The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK

MAY McAVOY

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

Pauline Frederick admirers will be sorry to learn that she has quit pictures. A friend of mine—a scenario writer who has done considerable work for Miss Frederick—got this letter last week:

"Pauline Frederick has resigned from pictures and, as she is to open in London on the stage very shortly, she will not be able to use any more manuscripts."

It was signed by Dr. Rutherford, Miss Frederick's newest husband.

* * *

E. F.—I can't give you all of the movie producers—there are too many of 'em—but here are the most prominent:

Fox, Famous Players-Lasky, Metro, Talmadge, Vitagraph and Selznick Companies, all at Hollywood, Calif.; Goldwyn, at Culver City, Calif.; Universal, at Universal City, Calif.; Cosmopolitan, at Second avenue and 126th street, New York, and Fox, at Tenth avenue and Fifty-fifth street, New York.

What do you mean—"if you haven't this information"? What do you suppose I'm paid for? (All together now—"We don't know.")

I've made it a rule not to answer correspondents by mail and have stated it frequently. But thanks for the stamp. I'll use it next time I get a blue envelope—pardon me, THE blue envelope.

* * *

F. S.—Where've you been all this time? We all discussed that localized snowstorm in "Orphans" long ago. It was funny, wasn't it?

* * *

"Juanita D." writes: "From what I read in your column, I understand that you think that most of the people who write to you and rave over Nazimova are more or less uneducated. I happen to be one who wrote and raved about her, so I have taken the hint and I am mum about her after this, although I still admire her as much as ever.

"But first I must thank you for the information I received from you and the two pictures you printed for me.

"In your column I have also read that one of your correspondents said that Rudie and Wallie are good actors, but they use too much make-up. I quite agree with that person. I'm sure if they would take off some of that make-up the public would like them better.

"Although Wallie did good work in 'Peter Ibbetson,' why don't he quit some of that sentimental stuff and for once be a real man; for instance, like Thomas Meighan? It is surprising how little he is spoken of in your column. I think he surpasses Wallie and Rudie by miles. I notice he does not arch his eyebrows. He is a real man. He is wonderful, both in acting and looks. I have seen him in many of his latest pictures, but I will never forget him in 'Clappy Hicks.' There is something about him that puts him in a class all alone. I hope you agree with me.

"Could you please tell me the cast of 'Blood and Sand?' First May McAvoy and Bebe Daniels were to be in it. Then I heard W. Hawly and May. Then Anna Q. Nilsson. The latest report is Lila Lee and Nita Naldi. Will you please solve the puzzle for me? Of course I know Rudie is in it.

"I could never quite understand why you dislike Mae Murray so. But I think I have solved it. Because she is giddy, and so full of pep. Is that right?

"Now, listen, Mr. Neely; in the atmosphere in which many of the movie fans live, also in the atmosphere in which I live, there are many trials, cares and worries. When we go to see a show we want to look at something different from our home atmosphere, something lively, to brighten our life, instead of drudgery drunkenness, etc. Many pictures are like the latter. I don't see how many people can look at them.

"When I go to see Mae or some other lively actress, if it is slightly simple it makes me forget my home troubles, for a while, and helps me to behave. Some people, after looking at such a picture as 'Peacock Alley,' come home and become dissatisfied; but not every one is like that. I know I am not.

"I understand you have a crush on Norma Talmadge. I don't blame you. She is the only actress who plays in deep pictures that I like—except Nazimova. Norma is wonderful."

(You, like others, have totally misunderstood my remark about the Nazimova fans. I didn't say quite what you think I did, but every time I try to explain it somebody else again misconstrues it and I get in more hot water. So just believe that you have got the wrong impression and accept this simple statement: I know lots of people much more intelligent than I am who rave over Nazimova as much as you do. Satisfied? But don't forget that I still stick to my personal opinion that she is blooey.

The correspondents of this ... said lots of nice things about Thomas Meighan lately. I don't know that I agree with you in praising him quite so highly, but I'll admit that I like him a lot and that some of the work he has done ranks with the best we have seen on the screen. It is unfortunate that he has been given such poor stories lately. "The City of Silent Men" was the only really first-rate one he has had in a long time and he was certainly fine in that.

Your mix-up on the cast for "Blood and Sand" is natural. The Lasky casting department has apparently had difficulty in satisfying everybody and they have announced all the changes you mention. But Valentino, Lila Lee and Nita Naldi seem now to be definitely decided upon and I think the choice about as nearly perfect as they could have made.

My dislike of Mae Murray is founded on the fact that, in everything she has ever done, she has given me an active impression of insincerity—of silly and frivolous viewpoints, of a total lack of artistic intelligence. I'm glad you like her. If her work makes life less dreary for a large proportion of the fans, then she proves her value and should be supported. My criticisms of her have been entirely from an artistic viewpoint. Perhaps I shouldn't consider her in that light at all. If her function is merely to amuse and entertain—to lighten the gloom of sordid reality—and if she does that successfully, then I'll take off my hat to her. Unfortunately, there isn't any gloom in my own life to lighten, so I never looked at her in that way.

Yes; I have a crush on Norma Talmadge. But so I have on Alice Terry and Lila Lee and Betty Compson and Dick Barthelmess and Jack Holt and—oh, and a dozen others who consistently do their very best to give us just as good pictures as it's possible to produce. They don't always succeed; neither do the book publishers always succeed in getting masterpieces of literature nor the art exhibitions marvels of painting. But they are all seriously and sincerely trying and that's why I like 'em. Perhaps I love 'em better for their failures than for their successes. Failures show that they are human like the rest of us.)

LOCKED UP WITH THE JURY!

Are women jurors here to stay? Can a woman perform service with the mixed jury without embarrassing circumstances? You'll want to read "Locked Up With the Jury," as presented in the Magazine Section of next Sunday's Public Ledger. "Make it a Habit."—Adv.

BARBER WHO CUTS STARS' HAIR HAS MIGHTY HARD JOB

A MOTION-PICTURE production may be absolutely accurate in every respect, but if a player in a New York scene wears a Nebraska haircut, some critical person is going to take his pen in hand and write to the papers.

"Barbering in Hollywood is one tough job," says "Morrie," the film capital's leading tonsorial artist. "These stars are always asking special service on haircuts.

"You see, it takes just about a year for a new style of cutting hair to get back from New York. Twelve months ago they stopped clipping round the ears, for instance, and it is just beginning to be the vogue here.

"And the new styles take a proportionately long time getting through the Middle West.

"Therefore, when Tommy Meighan comes in and says, 'Give me an Indiana haircut,' I've got to figure as to whether they would be giving a 'bowl effect' in Kokomo or when 'Our Leading Citizen' was released Tommy would be ready with a bawl-out for me should any one dare to criticize his haircut.

"Cow-punchers, for instance, like to have their neck shaved round at the back. So, when Jack Holt flops into my chair in a Western outfit I know I have to watch my step or some wise guy in Phoenix is going to yell right out in a picture theatre, 'He ain't no cowboy.'

"They even force me to study up on how they do it in Europe. Rodolph Valentino is wearing side-burns for his bull-fighter part in 'Blood and Sand.' And the side-burns have to be just the right length and texture or some bird who once spent three days in Spain is going to give the picture the royal razz.

"It ain't an easy job, this barbering in Hollywood. Next shop I own is going to be in Kankakee or Oshkosh, where you only have to please one town—not the whole wide world."

TRIO CONCERT CLOSES CHAMBER MUSIC SEASON

Rich-Kindler-Hammann Organization Performs Brahms, Saint-Saens and Rachmaninoff

The fifth season of the Chamber Music Association came to a close yesterday afternoon with the concert of the Rich-Kindler-Hammann Trio at the Bellevue-Stratford. It was one of the most interesting programs and one of the best played concerts of the season.

The concert began with a fine performance of the Brahms trio in C minor (op. 101, a work of heroic proportions and great nobility of conception and material. The scherzo was especially well played and, with its beautiful rhythms, is perhaps the gem of the composition. This was followed by two movements from the F major trio of Saint-Saens, the intermezzo and the minuet, and the program closed with the D minor trio of Rachmaninoff.

This composition produced perhaps the greatest effect upon the audience, as it is likely to do on any program. While it is a comparatively early work (op. 9), it is thoroughly mature and is entirely characteristic of the composer. It is in the form of an elegy, being written to commemorate the then recent death of Tschaikowsky, the idol of the younger Russian composers, and, like Tschaikowsky's own elegiac trio, written after the death of Nicholas Rubinstein, ends in the same effective manner as the first movement.

The members of the trio played splendidly, with rarely beautiful tone quality, perfect balance and a fine discrimination as to the relative value of the various parts throughout the complicated Brahms and Rachmaninoff numbers. Mr. Hammann's performance was one of the finest illustrations of what a piano part may be made in a trio that has ever been given in Philadelphia. The scherzo of the Brahms and some of the variations of Rachmaninoff theme and variations were played with a delicacy rarely heard and yet with no lack of warmth or color. On the other hand, he had abundant power where this element of performance was required. The requirement of light and shade are never so exacting in the string parts of a trio as in the piano part, but they were beautifully done by Messrs. Rich and Kindler.

DREAMLAND ADVENTURES

Whispering Tongue

By ARTHUR W. STACE

In this week's adventure Jack and Janet again meet Giant Cross-Patch, the King of the Fairies, Prince Flitter-Flash and the Queer People. They save Giant Cross-Patch from a foe, and cure his ill temper in an odd and funny way.

CHAPTER I
The Dewdrop Movie

TAP-TAP-TAPPITY-TAP!

Jack's eyes flew open. Some one was at his window.

"Who can be calling so early?" said Jack to himself. He hopped out of bed to see. There on the window-sill, bright and chipper in the early morning sun, stood Cocky Robin.

"Good morning, Cocky Robin!" said Jack. Cocky Robin's only answer was a wink. He couldn't give any other answer for his mouth was busy—holding tightly to a pretty blue flower.

Jack jumped with joy when he saw that flower. It was a magic fairy cap, which would give him the form of a fairy with gauzy wings and open his eyes to things usually hidden from human view. Jack quickly placed the hat upon his head.

Presto! He was a tiny fairy.

"King Hummer of the Fairies sends greetings," sang Cocky Robin. "He invites you to his court. I'll carry you there on my back!" Jack now had wings of his own, but he accepted Cocky Robin's offer. He climbed on Cocky Robin's back and away they flew.

They had scarcely started when they were joined by Merry Robin, on whose back rode Janet, also wearing a magic fairy cap.

"Hello, Jack! Isn't this fun?" cried Janet. And it was fun—the jolliest sort of fun, sailing through the pleasant morning air on the backs of two blithesome Robins. All too soon they swooped down into the fairy court. There they found King Hummer and Prince Flitter-Flash gazing intently into a glassy ball that glittered in front of the violet throne.

Jack and Janet slipped off the backs of the Robins and stood waiting for the king to notice them. When he didn't pay any attention Janet gave a polite little cough.

The king glanced up quickly. "Hush-sh-sh!" he whispered, and turned his eyes again upon the glassy ball. But with one hand he beckoned them toward the ball.

"Look at the picture in the dewdrop," whispered the king. "Look before the sun causes it to vanish."

Jack and Janet looked into the glassy ball—which they now perceived to be a large quivering drop of dew. There they saw an astonishing sight—a motion picture. But this picture, though small, seemed far more real than any movie they had ever seen upon the screen.

They were gazing into a charming garden, around which ran a high wall. Within the garden walked a maiden fair. Jack and Janet knew without being told that her name was Rose Beauty. Over the wall climbed a lover, strong and brave. Without being told, Jack and Janet knew his name was Dick Daring.

Right gallantly did Dick Daring court Rose Beauty. It was plain that he had won her love. Happily the minutes sped, the lovers were joyous, they had no thought of evil.

But evil was there, close at hand—a dark-faced giant, peering from behind a bush. Without being told Jack and Janet knew the dark-faced giant's name was Whispering Tongue.

Whispering Tongue spied upon the lovers; his eyes glittered cruelly; he sneaked away; he ran to a huge castle; within the castle sat another giant—Cross-Patch himself. Without being told, Jack and Janet knew that Cross-Patch was the uncle and guardian of Rose Beauty and that he didn't like Dick Daring. They knew, too, that Whispering Tongue was the spying secretary of Cross-Patch. Whispering Tongue told of the meeting of the lovers. Giant Cross-Patch arose in a rage and ran toward the garden. And then—the dewdrop burst like a bubble. The sun had dried it up.

"Ah," cried Prince Flitter-Flash, much disappointed. "That is the worst part about dewdrop movies; they are liable to dry up at the most exciting moment."

But King Hummer was already rising on his wings.

"Come," he cried. "Come to the garden of Giant Cross-Patch. We must try to save the young lovers from the giant's ill-temper."

(Tomorrow will be told how the dewdrop movie became real)

Will Lecture on Bees

Dr. E. F. Phillips, of the United States Department of Agriculture, will lecture on bees and beekeeping tonight at the Academy of Natural Sciences, Nineteenth street and the Parkway.

Thugs Rob Man of $328; Beat H...

Highwaymen who robbed Fr... Bradley, sixty-seven years old, 20... Amber street, beat him viciously a... they took $375 from him, but it w... said today his injuries were not serious. He was held up near Fifth street and Fairmount avenue Saturday night and was taken to Roosevelt Hospital, after he was picked up in the street.

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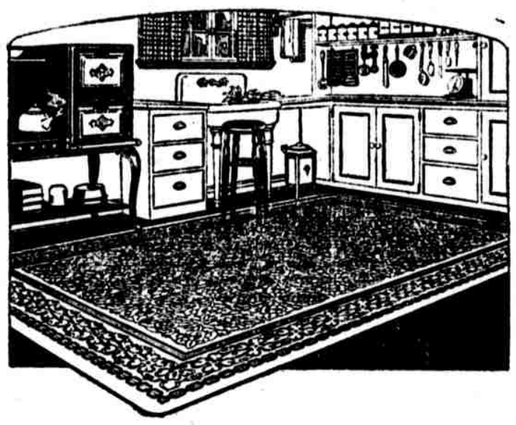

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JOHN GILBERT
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BROADWAY Broad & Snyder Aves. 2, 6:15 & 9 P. M.
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CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M.
NORMA TALMADGE
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COLONIAL Ger. & Maplewood Aves. 2:30, 7 and 9 P. M.
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FAIRMOUNT 26th & Girard Ave. MATINEE DAILY
DOROTHY DALTON & CONRAD NAGEL in
"A FOOL'S PARADISE"

56TH ST. THEATRE Below Spruce MATINEE DAILY
JOHN LOWELL in
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GREAT NORTHERN Broad St. at Erie 2:30, 7 & 9 P. M.
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DOROTHY DALTON & CONRAD NAGEL in
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PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M.
WALLACE REID
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WILL ROGERS
in "BOYS WILL BE BOYS"

RIALTO GERMANTOWN AVENUE AT SUSQUEHANNA ST.
BARBARA CASTLETON in
"The Child Thou Gavest Me"

SHERWOOD 54th & Baltimore Av. 2:30, 6:45, 8:30
JAMES OLIVER CURWOOD'S
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