

The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



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

THE MOVIE FAN'S LETTER-BOX

By HENRY M. NEELY

Ex. Cpl.: You cannot use the idea of a "spiritual" story without getting permission from the owners of the copyright. You will find books on scenario writing in the free library and can get them in any book store.

Mrs. W. K.—You are entirely wrong when you say that unfavorable criticism of a player infers jealousy on the part of the critic. You yourself probably have your likes and dislikes. Yet you would be the first to resent the accusation that you were jealous of the actors you don't like. Wouldn't you?

E. M. W.—No. Marin Sais is not a Philadelphia girl. She was born in Marin County, Calif., and educated in Notre Dame Academy, at San Jose. I'm sure she would be glad to give you all the information you want if you write to her. Address: 1325 North Hobart boulevard, Los Angeles.

Reg.—I didn't realize that James Kirkwood had not appeared on local screens recently. He's been working hard, and I think you'll have many chances to see your favorite in the near future. "The Great Impersonation" and "A Wise Fool" were his most recent Kirkwood releases. You will see him soon in "The Sin Flood" and later in "The Man From Home," which he has just finished in Italy. Announcement has been made that he will take the leading role in a picturization of the popular best-selling novel, "When Winter Comes." We'll oblige with his picture as soon as we can. Rudolf Valentino was Nazimova's leading man in "Camille." He is now playing in Famous-Lasky pictures at Hollywood, his latest being "Moran of the Laidy Letty," not yet released. We've printed one picture of Valentino, but will try later to have one in "civilian" clothes. Agnes Ayres does not give her age in any biography that I have seen. I should judge she's around the middle twenties. Your request for her picture also noted. Only give us time.

Alfred Tenaglia—Never heard of anybody named William Farmer. If you mean William Farnum, address his care of William Fox Street, Fifth and Tenth streets and Tenth avenue. It is customary to inclose twenty-five cents if you want a picture of him.

Charles H.—Address Theda Bara, care Cines Brabin, 500 West End avenue, New York City.

"Only 38" writes—"I'm a new comer and a great movie fan. Would like to say you a few words because you tell me anything of interest about Dorothy Dalton? She is a great favorite of mine. Also Kosloff, the Russian dancer. Don't you think he's heading to stardom? Don't you?"

"I'd like to ask you why they ever produced 'Ladies Must Live.' I saw it about three weeks ago and I'm still trying to dope out what it all meant." "I think Betty Compton should get better stories.

"Wallace Reid was a favorite of mine until I saw him with Bebe Daniels in 'Slick Abed.' I know he has been in lots of good pictures since then, but he's made me so disgusted with all his 'make-up' in that picture that I'm 'off' of him forever.

"Another thing I have noticed is how hard it seems for Gloria Swanson, Clara K. Young and Bebe Daniels to smile. It looks as if it hurts them. Ever notice? Compare their hard, crooked smiles to the ready sunny smiles of Lila Lee and Agnes Ayres.

"I'm afraid this letter will make you 'snary,' Mr. Neely, but one more question. Can you tell me where I could send a letter to Frank Mayo? Another good actor who doesn't get any praise. I want to thank you for giving me so much pleasure in reading your 'Movie Box.' It is the first thing I look for when I get the EVENING PUBLIC LEDGER."

(Dorothy Dalton has just finished a picture with Valentino, entitled "Moran of the Laidy Letty," and is soon to appear in a few pictures more, but she will be "Walking Alone." Perhaps you saw Theda Bara's splendid picture of acting in "The Lane That Had No Turning." His next will be "The Green Temptation" with Betty Compton. I agree with you entirely on the subject of "Ladies Must Live." I don't quite understand what you mean concerning Wallace Reid, but I'm going to doze that part, anyway, remembering the late controversy. Address Frank Mayo, care of Universal Company, Universal City, Calif.)

Curious—James Morrison's latest appearance here was in the title role of "The Laidy Letty," the Vitaphone picture which was universally successful. It was last week, Harry Morey's last

SPANISH VILLAGERS TURN OUT IN BODY AS 'EXTRAS'

MOST motion-picture directors have a difficult time getting a sufficient number of "extra" people to work in their pictures in this country, but in Spain it is different. The good citizens of Carmona, a little town near Seville, almost ruined John S. Robertson's production of "Spanish Jade."

The Robertson company had been held up by rain and cloudy weather so much that it was necessary to shoot the "Besta" scenes on Sunday. The Mayor and city fathers of Carmona assured the director that the people of the town would furnish plenty of "atmosphere" for the picture, but Robertson wanted to play safe, so he brought 200 extras from Seville.

On his arrival in Carmona Robertson found the entire marketplace jammed with what appeared to be the entire population of a city numbering some 25,000 people. They were densely packed in the little square that there wasn't even room to set up the camera, and Roy Overbaugh only rescued his machine with difficulty and considered himself lucky to obtain a scene or two "set-up" in the window of a private house.

Robertson had not reckoned with the possibilities of a "Cochran" Sunday when all the world and his wife and family are out to enjoy themselves. Also, having been for years in the moving picture business, he had failed to realize the intense interest caused by the debut of a moving-picture camera in a community that had never seen such a thing before.

He confesses that he never had a harder day's work than on that particular Sunday, keeping the crowd on the move and endeavoring to force their attention on some other object than the lens of the camera.

But anyway he found some consolation for his superhuman efforts as an amateur photographer.

He got his reward.

He got his reward.

He got his reward.

He got his reward.

He got his reward.

He got his reward.

He got his reward.

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because that was his wolf nature, but at the same time his eyes flashed love and pain because as Chief Swift Wolf he had loved the maiden Spotted Fawn very dearly.

Jack and Janet shuddered at the Medicine Man's evil plot. It was evil of him to turn the lovers into animals; it was more evil of him to plan their killing, and it was most evil for him to cause the young chief to slay and devour the maiden he loved.

But how could they save the maiden and young chief? The lovers were under the spell of enchantment and Jack and Janet themselves were prisoners.

(Tomorrow will be told how the Medicine Man provides a remarkable feast with his magic.)

CHALIAPIN APPEARS IN SPLENDID SOLO RECITAL

Great Russian Basso Sings Songs in Characteristically Dramatic Manner

The atmosphere of modern Russia pervaded the song recital of Feodor Chaliapin, the great Russian basso, the soloist sang entirely in his native language, the Russian (and for that matter Slavic) custom of announcing the names of the songs to be sung from the platform instead of having detailed programs was followed.

The audience was largely made up of the Russian residents of Philadelphia, and as far as the soloist would permit, it maintained that familiar attitude toward the soloist which is frequent in Northern Europe.

For those who did not understand the language in which Mr. Chaliapin sang, there were printed programs containing the English words of his entire concert repertoire, and Mr. Chaliapin announced the number of the songs which he would sing. Generally the American members of the audience found the right number.

The general tone of the songs which the great singer chose were characteristically Muscovite in their sadness, although he lightened the program with a couple of humorous songs near the close, delivered with great humor.

As to voice, he showed a high bass of great smoothness and suavity both of color and delivery. The enunciation was certainly perfect and his songs could be distinctly heard even when the meaning of the words was not known.

Nearly everything that he sang was melodious in the solo part, and there were few numbers which showed his downward range. His gliding into the head register and a few falsetto notes which he used in the extreme upper register were very beautifully and artistically done.

But the vocal art of the great opera singer is founded upon the drama. Like Titta Rufio, except to a much higher degree, he acts every song that he sings, even though there be little of dramatic possibility in it.

His dramatic expression both in voice, gesture and action was so varied that a detailed account of his songs is literally impossible. The music was almost all Russian, generally modern, with a strong leaning toward Moussorgsky and Glinka. His first group consisted of Glinka's "Doubt," Sakunovsky's "Death Walks With Me," Rimsky-Korsakoff's "The Prophet," and Rubenstein's "The Prisoner."

To these he responded with Gounod's "A Toast to the Sun and to Love." The second group was made up of "The Last Voyage," "The Old Corporal," by Dargomizhsky, one of the finest things in a magnificently rendered program; "The Midnight Revolver," and intensely dramatic legend of Glinka, and Schubert's heroic "The Two Grenadiers."

Wild applause greeted the last of this group, and after several appearances in acknowledgment, the soloist came on with his accompanist, to give an encore. There were shouts from the audience in his native tongue, telling him what they wanted to hear, and after a vain attempt to obtain silence, the singer walked from the stage followed by the accompanist. The applause continued and he returned in a few moments, and told the audience that if they would be quiet, he would sing again. They took him at his word and he sang Malashkin's beautiful lyric, "Oh, Good I But Express in Song."

The last group was "When the King Went Forth to War," a dismal "Russian Convict Song," a dramatic lyric "We Parted Haughtily," and two humorous numbers, "Mephisto's Song of the Flea" from "The Damnation of Faust," although the setting was by Moussorgsky, and Dargomizhsky's "The General's Daughter."

Mr. Chaliapin was assisted by Josef Stopak, an excellent violinist, who played with fine tone and execution the Vivaldi concerto in A minor, Weinawski's "Souvenir de Moscow" and several smaller number by Slavic composers. Leo Berdicevsky was an extremely efficient accompanist, no easy matter when the program was of the nature of Mr. Chaliapin's rendition is taken into consideration.

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