

The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



PHYLLIS HAVER

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

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

Maxine Anderson, 5037 Chestnut street: I'm sorry I cannot give you Jean Adair's present address. She is in Philadelphia visiting her mother, but I don't know where mother lives. Perhaps Jean may see this and write you, as you are an old friend of hers. Even prominent people like her sometimes read this little column, you know. Hope you get in touch with her.

Katherine B.: "Slow-motion" pictures aren't made by factor or slow cranking by the photographer, but by geared mechanism which makes the film run through and the shutter work about twelve times as fast as usual. Ordinary cranking of the camera runs one foot of film a second and makes sixteen separate little pictures on that foot of film. When it is projected, it is run through the projecting machine at the same rate and so the action on the screen is done in exactly the same time (and with the same speed) as the original action.

Suppose you are being photographed raising a cup of coffee to your lips and that it takes you just one second to do it. That means that one foot of film (sixteen exposures) will capture the action. Now suppose the picture is taken by the "slow-motion" camera. The film goes through twice as fast as usual. It is projected, however, at the normal rate of one foot a second and so it requires twelve seconds to project this one bit of action—in other words, on the screen it takes you twelve times as long to get the cup to your lips and so you seem to be doing it twelve times as slowly.

"Just the Reader": Thank you very much for your letter. I'm sorry you wouldn't let me publish some of it—at

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 522 N. THOMPSON ST. in "THE MAN FROM HOME"
ARDMORE LANCASTER PIKE. in "MAE MURRA"
ASTOR 907 1/2 BELLEVUE ST. in "ALL FOR A WOMAN"
BALTIMORE 1120 N. 11TH ST. in "DOROTHY DALTON"
BLUEBIRD 1000 N. 11TH ST. in "AGNES AYRES"
COLONIAL 1211 & Maplewood Aves. in "AGNES AYRES"
FAIRMOUNT 12th & Locust Aves. in "LON CHANEY"
GREAT NORTHERN Broad St. at Eve. in "CHARLES (BUCK) JONES"
IMPERIAL 907 1/2 WALNUT ST. in "Mr. and Mrs. Carter De Haven"
LIBERTY 11th & Columbia Aves. in "BETTY COMPSON"
ORIENT Woodrow Wilson St. in "JACK HOLT"
OVERBROOK 628 & JAYNEFORD ST. in "THOMAS MEIGHAN"
PALM FRANKFORD AVE. in "JACK HOLT"
REGENT Market St. below 11th St. in "MARY MILES MINTER"
RIALTO GERMANTOWN AVENUE at TULPHOCKEN ST. in "DOROTHY DALTON"
SHERWOOD 6413 & Baltimore Aves. in "JACK HOLT"
333 MARKET STREET THEATRE in "THOMAS MEIGHAN"

those who really do not appeal to me as personalities—various players I admire for differing reasons. Some of the most popular stars I like least and some of the less-known players I hope will some day receive their just dues. I have been especially interested in the comments on Agnes Ayres of late. In the old Vitagraph days she showed great promise. As a star she has been a distinct disappointment. "The Ordeal" was correctly named—it was "horrendous" in almost any sense—a plot that might have been made into a vastly interesting picture had a weak star. Miss Ayres is not progressing. She will, I predict, not be among those present two years from now unless she holds an unbreakable contract, and I hardly think there is any such thing.

"Lady Jane" writes: "Many times I have wondered why you answered last questions first and was glad to read your explanation the other day. Today, in answering M. N. R. about 'The Perils of Pauline'—wasn't it Crane Wilbur who played the lead? I think it was."

"There are quite a few lately speaking about the old plays and players and I do not think any of us who have followed them the last ten or twelve years will ever appreciate the new ones as we did the old ones. The Vitagraphs, with their almost endless list, were the idols of everybody. They were the greatest thing in the world to the poorer classes—those who could not afford to go to regular shows."

"Dorothy Dalton, Ethel Clayton, Claire Windsor, Mary Alden, Edythe Chapmann, Colleen Moore, Rosemary Theby, Kathryn Williams and Margaret Seldon all deserve to progress, and I hope they earn all the praise and more that they receive."

What Are They Saying?



"COME ON, NOW . . ." Put the Words in Their Mouths

Every Sunday \$50 Every Sunday 13 CASH PRIZES

for the cleverest dialogues submitted in the great "Supply the Dialogue" Contest every week in the Sunday Public Ledger.

A series of everyday incidents, cleverly portrayed, with the participants fairly speaking aloud their emotions.

What are they saying? What would you say, in the same predicament or circumstances? A great chance for nimble wits to make money, together with an opportunity to afford entertainment for the entire family.

Attached to a page of the SUNDAY PUBLIC LEDGER, Sept. 10, will be a picture, together with a coupon for your answer, name and address. See the last page of the Comic Section.

Each week of the duration of the contest a new picture will be shown, and CASH PRIZES OF FIFTY DOLLARS paid each week for the cleverest dialogues.

Prizes of \$25.00, \$10.00, \$5.00 and ten of \$1.00 each. Answers submitted each week must reach the Public Ledger by Wednesday following appearance of the picture.

Order your next Sunday's Public Ledger today to avoid disappointment, because everybody is going to get busy on this entertaining contest. Laughs for the whole family. Fun and Profit combined.

Read the Rules of the Contest as They Appear in the Public Ledger

Sunday, September 10th

Order your copy today, to be sure of starting with No. 2 of this contest

"Make It a Habit"

SUNDAY PUBLIC LEDGER of Philadelphia. CYRUS H. K. CURTIS, Publisher

remains. They say it is so much laughing that makes some people fat, so, then, I have quite a few pounds to blame you for. But we are old friends and I promise never to call you "Gyn-thin"—well, not as long as you are interested in balloon races and you promise not to monkey with that engine on the boat again, because the next time it kicks it might break your contract. Then what would we do for answers in the "Letter Box"?

"Had no blue paper nor a typewriter, but hope you can read it and will answer me one question. Do you think they could resurrect some of those old shows and make them up-to-date and interesting the public now as they once did? I guess they have a hard time pleasing everybody."

(I don't believe they could. The whole public attitude has changed since then. In those days movies were not really considered quite the correct thing for intelligent people and those of us who did go didn't expect a whole lot for our money. Our standards of production and direction were not severe. Some drawing card when Maurice Costello, Florence Turner and Leah Baird were all in one picture and sometimes Harry Morey, Harry Northrup, James Morrison or Earle Williams were thrown in for good luck.

"I thoroughly agree with you in your impressions of Earle Williams and James Morrison. And, by the way, you are right about Crane Wilbur. He was in 'Perils of Pauline.' Thanks."

GIRL WILL PERSIST IN SUICIDE EFFORT

Young Woman Who Took Poison Dismayed on Finding She Still Lived

New York, Sept. 7.—Dorrie Harrison probably will live. They told her so yesterday in Bellevue Hospital when she came to after a night in which an abused physique had struggled valiantly with the poison she had swallowed.

When she took the poison, Dorrie did not expect ever again to know life. When she found yesterday that she was still in the world and was told she probably would pull through, she mumbled her dismay. "I'm even a failure at death. But I'll do it again and again until I die."

burst into the room and rescued the girl. In Bellevue yesterday Miss Harrison said she had taken a drug. She said she had been a patient at the McCombs Sanitarium in Flushing, L. I., where she was treated for the drug habit. She declined to say why she had tried to commit suicide and would not comment on the suggestion she had quarreled with her mother, Mrs. Marie Harrison, of Detroit.

Asked about Arthur Rosenbaum, to whom one of the letters was addressed, she said she was his fiancee. Rosenbaum called yesterday at the East Sixty-seventh street police station. A young man who gave the name of Charles Murray made an unsuccessful effort to see the girl at the hospital.

Business Men to Meet The Business Men's and Taxpayers' Association of the Twenty-ninth Ward will hold its monthly meeting tonight at 8 o'clock in Owl's Hall, 2800 Girard avenue. Eugene J. Magnin, chairman of the Carnival Committee, will make a report, in which there will be several recommendations regarding the carnival.

Aged Film Actor Gets 30 Days New York, Sept. 7.—Joseph Morrison, sixty-five, of this city, a scenario writer and movie actor, was convicted of shoplifting yesterday in the Court of Special Sessions and sentenced to thirty days in the workhouse.

FROM UNEXPECTED PLACES It would seem as if there were no place too remote or difficult of access, to escape the newspaper cameraman. When these unusual pictures are reproduced in the columns of the Public Ledger, they are the property of the Photo-Lithographing Co., 125 N. 11th St., Philadelphia.



Shave With Cuticura Soap The healthy up-to-date Cuticura way. Dip brush in hot water and rub on Cuticura Soap. Then make lather on face and rub in for a moment with fingers. Make a second lathering and shave. Anoint any irritation with Cuticura Ointment, then wash all off with Cuticura Soap. Nothing better for sensitive skins. Sample Book Free by Mail. Address: "Cuticura" Laboratories, Dept. 397, Medina St., Boston, Mass. Sold Everywhere. Keep the Cuticura & Soap, Ointment & Cream. Cuticura Soap shaves without stings.

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An Open Letter to the Progressive-Minded Men and Women of Philadelphia

President Harding has just set his seal of approval to the Sesqui-Centennial Exposition in Philadelphia in 1926. The world now knows that the 150th anniversary of the signing of the Declaration of Independence will be fittingly and elaborately celebrated in this city, and everything is ready for an immediate start on the comprehensive plans. In the phrase of the hour, then: Let's go!

Let Us All Think and Talk Sesqui-Centennial

"Us" means you and me and everybody in Philadelphia. To go, we must start; and to start, we must have every one thinking and talking about the Sesqui-Centennial. Enthusiasm is half the battle. We have in President D'Olier a splendid and able leader. In the board of directors of the Sesqui-Centennial Association we have a representative group of capable men and women. But we yet lack the energizing enthusiasm of the whole community, and that we must have, and right now. It is your duty and my duty to sustain and inspire President D'Olier and his efficient directorate in this crucial hour. We must show him and his co-workers, in a real and practical way, that we will work with and for him and them from this very minute. This is your Sesqui-Centennial and mine as well as theirs. It is an undertaking for the whole city to shoulder—your shoulders and the shoulders of every one who considers himself or herself a 100% Philadelphian.

"If You Can't Boost, Don't Knock"

"If you can't boost, don't knock," is an old saying, but it never meant so much as it does today. The President of the United States has launched the Sesqui-Centennial, and it is now up to Philadelphia to "carry on." It is no longer a question of whether we are or are not to have a great celebration. That question has been settled. Philadelphia is committed to a celebration, and we cannot turn back. Philadelphians are not cowards, nor wavers. We see our goal, and we're going steadfastly to it. Boost or be quiet. Some of us cannot give much time or money, perhaps, but all of us can give encouragement. You can talk often and favorably about the Sesqui-Centennial, and you can urge others to do the same. That will help a lot. You can encourage President D'Olier and his willing directors, and you should cheer them on in the great task they have set upon themselves. Their work is hard and wearing and will mean in most instances a personal sacrifice that few of us would really undertake. Hence, give them the best co-operation you can. Help your city by helping them.

Philadelphia Knows How

Every city can't hold a great celebration! It hasn't the men and the women; it hasn't the money; it hasn't the vision. In a word, it doesn't know how. Philadelphia set the world standard for expositions nearly fifty years ago, and it means to go its own great record one better. And you are going to help to do the big job. Chicago has a slogan, "I will." Philadelphia has a better one: "I can." How much of that slogan do you feel you have helped to make? How much of it are you going to make from now until the great exposition opens in 1926?

Will You Help in a Financial Way?

Some of us can help in a financial way. I have already pledged \$10,000 to a preliminary working fund. There are many other individuals or firms in this city that can do likewise—who should do likewise. I stand ready to do more. I know we can have the most wonderful exposition ever held; we have the men; we have the capital; we have the place. And above all, we know how. I have just returned from a splendid trip abroad. I have been in London, Paris and in Brussels and in the big cities in Switzerland, Austria and Germany. And everywhere I went I met American business men and European business men who knew about the Sesqui-Centennial. Frankly, my trip abroad made me feel all the keener for the great exposition. We have much to show the world, and much we can help the world show us.

Philadelphia Can Render a Great World Service

I am more than proud of Philadelphia, and I want to see Philadelphia show the world through the Sesqui-Centennial the wonderful progress that has been made in industry, the arts and sciences during the past fifty years. And Philadelphia will show the world something—something the world will make a will be worth every penny that it costs, no matter what it will cost; it will be a real and timely service to the world, a great act of national unselfishness like unto that other great achievement—the American Red Cross.

Let Us Not Disappoint President Harding

Let us all, then, put aside petty whims and jealousies; let us look high and strive high. And we will accomplish high and worthy things. Let us not disappoint President Harding, who has signed the notable and lukewarm about the exposition in the past, let us respond to the call to "Go Over the Top." We've done it before and can do it again. We must do it again! Thinkers and workers to the front! Laggards and obstructionists to the rear. A new and better Philadelphia will arise out of the energies and achievements of the Sesqui-Centennial. This is our great opportunity to be, rather than to seem. Let's at it. Let's go!

Albert M. Greenfield