

# The Daily Movie Magazine

WHEN MANY STARS SHINE TOGETHER



Individual stars are said to believe that they shine brightest alone. Perhaps that accounts for the rarity of the spectacle of such a film constellation as the above group twinkling together all in one evening. Artistic temperament and individual preference were barred for the common good when these prominent independent stars gathered at the Ambassador Hotel in Los Angeles recently and formed the Independent Screen Artists Guild to put middleman crows and deal direct with the exhibitors so that they can make better pictures at no added expense to the film-going public. Their first big move for 1922 was to set aside the week of February 18 as a period during which the very finest (and profitable) productions will be shown at motion-picture theatres throughout the country. Seated, left to right, Anita Stewart, Norma Talmadge, Katherine MacDonald, Dorothy Phillips, Stantley, Marie Mattoni, Florence Vidor, Mrs. Carter de Huxen, Miriam Cooper, Colleen Moore.

## THE MOVIE FAN'S LETTER-BOX

R. HENRY M. NEELY

"Audie" writes: "I used to think you were awfully mean, but since you have been standing up so nicely for Rudolph lately, I have changed my mind and my feelings for you are now just as good as new. I am sure you will never fail to read it. When a person has a family that doesn't care much about movies, it's very nice to know there is some one to whom you can give your opinions."

"I think that among the actresses May McAvoy, Agnes Ayres, Constance Binney, Colleen Moore and of course, Mary Pickford are about the best. They all seem like real people and what more can you want?"

"As for the actors, there are so many I like I could not begin to name them all. However, my favorites are Rudolph (naturally), Dick Barthelmess, Monte Blue, Bert Lyell and Gaston Glass. The last named is not very well known, I think, but he happens to strike my fancy. I hope you will have his picture printed, and Dick Barthelmess, too, please."

"I like Gareth Hughes, too, and I can't see why you don't. He is a very fine actor. A criticism once said that he acted the part of 'Sentimental Tommy' better than any other actor would and that he visualized it better than any other actor could. I think that was a good criticism and I am sorry you don't."

"Did you see 'Tollable David'? Don't you think it was perfectly wonderful?"

"I think Dick Barthelmess is one of the best actors the screen has ever had and he is so good looking! I know a girl who sat next to him at a restaurant once. Imagine what luck! How long has he been married to Mary Hay? Is Gaston Glass married? How old is Bert Lyell and do you know what are the next pictures of these three? How tall are Dick and Rudy?"

(Gosh! Lots of girls have sat next to me in restaurants and didn't seem a bit thrilled. One sat opposite me the other night and it cost me \$6.50. However—

You're lucky to have found that favorable criticism of Gareth Hughes. I can show you a lot that take the opposite view. Which simply shows that criticism in newspapers and magazines doesn't count for a thing unless it expresses our own opinions. If it doesn't we simply put the critic down for a dunderhead."

Yes, I saw "Tollable David." I didn't think it was "perfectly wonderful," but I thought it was a mighty good picture."

You'll see Gaston Glass next in "Cameron of the Royal Mounted." You'll think I'm an awful dound when I tell you I don't know whether Gaston Glass is married or not. But it's a fact. He never interested me enough to find out. He's working now on the new picture Edwin Carewe is making out in Hollywood."

Mary Hay and Dick Barthelmess were married in June, 1919. Dick's next picture here will be "The Seventh Day." He is now at work on one called "Money" which is a picture Bert Lyell has quit pictures temporarily—at least, I guess he hopes it's only temporary. Metro studios have closed—and he is waiting the country making personal appearances, with the accent on the purse. He's somewhere between thirty-five and forty years old, but I don't know exactly how old he has reached the age when they forget to put that in their biographies."

Barthelmess is five feet seven inches tall and Rudy five feet ten."

"Kate D." writes: "I cannot explain my aversion to Richard Barthelmess. I know that he is a splendid actor, and if you shut your eyes, good-looking, but I don't like him. But if he ever joins my list of 'likes,' I shall let you know."

"I do not doubt any longer that you are a man. I know that you are not only a man, but a gentleman, which, I think, is as rare as a lady in these days. But I do think that the lady who goes to the movies with you writes some of your answers."

"Now for business. Will you give me some addresses that I can send synopses to? Should they be in synopsis or continuity form? I haven't a typewriter at present and it would be impossible for me to get one. Would you advise printing like this or handwriting? Another thing I would like to know. I have been told that the producers steal ideas that are sent to them. I will tell you frankly that I have never believed this, but I would like to know if it is true, and strangely enough, I feel sure that you will tell me honestly. Will you not? It will be a great help to me if you will answer these dippy little questions of mine."

"Did you object to the salutation of my last letter? It struck me as awfully funny when you said in your column, in answer to a letter, that 'Hey, there, you—' was the usual way of addressing you, and I could not resist it. By the way, next time you see me, will you tell him I envy him? Neither of you will understand, prob-

ably, but that is a minor matter. Mine, minus, as H. M. Neely says. "I have just recently discovered that you write 'Reform the Current Gossip' and I strongly suspect that you are guilty of 'Moviegrams of the Week.' And they accuse you of being Cynthia and the Lippincott Editor. Ye gods and potent fishes! But if you are those things, I wish you would tell me how you do it. The things that I am scrambling together make Caesar's seven letters insignificant in the extreme."

"I've said a dozen times that I'm not Cynthia. And, as for all those other things—but let's get to your questions."

Printing or handwriting won't do for a scenario; you MUST have it typewritten. Here is a machine. I can't give you any definite information as to whether people in the scenario departments steal ideas or not. But I'll give you some advice about it. You have the chance. Get registered with an agent and do your dealing through him—or her—for most of them are here. Try to sell on your own hook. It's the most disorganizing business in the world. And you'll never get rid of the idea that you aren't being dealt with fairly. You'll find agents advertised in the fan magazines. Get in touch with them and sign up with the one who can give you proof that he has actually sold stories to good companies. He'll get about 15 to 15 per cent commission charged."

Don't send continuity, send synopsis, with brief statement of theme and list of characters with short descriptions of each. I don't understand at all why you envy "Cap," whoever he was—he hasn't revealed himself to me yet. I don't object to your salutation at all. Most of the fans seem to address me that way now. Hereafter save ink and effort by just making it "Say!"

"Betty"—I didn't notice that in "Enclosed Seas" Rudy lay down to die with a beard and then had a clean shave when he got up. But it's perfectly possible with these safety razors. You can shave standing on your head, that is, provided you can stand on your head."

Albio Lake is one of the many whom I neither like nor dislike. I'm perfectly indifferent to him. He has been in movies for about two years. No, "The Four Horsemen" wasn't by any means his first picture. She was on the stage first and played with several of the picture companies before Ingram made her famous."

Valentino's last name is Guglielmi. Go ahead and say it. Pronounce it Goo-yeel-me with the accent on the "ee."

Don't let her Nazim-movie with the accent on the "oo." Call her Nazim-oo-oo-oo with the accent on the "oo."

I love the way you say that if I answer your questions, you will be "terribly pleased" and that yours will be "awfully" tiresome letters. Look up the words "terrible" and "awfully" in the dictionary and then tell me how you can possibly be "terribly" pleased. The dictionary is a very useful book. It's the only place where I can look for synonyms and find it."

P. S.—No! I don't think Alice Terry is an "awfully" case. I think she is most gentlemanly, almighty, thundering, lip-lapping sweet—but not "awfully." It's easy to judge your approximate age and definite sex. Come again! I love your enthusiasm."

Edna Drake—"That was an interesting old picture, wasn't it? I've lost track of Lolla Robertson, but I think she has retired. Bessie Barriscale tried the regular stage in "The Skirt" but it never worked. She's now a model with her hubby. Yes, she was charming in pictures."

The Will Rogers picture which you liked so much—in which he played a tramp—was "An Evening's Honor" taken from the O. Henry story. "Waiting Dick's Christmas Stocking." I think you are mixed on the Mary Lynn matter. The girl who played with Powell and the English pictures was Mary Glynn."

You are also mixed in the Galsworthy affair. There was a John Galsworthy in "School Days," but it was "Gladys Tillinghater" in "Little Lord Fauntleroy." And John Galsworthy, who wrote "The Skin Game," isn't related to either of them."

Hanlon to Give Chalk Talk  
Louis Hanlon, staff artist of the Public Ledger, will give a chalk talk on the "Fame Side of Photography" at a meeting of the Columbia Photographic Society which will be held at the club rooms, 4605 Germantown avenue, at 8 o'clock on the evening of Monday, April 10.

HOW TO LIVE 100 YEARS  
Here's an intensely interesting subject. Read "Our Modern Age" and "The One" in the Magazine Section of next Monday's Evening Ledger. "Make it a Habit"—Add.

## FILMS ON PAPER TO DO AWAY WITH CELLULOID

By CONSTANCE PALMER

Hollywood, Calif.

PAUL BERN, Goldwyn scenario editor, has recently returned from New York advocating a new process of reproducing motion pictures on paper instead of on celluloid. The idea has been worked out by two Czech-Slovakians, and is intended for home projection machines mainly. The paper prints, it is claimed, may be made from any existing picture. Three-color printing and stereoscopic pictures in motion will also be possible."

In a lecture at Columbia University some weeks ago, Mr. Bern said: "A print of a motion picture on paper should not cost more than \$5 or \$10, whereas a celluloid print costs \$200. The first pictures to be generally distributed will no doubt be news reels, and I look forward confidently to the day when my breakfast will be accompanied by the screening of yesterday's news. Feature photoplays will form a part of the diversion in every home of moderate means."

Rupert Hughes, who is now devoting most of his time to the writing and directing of his own scenarios, said the invention would be far-reaching in its effect on screen authors.

"It will make it possible for the author to write for a certain class of people instead of for the general public," he said. "Just as magazines cater to the tastes of particular groups, so will screen productions. It will give greater variety, both in subject matter and in length. The invention will be a boon to the author and to the whole motion-picture industry."

Raymond Hatton is playing at the Inco Studio in Colver City in a picture formerly titled "Dope." The name has been changed to "The Man of Action." Douglas MacLean is the star and Marguerite De La Motte the leading woman. Altogether it ought to be a pretty good picture."

Miss De La Motte has already played the lead in three other recent pictures. The first was Frothingham's "Shattered Idols," then came "The Man She Married" and "The Brotherhood of Hate." I did NOT arrange those titles that way on purpose. None of these pictures has been released."

Twenty Peggy De La Motte is rapidly becoming one of the most popular actresses on the screen. To my mind, she deserves every bit of her success. It is often very hard for a lovely newspaper person to keep from writing beautiful things about screen luminaries who are smiling upon the L. P. But she is my darling, and if you could have seen the twinkle in her eye when she told Lou Wilson there wasn't any Santa Claus, I'm sure you would love her. Love, you know, rather overdoes the innocence stuff."

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## SCHOOLMAN WEEK NEXT

Educators Decide to Adopt Seven Days as Their Own

Arrangements have been made at the University of Pennsylvania for a "Schoolman's Week," beginning on April 29, at which school and college problems will be discussed by noted educators.

The gathering will be attended by instructors from all parts of the country. Preparations are in charge of a committee of which Dr. Harlan Undergraff is chairman and Dr. Leroy A. King secretary.

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APOLLO 622 & THOMPSON ST. HOPE HAMPSON in "STAR DUST"  
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BALTIMORE 81ST & GIBBARD AVENUE. MAJESTIC DAILY. MAY MacAVOY in "THE TRUTH ABOUT HUSBANDS"  
OVERBROOK 634 & LAFAYETTE AVENUE. ETHEL CRYSTON in "HER OWN MONEY"  
PALACE 1214 MARKET STREET. MAJESTIC DAILY. RICHARD BARTHELMESS in "TOLLABLE DAVID"  
REGENT MARKET ST. Below 17TH. MAJESTIC DAILY. GARETH HUGHES in "LITTLE EVA ASCENDS"  
RIALTO GERMANTOWN AVENUE. MAJESTIC DAILY. LIONEL BARRYMORE in "BOOMERANG BILL"  
SHERWOOD 54th & Baltimore Ave. MAJESTIC DAILY. BETTY COMPTON in "THE LAW AND THE WOMAN"  
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JEFFERSON 29th & Dauphin Sts. MAJESTIC DAILY. JOHN BARRYMORE in "THE LOTUS EATER"  
PARK RIDGE AVE. & DAUPHIN ST. MAJESTIC DAILY. Wallace Reid & Elsie Ferguson in "PETER IBBERTSON"