

The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



RODOLPH VALENTINO

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

E. B. F. writes: "I saw Mae Marsh in 'The Wharf Rat.' I noticed a Jefferson. I think he must have been the shining light, as I have never liked Mae since."

"Mae Murray might be good as a tough dancer; as a perfect lady she is not a success."

"It is something to be as beautiful and restful as Katherine McDonald. Poor Norma, once so calm and queenly and restful, now running about as if bitten by a tarantula."

"Did you like Thomas Meighan in 'The City of Silent Men?' I only saw it twice. If it comes to Philadelphia again, how good it was! It was the only thing I ever liked that Mary Pickford did. And Theodore Roberts! I didn't know he could be so good. What a pity to waste him with Monte Blue over there. What a good evening I did have after seeing that miserable 'Affairs of Anatol.'"

"I never get tired reading your opinions. I suggest omitting the fans' letters and printing your replies. I have been refraining another letter to your bureau, but your opinion of Dorothy Dalton and mine are exactly the same. I know you will be interested. I think Nazimova and Rudy and Wally and Elsie Ferguson should always play together so they will not spoil so many plays. Elsie's waggling head and saltness and leaving breast are certainly trying. I did use to like Wallace, but fear that De Mille and Gloria Swanson were too much for him, as he can't seem to find his parts convincing lately. Rudy does certainly indulge in late toilet. I have seen him in two plays in which he made no attempt to dress in the period in which the play was cast. He rolled around in a machine in a period when there were no cars. He went to enjoy cars as much as hair tonic probably not used to riding in a machine. Catty?"

"Somebody spoke of 'The Bride's Play'—I forget her name. I suppose the heel of her slipper was in a wall. Why to go to a play to pick flaws? It was unusual and charming."

"I could write a great deal about Mae Murray, but why do it when I can stay away from her show and let her people go and appreciate her."

"Don't you think Constance Talmadge has improved—say in 'Mama's Affair,' when she wisely allowed Elsie Shannon the major part?"

"I think you are about thirty-five—blue eyes, under six feet, rather loosely built, hair blonde. I don't see why you don't print your picture. You should be well paid to read all this trash. I think you are the Limerick Editor, and if so, I think it is a shame to waste the time of an expert critic such as you are in going to stores and hunting up flurries. I think, with Charlie Chaplin, when they wanted to have him run hille in each film, that they could get an unknown man at \$5 a day for that. Here's to getting hold of a magazine that will give you space enough to review the plays and films as they are produced."

"Why wish for such a magazine? I'm not limited in my space here. I give space and space just where I think you are worth, and, if they are not worth more, that's their fault. But please don't call me an expert critic. I'm not a critic, and I never will be one."

"I certainly did like Meighan in 'The City of Silent Men.' I don't remember anything that he has done since 'The Miracle Man,' that struck me as being so good, and he hasn't even approached it since. And wasn't Lois Wilson lovely?"

"Yes; 'Mills' was the Bret Hartson story. Mary did much better work in it than she has been doing recently, but, my estimations, she has never equaled 'Stella Maris.'"

"You mustn't suggest leaving the fans' letters out of this department and using only my own crabbed views of things. I like to pass them to you, and I like to use my own opinions. I wouldn't be printing your agreement with Elsie Ferguson, for I don't agree with you at all. I believe you are not a motorcar driver. I believe you used a motorcar in a period when they didn't exist. Nor do I object to his shiny hair. You ask, 'Could he have been a barber?' Yes, he probably could have been, but he wasn't."

Your description of me amused me. But there's one part of it that's correct. I'm permanently under six feet—of earth. Why do all you people think I have anything to do with those Limericks? Don't you think I have enough to do without that?"

I agree with you that Constance Talmadge was satisfactory in 'Mama's Affair,' but I'm afraid I haven't seen those signs of improvement since. Well, she's charming and amusing, and that is her job."

C. H. writes: "My evenings would not be complete without my EVENING PUBLIC LEDGER. It's so up-to-the-minute, fresh and lively. The two Ledgers must be the most popular of all newspapers. I was going to add 'in the U. S. A.'"

"Wonder are your readers as much amused as I am over Henry M. Neely's crush on Norma Talmadge. Poor Mr. Neely makes such a desperate effort to imitate another only original 'Limerick Answer Man' that I actually worry him. Alas, Mr. Neely, you are too narrow-minded to be very interesting."

(Well, anyhow, you can use the letter box for shaving paper, can't you?)

Ellen Rogers writes: "I attend the motion picture pretty regularly, but for the last three months I have not seen one picture that was anything but mere drivel. The producers seem to have a low opinion of the intelligence of the acting is bad, or the players not well chosen."

I think that Pauline Frederick, Dustin Farnum, Antonio Moreno, Wallace Reid and Charlie Chaplin are splendid, but their latest pictures don't seem to suit them. Hope that Miss Frederick's picture, 'The Glory of Bessie,' will give her a chance to enjoy cars as much as hair tonic. (Probably not used to riding in a machine. Catty?)"

BABY FILM STARS ARE GUESTS AT HOLLYWOOD DANCE

By CONSTANCE PALMER

Hollywood, Calif.

LAST Saturday night the Writers' Club gave a dance for 'The Baby Stars,' the strange name given to stars who are not yet fifteen. If I may mix metaphors, Mary O'Connor, Lasky scenario writer, acted as hostess, and a lovely one she was.

When we arrived, Conrad Nagel and his wife were there, as well as Jennie MacPherson, Virginia Faire, and some others, including funny little Baby Peggy, leaning in a room behind the door, all with bloomers. (Baby Peggy's only three—so there!) Soon they began to pour in—Claire Windsor, Mildred Davis, Bessie Love, Clara Horton, Lois Wilson, Mr. and Mrs. Rupert Hughes, Abraham Lohr—head of the Goldwyn Studios—Mrs. Elinor Glyn, Carmel Myers, her husband and her brother, Ruth Clifford, Marguerite De La Motte, May MacAvoy and Eddie Sutherland, June Mathis, who wrote the picture version of 'The Four Horsemen' and who is now doing 'Blood and Sand' there, as well as Josephine Quirk, writer at the Louis B. Mayer studios.

The floor was properly slippery, the music divine and the food the same. A wonderful time was had by all. Lois Wilson and Conrad Nagel's wife talked weightily of joining a civic organization, but I told them quite frankly there were no signs of improvement since they were less politely put surroundings. I found the punch-bowl was in time to reach the punch-bowl and was in time to reach the punch-bowl and was in time to reach the punch-bowl.

After the party, we stopped in at Frank's restaurant for some more food. There we saw Ann May and C. Gardner Sullivan at one table eating oysters, and at another Noah Beery and what looked like a family party seriously discussing the virtues and defects of an omelet before them. Pretty soon Carmel Myers, her brother and her husband came in and we joined them. Carmel told a funny story she had just heard from Marion Fairfax, the scenarist and producer. Miss Fairfax said a lady from the East had gone back some with some real inside information on Hollywood.

"You know, my dear, I never really saw them take dope—but I know what they do. In the big hotels and places they have people under the table who stick the needles into their—into their legs!" Not the table-legs.



ALICE BRADY A MOTHER

Son Born to Actress After Divorce From Husband

New York, March 16.—Bith of a son on March 10 to Alice Brady, actress and daughter of Fay Foster's Brady, became known yesterday with the filing of a certificate in the Bureau of Vital Statistics at Mount Vernon. Miss Brady was divorced from James Lyons Crane, actor, last January. They were married two years ago.

The baby, named in the certificate as Donald Crane, was born in Mount Vernon hospital, where Miss Brady had registered as Mrs. John Edwards of Scranton, Pa.

Mr. Crane is a son of Dr. Frank Crane, writer.

PHILADELPHIA MUSIC CLUB GIVES CHARMING OPERETTA

Fay Foster's 'Land of Chance' Presented, With Composer at the Piano

The Philadelphia Music Club gave a splendid presentation of Fay Foster's charming operetta, 'The Land of Chance,' in the ballroom of the Bellevue-Stratford Hotel last evening before an audience which filled the room to its utmost capacity and which displayed much enthusiasm at the beautifully staged and finely sung operetta.

Fay Foster, composer of the operetta, and the principal roles were taken by Mrs. Margaret Anders, whose fine voice was shown to good advantage in the singing numbers and whose admirable comedy acting was equally good. Other of the principal roles were played by Dorothy R. Sheldarline, and Dorothy Githens, both of whom did very well, both vocally and in their acting.

The other members who were in the cast were Myrtle E. Crawford, Rita Lorton Smith, Frances Leedom Hess, who told the story of the operetta; Edna Haywood Baugher, Helen Deeter, Edna Stout Staples, Augusta Witherover, Lena Weber Stecker, Louise Underhill Vail, Katherine B. Smith, Jeanne Davis, Gladys Hill, Hessa Grayson, Katharine A. Dinkel, Jeannette Keer, Ethel Potts and Elizabeth Lancaster.

An special feature was the ballet, which was made up of young girls and children, and all of whom did some rather intricate and apparently difficult dancing. It was divided into four parts and was a ballet of the vegetables, the lettuce and tomatoes being represented by young girls and the onions and potatoes by children. The ballet ended with a brief concerted number in which all the members of the individual corps took part, and which like the single numbers, was vigorously applauded as it deserved to be. The ballet was trained by Caroline Littlefield. The costumes were appropriate and fitting, as well as beautiful and the stage was a constant attractive picture. After the operetta had been concluded, a dance was given.

Planning for Fourth of July

A meeting of the Hunting Park Fourth of July Association has been called for tonight at Schneider's Hall, 2715 Old York road. The principal business will be the nomination of officers.

Harrisburg Has Woman Tipstaff

Harrisburg, March 16.—Harrisburg's first woman tipstaff, Mrs. Elizabeth Grubb, was yesterday appointed by the Dauphin County court for duty during the March term of Criminal Court, which opens Monday. The other twenty-four tipstiffs named were men.

DREAMLAND ADVENTURES

By ARTHUR W. STACE
The Magic Fairy Cap

CHAPTER IV
The Bluebell Caps

"CHEER! Cheer! Cheer!" sang the birds happily. "Jack and Janet have saved the son of the Fairy King from Black Dragon and Hairy Ogre. They have won the magic fairy cap. Cheer! Cheer! Cheer!"

But Jack and Janet were too much puzzled to cheer. They gazed wonderingly at the humming bird they had rescued from the spider's web. Why did the birds call him the son of the Fairy King? Were the birds mistaken, or were they telling stories?

And why did the birds call the snake a Black Dragon and the spider a Hairy Ogre? The snake was scary enough itself, and so was the spider, but Jack and Janet thought a dragon and an ogre would be much worse.

The humming bird, still resting in Janet's hand, looked into their troubled faces and smiled.

"Do not fret or worry," he whispered. "Things will look much different to you when you wear the magic fairy cap."

That made Jack and Janet wonder more than ever about the magic fairy cap. If they had won it, when were they going to get it?

"The humming bird seemed to read their thoughts."

"The magic fairy cap grows among the lovely flowers in the charming dell," he whispered. "Go back and you will find it."

Jack and Janet didn't like to go back to the dell. They had been too glad to escape from it after fighting the snake and the spider.

"Just a little more bravery," urged the humming bird. "Just a little more bravery to gain the prize you desire."

The tiny creature fluttered toward the dell as if to guide them. Janet seized Jack's hand and they followed with pink caps.

"Perhaps they are the magic fairy caps," whispered Janet. The humming bird danced in the air as if to say 'yes.'"

"They are just flowers," said Jack. Nevertheless, he plucked the bluebells. One he placed on Janet's head and the other he stuck on his own head.

The bluebell caps when he plucked them were too small to fit even a doll. Now a surprising thing happened. The caps seemed to grip the heads of the children, fitting them perfectly.

At the same instant Jack and Janet felt their eyes jerk open and they saw things they had never seen before. The first thing was a handsome fairy prince hovering above them on gauzy wings.

"I told you things would look much different to you when you wore the magic fairy cap," laughed the fairy prince in a tinkling voice.

Then they knew him. He was the humming bird. But now they saw that the only things about him that really looked like a humming bird were his wings. His head and his body were like those of a very tiny handsome young man.

Just then Jack and Janet saw something else—something that made them cry out in alarm.

What that something was will be told in the next chapter.

MODERN GIRLS ASSAILED

Short Skirts, Bare Knees and Bobbed Hair Denounced

Colorado Springs, Col., March 16.—The Tiger, Colorado College newspaper, in an editorial yesterday takes issue with Ella McCall, dean of Yassar College, who denounces the modern girl.

"We seldom reflect," says the article, "all we try to do is keep going. This is the age of jazz, the flapper and the snail. All play their parts, and how degrading that part is sometimes."

"Dean McCall may have had thirty-seven years' experience with girls, but nevertheless we have our doubts. To look at some of the modern girls on the campus today with their short skirts, often showing bare knees, with their bobbed hair, certainly violating God's greatest gift to woman, her hair, and all their vanity and frivolity, man thinks a second time as to whether that type of woman would make him a helpful mate through life."

PHILHARMONIC 'JAZZ' DANCE

Society to Hold Annual Entertainment Tomorrow Night

The members of the Philharmonic Society will turn from their serious contemplation of the beauties of classical music and enjoy ragtime, jazz and other syncopated sounds tomorrow night, when the society's annual 'jazz' dance will be given in the north garden of the Bellevue-Stratford Hotel.

More than 500 members of the organization and their friends, relatives and friends are expected to attend. The aim of these annual dances, in the words of Dr. Charles S. Hirsch, treasurer and manager of the society, is "to promote a closer contact between the members than is possible at the concerts of the society and, incidentally, to raise funds wherewith to defray at least part of the society's deficit."

WOULD STOP STEP GAZING

Chicago Alderman Blames Short Skirts for Trolley Accidents

Chicago, March 16.—Longer skirts for women, lower steps for street cars and blinders for men—Chicago must have one of the three in order to prevent a steady increase in accidents, Alderman Leo Klein said yesterday introducing an ordinance before the City Council providing for lower street car steps. The women wear such short skirts that when they start to climb up the high street-car steps well, the men can't see their feet, and the result is many accidents occur, particularly among motorists, explained Mr. Klein.

The proposed ordinance was referred to a committee.

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THE STEINWAY PIANO will be used in the important musical events of next week, announced below:

March 23—Frieda Hempel at Academy of Music
March 23—Philadelphia Conservatory of Music at New Century Club
March 23—Ciro De Ritis at Witherspoon Hall
March 24—Constantin von Sternberg, at International Club of U. of P., 3905 Spruce Street
March 24—Ada Sohn at Witherspoon Hall

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APOLLO 622 & THOMPSON ST. MATINEE DAILY
LIONEL BARRYMORE
in "BOOMERANG BILL"

ARCADIA CHESTNUT 101, 101H
GEORGE FITZMAURICE PRODUCTION
"THREE LIVE GHOSTS"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY
CHARLES RAY
in "TWO MINUTES TO GO"

BALTIMORE 62ST & BALTIMORE ST. MATINEE DAILY
MME. NAZIMOVA
in "CAMILLE"

BLUEBIRD Broad & Southwark
SPECIAL FOX PRODUCTION
"OVER THE HILL"

BROADWAY Broad & Market Ave. 2:30, 8:45 & 9 P.M.
WALLACE REID
in "BENT FREE"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M.
VIOLA DANA
in "THE FOURTEENTH LOVER"

COLONIAL G.D. & Marketwood Ave. 2:30, 7:30, 9 P.M.
Conrad Nagel, Lentrice Jay and the Cast in
"SATURDAY NIGHT"

FAIRMOUNT 2301 & GRESHAM AVE. MATINEE DAILY
ETHEL CLAYTON
in "HER OWN MONEY"

56TH ST. CHESTNUT & 56TH ST. MATINEE DAILY
"Get-Rich-Quick Wallingford"

GREAT NORTHERN Broad St. & Erie St. 10 P.M. to 11:15 P.M.
SPECIAL CAST IN VICTOR HUGO'S
"JUDGMENT"

IMPERIAL 69TH & WALNUT STS. 2:30, 7:30, 9 P.M.
"A CONNECTICUT YANKEE"
IN KING ARTHUR'S COURT

KARLTON CHESTNUT & BROAD STS. 11:30 A. M. to 1:30 P. M.
GLORIA SWANSON
in "HER HUSBAND'S TRADEMARK"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY
JACK HOLT
in "THE CALL OF THE NORTH"

ORIENT Woodland Ave. at 622 St. MATINEE DAILY
LIONEL BARRYMORE
in "JIM THE PENMAN"

OVERBROOK 624 & HAVENFORD AVENUE
WILLIAM CHRISTY CARSWEN
"THE BARRICADE"

PALACE 424 MARKET STREET 10 A. M. to 11:15 P. M.
Cecil B. De Mille Production
"A FOOL'S PARADISE"

REGENT MARKET ST. Below 17TH 11 A. M. to 11:15 P. M.
SHIRLEY MASON
in "CAMILLE"

RIALTO GRESHAM AVENUE AT 56TH ST. ALL-STAR CAST IN
"COURAGE"

SHERWOOD 44th & Baltimore Av. 2:30, 7:30, 9 P.M.
WANDA HAWLEY
in "A KISS IN TIME"

STANLEY MARKET AT 10TH 11 A. M. to 11:15 P. M.
WALLACE REID
in "THE CHAMPION"

STANTON MARKET Above 10TH Screen Version of the Great Stage Success
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333 MARKET STREET THEATRE 10 A. M. to 11:15 P. M.
SPECIAL CAST IN
"Ten Nights in a Barroom"

VICTORIA MARKET ST. at 9TH 10 P.M. to 11:15 P. M.
HAROLD LLOYD
in "A SAILOR-MADE MAN"

GRANT 1022 GIRARD AVENUE 11 A. M. to 11:15 P. M.
WILLIAM FOX PRES. SATURDAY
"A Connecticut Yankee
IN KING ARTHUR'S COURT"

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

Ambassador Baltimore Ave. at 56th 1:30 & 9:30, 7 & 9 P.M.
ALICE CALHOUN
in "RAINBOW"

Germantown 610 GERMANTOWN AV. MATINEE DAILY
"THE FOUR HORSEMEN
OF THE APOCALYPSE"

JEFFERSON 59th & Dauphin Sts. 1:30 & 9:30 to 11:15 P.M.
MADGE BELLAMY and LLOYD BRIDGES in
"LOVE NEVER DIES"

PARK RIDGE AVE. & DAUPHIN ST. 1:30 & 9:30 to 11:15 P.M.
ANITA STEWART
in "THE INVINCIBLE MAN"