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and easily
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At all druggists

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Soothing and Healing

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By Careless Washing**

Soap should be used very carefully. If you want to keep your hair looking its best, most soaps and prepared shampoos contain too much alkali. This dries the scalp, makes the hair brittle and ruins it.

The best thing for steady use is Mulsified coconut oil shampoo (which is pure and greaseless), and is better than anything else you can use.

Two or three teaspoonfuls of Mulsified in a cup or glass with a little warm water is sufficient to cleanse the hair and scalp thoroughly. Simply moisten the hair with water and rub it in. It makes an abundance of rich creamy lather, which rinses out easily, removing every particle of dirt, dandruff and excess oil. The hair dries quickly and evenly, and it leaves the scalp soft and the hair fine and silky, bright, lustrous, fluffy and easy to manage.

You can get Mulsified coconut oil shampoo at any pharmacy; it's very cheap, and a few ounces will supply every member of the family for months. Be sure your druggist gives you Mulsified.—Adv.

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Gold Seal Flour
57¢
At all our Stores

The Daily Movie Magazine



THEY MET AT THE STUDIO
The art of dancing and that of film acting are shown above in fraternal pose. Reading from left to right, Leonore Hughes, Conrad Nagle, Agnes Ayres and Maurice. The latter and Miss Hughes were fulfilling a dance engagement on the coast and visited the Lasky studio. That they were received as friends is demonstrated above

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

Betty Blythe, who is in Philadelphia this week, does us the honor of joining our little letter box family. She writes: "The fact that I am appearing in your delightful city with my new picture enabled me to see the enclosed paper and also the article under your name. I beg to correct the statement therein made to my little admirer and trust you will take no offense by my so doing."

"A woman's age you know is her Waterloo—particularly one before the public, and is it any wonder that my sense of humor and sense of justice are somewhat inflated?"

"If the public must know my age please give it to them correctly because when I eventually attain some appreciable artistic success in the future they will all think me not a day under ninety. That success I hope will be both on the screen and stage, although the latter is my ultimate goal. These careers, as you know, must develop slowly through time and heroic effort, and therefore please let me be as young as I am when that goal is eventually attained."

"I am twenty-five years old and not twenty-nine, as you state. If you believe me do call upon me and see if I have all my teeth and hearing and my childish laughter."

"Thank you very much, indeed, for your interest in my behalf, and inasmuch as you have printed news of me at all prompts me to extend to you my gratitude and my exceeding good wishes for your continued success until you are twenty-nine and twenty times twenty-nine for ever and Amen."

(And that's what I call very nice—especially the invitation to call. I'm mighty sorry that I misstated Miss Blythe's age, but it wasn't my fault. The birth date, 1897, is distinctly given in the Motion Picture Studio Directory and that's where I got it. But I've taken my trusty fountain pen and corrected it.)

May F. McDermott writes: "Why do so many of your readers dislike 'The Cabinet of Dr. Caligari'? I know it is an old picture to discuss, but I don't believe it will ever grow old enough to be entirely beyond discussion. It was a bit of Poe or Maupassant transferred to the screen."

"Of course, it wasn't true to life. But can't we ever have anything a little different? Some persons don't think so. They want stereotyped photoplays. Having read Ruby M. Ayres and Ethel M. Dell, they gorge themselves with their 'works'; having seen 'Way Down East,' they want every picture to be made around a deceived girl and a hero hero."

"Their minds aren't above anything but hokum; give them something imaginative or fantastical and they suffer from mental indigestion. No wonder the movies never get anywhere; the audiences won't let them."

(You sound very unkind, but unfortunately, your statements are not exaggerated at all. And the producers know this attitude of the public. That's why we get so much hokum. "Way Down East" and "Over the Hill," two of the very worst pictures artistically, have been the two biggest money-makers on record. "Over the Hill," the very worst offender of all, has done a gross business of over \$3,000,000, and is still going strong. And I'll bet it didn't cost \$75,000 to produce. Not that the cost has anything to do with the artistic merit. But it shows what a big margin of profit there is in hokum. And it's usually the cheapest stuff to put out.)

"I'm very grateful for the kind things you say in the rest of your letter, but I'd rather not publish them. I've been printing too much of that kind of thing lately and it hasn't been altogether good taste, do you think so? But I sure appreciate what you say about my poor efforts."

RUPERT HUGHES IS PROLIFIC IN WRITING FOR FILMS

RUPERT HUGHES, novelist, dramatist and scenarist, has written nine photoplays within the last two years, four of which have been among the biggest money-makers of that period; two others have nearly equaled them in popularity; two more are awaiting release and Mr. Hughes is himself directing the photoplays on the newest one, which is at present called "The Bitterness of Sweets."

The nine photoplays, in the order of their production, are "Scratch My Back," "Hold Your Horses," "Dangerous Curve Ahead," "The Old Nest," "From the Ground Up," "The Wall Flower," "Come the Doctor," "Romance," (the title of which may be changed) and "The Bitterness of Sweets."

"Scratch My Back" was the big screen comedy success of the year and still popular with exhibitors. Helene Chadwick first registered herself as a comedienne of the films in this picture.

"Hold Your Horses" contained much of the humor of "Scratch My Back," but underneath it was a serious purpose—that of showing the rise to political power of a young Irishman just come over. Tom Moore had one of his biggest successes as the Irishman.

This was followed by "Dangerous Curve Ahead," one of the best American photoplays—a story of the humor and little tragedies of everyday married life. Helene Chadwick and Richard Dix—the Goldenwyn film team since risen to renown—first played together in this production. "Dangerous Curve Ahead" established Mr. Hughes as a screen writer, and he is established Mary Alden as one of the most gifted actresses of the day. The other members of the cast were being filmed, including Helene Chadwick, Louise Lovely, Molly Malone, Cullen Landis, Richard Tucker and Theodore von Eltz.

"From the Ground Up" was another Irish story for Tom Moore and one prepared to love her to death, but she doesn't seem to be getting anywhere.)

French Arrest Men Said to Have Mutilated New Yorker of \$100,000
Paris, May 3.—(By A. P.)—With the arrest of John Pincoff and Arthur Ernest Cox here, the French police claimed today to have put an end to the activities of two international crooks, one of whose last fields of endeavor was New York, where they swindled one man out of \$100,000. The arrest was made at the request of the American embassy.

According to the police, the men have been working various confidence games all over the world, selling oil stocks and

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Fawn or Grey Suede Backs

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You cannot duplicate this shoe at our price. Ground-floor shops are selling it at \$10. The difference in price is our excuse for asking you to come up to the Second Floor!

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options on public buildings, or dabbling in gold bricks. The men were located in the most expensive suite of the fashionable Hotel Crillon, where they were busy negotiating the sale of a large Texas ranch. "Larger than the principality of Monaco, and as profitable," was the way they described it to prospective purchasers.

New York, May 3.—(By A. P.)—John Pincoff and Arthur Ernest Cox, arrested in Paris on swindling charges, took \$100,000 from Eric Hogstad, wealthy Norwegian, in a horse race betting scheme here last fall, the New York police announced today.

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"FOOL'S PARADISE"
Added—CHARLIE CHAPLIN, "PAY DAY"

ARCADIA CHESTNUT bet. 10th & 11th Sts. MATINEE DAILY
WANDA HAWLEY
in "TOO MUCH WIFE"

ASTOR EIGHTH & GIRARD AVE. MATINEE DAILY
SYMPHONY ORCHESTRA
"THE FIRE BRIDE"

BALTIMORE 517 & BALTIMORE AVE. 6:30 Mat. Mat.
NORMA TALMADGE
in "LOVE'S REDEMPTION"

BLUEBIRD Broad & Susquehanna
D. M. GRIFFITH'S MASTERPIECE
"WAY DOWN EAST"

CAPITOL 722 MARKET ST. MATINEE DAILY
"MALE AND FEMALE"

COLONIAL 6th & Marketwood Aves. MATINEE DAILY
GLORIA SWANSON
in "HER HUSBAND'S TRADEMARK"

FAIRMOUNT 20th & Girard Aves. MATINEE DAILY
GARETH HUGHES
in "LOVE'S REDEMPTION"

56TH ST. THEATRE—Below Spruce
MATINEE DAILY
ROY STEWART & LOUISE LOVELY
in "HEART OF THE NORTH"

GREAT NORTHERN Broad St. at Erie
MATINEE DAILY
RICHARD BARTHELMESS
in "TOLEABLE DAVID"

IMPERIAL 60th & WALNUT STS. MATINEE DAILY
REGINALD BARKER PRODUCTION
"POVERTY OF RICHES"

KARLTON CHESTNUT Above Broad
MATINEE DAILY
JACK HOLT
in "THE GRIM COMEDIAN"

LIBERTY BROAD & COLUMBIA AVE. MATINEE DAILY
WESLEY BARRY
in "SCHOOL DAYS"

ORIENT Woodland Ave. at 6th St. MATINEE DAILY
"LOVE NEVER DIES"
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FRICH VON STROHEIM'S
"FOOLISH WIVES"

PALACE 1214 MARKET STREET
MATINEE DAILY
PRISCILLA DEAN
in "WILD HONEY"

PALM FRANKFORD AVE. & NORRIS STREET
MATINEE DAILY
"MISS LULU BETT"

REGENT Market St. Below 15th
ADDED ATTRACTION—SURREPRISE ACTS
ANITA STEWART
in "NOWING THE WIND"

RIALTO GERMANTOWN AVENUE
MATINEE DAILY
"THE FOUR HORSEMEN
OF THE APOCALYPSE"

SHERWOOD 54th & Baltimore Ave. MATINEE DAILY
WILLIAM FARNUM
in "PERJURY"

STANLEY MARKET AT 10th
MATINEE DAILY
ALL-TIME CAST IN FANNY HURST
"THE GOOD PROVIDER"

STANTON Market Above 10th
MATINEE DAILY
ELLIOTT DEXTER
in "HAND LARKENS"

333 MARKET STREET THEATRE
MATINEE DAILY
JACKIE COOGAN
in "MY BOY"

VICTORIA MARKET ST. at 9th
MATINEE DAILY
AUDREY MUNSON
in "HEEDLESS MOTH"

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NOTICE TO OUR PATRONS—ON ACCOUNT
OF DAYLIGHT SAVING, OUR PERFORMANCE
WILL COMMENCE AT 7:30 AND
8:30 P. M.

RICHARD TALMADGE
in "THE CUB REPORTER"

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

AMBASSADOR Baltimore Ave. at 50th
MATINEE DAILY
GEORGE ARLISS
in "THE BILLING PASSION"

JEFFERSON 20th & Dauphin Sts.
MATINEE DAILY
RUDOLPH VALENTINE
in "MOAN OF THE LADY LETTY"

PARK RIDGE AVE. & DAUPHIN ST.
MATINEE DAILY
MAE MURRAY
in "TRAGEDY ALLEY"