

The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

They Are Cutting the Gun Play Out of the Thrillers Now

CAN you imagine seeing five or six episodes of one of those serial thrillers and not being able to spot the slightest suggestion of gun play in them? We were brought up in the belief that the Western chapter movie simply couldn't exist without some one getting shot or shot at every hundred feet or so. And that very abundance of desperate close-shooting was what gave a lot of theatrical reformers the chance to come out every once in a while and declaim to the effect that it was causing an increase in violent crime among the people and was leading young boys and girls to regard bullets as quite the logical way to settle arguments.

I've always had my doubts about the truth of these statements. And then, in another mood, it seemed to me that there might be something to them.

But it is a significant sign of the times that one of the biggest producing companies decided not long ago not to give any more cause for such attacks, whether the statements were true or not, and the result was the issuance of an order that guns, in their future serials, should be worn only for ornament and atmosphere.

The five or six reels I speak of were shown to me last week in a projection room. They are the first shipment of Ruth Roland's Western thriller, "White Eagle," and I was surprised to find that I did not miss the gun play in the least. It simply proved that it is possible to write good melodrama without resorting to the things that so many people object to.

Afterward I was shown a circular letter sent by the president of the company to its branches. It shows how the producer is beginning to listen to the voice of public opinion and voluntarily to make his own product censorship-proof. Part of the letter says:

"Nothing is plainer than that, in the view of the better class of picture patrons, guns and gun play have outlived their usefulness. They have ceased to figure conspicuously in the drama of real life, even in the rough life of the Western mines and cattle ranges, and therefore should be banished from all fiction that purports to reflect actual human life either published in books and magazines or presented in the form of motion pictures.

"Formerly, up to within a few years, fictional and dramatic use of this form of physical violence seemed to be justified by actuality, and it appears in motion pictures which have real literary value and continue to be standard.

"BUT that justification has ceased to exist and the use of such material in any popular form of entertainment of current creation becomes mischievous.

FORTUNATELY—speaking specifically for our organization—our creative and producing forces have proved themselves equal to the emergency. In two of the most powerful and entertaining serials in our list gunplay is entirely supplanted by original dramatic devices and true American athletic prowess.

"By this time next year four gunless serials, making a total of 124 reels of intense, realistic action, will be exhibiting their claim to public approval.

"And the same will hold true of all pictures, in any form, distributed by us." "There is an almost revolutionary statement of policy for you! But the most significant thing about it is not the mere elimination of gun play, but the evidence that it gives of a tendency to feel the pulse of public opinion and to "clean up" the moving-picture industry from inside without waiting to be compelled to do so.

The Movie Fans' Letter-Box

Vivian—Marc McDermott is still in the film business, though he is not in America. The last report I had of him was just recently and said he had arrived in Seville, Spain, with the John Robertson company—All American, of course—to shoot the location stuff for the picturization of Maurice Stewlett's novel, "Spanish Jade."

Carmine Talotta, Camden, Pa.—I understand that no arrangement has yet been made for the local distribution of "Cabrils."

Movie Fan—There are two Barrymore brothers—John and Lionel. My records credit John with the following pictures: "Nearly a King," "An American Citizen," "Man From Mexico," "Are You a Mason?" "The Dictator," "The Red Widow," "The Toss of Honor," "Dr. Jekyll and Mr. Hyde," "The Lotus Eater," (not yet seen here), "Raffles," "The Last Bedchamber," "Here Comes the Bride" and "On the Quiet." For Lionel, I find: "The Yellow Streak," "The Copperhead," "Jim the Penman," "The Devil's Garden," "The Master Mind," "The Great Adventure," and "The Millionaire's Double." These lists may not be complete. Can any reader supply omissions? "Movie Fan" asks for complete lists.

Mrs. Wm. Shock, Camden—The picture in which Thomas Meighan acted as butler, Lila Lee as maid and Gloria Swanson as the society girl was "Milk and Female."

U. S. Little writes: "Ever since you started, I have been a constant reader of your movie page from which I have derived a great amount of pleasure, due, of course, to the fact that I am a devoted movie fan. You seem to know quite a few questions, so I am going to ask you to answer one or two for me. "Can you tell me why a man of Bert Lytell's caliber wastes his wonderful talents on such a lowly occupation as 'A Message From Mars' and 'The Man Who?' "Take, for comparison, his 'Right of Way' or 'The Price of a Company.' Personally I believe that he is built

LARRY SEMON HAS LOTS OF VARIETY IN LEADING WOMEN

By CONSTANCE PALMER
Hollywood, Calif.
AFTER all the trouble Larry Semon has had finding and holding on to a leading woman, he has gone back to the one who played in most of his former comedies—Luella Carlisle. Lucille, who is a nice girl, a beautiful girl, and lots of fun, thought she'd like to play about in New York for a while, so she said good-bye to Larry and took the train. Then he had a succession of leading women, the last of whom was Ann Hastings, late of "Hurricane Hutch" serial. But Ann and Larry had some sort of disagreement and she went East on twenty-four hours' notice.

Tony Gaudin, an admired friend of mine, and just about the best cameraman in the business, has been engaged to photograph Norma Talmadge's new picture, which is shortly to start. Wallace Reid is beginning another of his automobile stories. This one is a transcontinental race, which, whether it, Byron Morgan, has been spreading blood over for a year and a half, intermittently, to get it into picture shape. Edith Roberts is to be his leading woman. She's a sweet girl, and everybody ought to know her. She's lately graduated from Universal stardom to a C. B. De Mille picture, one at Ince, and now as Wally's leading woman.

By the way, about two weeks ago I was over at Wally's house, causing and discussing a number of things. We sat in his famous "study" and looked at pictures and talked. It's certain that I had the time of my life. I'm always a little leary of gentleman actors when they reach such prominence. One can be so easily disappointed. But he's just as sweet and cordial and chummy as your best beau in high school.

HARRY CAREY'S another dear. "What do you think he's done now? Written, all by himself, the continuity

FOR YOUR SCRAPBOOK OF STARS



MABEL BAILEIN

HITS CO-ED AGITATION

Penn Weekly Gives Scant Sympathy to Opposition

The dislike of a group of University of Pennsylvania undergraduates for the presence of young women at the University's classic halls of learning, as reported in the Pennsylvania Gazette, the official weekly.

"Doubtless the male undergraduates exaggerate the importance of their objections to the presence of women students in the three undergraduate schools from which they are now barred," the Gazette stated in an editorial.

"There is nothing particularly new in the agitation of the undergraduates against co-education as it exists at Pennsylvania. Each year classes of students seem to discover the alleged ob-

jection will be about the same way and postpone year after year the same remedy.

The Gazette added that it agreed with the Pennsylvania student body, that the University authorities should declare a policy toward co-education.

Lutherans to Hear Dr. Penniman
Joshua H. Penniman, acting president of the University of Pennsylvania, is scheduled to speak tonight at a dinner and meeting of the Lutheran Social Union in the Independence Club, 141 South Fourth street. Mayor Moore also has been invited to speak.

How to Be an Elevator Starter

By J. P. McEVROY

Vocational Guidance Series

IT IS almost impossible to be an elevator starter without having some elevators to start and some elevator men in them who will pay no attention to you when you tell them to start. The rest of your requirements consist of a uniform and a elevator and a few fundamental ideas such as:

First, the easiest way to start an elevator from the ground floor is to wait until it gets there. Second, elevators must always be started just as somebody is trying to get in.

Success as an elevator starter depends upon a strict observation of this principle. Third, the less the elevator starter knows about the occupants of the building the better. If he knows the floors but doesn't know their names that counts five points. If he never heard of them, that counts ten points. If he never heard of them, doesn't want to hear about them, and absolutely refuses to have anything to do with them, that counts one hundred points.

ELEVATOR starters are required to pass a very stringent examination, such as the following: Q.—On what floor is the ground floor? A.—The first floor. Question.—What is this floor also called sometimes? A.—Main floor. Question.—Which way does an elevator go when you say "up"? A.—Down. Question.—If the elevator is on

the fifth floor and somebody asks you where it is, what should you reply? A.—Ninth floor. Answer the following questions:
1. Is Dr. Hoods in this building?
2. If not, where did he go?
3. Why?
4. What building is this?
5. Where is the nearest picture show?
6. What is playing there?
7. Do you know where I can get my hair dressed?
8. Is there anybody here who can take a tender out of my eye?
9. Don't you get tired standing here all day?
10. Who was that girl you just spoke of?

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| Alhambra 12th & Market BERT LYTELL "THE MAN WHO" | GREAT NORTHERN Broad St. at Erie MIRIAM COOPER "THE SERENADE" | The Nixon-Nirdlinger Theatres |
| ALLEGHENY 10th & Walnut GLORIA SWANSON "UNDER THE LAMP" | IMPERIAL 9th & Walnut CLARA KIMBALL YOUNG "WHAT NO MAN KNOWS" | BELMONT 52D ABOVE MARKET DOUGLAS McLEAN "THE HOME STRIKE" |
| APOLLO 4th & Thompson CHARLES RAY "SENTELES AND HELLAS" | KARLTON Chestnut above Broad "FOOL'S PARADISE" | CEDAR 60th & Cedar FLORENCE REED "INDISCRETION" |
| ARCADIA 12th & Market MARSHALL NEWMAN "BITS OF LIFE" | Lehigh Palace 9th & Walnut "WHY GIRLS LEAVE HOME" | COLISEUM Market bet. 30th & 32d "A WIFE'S AWAKENING" |
| ASTOR Franklin & Market "WHY GIRLS LEAVE HOME" | LIBERTY Broad & Chestnut MARION DAVIES "BEN-HAMMAM" | JUMBO Front St. & Girard ALICE LAKE "THE GREATER CLAIR" |
| BALTIMORE 12th & Market CHARLES RAY "SUCK UP IRON" | OVERBROOK 9th & Walnut WALLACE REID "THE BLUE DIAMOND" | LEADER 4th & Lancaster ELSIE FERGUSON "THE SONG OF SONGS" |
| BEN 9th & Woodland "AFTER THE SHOW" | PALACE 12th & Market ANITA STEWART "PLAYTHINGS OF DESTINY" | LOCUST 52D AND LOCUST STREETS "Dangerous Curve Ahead" |
| BLUEBIRD 12th & Market "MALE AND FEMALE" | PRINCESS 12th & Market "WHY GIRLS LEAVE HOME" | NIXON 22D AND MARKET STS. "THE MONEY MANIACS" |
| BROADWAY 12th & Market "AFTER THE SHOW" | REGENT Market bet. 11th & 12th "DESERT BLOSSOMS" | RIVOLI 52D AND RANSOM STS. "The Cabinet of Dr. Caligari" |
| CAPITOL 12th & Market "Don't Tell Everything" | COLONIAL 12th & Market MARION DAVIES "BEN-HAMMAM" | 69TH ST. THEATRE "The Cabinet of Dr. Caligari" |
| DARBY THEATRE MILDRED HARRIS "THE WOMAN UNTAMED" | DARBY THEATRE MILDRED HARRIS "THE WOMAN UNTAMED" | STRAND Germantown Ave. PAULINE FREDERICK "THE LIFE OF JADE" |
| EMPRESS 12th & Market "THE WOMAN UNTAMED" | FAIRMOUNT 12th & Market "THE INNER VOICE" | AT OTHER THEATRES MEMBERS OF M. P. T. O. A. |
| FAMILY 12th & Market ELSIE FERGUSON "THE SONG OF SONGS" | 56TH ST. "THE THREE MUSKETEERS" | Ambassador 12th & Market "WHAT DO MEN WANT?" |
| GLOBE 12th & Market ELAINE HAMMERSTEIN "MIRACLE OF MANHATTAN" | GRANT 12th & Market "HOMEKEEPING HEARTS" | Germantown Russell Simpson in "Snow Blind" |
| RIALTO West Chester GLORIA SWANSON "UNDER THE LAMP" | | JEFFERSON "Beyond the Cross Roads" |
| | | PARK "OUT OF THE DEPTHS" |