

The Daily Movie Magazine

PICK OUT YOUR FAVORITE, FOLKS!



Above is the cast in Alla Nazimova's production of Ibsen's "Doll's House." lined up in a moment between scenes. Standing, left to right, are Wedgewood Nowell (Krogstad), Cara Lee (a maid), and Nigel de Brulier (Dr. Rank). Seated, left to right, are Florence Fisher (Mrs. Linder), Nazimova (Nora), Alan Hale (Helmer), and Elinor Oliver (a nurse). The little boy is Philippe de Lacy, and the girl is Barbara Maier.

THE MOVIE FAN'S LETTER-BOX

By HENRY M. NEELY

Jean S. R., Collingswood—I'm sorry you have become impatient about the answers to your questions. But I must apologize to you and about two hundred others. I'm getting through my mail as fast as I can, but it takes coming in faster than I can take care of it. James Kirkwood is at present in Italy working on a film version of "The Man From Home." He was born in Grand Rapids, Mich., and educated there. He spent eighteen years on the stage before going into pictures. He is six feet tall, weighs 180 pounds, has sandy hair and blue eyes, and when he is at home, lives at 725 Rodea avenue, Beverly Hills, Los Angeles. Milton Sills has just started work with Dorothy Dalton in a photoplay called "The Cat That Walked Alone." He was born in Chicago and educated there, graduating from the University of Chicago. He was on the stage for eight years and was leading man for Belasco, the Shuberts, Brady and Frohman. He is six feet tall, weighs 180 pounds and has light hair and gray eyes. His home address is 1820 Crescent Heights Boulevard, Hollywood.

Interested—Nazimova was born in Yalta, Crimea, Russia. You saw her last in "Camille." This will be followed soon by a film version of Ibsen's "Doll House." I can't find any record of Justine Johnston's age, though I know she was born in Hoboken. The last picture she made was "Agatha's Aunt." Valentino is five feet eleven inches tall.

"Ma," Quakerstown, writes—"Could you tell me how these people who are on the stage with big companies get their positions? Where do they come from, well, don't you? Please tell me what kind of an education they must have. Where do vaudeville people apply for positions? Do they ever see Earle Williams personally? He is my favorite. Do you like his plays? When do you get time to see all these shows? I should think it would take all your time answering the questions you get. If you printed not long there was a studio at Betzwood near Valley Forge. Why is it that it isn't open? Were there any pictures made there? Please print Earle Williams' picture."

(People on the stage usually get their jobs by befriending the managers of stock companies either in tiny bits or sometimes companies which come here advertising for supes or the people go to New York and register with booking agents or they manage to meet some one who can introduce them to managers. There's no set in any other business, and if you show talent, you get it. It isn't necessary to have any particular kind of an education. I know actors who can't talk decent English but who are making good money on the stage and screen. No, I never saw Earle Williams personally. I think his plays are all right, but I wouldn't rave over them. Where do I get time to see all these shows? Well, my dear "Ma," I haven't another thing in the world to do. Life is just one grand, sweet song for me. I have no troubles, no responsibilities, and I am given work anything to do until tomorrow. I call it! The studio at Betzwood is temporarily idle. George Rowlands has just finished making a big special picture called "Eliz," and I have been busy cutting it. There is a chance that he may make another and then, rumor says, the studios will resume activities with the production of a series of historical and literary pictures. Oh, yes; there have been a lot of pictures made there. Just during the last couple of years, all the "Tonerville" pictures, and those produced at Betzwood and Edgar Jones made a series of "Western" pictures there. I'll print a picture of Earle Williams for you.

M. F. McIl—I'm glad you have finally succumbed to the lure of the Letter Box. Conrad Nagel has no regular director. He is under contract to the Lasky hands in Hollywood (where he can be addressed) and was recently loaned to Metro for a picture with Alice Lake, but is back with Lasky again. Address John Emerson care of United Studios, Hollywood. I don't blame you for rapping "Don't Tell Everything." But, if we can believe the rumors in moviedom, it wasn't written to be a story. The gossip is that when Cecil de Mille made "The Affairs of Ananias," he shot so much footage that one entire episode had to be cut out to bring it down to exhibition length. This episode was taken in hand by a clever film doctor—who have such things, you know—and was written into "Don't Tell Everything."

M. F. McIl—I might well be treated out if, and man, your story is simply

PRISONER OF ZENDA COSTUMES WERE A LOT OF TROUBLE

By CONSTANCE PALMER

Hollywood, Calif. THIS afternoon, after repeated attempts to make the grade, I at last managed to get over to the Metro Studio to watch Rex Ingram making "The Prisoner of Zenda." Barbara La Mar and Stuart Holmes were doing some very interesting scenes. The first things that caught the eye were the picturesque costumes. The brains and energies of many people have been bent for months on the task of evolving plausible-looking costumes of a mythical country.

"Barinnia," it seems, is one of those places supposed to be located in between the great Powers of Europe. Why, even in the scene, Miss La Mar spoke French, and Mr. Holmes sometimes lapsed into German. The story is known to almost every one. Miss La Mar, of course, plays a beautiful strolch, and Mr. Holmes, I gather, is a sort of chief-of-staff of doubtful loyalty. The occasion was the end of a tete-a-tete dinner and each character was trying to sense the other's state of mind regarding the chaotic complications in the Government of Barinnia.

Mr. Ingram has a charming personality and a wonderful way of getting the most out of a scene and from the players in it. Every now and then he would shout to an invisible stage hand, "All right, Charlie, twinkle those stars." And outside the tall window the stars back of the miniature roofs would duly twinkle. After a while it got ridiculous, and "Shine 'em up!" was the slogan.

His great success has left Rex Ingram unchanged. He is the same cordial, unassuming, rather boyish gentleman he has always been. He looks much thinner than when he was making "The Conquering Power." They tell me he works day and night on his pictures. Such a thing as recreation is unknown to him.

Robert Edson was also visiting on the set, and amused us all by an imitation of Ben Turpin (can you imagine Robert Edson doing it?) at the benefit performance the other night. By the way, it was the one given by motion-picture people for the Hollywood Post of the American Legion.

I HEAR that Gaston Glass is slowly improving after his automobile accident a week ago. His car was struck by a street car while he was crossing Hollywood boulevard not far from this typewriter.

I also understand that the engagement of Frances White, the musical comedy star, to Rowland McKee is quite settled upon. More than that, they are practicing the wedding ceremony, with

"Wally" Reid Will Do "Dictator" Next

FOLLOWING the completion of "Across the Continent," Wallace Reid will next make Richard Harding Davis' play, "The Dictator," under the direction of James Cruze. This play is the one in which Willie Collier starred so successfully on the speaking stage. It is being adapted for the screen by Walter Woodford.

Dimple—Have you? Nice ones? Address Pearl White care of Fox Studio, 29th avenue and Fifty-fifth street, New York. Ruth Roland, care of Hal Roach Studios, Hollywood, Calif.; Tom Mix, care of Fox Studios, Hollywood; Norma Talmadge, United Studios, Hollywood; Mary Pickford, United Studios; Dorothy Gish, care of D. W. Griffith, 303 Longacre Building, Times Square, New York.

Latrovaska—All right; we won't quarrel about ages. I'm too old and you're too young for ages to matter, anyway. You bet I think Claire Windsor is charming. So does Charlie Chaplin, according to Hollywood rumor. And I agree with you that Alice Terry was mighty sweet in "The Conquering Power"—or was it "Conquering." Yes, I thought it was a fine picture. Rex Ingram, who directed it, can always be depended on to put out good pieces of work. Valentino's real last name is Guglielmi and is pronounced (as nearly as I can spell it in phonetic English) "Gool-yel-mee."

Ma D—I don't think schools of acting would benefit you nearly so much as actual stage experience in a stock company or as a suppe with a road show. And the only way to get these jobs is to keep everlastingly at the managers. Doesn't sound hopeful, does it? It isn't. It isn't. It's a hard road, and if you haven't nerve and determination enough to do it this way you might as well quit. Books will be helpful in conjunction with such stage experience, but you never learn to act or to "elocute" from books.

bridemaid, spectators and all up at Mr. McKee's log cabin. The cabin is very unusual, being built of logs with artificial ledges hanging from the caves and snow in the chinks of the walls. A friend of mine who was up there for the rehearsal told me the house was furnished by swapping.

"Or was it swiping?" she asked, thoughtfully. "No, I guess it was swiping, because he offered to trade me a piano lamp for my victrola."

Herbert Rawlinson is making "Peterman," the story written for him by Louis Vetter Eytling, a "lifer" in the Arizona State Penitentiary. In creak language, the title means a safe-blower, says Mr. Eytling in a letter to the studio. He ought to know, being in daily contact with lots of them.

The letter, which I saw myself, is very interesting. He has his own letterheads, with the penitentiary given as his home address, and instead of a formal opening, he starts breezily, "Hello!" I heard that he had been offered a salary of \$20,000 a year by a New York advertising concern for his ideas along with perfect freedom to do anything else he liked with his brains. The concern also guaranteed to obtain his release. The offer was refused. The proceeds of his advertising business are given back to the prison for reform work.

DREAMLAND ADVENTURES

Wishing Night By DADDY

Jack and Janet are sent by the Wishing Fairy to tell the forest folks that it is Wishing Night and each can have a wish. All choose wisely to make when the fairy appears.

CHAPTER IV Two Wishes Go Wrong

"WHAT are your own wishes?" the animals asked Jack and Janet. The children had to stop to think about that. They had been so busy carrying the Wishing Fairy's message to the folks of the forest they hadn't put their minds to work fixing up wishes of their own.

"I'll wish for a pocket that always will have money in it," declared Jack. Janet didn't know whether to wish for money or not. She had heard grown-ups say that money did not always bring happiness. Janet wanted to have a pocket that always would have money in it, as on Christmas Day," she finally whispered.

"That is a good wish," cried all the animals and the tree spirits.

Jack and Janet turned their pones toward home. They hadn't gone far when they met the Wishing Fairy floating toward them.

"Have you spread my message

through the forest?" cried the Wishing Fairy. "Is every one ready with a Wishing Night wish?"

"Yes, kind Wishing Fairy," answered Janet. "They are waiting for you."

"And may we go with you when you grant the wishes?" asked Jack.

"To be sure you may. But, like me, you must be invisible," replied the Wishing Fairy. "No one knows where or when I shall come, but the first wish they make when I am with them, that wish shall be granted them on Wishing Night."

The Wishing Fairy waved her magic wand over Jack and Janet, and tapped them on the shoulders with it.

At once Jack and Janet knew they were invisible, for they saw the surprised look of the ponies, Trixie and Topsy.

"Where have they gone?" neighed Trixie.

"I wish I knew," answered Topsy. "So do I," added Trixie.

"Your wishes are granted," promptly cried the Wishing Fairy. Again she waved her wand over Jack and Janet. They at once became visible. Trixie and Topsy snorted in astonishment.

"Where were you?" asked the ponies.

"We have been here all the time," answered Jack. "You couldn't see us because the Wishing Fairy made us invisible."

"Wishing Fairy, give us our wish," neighed both the ponies. "We want the speed of swallows and the springy legs of a rabbit so we can leap over the highest bushes and the broadest creeks."

The Wishing Fairy's smile turned queer. "Alas, you can have only one wish," she said, "and that is the first wish you speak in my presence on Wishing Night. Your first wish was to know where Jack and Janet had gone. That wish has been granted you."

Trixie and Topsy were surprised at that and disappointed. But they knew what the Wishing Fairy said was true. They had thrown away their chance for a big wish by making an idle wish that had brought them no profit.

(In tomorrow's chapter will be told how Toddlie Pupkins and Johnny Bull make a big mistake.)

FIREMEN ELECT OFFICERS

The Hose, Hook and Ladder Company, of Clifton Heights, has elected the following officers: President, Thomas Lotz; vice president, George Moore; recording secretary, James Galinger; financial secretary, Peter Yeager; treasurer, Joseph Swartz; chief, George Feehan; first assistant chief, Thomas Carr; second assistant chief, James Doherty; engineer, Edward Galley; first assistant engineer, John Kirschnek; second assistant engineer, Russell McKeague; directors, Philip Dick, Patrick McGowan, Harry J. Hagan, Charles Geckler and Edward Carr.

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Sirloin, Rump or Round STEAKS 20c lb.
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Large Slice of HAM (1 lb. average) 25c each
Nice Lean Sugar-Cured Boneless BACON 15c lb.
LOIN PORK for roasting or for sour kroust 15c lb.

Fresh Country Sausage—none better 15c lb.
Finest Country Scrample can buy, 3 lbs. 25c
Best Half Smokes or Ham and Beef Bologna 2 lbs. 25c
Finest Country-Made Liver Pudding 15c lb.

City-Dressed Spare Ribs 12 1/2c lb.
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Uncommon Sense : Two Requisites of Success

By JOHN BLAKE

ONLY a very dull person believes that any man can attain great success. We are born with equal opportunity, but not with equal intelligence. It is true, however, that the dependable man, though he may not be brilliant, is likely to go farther than the brilliant man who, is not dependable.

Two very important requisites to success are ability and dependability. The man who has both will get along. He starts with a great advantage over his fellow men.

If you could choose but one, you would better choose dependability than ability. The quick working, quick thinking man is admired; but, unless he is reliable, he is not likely to be trusted.

GO INTO any town small enough so that you may get acquainted with the prosperous citizens, and you will find that most of them are dependable—few of them brilliant.

They plod along at their jobs, giving attention to details, and making as few mistakes as possible, and in a sense they succeed.

MEDIOCRITY may not be the greatest thing in the world, but it very often accumulates wealth, and frequently gathers happiness.

Most men have some little talent for something or other. If it is a talent for drawing or writing or oratory, it is easily discoverable.

If it is merely a talent for business it requires discovering. But no talent is worth having unless it is accompanied by the hard common sense that teaches a man that he must gain the trust and the confidence of others.

IN a shop, the man whom the foreman does not have to watch is the man who gets the foreman's job when the foreman quits, is promoted or charged.

In a big business organization the man who will work just as well away from direction is the man who is slated for a high position by and by. Other men may be able to do their work more quickly, and to achieve more brilliant business strokes. But, if they cannot be counted on to be on the job all the time, they stay where they are.

IF YOU have ability, as we take it for granted you have, don't be sure that it will pull you up the hill. Only when accompanied by dependability will it prove a really useful gift.

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FRI: Planked Red Snapper Platter 75c
Bacon & Pot. Bacon 50c
Baby Kingfish, Sauté Meniere 50c

Prime Ribs of Beef, 3 Vegetables, 60c } Every Day
Fresh Pig Knuckles and Kraut, 50c }

Sea Food (Cold Sea Food Combination Platter, 85c
Fresh Lobster Cocktail, 60c; Salad, 75c
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PHOTOPLAYS

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PHOTOPLAYS

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APOLLO 622 & THOMPSON STS. MATINEE DAILY "BITS OF LIFE"

ARCADIA CHESTNUT BEL. 10TH 10 A. M. to 11:15 P. M. WILL ROGERS in "DOUBLING FOR ROMEO"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY ANITA STEWART in "FLAYTHINGS OF DESTINY"

BALTIMORE 51ST & BALTIMORE MATINEE DAILY SYLVIA BREMER in "UNSEEN FORCES"

BLUEBIRD Broad & Susquehanna Continuous 2 until 11 MARGUERITE SNOW in "LAVENDER AND OLD LACE"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. THOMAS MEIGHAN in "A PRINCE THERE WAS"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. ALL-STAR CAST in "Get-Rich-Quick Wallingford"

COLONIAL 6th & Maplewood Ave. 2:30, 7 and 9 P. M. WILLIAM S. HART in "WHITE OAK"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY BETTY COMPSON in "LADIES MUST LIVE"

56TH ST. Theatre—Below Spruce ALL-STAR CAST in "THE GREAT LOVER"

GREAT NORTHERN Broad St. at Erie 10 A. M. to 11:15 P. M. VIOLA DANNA in "HOME STUFF"

IMPERIAL 69th & WALNUT STS. Mat. 2:30. Even. 7 & 9 SPECIAL FOX PRODUCTION "OVER THE HILL"

KARLTON CHESTNUT Above Broad Daily 10 A. M. to 11:15 P. M. Wallace Reid & Elsie Ferguson in "FEET IBBETSON"

Lehigh Palace Germantown Ave. and Lehigh Avenue GLOBE SWANSON "Don't Tell Everything"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY BETTY COMPSON in "THE LITTLE MINISTER"

ORIENT Woodland Ave. at 62d St. CONSTANCE TALMADGE in "GOOD REFERENCES"

OVERBROOK 62d & LAVERGORD MATINEE DAILY WILLIAM S. HART in "THREE-WOOL BRAND"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. NORMA TALMADGE in "THE WONDERFUL THING"

REGENT MARKET ST. Below 11TH 10 A. M. to 11:15 P. M. GARETH HUGHES in "THE HUNCH"

RIALTO GERMANTOWN AVENUE AT TULPHOCKEN ST. HONOR BENNETT'S "Love, Honor and Behave"

SHERWOOD 54th & Baltimore Ave. MAT. 2:30. EVEN. 6:30 THOMAS MEIGHAN in "A PRINCE THERE WAS"

STANLEY MARKET AT 10TH 10 A. M. to 11:15 P. M. JOHN BARRYMORE in "THE LOTUS EATER"

STANTON MARKET Above 10TH 10 A. M. to 11:15 P. M. "A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"

333 MARKET STREET THEATRE 10 A. M. to 11:15 P. M. AGNES AYRES & RUDOLPH VALENTINO in "THE SHEIK"

VICTORIA MARKET ST. at 9TH 10 A. M. to 11:15 P. M. KATHERINE MACDONALD in "TRUST YOUR WIFE"

GRANT THEATRE 4022 Girard Ave. Mat. Daily, 1:30; Even., 2:30 W.M. FOX'S SPECIAL PRODUCTION "OVER THE HILL" Con. 1 to 11 P. M.—Symphony Orchestra

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

Ambassador Baltimore Ave. at 60th 10 A. M. to 11:15 P. M. ANTONIO MORENO in "A GUILTY CONSCIENCE"

Jefferson 29th & Dauphin MATINEE DAILY BETTY COMPSON in "LADIES MUST LIVE"

Germantown 6510 Germantown Ave. 1:30 & 3:30 6:30 to 11 P. M. CONSTANCE BINNEY in "ROOM AND BOARD"

PARK RIDGE AVE. & DAUPHIN WALLACE REID & GLOBE SWANSON "Don't Tell Everything"

THE NIXON NURLINGER THEATRES

BELMONT, 52D ABOVE MARKET PRISCILLA DEAN and HERBERT RAWLINSON in the Big North Woods Sensation "CONFLICT"

CEDAR 60th & CEDAR AVENUE 1:30 and 3:30 6:30 to 11 P. M. PAULINE STARK in "SNOW BLIND"

COLISEUM Market bet. 50th & 60th PRISCILLA DEAN in "CONFLICT"

JUMBO FRONT ST. & GILBERT AVE. Jumbo June, on Franklin ST. BERT LYTTLE in "A MESSAGE FROM MARS"

LEADER 41ST & LANCASTER AVE. GRACE DAVISON in "LOVE, HATE AND A WOMAN"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30. Even. 6:30 to 11 P. M. PRISCILLA DEAN and HERBERT RAWLINSON in the Big North Woods Sensation "CONFLICT"

NIXON 62D AND MARKET STS. GARETH HUGHES in "GARMENTS OF TRUTH"

RIVOLI 52D AND HANSON STS. 1:30 & 3:30 6:30 to 11 P. M. ALL-STAR CAST in "Don't Neglect Your Wife"

69TH ST. Theatre—Opp. "L.I." Terminal THOMAS MEIGHAN in "A PRINCE THERE WAS"

STRAND 6th Ave. at Venango 2:30, 7 and 9 P. M. WILLIAM S. HART in "WHITE OAK"