"I wonder if you are allowed to see people if they came down and asked for you? I am perfectly serious about it. I've always wanted to get into a regular newspaper office. And if you are as pleasant as some of your fellow 'newshounds' I have met I'd sure like to come in and talk pictures a few minutes to you. But alas! I know you are too busy so my chances are bad."

(For nearly a year now I've been a staunch admirer of Miss Dalton's acting. And I agree with you on Flynn, too. He was only so-so in "Dangerous Curve Ahead," but splendid in "The Woman Who Walks Alone," and certainly belongs in the group you mention. Yes, that was Robert Bolder in "Beyond the Rocks"; appropriate name, eh? As for Mabel Van Buren, go to see "While Satan Sleeps," Holt's latest. In that Miss Van Buren gives another crackerjack portrayal. Remember her in "The Girl of the Golden West"? Playing girlishly slim heroines at that time. Be glad to see you if I'm in, but what with 'steen picture openings a week that's doubtful.)

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.

APOLLO 52D & THOMPSON STS. MATINEE DAILY NORMA TALMADGE in "SMILIN' THROUGH"
ASTOR EIGHTH & GIRARD AVE. MATINEE DAILY MOLLIE KING in "SUSPICIOUS WIVES"
BALTIMORE 51ST & BALTIMORE Eve. 6.30, Sat. Mat. WESLEY BARRY, in "PENROD"
BLUEBIRD Broad & Susquehanna Continuous 2 until 11 SEENA OWEN and MATT MOORE in "BACK PAY"
COLONIAL Gtn. & Maplewood Aves 2:30, 7 and 9 P. M. ETHEL CLAYTON in "FOR THE DEFENSE"
FAIRMOUNT 20th & Girard Ave. MATINEE DAILY KING VIDOR'S PRODUCTION "LOVE NEVER DIES"
GREAT NORTHERN Broad St. at Erie 2.30, 7 & 9 P. M. SPECIAL PRODUCTION "ALL FOR A WOMAN"
IMPERIAL 60TH & WALNUT STS. Mats 2.30, Eves 7 & 9 DOROTHY DALTON in "THE WOMAN WHO WALKED ALONE"
LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY ANITA STEWART in "SOWING THE WIND"
ORIENT Woodland Av., at 62d St. MATINEE DAILY DOUGLAS FAIRBANKS in "THE THREE MUSKETEERS"
OVERBROOK 63D & HAVERFORD AVENUE MAE MURRAY in "PEACOCK ALLEY"
PALM FRANKFORD AVE. & NORRIS STREET MOLLIE KING in "SUSPICIOUS WIVES" Added—LEE VINCENT Appears in Person
REGENT Market St. Below 11th 10 A. M. to 11 P. M. ALL-STAR CAST in "ACE OF HEARTS"
RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. THOMAS MEIGHAN in "THE BACHELOR DADDY"
SHERWOOD 54th & Baltimore Av. MAT. 2; EVE. 6.30 TOM MOORE in "MR. BARNES OF NEW YORK"
333 MARKET STREET THEATRE 9 A. M. to 11.15 P. M. THOMAS MEIGHAN in "THE BACHELOR DADDY"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 & 3, 6:30 to 11 P. M. RAYMOND HITCHCOCK in "THE BEAUTY SHOP"
CEDAR 60TH & CEDAR AVENUES 2:30 and 3, 7 and 9 P. M. HOOT GIBSON in "THE BEARCAT"
COLISEUM Market bet. 69th & 60th 1:30 and 3, 7 and 9 P. M. JAMES KIRKWOOD in "THE MAN FROM HOME"
JUMBO FRONT ST. & GIRARD AVE. Jumbo Juno on Frankford "L" DOUGLAS MacLEAN in "CHICKEN"
LEADER 41ST & LANCASTER AVE. 2:30 to 4:30, 7 to 11 P. M. THOMAS MEIGHAN in "THE BACHELOR DADDY"
LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3. Eve. 6:30 to 11 DOROTHY DALTON in "THE WOMAN WHO WALKED ALONE"
NIXON'S AMBASSADOR 56th and Balt. Ave. Matinees 1:30 and 3:30. Evenings 7 and 9 Irene Castle in "French Heels"
NIXON 52D AND MARKET STS. 2:15, 7 & 9 P. M. DORIS MAY in "BOY CRAZY"
69TH ST. Theatre, Opp. "L" Terminal 2:30, 7 & 9 P. M. JAMES KIRKWOOD in "THE MAN FROM HOME"
STRAND Germantown Av. at Venango 2:30, 7 and 9 P. M. ETHEL CLAYTON in "FOR THE DEFENSE"

ARDMORE LANCASTER PIKE ARDMORE, PA. THE GREAT RACING CLASSIC "QUEEN O' THE TURF"
GRANT 4022 GIRARD AVE. Mat. Tomor; Eve. 7 & 9 DOUBLE FEATURE DAY William Duncan & Madge Kennedy

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

GERMANTOWN 5510 Germantown Ave. MATINEE DAILY ELLIOTT DEXTER in "GRAND LARCENY"
PARK RIDGE AVE. & DAUPHIN STS. Mat. 2:15. Eve. 6:45 to 11 Mr. and Mrs. Carter DeHaven in "MY LADY FRIENDS"