

# The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK

## ROBERTSON, HOME FROM ABROAD, SEES NO FOREIGN RIVAL

AFTER one year of production work abroad, John S. Robertson, Lasky director, has returned with the opinion that the industry in his country has nothing to fear from foreign competition. He feels, on the other hand, that competition may benefit American pictures.

"For one thing," he said, "it will be a long time before European producers can command a sufficiently large capital to make pictures on a large scale. There will be just as there has been in the last few years, some large productions made which will attract attention in this country; but, for the most part, the American public will not be interested in stories told from the European viewpoint.

"Even among intellectual people of the two continents there is a vast difference in psychology, and that difference is greater when you come to the average people who support the pictures—who look to them for their daily entertainment. Europeans, even the English, have no feeling against entities which are not happy. If a story is plausible and interesting, with an ending which is unhappy but convincing, they feel that they have not been cheated. In this country, a picture which hasn't a happy ending is doomed.

"Also, it is interesting to note that English and French distributors pay no attention to the success or failure of a picture in this country. They have learned by experience that the most absolute failure when they show it, and more than once, the reverse has proved true—that a failure has become an enormous success before their audience. But American pictures, regardless of that difference in story selection and story-telling viewpoint—I mean the angle from which a director takes up his story and reveals it—are the most popular in Europe. That is due probably to two causes: In the first place, our pictures are far better produced than the usual European picture; and, in the second place, they have created a demand for more stories of the same sort. European willingness to see an unhappy ending doesn't mean that they actually ask for them.

## DREAMLAND ADVENTURES

Giant Cross-Patch By ARTHUR W. STACE

Jack and Janet, wearing magic fairy caps which make them tiny flyers with gauzy wings, are asked by King Hammer of the Fairies to help tame Giant Cross-Patch, who is on a rampage.

### CHAPTER II Judge Owl Laughs Too Soon

BOOM-OM-OM! Again the crash of a gun rocked the air of the forest. The Quier People, gathered in the court of the Fairy King, took quick alarm. Away they fled in sudden flutter and flurry. Some were silent with fear; some were noisy with panic. King Hammer and his son, Prince Elfliter-Flash, turned pale.

"We do not have to hunt for Giant Cross-Patch," whispered the king to Jack and Janet. "Giant Cross-Patch is coming to hunt for us."

"There is no reason to be afraid," murmured Prince Elfliter-Flash. "We have Jack and Janet right then didn't feel

a bit like trying to tame a rampaging giant.

"I think we had better hide," whispered Janet wisely. "We can't tame Giant Cross-Patch if he shoots us first."

The fairies clustering about the king waited for no more. They dashed hither and thither seeking concealing nooks and crannies.

Jack and Janet, King Hammer and Prince Elfliter-Flash took wing together. They were hurried by the crackling, smacking sound of a heavy body rushing through the woods.

An opening high in a tree yawned before them as they fled. It looked dark and secret.

"Let us hide in this hollow tree," said Jack. "Scarcely were the words out of looking for us there."

They acted on his word, dashing into the tree and losing themselves in its dark depths.

"Now we are safe," whispered Janet, as they found a rough shelf and huddled on it. Scarcely were the words out of her mouth, when a hoarse chuckle sounded close at hand. It was a scary chuckle. It made them jump.

"Hoo! Hoo! Hoo!" rumbled a deep voice. "I feel honored that the Fairy King visits me in my castle."

Jack and Janet were scared. Had they blundered into a new danger? Again came the chuckle, and this time they knew it—the chuckle of Judge Owl. "We are hiding, Judge Owl," whispered the Fairy King.

pered the Fairy King. "Giant Cross-Patch is on a rampage."

"Hoo! Hoo! Hoo!" laughed Judge Owl. "No wonder he is on a rampage. I kept him awake all night tending him."

"Why did you tease him?" whispered Janet, who thought it dangerous to tease a giant.

"Because he is mean to the birds," replied Judge Owl. "He spends his day driving them from his orchards and fields, so I spend my nights keeping him awake. Last night I perched behind a tree trunk outside his window. 'Hoo! Hoo! Hoo!' I said to him. 'You are a cruel old giant. You do not deserve to sleep. Sleep is for folks who are good and kind. Hoo! Hoo! Hoo! There is no sleep for the wicked. I'll keep you awake. Hoo! Hoo! Hoo!'"

Judge Owl chuckled to himself. "My, but Giant Cross-Patch was mad. He was crosser than his name. He threw his slippers at me. He threw his alarm clock. He threw all the kitchen pots and pans. But, of course, he couldn't hit me because I was hidden in the dark behind that tree trunk. My, it was fun! He was just starting to throw the breakfast dishes when day began to dawn and I hurried home to sleep, being him raging over his spoiled night. Something banged against the tree, stopping Judge Owl's laugh.

"Ha!" roared a rough voice. "This is a hollow tree. This may be the home of that rascal hooting owl that kept me awake all night. Now for revenge. I'll soon make an end of him."

Then they knew Giant Cross-Patch had found their hiding place. He was at their door.

(Tomorrow will be told how the Giant Cross-Patch almost catches them, and gets fooled.)

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

## THE MOVIE FAN'S LETTER-BOX

Re HENRY M. NEELY

"Foolish Wives" has come and gone. It cost over a million and a quarter dollars to produce, over a year of hard work and wasted miles upon miles of film. No picture was ever more strenuously press-agented.

Was it worth it?

"Foolish Wives" is the kind of picture you want to see again and again. It did it make for the raising of our artistic, intellectual or moral standards?

Did it advance the motion picture in your estimation?

I've had a number of letters about it, but I've been holding them to give all the fans a chance to see the picture and judge it for free from any prejudices created by opinions expressed in this department.

I shan't express my opinion of it myself further than to say that I wonder how any one even remotely connected with it can ever again look at a decent woman in the face. I regard it as the product of a hopelessly diseased and putrifying brain.

"Foolish Wives" disgusted me more than anything else. Just think of the plot if such a thing is possible. A young devil that you only see in the movies. If such a man really lived, they'd string him up on the first tree they encountered. He has two 'sons' in the same house. He asserts a maid, the way Miss Fuller's acting almost saved this lousy-podgy of film. He almost ruins a demented girl. Wonderfully uplifting plot. Movies, you feel after you get through with it as though you've gone through a stable yard.

"Why do the writers always depict the poor wife as a lonesome, all-wise longing for her Romeo to be a grand mixture of Joan Barrymore, Romy Valentino and Wallace Reid? All the wives I've known are not exactly satisfied with their life, but still they know it can't be helped, and every one's lot is mapped out for them. They don't go around looking for their Lochlinvar. He is right at home, even though he may not be exactly handsome, may snore a little, and down to have those little finenesses that every woman wants her husband to have.

"This picture isn't life. It's what some lovelorn silly happens want it to be. But they'd be the first ones to be shocked, if life was really that way. Some things had best be kept under cover. And where is our conscientious Pennsylvania censor bureau? From what some of those uplifting scenes show, our censors must either be asleep, or taking a vacation.

"Then the second picture is called 'The Child That Gave Me.' It's a very interesting picture. I will not say much more about it except that no child in real life ever acted like little Richard Heald.

"Dickie is a very charming, talented child. But, can you imagine a child of these sitting at a table studying a picture for hours, and then seeing the original of the picture and recognizing the little movie children, always looking so angelic? Their father is always so proud to them, poor little things. But miracles of miracles, they always win the irate parent's love at the end. That is one consolation.

"And then the movie husbands! They never trust their wives. Always suspect her of wrongdoing, never give the poor girl a chance to explain. Any agree absolutely in everything he says. I forgive the wife, especially if she is innocent of wrongdoing; but no, he must first spur her, and she can never find the words to tell him until the end. Really, the girl ought to take lessons in elocution. It would do her good.

"And all this brings out the fact that the movies may be entertaining, but they certainly aren't true to life. Far from it."

Gasoline-Tax Returns Increase Harrisburg, March 28.—Payments to the State Treasury of the gasoline tax for February are running ahead of those for January. The winter weather in January cut down gasoline sales, which accounted for the decrease, it was said at the Treasurer's office yesterday.

Mr. Robertson made "Love Bonnetting" and "Spanish Jade" while in Europe.

"But heaven forbid a woman and man in natural health and sense should spend a real life in such dramas as Peter Ibbotson and the Dunes. I am free they have grown to manhood. Maybe it's beautiful. The first half was wonderful, but not the second. We don't live in that kind of an age. That's my opinion.

"Of course, 'Saturday Night' is a bit far-fetched but not too much so considering the times we live in. I have seen rooms and manners no better than are shown in that picture; in fact, I didn't think the manners any disgrace to the picture at all. Now, what do you think of that, eh? You don't have to go to Congo Island for them; they are right here and they have hearts as true as steel and love as much as any man and woman could. I was sorry the fine lady had to be subjected to such treatment. Really, it was less than primitive man would have done, much less educated people, but even then her heart didn't open wide. But honestly, I thought General Nagel was wonderful—better than any one of the others by a long shot. Maybe I'm hard to suit, I don't know, but I thought he was the most wonderful man I've ever seen. He was wonderful, but not the second. We don't live in that kind of an age. That's my opinion.

"Now for 'Foolish Wives.' As I told you before, I have traveled extensively under varying conditions, but I have never seen anything to equal 'Foolish Wives.'

"To me it taught the most wonderful lesson a woman can learn. George Arliss' 'Devil' was wonderful; in fact, the most wonderful thing I had ever seen until this picture. Where Arliss was polished and perfectly finished, Von Stroheim is positively raw. Really I think he is the most despicable man on any screen, but the part he portrays is as true as daylight. Just as much in this city as Monte Carlo. I know what I'm talking about, and so does the average man and woman who sees thirty. I don't think a minister of the gospel, no matter what his faith, could preach such a sermon as Von Stroheim has tried to show us.

"Truly, I wish that I could express on paper the genuine lesson that 'Foolish Wives' teaches. At least, that's how it appeals to me. Now that's my personal feeling on three great pictures."

"Movie Disputed" writes—"Behold! a new admirer of your so very interesting column! It is the first thing I look for when I take up the paper. Your column always has some witty remark, and I like your frankness. Not many critics have the moral courage to tell the truth.

"Usually I agree with your opinions, but when you say that you can't see Hope Hampton—Hoo! is one of my favorites. She charmed me when I saw her at the theatre.

"I, for one, cannot see Nazimova. Either madame is too great for our earthy common placeness, or she is a perfect fool. If I'm not wrong, madame is simply concealed and can't see anything outside the range of her nose. Luckily it's long enough.

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"Of all the rotten, vulgar, perfectly banal, senseless pictures I ever saw,

"Kitty of the Movies" You are wrong. It was Thomas Meighan in "Why Change Your Wife?" and "Male and Female." The only pictures in which I recall Red and Gloria Swanson playing together were "The Affairs of Anatol" and "Don't Tell Everything" and rumor has it that the latter was simply a rehash of the scenes cut out from the former. Sorry you were lured by "I. S. K.'s" unfavorable opinion of Red. Everybody doesn't love him as you do.

"Anti-Vivisectionists to Meet" The American Anti-Vivisection Society will meet tonight at its headquarters, 22 South Eighteenth street. The principal business will be the election of a Board of Managers for the coming year.

"There is some splendid directorial talent being developed in Europe, and, coupled with experience, it is going to aid immeasurably to the art of cinematography. Without endangering our own industry, simply because of that difference in the idea of story-telling, it is going to bring many new and important things to the art. I for one, am anxious to see Europe find the capital and make progress, for I feel that they have some genuinely valuable ideas.

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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.

<b>APOLLO</b> 522 & THOMPSON ST. MATINEE DAILY <b>BETTY COMPTON</b> "THE LAW AND THE WOMAN"	<b>ARCADIA</b> CHESTNUT 461, 16TH ST. MATINEE DAILY <b>REGINALD BARKER</b> PRODUCTION "POVERTY OF RICHES"	<b>ASTOR</b> EIGHTH & GIRARD AVENUE MATINEE DAILY Dr. H. P. Modest, Altshuler, Formo, Cust, Hope Hampton in "Star Dust"	<b>BALTIMORE</b> 51ST & BALTIMORE ST. MATINEE DAILY D. W. GRIFFITH'S "THE FALL OF BABYLON"	<b>BLUEBIRD</b> Broad & Southwark Continuous 2 until 11 <b>PEARL WHITE</b> in "A VIRGIN PARADISE"	<b>BROADWAY</b> Broad & Spruce Ave. MATINEE DAILY "THE FOUR HORSEMEN OF THE APOCALYPSE"	<b>CAPITOL</b> 722 MARKET ST. 10 A. M. to 11:15 P. M. FRANK LEYER PRODUCTION "The Man From Lost River"	<b>COLONIAL</b> 6th & Marketwood Avenues 10 A. M. to 11:15 P. M. DOROTHY DALTON & CONRAD NAGEL in "A FOOL'S PARADISE"	<b>FAIRMOUNT</b> 29th & Girard Ave. MATINEE DAILY <b>MAE MURRAY</b> in "PEACOCK ALLEY"	<b>56TH ST.</b> Theatre—Below Spruce MATINEE DAILY <b>WILL ROGERS</b> in "DOUBLING FOR ROSE"	<b>GREAT NORTHERN</b> Broad & Pine ST. 11:30 A. M. to 11:00 P. M. <b>JAMES OLIVER BRIDGERS</b> "The Flower of the North"	<b>IMPERIAL</b> 99TH & WALNUT STS. MATINEE DAILY "THE FOUR HORSEMEN OF THE APOCALYPSE"	<b>KARLTON</b> CHESTNUT Above BRIDGE 11:30 A. M. to 11:00 P. M. <b>AGNES AYRES</b> and <b>JACK BOLT</b> in "BOUGHT AND PAID FOR"	<b>LIBERTY</b> BROAD & COLUMBIA AV. MATINEE DAILY <b>MAE MURRAY</b> in "PEACOCK ALLEY"	<b>ORIENT</b> Woodland Ave. at 823 St. MATINEE DAILY WILLIAM C. DE MILLE PRODUCTION "MISS LULU BETT"	<b>OVERBROOK</b> 6th & 11th St. Above 11th St. DE MILLE PRODUCTION CECIL B. DE MILLE PRODUCES "SATURDAY NIGHT"	<b>PALACE</b> 1214 MARKET STREET 10 A. M. to 11:15 P. M. <b>RICHARD BARTHELMESS</b> in "TOURABLE DAVID"	<b>REGENT</b> MARKET ST. Below 17TH 10 A. M. to 11:15 P. M. <b>GARETH HUGHES</b> in "LITTLE EVA ASCENDS"	<b>RIALTO</b> GERMANTOWN AVENUE AT TULPHOCKEN ST. <b>MARY CARR</b> in "THE SHERIFF"	<b>SHERWOOD</b> 54th & Baltimore Ave. WILLIAM C. DE MILLE PRODUCTION "MISS LULU BETT"	<b>STANLEY</b> MARKET AT 19TH 10 A. M. to 11:15 P. M. <b>NORMA TALMADGE</b> in "LOVE'S REDEMPTION"	<b>STANTON</b> MARKET Above 16TH 10 A. M. to 11:15 P. M. JEAN MARCUS in "THE PRODIGAL SON"	<b>333 MARKET STREET THEATRE</b> 10 A. M. to 11:15 P. M. CECIL B. DE MILLE PRODUCES "SATURDAY NIGHT"	<b>VICTORIA</b> MARKET ST. at 9TH 10 A. M. to 11 P. M. <b>CHARLES RAY</b> in "THE SHERIFF"	<b>GRANT</b> 40th & Girard Ave. M. Tompkins—Lanes, 6th and 9 P. M. <b>MARY PICKFORD</b> in "Little Lord Fauntleroy"	<b>AT OTHER THEATRES, MEMBERS OF M. P. T. O. A.</b>	<b>AMBASSADOR</b> Baltimore Ave. at 50th 11:30 A. M. to 11 P. M. <b>GEORGE ARLISS</b> in "DISABLER"	<b>JEFFERSON</b> 29th & Dauphin Sts. 11:30 A. M. to 11 P. M. <b>ROY STEWART</b> in "LIFE'S GREATEST QUESTION"	<b>PARK</b> RIDGE AVE. & DAUPHIN ST. 11:30 A. M. to 11 P. M. <b>MARY PICKFORD</b> in "DISABLER"	<b>BELMONT</b> 62th ABOVE MARKET DOROTHY DALTON & CONRAD NAGEL in "A FOOL'S PARADISE"	<b>CEDAR</b> 90TH & CEDAR AVENUE MABEL BULLIN in Charlotte Bronie's "JANE EYRE"	<b>COLISEUM</b> Market bet. 69th & 90th 1:30 and 3:15 and 7 and 9 P. M. DOROTHY DALTON & CONRAD NAGEL in "A FOOL'S PARADISE"	<b>JUMBO</b> FRONT ST. & GIRARD AVE. June 1st on "Fool's Paradise"	<b>PAULINE STARKE</b> in "SILENT YEARS"	<b>LEADER</b> 41ST & LANCASTER AVE. 2:30 to 4:30; 7 to 11 P. M. <b>MAE MURRAY</b> in "PEACOCK ALLEY"	<b>LOCUST</b> 52d and Locust Streets 1:30, 3:15, 7 and 9 P. M. DOROTHY DALTON & CONRAD NAGEL in "A FOOL'S PARADISE"	<b>NIXON</b> 52d AND MARKET STS. 2:15, 7 and 9 P. M. <b>ALICE LAKE</b> in "THE GOLDEN GIFT"	<b>RIVOLI</b> 4TH AND RANSON STS. 1:30, 3:15, 7 and 9 P. M. SPECIAL FAVORITE "Ten Nights in a Barroom"	<b>69TH ST.</b> Theatre, Opp. "L. Terminal" 2:30, 7 and 9 P. M. DOROTHY DALTON & CONRAD NAGEL in "A FOOL'S PARADISE"	<b>STRAND</b> Germantown Av. at Vine St. 2:30, 7 and 9 P. M. DOROTHY DALTON & CONRAD NAGEL in "A FOOL'S PARADISE"
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