

The Daily Movie Magazine

HER EUROPEAN TRIP REMOVES FEAR OF FOREIGN FILMS

THE off-repeated cry of "German invasion" so frequently heard in film circles following the tremendous reception given to "Passion," "Deception," and other pictures "made in Germany," is squelched most effectively by Beulah Livingston in an article in February Filmplay entitled, "Trailing the Movies Through Europe."

"It was all right, we said, to talk about healthy competition, but if a war-ridden, frightfully impoverished country could turn out pictures like these at one-sixth the cost of our own productions, before long there would be no competition." The foreigners, cinematographically speaking, would simply hold the movie situation in the palms of their hands.

IN THIS state of mind, I went abroad expecting to see wonderfully artistic and technically perfect productions, but after a few weeks' tramping through England, France, Switzerland and Italy, I came back with a heavy heart and a heavy head. I have but recently returned, all the fuss about the dangers of the foreign competition seems to me, now, hardly more than a joke.

It soon found that these few splendid German pictures are in no sense typical of the average foreign production. On the contrary, they are the few great exceptions, and one might as well judge all Italian pictures by that real masterpiece, "Cabrera," or all the French pictures by the interesting "L'Accuse," as to think that all German pictures are in a par with "Passion" or "The Victim."

WE had never shown any pictures abroad except "Intolerance," "Way Down East," "The Miracle Man," "Broken Blossoms" and "The Three Musketeers," our overseas cousins would think this same high standard. We have judged Germany by the cream of her entire output. She may excel in big spectacular productions, but her small and medium pictures are so vastly inferior to our everyday average cinema that they would be hoisted off the screen if an exhibitor were stupid enough to try showing them in the States.

The heroines of these average German pictures are fat, ponderous and dowdy. They wear cotton stockings and their gowns would be scoffed at by a French girl and French country women. They are shown in drawing rooms where the sets faintly reek of cheap, second-hand furniture. The stories are often disgustingly vulgar or domestic-drama, the healthy boy and girl love stories which are so dear to the Americans, are considered sentimental piffle by our German and French counterparts. Their point of view on matters of sex is entirely different.

De Mille Uses Memory of Student Days in His Latest Picture NEARLY twenty years ago Cecil B. De Mille then a struggling young student at Franklin Sargent's Academy of Dramatic Art, shared a room with a fellow student where "the elevated trains ran over the foot of the bed."

FOR THE FILM FAN'S SCRAPBOOK



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

THE MOVIE FAN'S LETTER-BOX

By HENRY M. NEELY

Rud an' Wally an' Me

H. J. K. writes: "There has been much discussion going on lately on the merits and demerits of various stars. I would like to say a few words on the subject. Thank you."

"As to Rudolph Valentino, I can't understand why some people go on praising him. I don't see anything in him to cause so much praise and admiration. I wholly agree with every one that says he is a conceited pup, for that is just what he is.

"As to looks, I'm at a loss to see where he is so handsome. He has not one decent feature and his patent leather hair, oh Lord! In the last scene of 'The Sheik,' when he appears in his riding habit and patent leather hair, there was not a person near me who did not laugh. It looked perfectly ridiculous. I read the book also, and to my mind, Valentino did not portray the Sheik of M. H. Hall's novel.

"And to compare him with Wally Reid! How dare they! Wally Reid is a real actor. He is actually a mile in every respect—acting, looks, etc. Although Valentino's acting is more of the serious kind, he cannot come up to Wally.

"Any one who has seen 'Peter Ibbetson' wouldn't dare mention the name of Valentino in the same breath with Wally Reid. Has Rudolph the dash, the daring, that leal possesser? Could he do the things in his pictures that Wally does? Decidedly not!

"I'm strong for Wallace Reid. If Rudolph Valentino were to spend the rest of his life in a beauty parlor and dramatic school, he could not equal Wally.

"P. S.—Do you know, I am a strong admirer of yours? I think you're just great—letter, even that of the incommensurable Wallace Reid. Do you recall visitors? I wonder if you could stand a few minutes with me one of these days. I promise not to bore you. I'll love to drop in your office and meet you. May 12. Please say 'Yes'.

Uncommon Sense

By JOHN BLAKE

The "No Man"

THE "yes man" is pretty widely scattered throughout humanity. By "yes man" is meant the subservient creature who habitually agrees with you, particularly if you happen to be his boss.

He is a sort of combination of a time server and a flatterer. He will take a particular responsibility or do a particularly difficult piece of work, and he says "yes" far more often than he really means it.

THE "no man" is, however, just as bad, if not a little worse. He is the chap who disagrees with everything. He doesn't like the way the world is run. He is not at all pleased with the conduct of his superiors. And he goes out of his way to tell them so.

And he says "no" far more often than he really means it. He is not at all pleased with the conduct of his superiors. And he goes out of his way to tell them so.

DREAMLAND ADVENTURES

The Deer Circle

By DADDY

Jack and Janet, playing in the snowy woods, are taken into rabbit by Dame Instinct. They go with Hoppity-Hop Rabbit and Hippy-Hop Rabbit to find lallopops. Brave Buck and Dear Deer join the fun, and carry them away when hunting dogs come after them.

CHAPTER IV The Deer Go Wading

THE dogs came pelting on the trail of the rabbits and the deer. "OO-oo-oo-oo" howled the dogs, their hunting cry sending shivers running along the backs of Jack and Janet. If the children had been in their usual form they might not have been particularly afraid of the dogs, but now that Dame Instinct had changed the two into rabbits, they found the yelping very terrifying.

Hoppity-Hop Rabbit and Hippy-Hop Rabbit had leaped on the back of Brave Buck and Dear Deer, and had leaped to the back of Dear Deer. Away went the deer.

But Brave Buck and Dear Deer didn't run through the snow. That would have been a sure track for the dogs to follow. They plunged into the swift running stream, and galloped along its bubbly bed. The water washed away all traces of them.

The deer rounded a bend and were hidden from sight just as the dogs reached the edge of the stream. The dogs didn't know which way to go, up or down, an angry growl was heard about it. Brave Buck and Dear Deer leaped along its bubbly bed.

Jack and Janet wondered how far the deer would travel in the water; they wondered, too, whether the dogs might not follow the stream and find their tracks in the snow when they returned to land.

Brave Buck and Dear Deer knew what they were about. They ran along the stream until they came to a rocky bank that the wind had swept clean of snow. Here the deer left the water, their feet making no tracks on the hard bare rocks, an angry growl was heard about it. Brave Buck and Dear Deer leaped along its bubbly bed.

"That was a smart trick," said Jack to Dear Deer. "Dame Instinct taught us that right, Dear Deer." "And she taught us lots of others to save ourselves from harm."

"Will you show them to us?" asked Janet. "If danger comes," replied Dear Deer. "No sooner had Dear Deer made this promise than Brave Buck stopped with a snort.

Furus Instinct stood before them, clad in furs so white they could hardly tell her from the drifted snow. She held up a warning finger, but made no sound. Brave Buck and Dear Deer sniffed the air.

"Hunters!" they whispered. "Hunters so near we haven't time to run away. What shall we do, Dame Instinct? Dame Instinct did not stir, but her lips formed soundless words. "Remember my lessons!" were the words.

(How Dame Instinct's lesson saves them will be told tomorrow.)

FORTNIGHTLY IN FIRST CONCERT OF THE SEASON Big Male Chorus Sings Before an Enormous Audience in Academy

The Fortnightly Club, one of the best of the male choruses of Philadelphia, gave its first concert of the season in the Academy of Music last evening before an audience limited only by the size of the building and the members of which were fully appreciative of the excellent singing.

many miles. There were certain slips, it is true, principally made by the tenor section, which did not sing so true to pitch as it has generally done in the past, and there was an occasional hint that some of the members had not attended rehearsals with that assiduity which is necessary to perfect male chorus work, but as a whole the high reputation of the organization was maintained by last evening's concert.

The bass sections of the Fortnightly have always been its strongest parts, and this was again the case last evening. Both in power and in quality these parts left nothing to be desired.

The program was elaborate and trying on the singers. Among the principal numbers sung were Chadwick's "Song of the Viking," Parker's "The Lamp in the West," an unforgettably dull composition until the closing stanza, which is beautiful; Sullivan's "Ho, Jolly Jenkins," Spicker's "Serenade," MacDowell's "The Crusaders," Schubert's exquisite "God Is My Guide," a setting of the Twenty-third Psalm and Steward's "Rise, Sleep No More."

Miss Farm-McKinzie possesses a high soprano voice of pleasing quality and ample power, but with none too much flexibility. Her principal number was "Ahl fors a Jul," from "Traveller," which she sang with the characteristic noted. Her other numbers were "A Spirit Flower," by Campbell-Tipton, a lovely Swedish folk song, sung in the original language; "Care Save," by Handel, and "My Love He Comes on the Shore," by "Cough Lighter. She was cordially received by the audience and obliged to give a number of encores. Clarence K. Burden played the accompaniments with discretion and excellent taste.

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