The Daily Movie Magazine

SCREEN STAR ON HONEYMOON

International

"Polly" Frederick and her new husband, Dr. Charles A. Kennedy, of Seattle, snapped on their honeymoon. They've known each other since they were "just kids." Dr. Kennedy has seen only one picture of his wife's, "The Eternal City," her first. Their romance was most sudden and surprising

GUY BATES POST FINDS REAL HOME AT LAST

FOR many years "Home, Sweet Home," has just been a song to Guy Bates Post, the distinguished actor who just came from the speaking stage to the films. Just picture yourself owning a beautiful, roomy California bungalow—that's the name for it, although it has a score of rooms, a garage for three cars and all the other trimmings—in Pasadena, and a wide-flung country place near Winsted, Connecticut. Doesn't that sound great? The joker is that, although you own these two wonderful homes, you almost never see either one of them, except for a tour of inspection. For you are constantly touring the country, living either in a private railroad car, in a hotel, or at a club in some of the larger cities. If you were in that predicament, wouldn't you curse the orchestra leader every time his cohorts struck up the familiar anthem? And no one who knew the facts would blame you.

This is the fate that has relentlessly pursued Guy Bates Post and has held him in its fiendish clutches, with mighty few vacations. For this distinguished actor has been paying the price of popularity on the stage—paying and paying and paying. Twelve years ago he first came under the management of Richard Walton Tully—after having won considerable success at the New Theatre in New York and in various other productions. His first part with Tully was as the beach-comber in "The Bird of Paradise," the hardy perennial of the stage that is still touring the country; he was in this part two full years. Then he was starred in "Omar the Tentmaker," and after a season in New York and Chicago, he went on the road with this vehicle and that tour lasted four full years. Then came the opening of "The Masquerader" and he has been playing the dual leading roles in that play more than six years. Twelve years of constant booking over the length and breadth of this continent—and Australia—and in all this time, he has spent perhaps one-twelfth at one of his homes.

And the greatest aggravation of all in these enforced absences is the separation from Mrs. Post, who will be best remembered as Adele Ritchie, the Dresden China Doll, who sang so divinely and who danced so prettily in musical comedy and vaudeville several years ago. Of course, there are frequent flurried trips by one of the Posts to visit the other member of the family—but naturally, they are hardly satisfactory and rather whet the appetites for a real reunion in their own home.

That is what is happening today. At last Guy Bates Post has discovered home, and he feels more satisfied than Columbus, Drake or any other famed voyager. For he is filming "The Masquerader," the first of the Richard Walton Tully productions, at the United Studios in Hollywood—and HE SPENDS EVERY NIGHT AT HOME IN PASADENA. The capitals are Post's. If he had his way he'd have them printed big enough to fill the page. Even though he rises each morning at 6:30, so that he may be at the studio—an hour away—and made up at 9 o'clock, and even though he rarely gets back home before 8 in the evening, Post feels that he is home and with his wife. For despite the many stories of marital infelicity among stage and screen players there is no doubt that few people appreciate their homes as do happy professional couples. And Mr. and Mrs. Guy Bates Post feel that they are making up for lost time.

So there is very little visiting on the Post program. He is in pictures and is determined to give his best to his film work, as he has always given his best to his stage work—and that best will sugely establish him among the very foremost leaders of film artists. The evenings are spent at the piano—Mrs. Post is an accomplished pianist—with Mrs. Post singing some of the time. Or else it's a quiet hour with a couple of books before the big fire, or a bit of walk along the bowery streets of Pasadena. Then it's early to bed, for it's early to rise the next morning. But it's all at home, and that's why Guy Bates Post feels like a great discoverer—and mighty happy over it, too.

THE MOVIE FAN'S LETTER-BOX

By HENRY M. NEELY

Alfred Tenaglia—Address Jackie Coogan at United Studios, Hollywood, Calif.

* * *

A. B. C.—Having a scenario copyrighted means having it registered by the Government Copyright Bureau in Washington. Then, if any one steals your idea, he breaks the law and you can go after him and prove your ownership of the story. It costs a dollar. Write to the Librarian of Congress, Washington, for full information. Thanks for the card; I'll deliver it tonight. And don't misunderstand me by thinking I misunderstood you. I didn't.

* * *

"Quizz" — Address Burton Holmes, Aeolian Building, 33 West Forty-second street, New York.

* * *

"Ed" writes: "I have been a reader of your page ever since the first issue and I have enjoyed it very much. As this is my first venture into the column, I have a lot to say.

"First, let me congratulate you for your wise choice of the twelve best pictures of 1921. You are so frank in your statements and as a critic—er—pardon me, I mean a 'reviewer'—you are a topnotcher.

"I've seen 'The Three Musketeers'—that of "Doug's"—for the second time, and I have enjoyed it immensely. No wonder "Doug" is the uncrowned king of filmdom. His personality, sincerity in his work and ability to do the best will always please the public. He is one of the few leaders in pictures who is stepping forward and progressing with each picture. Men like Fairbanks, Griffith, Chaplin, Arliss and a few others are a credit to the art and will be marked down in the history of films.

"It was quite a surprise to see Hays go into the movies, but it's all for the best. I hope that they won't sign our President up, for what will the country do?"

* * *

"Old Timer" writes—"Glad to see 'Lee' back again. He (or she) sure is a person after my own heart. Oh, boy! maybe we couldn't have a keen conversation for a few hours on our old-time favorites?

"While I am an old-timer, I'm not in my dotage yet, always welcoming new opinions on all the actors and actresses of the day.

"Didn't you really have a qualm about saying Charlie Chaplin is a real actor if they would only let him forget his custard pies? Now, that was courage, and since you made the initial statement, I'll second it. He could do drama, with a capital 'D' if the public would only see it. Remember his bit in 'The Bank,' his old Essanay release, and later some incidents in 'Shoulder Arms'? Now, mind, you will think we are both crazy, but I don't care.

"After all, what is life without an occasional debate, so let the critics come along. I have a new supply of pencils nice and shiny, just waiting to be used.

"Hasn't comedy come a long way since the old days? Remember when the Thanhouser used to do comedies?

"I'll never forget Harry Benham in a picture called 'The Commutin' Cat.' I guess I remember it because in those days we lived in the Middle West and I used to imagine it was great to live East, in a big town, and commute to work. Alas and alack! I now know different, since it means 6 o'clock each morn for me to make a train.

"Isn't it a shame the way Norma Talmadge is slipping? I could scream lately at her pictures, and yet I like her, but I actually see red when I see a person of her ability, and with the resources she has at her command, do some of the simple things she does. Norma had better watch her step, because it doesn't take long to lose out these days.

"One of last year's pictures I liked but never hear mentioned was 'The Branding Iron,' Barbara Castleton and Jim Kirkwood, you remember. I enjoyed it. However, it may just be my peculiar taste

"'Lee' speaks of Kate Bruce. Wonder if he remembers dear old Mary Maurice? She was so dear and dainty—as real a mother as the screen ever had. And Charles Ogle—isn't he just great?

"Could you get a little information about Guy Oliver for me? I watch his work with interest. He fills parts in pictures no one else could do.

"What became of Casson Ferguson? He played in Bryant Washburn's first starring picture, 'The Gipsy Trail,' and incidentally 'stole' the entire picture. Bryant acted like an extra man and Ferguson the star.

"Don't imagine I'm 'agin' Bryant, for I am not, but he was just miscast; even the best of us make mistakes. If any one was perfect this would be a 'rum' world, don't you think?

"If any one can suggest a better character selection than 'Lee's' (or my own), wish they would write in. Maybe we overlooked some one who is great.

"I see Lila Lee is mentioned among the comers for the year. Isn't it funny? I just 'can't see' Lila. She is a real, regular, game little girl, works hard and everything, but I don't like her. You do, don't you? Well, I'm glad we differ on something; it makes it 'kind-a interestin.'

"And Anita Stewart! No particular reason, but she always looks so pensive. I believe she thinks she's a female Eugene O'Brien—he of the uplifted eyebrow, you know.

"Wonder why he always holds his hand over his heart to register distress? Maybe he has pleurisy or something and it hurts him. Speaking of 'ego,' page Gene.'

"Wish David Powell would get a chance again. He was completely lost in Mae Murray's picture, but he did 'Aesop's Lapin,' and was fine, I thought."

(Well, Old Timer, we don't disagree as much as you think. I will say, though, that I certainly can "see" Lila Lee as a star possibility. She's a hard, working young lady with a real personality. As for Anita Stewart, we might disagree on her. I saw her last work in "The Invisible Fear," and do you know what I said to the Lady Who Goes to the Movies With Me? Says I, "Now, that's what I call an answer to 'What's the matter with the movies?' Complete waste of time. Worse than that—everything is distinctly bad taste. And mediocre story, mediocre acting, mediocre directing and photography and silly settings. The movies would be better off if every man and woman connected with that production got a job in some other business."

Worst of it was that the very day before we had seen George Arliss in "The Ruling Passion" and there every single little detail was just as nearly perfect as human hands and intelligent minds and exquisite good taste could make it. There would be no kick at high prices if all pictures were of that standard. There would be no kicks at even reasonable admissions to things like "The Invisible Fear."

Here's the Guy Oliver dope in brief: Born, Chicago. Issue: equipped Logan Schools, Lamar, Mo. Stage career: vaudeville, four years, stock and road companies. Screen career, from 1911. With Lubin two years, Kalemacolor one year, Essanay one year, Selig, Artcraft, "The Little American," "Mlle." "Hancock Jones," "The Whispering Chorus," "Less Than Kin," "Under the Top," "Lucky O," "The Roaring Road," "The Valley of the Giants," "The Heart of Youth," "Tol'able David," "It Pays to Advertise," "Hawthorne of the U. S. A.," "Male and Female," "The Jucklins," "Sins of Rosanne," "The Round-Up," "Always Audacious," "What Every Woman Knows," "City of Silent Men," "The Little Minister" and "The World Champion," with Wallace Reid.

Haven't you seen Casson Ferguson since the Washburn picture? He's done some corking good work lately, notably in two of the new Betty Compson pictures, "At the End of the World," and "The Law and the Woman." In the former he just about outlives himself as a natural, unaffected, plausible young he-man.

I've enjoyed your letter immensely and I'm sure "Lee" and the rest of the fans love you, too. I've one of those bright lies to write another one.

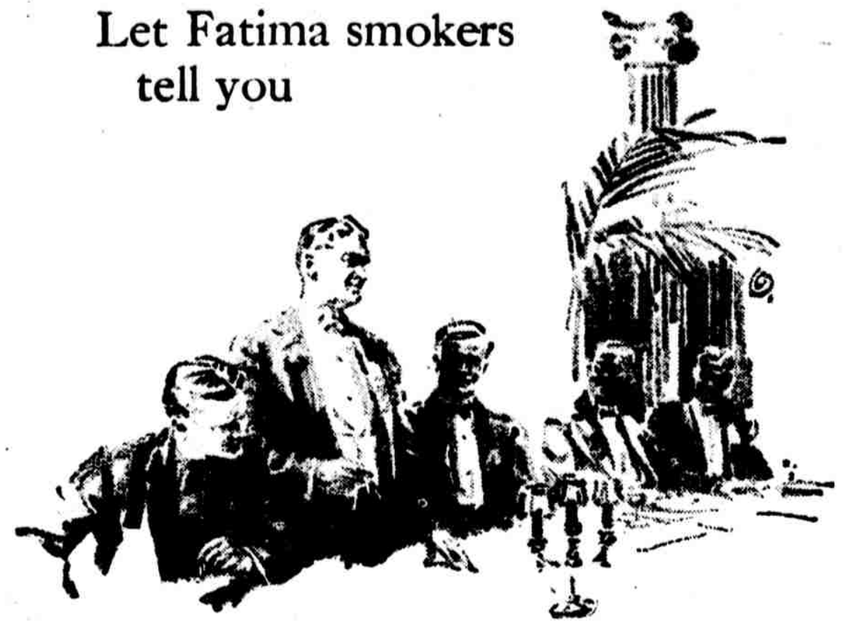
HONOR ROMA VICTIM

R. C. McNally Buried Here With Military Honors

A Philadelphia victim of the Roma disaster at Hampton Roads, Roger C. McNally, 1815 Stiles street, master sergeant army aviation service, was buried with military honors here yesterday following solemn requiem mass celebrated at the Church of the Gesu, Eighteenth and Stiles streets.

Army aviators stationed at Langley Field were honorary pallbearers. Interment was in Holy Cross Cemetery.

Let Fatima smokers tell you



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APOLLO 52D & THOMPSON STS. MATINEE DAILY
BARBARA CASTLETON in
"The Child Thou Gavest Me"

ARCADIA CHESTNUT Bel. 16TH 10 A. M. to 11:15 P. M
MAY MacAVOY
in "A VIRGINIA COURTSHIP"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY
MARION DAVIES
in "THE BRIDE'S PLAY"

BALTIMORE 51ST & BALTIMORE Eve. 6:30, Sat. Mat
BERT LYTELL
in "A TRIP TO PARADISE"

BLUEBIRD Broad & Susquehanna Continuous 2 until 11
CLARA KIMBALL YOUNG
in "WHAT NO MAN KNOWS"

BROADWAY Broad & Snyder Ave 2, 6:45 and 9 P. M.
"A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M
BERT LYTELL
in "ALIAS LADYFINGERS"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M
ETHEL CLAYTON
in "HER OWN MONEY"

FAIRMOUNT 29th & Girard Ave. MATINEE DAILY
JACK HOXIE in
"DEVIL DOG DAWSON"

56TH ST. THEATRE—Below Spruce MATINEE DAILY
NORMA TALMADGE
in "THE WONDERFUL THING"

GREAT NORTHERN Broad St at Erie 2:30, 7 and 9
"A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT"

IMPERIAL 69TH & WALNUT STS Mats. 2:30; Eves. 7 & 9
SPECIAL FOX PRODUCTION
"THE QUEEN OF SHEBA"

KARLTON CHESTNUT Above BROAD DAILY 11:30 A.M. to 11:30 P.M
JACKIE COOGAN
in "MY BOY"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY
Pauline Starke, Rose Dione & Tully Marshall
"SILENT YEARS"

ORIENT Woodland Ave. at 63d St. Matinee Daily
AGNES AYRES
in "THE LANE THAT HAD NO TURNING"

OVERBROOK 63D & HAVERFORD AVENUE
WALLACE REID
in "RENT FREE"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M.
MAE MURRAY
in "PEACOCK ALLEY"

REGENT MARKET ST. Below 17TH 11 A. M. to 11 P. M.
WANDA HAWLEY
in "HER FACE VALUE"

RIALTO GERMANTOWN AVENUE AT PHILPHOCKEN ST.
SPECIAL FOX PRODUCTION
"THE QUEEN OF SHEBA"

SHERWOOD 54th & Baltimore Av. MAT. 2; EVE. 6:30
POLA NEGRI
in "THE LAST PAYMENT"

STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M.
RICHARD BARTHELMESS
in "TOL'ABLE DAVID"

STANTON MARKET Above 16TH 11:30 A. M. to 11:30 P. M.
SARDOU'S FAMOUS ROMANCE
"THEODORA"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M.
MABEL BALLIN in Charlotte Bronte's
"JANE EYRE"

VICTORIA MARKET ST. ab. 9TH 9 A. M. to 11:15 P. M.
WILLIAM DESMOND
in "FIGHTIN' MAD"

GRANT 4022 Girard Ave. Mat. Tomor. Walter Wallace at Organ
HARRY CAREY
IN
"THE FOX"
Added—Harold Lloyd in "Never Weaken"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 and 3; 6:30 to 11 P.M.
POLA NEGRI
in "VENDETTA"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3; 7 and 9 P. M.
ZANE GREY'S POWERFUL STORY
"THE MYSTERIOUS RIDER"

COLISEUM Market bet. 59th & 60th 1:30 and 3; 7 and 9 P. M.
ALL-STAR CAST in
"HEART OF THE NORTH"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Junc. on Frankford "El"
EDITH ROBERTS in
"IN SOCIETY"

LEADER 41ST & LANCASTER AVE. 2:30 to 4:30; 7 to 11 P. M.
POLA NEGRI
in "THE LAST PAYMENT"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3; Eves. 6:30 to 11
POLA NEGRI
in "INTRIGUE"

NIXON 52D AND MARKET STS. 2:15, 7 and 9
Mr. and Mrs. Carter De Haven
in "MARRY THE POOR GIRL"

RIVOLI 52D AND SANSOM STS. 1:30 and 3; 6:45 to 11 P.M.
BARBARA CASTLETON in
"The Child Thou Gavest Me"

69TH ST. Theatre—Opp. "El" Terminal 2:30, 7 and 9 P. M.
ALL-STAR CAST in FANNY HURST'S
"Just Around the Corner"

STRAND Germantown Av. at Venango 2:30, 7 and 9 P. M.
ETHEL CLAYTON
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JEFFERSON 29th & Dauphin Sts. MATINEE DAILY
NORMA TALMADGE
in "THE WONDERFUL THING"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15. Eve. 6:45 to 11
KATHERINE MacDONALD
in "TRUST YOUR WIFE"