The Daily Movie Magazine

THIS IS ALL YOUR FAULT

"Wally" Reid's army of feminine admirers give him a lot of trouble, too. Or, to judge by his face, he regards it as more amusing than anything else. Note the basketful at his right. Too bad the various colored envelopes don't show up

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

"Olga" writes: "I am not 'Eleanor,' so it was not I you 'dared' to disagree with you in regard to Alice Terry, but I cannot resist doing so. I do not deny that she is beautiful in her way, perhaps intelligent, and certainly refined in manner and appearance, but to my mind she is entirely lacking in both personality and charm. One comes away, after seeing her, thinking of any or every one in the picture but Miss Terry.

"I find that I am not alone in this opinion and that my friends (of both sexes) feel the same way about her. They say, 'She is a good actress,' and proceed to forget her. The explanation of your violent (?) admiration for her is, perhaps, that she just happens to be your type. Isn't it nice that we are all so different in our likes and dislikes? There is somebody to admire each of us, and if we are lucky, often several somebodies.

"As my book hero used to be (and perhaps still is), I am not sure a sort of dual personality of Jane Eyre's Rochester and Owen Wister's Virginian — my picture favorites are: First, and decidedly foremost, Thomas Meighan, then Milton Sills, Jack Holt, Elliot Dexter, and, yes, I do like Rodolph V. too. The first four surely appear to be men and afterward screen actors. I am not at all positive about the last, not understanding Italians, but he is surely attractive, full of personality and, I think, will make a very good actor, if he isn't spoiled in the process.

"My pet aversion is Douglas Fairbanks; why, I don't know, unless it is that for a while he made of himself nothing but an acrobatic monkey, and I never willingly saw him after that. I surely would not be tempted to divorce my husband for him. Why Mary picked on him is beyond my understanding, for, surely, she had quite a choice.

"But about Rodolph: I am not a 'romantic schoolgirl,' and am several years past that stage. All my friends also like him. Even the men of my acquaintance deign to approve of him and I think I may say we are considered fairly well educated and, possibly, intelligent people, so don't be too hard on us.

"If I have rambled, pray pardon me. A possible excuse is that I have been 'lim'ricking' some, but so far the only result has been an 'honorable mention' among the ten contestants. I am not brave enough to send the answers in my own name, but use friend husband's, who isn't so retiring and doesn't mind. (Is a married girl allowed to contribute to the Movie Fan's Letter Box?)

"You won't be able to be facetious about my penmanship, will you, not even the signature, but I am sure you, or your assistant, will thank me for it. I await the deluge."

The only deluge you get is a deluge of thanks for using a typewriter and writing on only one side of the paper. Some of my correspondents write on all six sides. You probably don't think paper has six sides, but it has—front, back, right, left, top and bottom.

And I thank you for disagreeing with me about Alice Terry. I've been rather discouraged that no fan has disputed with me about her. I was beginning to fear that she hadn't enough personality to attract attention. But the fact that you and all your friends proceed to forget her proves that you remember her, even if unfavorably. It's simply that her personality doesn't happen to strike a responsive chord in your own personality. It does in mine.

If you liked Jane Eyre's Rochester, I don't think you will ever like Valentino. What on earth did you ever find to like in Rochester? To me he is one of the least attractive "heroes" of fiction.

The fact that you and I disagree so diametrically on Alice and Rochester would lead me to suspect that we would disagree also on Douglas Fairbanks. I imagine we could get up a great series of scraps about the movies if we ever met, couldn't we?

Why shouldn't a married girl be allowed to contribute to the Letter Box? Gosh! I've found the married ones the most interesting—after they've been married long enough—that is, deep stuff; you want to think it over carefully.

"Mary L." writes: "As a famous cartoonist says, 'They all flow sooner or later,' consequently here am I, another one of those who have never before written to your 'column.' But have enjoyed it so much, etc., etc. Unlike a lot of 'you' though, I'm not directly interested in you; that is whether you're married or still happy, or part your hair in the middle or on the side. I know that you must be a good-natured individual at least, and I do adore good-natured folks, especially movie editors. So I let it go at that and confine my efforts to the movies and discussion thereof.

"My immediate 'lock' is on 'E. L. M.,' whose criticism of 'Peter Ibbetson' has rubbed my fur the wrong way.

"To me it seems sacrilege to mention this beautiful thing in the same letter with anything so vile and nauseating as 'Foolish Wives.' Just what, I wonder, is this 'most wonderful lesson' that she has drawn from the latter? And if this is 'the most wonderful picture' one can see, permit me to withdraw my patronage from the movies.

"You've probably noticed that, extensively advertised though it was, it was simply as 'the million-dollar picture.' The press agents could find nothing to say for the story, a story which, to use your own thought, every one even remotely connected with it should be heartily ashamed of. And undoubtedly they are, but money is their god. If 'E. L. M.' really admired it, it seems strange that she should recognize your reference to it as 'lewd and beastly,' when you had made no mention of title.

"In beautiful and restful strong contrast, I have just seen 'Peter Ibbetson' for the second time, in addition to having seen it also on the stage a few years ago. Granting that the 'dreaming true' may be unreal and unnatural, I maintain one must be very cold, matter-of-fact and lacking in sympathy and imagination who can in any way take exception to this touching expression of a deep and lasting devotion. To my mind, 'E. L. M.' simply hasn't caught the spirit of the thing at all.

"And could you ever have imagined 'Wally' capable of such splendid dramatic acting? Do let's have more of it instead of having him waste his talent on the light and meaningless stuff he has figured in before.

"And now as to technicalities, can you tell me, please, in just what period the story is laid? It seems that by this time I ought to know, but while the costumes take one back to the England of Dickens, I don't remember that the program did give the dates. And would the English law of that period have condemned a man to death for the crime committed, which, in this country and generation, would be regarded as manslaughter or, at most, second-degree murder? I'm not expecting you to be a lawyer as well as a movie man, but have heard one person criticize this point in the picture and feel that you may be able to justify it as being technically correct."

(I wondered myself what "wonderful lesson" was taught by "Foolish Wives." When you come to analyze it you find that the punishment of the Count was not the inevitable outcome of his villainy. It was the outcome of his lack of ordinary intelligence in carrying out his designs, and the lesson was plainly and simply written throughout—"Be careful; DON'T GET CAUGHT." That's all I learned from it. If Von Stroheim had so constructed his story as to make it obvious from the start that such sinning inevitably and unescapably carries its own punishment, whether the sinner be found out or not, then there might have been some excuse for filming such sordidness and degeneracy. But that's just what he didn't do. The Count could easily have gone on his merry way if he had used the shrewdness and intelligence that any amateur cracksman would use. The things that happened to him were either the results of accidents or his own stupidity. They were not the results of his immorality directly. If I were inclined to do such things myself, I should have said to myself, after viewing that picture, "You see, old man? You must be careful. If he had only used his brains here and a little judgment there, he could have got away with it. So, use your bean and you'll be all right.

"Peter Ibbetson" was, as you say, a refreshing contrast. But don't say that "dreaming true" is unreal and unnatural. Why, it's the most natural and the realest thing in life! We start as children to "dream true." And, unless we become pathetically hard-headed and commonplace, we continue to dream true all our lives, and our days and our nights are illuminated and glorified as nothing in actuality can illumine and glorify them. I pity the man or the woman who doesn't "dream true"—who has lost that wonderful spiritual reaching out beyond and above the material things of the world to the shimmering realms of what might be. No great reform in the whole history of the world was ever carried out without the people who dreamed true. Every great advance of the human race has had its seed first planted in the lush ground of somebody's "let's pretend." Keep your feet as solidly on the earth as you want to, but, for your happiness' sake, get your head high up into the fleecy clouds once in a while.)

* * *

"You" writes: "I would like very much to say a few words to the fans with regard to 'Movie Disgusted,' through your column as to how her views appear to some people. I say some people because after reading what 'E. L. M.' writes I know I am not the only one to differ with her on 'Foolish Wives,' and her pessimistic ideas concerning the average screen theme, and I am sure, from her remarks, going to a movie comes under the same heading as 'standing out in the rain watching a guy fix a flat tire.'

"But speaking of Von Stroheim's picture, there is much more to it than appears on the surface, but, of course, we cannot expect every one to like a picture like that when there are such stars as 'Ben Turpin, Snub Pollard and the Hall Room Boys' to draw from.

"Please tell me if Alice Terry is playing in any new pictures and if so when are they expected in Philadelphia."

(Alice Terry is taking a rest at present, but is scheduled to appear in the next Ingram picture. He is now making "Black Orchids.")

Read Your Character

By Digby Phillips

The Man With a Firm Tread

Did it never strike you that a salesman can learn a great deal about his prospect by the way he walks? He can't learn everything, of course, but ——

Well, let's consider a specific case.

You are a salesman, say, of automobiles, and you have just been introduced to a man of whom you know nothing except that he appears to be of sufficient means to own a machine. But a few words are spoken and the little group breaks up. You observe this man walking away. His step is short, quick, firm and decisive. He holds himself erect. Now what do you know of that man, from his walk alone?

You know it is about nineteen chances out of twenty that he is a practical business man of reasonable success, the type of man who makes his business his main occupation, whose thoughts are concentrated on his business, who runs his own business and does not content himself with merely drawing its dividends. His is the walk of the typical business man of the cities.

Hence you know that, if you are going to approach him on the subject of buying a machine, the most effective way for you to do it will be in the businesslike way and not from the social angle. Not that the social angle may not help. It will if he has a long head. But his walk has revealed him the typical business man and a satisfactory way to approach him will be in the typical business way.

(Tomorrow—Selling the Easy, Powerful Walker

Adventures With a Purse

One of the things that the mind just naturally turns to in spring weather is rugs. They somehow seem bound up in just a part of summer. So of course, in order to have them ready for summer, the time to begin work on them is right now. "But," you may object, "I have no rags." Listen, then, to my story. I know where you can get rags already cut into strips and ready to use. They come in twenty different shades, and have a selvage on one side. They can be used either for crocheting or plaiting and are of good strong quality. The price is forty cents a hank and a hank contains 350 feet, or laid on to 100 yards. The colors are so attractive, your only difficulty will be in knowing which to choose. You'll probably want them all!

I have found a special save of all-linen table cloths. They have round designs and measure seventy inches. Their price is the amazing sum of $3.85. Now if that isn't a bargain, why then I give up.

For names of shops address Women's Page Editor or phone Walnut 3000 or Main 1661 between the hours of 9 and 5.

In Other States

Oregon has a new law which requires that in a court case where a minor is involved, half the jury must be women.

A night school under the supervision of the woman's club of North Platte, Neb., has 1164 students between the ages of sixteen and eighty.

Uncommon Sense: Where Teamwork Counts Most

By JOHN BLAKE

ARMIES, businesses, organizations, baseball clubs win by their teamwork.

It is the familiarity of one unit with the work and the methods of another that counts—the ability to work together "as one man."

Watch any good ball team and you will understand what this means.

EVERY man knows his team mates. Pre-arrangement among them can be planned and carried out by signal. It is almost instantaneous.

It is the same thing with business. The belief of every boss in the men under him, in all the men in the boss, and of the men in each other, will build up an organization that can capture almost any market it goes after.

Because this mutual understanding and confidence is so hard to build, few business organizations ever approach the ideal. When they do their success is assured.

The term "as one man," so often applied to organizations, is, however, misleading.

For the greatest lack among individuals is that teamwork between hand and eye, between mind and muscle, between thought and voice, makes for success.

UNLESS you train and discipline the machine that is you as diligently as a general has his army trained, you never can get the most out of it.

Try to do the simplest thing to which you are unaccustomed and you will see how little teamwork there really is in you.

Endeavor to make a shot on a billiard table or with a golf club, try to run an automobile for the first time, and it will become apparent that your forces are very badly trained, indeed.

YOUR mind can know precisely what ought to be done. But your muscles refuse to do it, and continue to refuse till you have spent long hours training them.

Gradually, however, they can be disciplined, and then they will tackle even unfamiliar jobs with some degree of success.

It will be hard work to bring them into mutual understanding, but the difficulties of hard work are vastly overestimated. Get used to it, and it is one of the most enjoyable things in life.

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WHAT'S WHAT

By Helen Decie

Wedding invitations are sent out in the name of the bride-elect's parents or surviving parent; or, if father and mother are dead, in the name of the relative or friend with whom she makes her home. If it is to be a large church wedding, followed by a breakfast or reception, two sets of cards are inclosed for intimate friends, one card for admission to the church, the other for entry to the reception. For less familiar acquaintances it is customary to inclose only the church admission card with the invitation. When a reception card is included the answer-request, R. S. V. P., appears in the lower left-hand corner.

DREAMLAND ADVENTURES

Giant Cross-Patch

By ARTHUR W. STACE

Jack and Janet are taken by the Fairy King to help tame Giant Cross-Patch. Judge Owl has teased the giant by hooting at night, so the giant comes in a fury to hunt him. Jack helps Judge Owl escape when the giant smokes him out of his hollow tree.

CHAPTER V

The Giant's Threat

JUDGE OWL should have kept his mouth shut when he escaped from the hollow tree. If he had done so Giant Cross-Patch, who had lighted a fire to smoke him out, wouldn't have known he had fled.

But Judge Owl had to boast. "Hoo! I'm out of that tree," he hooted. "Hoo! Hoo! You can't catch me."

Giant Cross-Patch gave a howl of rage. He knew that while he had been dodging a supposed bee, Judge Owl had gotten out of the tree without being seen. Giant Cross-Patch was angry at Judge Owl for escaping. He was angry at the supposed bee for disturbing his attention. He might have been angrier still if he had known he had been tricked and that the bee wasn't a bee at all, but Jack in the form of a fairy.

Giant Cross-Patch, in his fury, raised his gun and fired in the direction in which Judge Owl had gone. Bang! Bang! Whew-ew-ew! Whew-ew-ew! The bullets whistled through the air, but did no harm. Judge Owl fluttered safely far, far away to a hiding place in the depths of a lonesome swamp.

As the giant fired his gun, Jack, who had been buzzing around his head, pretending to be a bee, flew to the shelter of a big oak tree, there joining King Hummer, Prince Flitter-Flash and Janet.

The giant knew it would be no use following Judge Owl. He couldn't catch him that day.

"I know how to get even with that rascal owl," he shouted. "I know how to make an end of him and of all the bothersome birds. I'll set the woods afire."

That was an awful threat. It made Jack and Janet gasp with dismay. If the giant set the woods afire thousands of innocent forest folks would perish.

"Oh," cried the king of the fairies. "Tame the monster! Tame him before he can set the woods afire."

"How can we tame him?" asked Jack in despair.

"You scared the giant and helped Judge Owl escape," cried the Fairy king. "Scare him again."

Jack didn't think he could scare the giant again.

"Oh, if I only had a stinger," cried Jack. "I would sting that giant and drive him away so he could not set fire to the woods."

"A stinger!" cried the Fairy king. "You want a stinger? You shall have a whole army of stingers." The king turned to Prince Flitter-Flash. "Call out my army—my army of stingers."

These words of the king surprised Jack. He had asked for one stinger, meaning to use it himself. But the king had sent for an army of stingers to be placed at his command. Who [illegible] these stingers?

(Jack and Janet learn who [illegible] stingers are in the next chapter. [illegible] the stingers make it hot for Giant Cross-Patch.)

YOUR FIRST CAR—OH, BOY! The first time you take your girl for a [illegible] and other "firsts" with your first car [illegible] portrayed by the "side-splitting" pen of Louis Hanlon, in the "Follies of the Fair" Show." See Magazine Section of next Sunday's PUBLIC LEDGER. "Make it a Ford"—Adv.

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PHOTOPLAYS 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 HOPE HAMPTON in "STAR DUST"
ARCADIA CHESTNUT Bet. 16TH 10 A. M. to 11:15 P. M. REGINALD BARKER PRODUCTION "POVERTY OF RICHES"
ASTOR EIGHTH & GIRARD AVENUE MATINEE DAILY Orch. 22; Modest Altschuler, Famous Cond. FIRST PHILADELPHIA SHOWING Robert Edeson in "Any Night"
BALTIMORE 51ST & BALTIMORE Eve. 6:30 Sat. Mat. WILL ROGERS in "DOUBLING FOR ROMEO"
BLUEBIRD Broad & Susquehanna Continuous 2 until 11 WILLIAM FARNUM in "TERJURY"
BROADWAY Broad & Snyder Ave 2, 6:45 & 9 P.M. "THE FOUR HORSEMEN OF THE APOCALYPSE"
CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. FRANK LLOYD PRODUCTION "The Man From Lost River"
COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M. DOROTHY DALTON & CONRAD NAGEL in "A FOOL'S PARADISE"
FAIRMOUNT 20th & Girard Ave. MATINEE DAILY Jesse James, Jr., "The Line Between" Jesse James, Jr., Will Appear in Person
56TH ST. THEATRE—Below Spruce MATINEE DAILY MARY MILES MINTER in "TILLIE"
GREAT NORTHERN Broad St. at Erie 2, 7 & 9 P. M. WILLIAM FARNUM in "A STAGE ROMANCE"
IMPERIAL 60TH & WALNUT STS. Mats. 2:30; Eves. 7 & 9 "THE FOUR HORSEMEN OF THE APOCALYPSE"
KARLTON CHESTNUT Above BROAD Div. 11:30 A. M. to 11:30 P. M. AGNES AYRES and JACK HOLT in "BOUGHT AND PAID FOR"
LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY WILLIAM FARNUM in "A STAGE ROMANCE"
ORIENT Woodland Ave. at 62d St. GEORGE FITZMAURICE PRODUCTION "THREE LIVE GHOSTS"
PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. RICHARD BARTHELMESS in "TOL'ABLE DAVID"
REGENT MARKET ST. Below 17TH 10 A. M. to 11 P. M. RUDOLPH VALENTINO in "THE CONQUERING POWER"
RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. ALL-STAR CAST in FANNY HURST'S "Just Around the Corner"
SHERWOOD 54th & Baltimore Av. MAT. 2, EVE. 6:30 VIOLA DANA in "LIFE'S DARN FUNNY"
STANLEY MARKET AT 19TH 10 A. M. to 11:15 P. M. NORMA TALMADGE in "LOVE'S REDEMPTION"
STANTON MARKET Above 16TH 11 A. M. to 11:15 P. M. JEAN PAIGE in "THE PRODIGAL JUDGE"
333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. CHARLES RAY in "TWO MINUTES TO GO"
VICTORIA MARKET ST. nr. 9TH 9 A. M. to 11 P. M. CHARLES RAY in "R. S. V. P."
GRANT 40th & Girard Ave. MATINEE TOMOR.; EVGS., 6:30 & 9 P. M. DOUGLAS FAIRBANKS in 'The Three Musketeers'

The NIXON-NIRDLINGER THEATRES
BELMONT 52D ABOVE MARKET 1:30 and 3:00; 6:30 to 11 DOROTHY DALTON & CONRAD NAGEL in "A FOOL'S PARADISE"
CEDAR 60TH & CEDAR AVENUE 1:30 and 3; 7 and 9 P. M. JAMES OLIVER CURWOOD'S "The Girl From Porcupine"
COLISEUM Market bet. 59th & 60th 1:30 and 3; 7 and 9 P. M. Wallace Reid & Gloria Swanson in "DON'T TELL EVERYTHING"
JUMBO FRONT ST. & GIRARD AVE. Jumbo Junc. on Frankford "L" THOMAS MEIGHAN in "CAPPY RICKS"
LEADER 41ST & LANCASTER AVE. 2:30 to 4:30; 7 to 11 P. M. GEORGE FITZMAURICE PRODUCTION "THREE LIVE GHOSTS"
LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3; Eves. 6:30 to 11 DOROTHY DALTON & CONRAD NAGEL in "A FOOL'S PARADISE"
NIXON 52D AND MARKET STS. 2:15 7 and 9 GLADYS WALTON in "THE GUTTERSNIPE"
RIVOLI 52D AND SANSOM STS. 1:30 & 3; 6:45 to 11 P. M. SPECIAL CAST in "Ten Nights in a Barroom"
69TH ST. Theatre, Opp. "L" Terminal 2:30, 7 and 9 P. M. GEORGE FITZMAURICE PRODUCTION "THREE LIVE GHOSTS"
STRAND Germantown Av. at Venango 2:30, 7 and 9 P. M. DOROTHY DALTON & CONRAD NAGEL in "A FOOL'S PARADISE"

AT OTHER THEATRES, MEMBERS OF M. P. T. O. A.
AMBASSADOR Baltimore Ave. at 56th Contin. 1:30 to 11 P. M. GEORGE ARLISS in "DISRAELI" Next Week—Nazimova in "A Doll's House"
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PARK RIDGE AVE. & DAUPHIN Mat. 2:15, Eve. 6:45 Wallace Reid & Elsie Ferguson in "PETER IBBETSON"