

The Daily Movie Magazine

BEBE DANIELS HAS A SPILL



We do not know whether the above is real snow or studio variety, but at any rate, Miss Daniels wasn't able to negotiate her skis in it, and the fall was the result. Now how is she going to get up?

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

D. H. F.: "I'm sorry I haven't the height and weight of Jack Hoxie and 'Lefty' Flynn. Flynn, I should guess is very near to six feet tall and probably 180 to 190 pounds. Hoxie is not a big man, but he is heavy set and muscular so that 175 would not be a bad guess at his weight and perhaps five feet nine for height. Elmo Lincoln is five eleven and a half and 200 pounds; Hoot Gibson, five ten and 160; William Russell six two and 203 ring-side, and Charles Hutchinson five ten and 160 pounds of solid, wiry muscle."

"Klandra" writes:—"I like you to an expert fisherman. No matter how many fish nibble at your bait and only nibble, sooner or later you land a catch."

"I have been nibbling at the lure of writing to your department for some time, but have always been hesitant about actually making the plunge. However, a letter in today's paper written by 'Juanita D' and your reply finally decided me to swallow the bait, hook, line and all. I hope my letter is answered. I should be very disappointed if it were neglected."

"Juanita D. is a very ardent admirer of Thomas Meighan. In your reply you did not exactly mention her name, but you somewhat agreed with her in considering him a good actor."

"My opinion has been divided. I have liked him and I have not liked him. I began to wonder why, I could not decide whether it was the pictures he was given to act in or just what it was I did not like about him. The realization came when I saw 'Cappy' in this picture. I consider him unusual and stiff in his movements. His interpretations of any action wherein he is supposed to brawl are somewhat stiff. I consider his facial expressions good. What say you, H. M.?"

"Very few pictures come to Philadelphia that I do not see, and it is surprising how often my criticisms are agreed with your own. The trouble with the motion picture business today is that pictures are ground out in machine-like fashion like so many sausages; so long as the ingredients are there, they are good. I go to see picture after picture in hopes of seeing one that will impress me; one that will send me away with the feeling I have spent a most enjoyable hour or two. It is very seldom I leave a moving picture house in this frame of mind. Perhaps I am too critical."

"Productions like 'The Little Minister' featuring Betty Compson; 'The Four Horsemen' and 'Connecticut Yankee'; are not what you would call out of the ordinary as stories; yet they are so well handled, so well cast, they please every minute they are on the screen. By the way, don't you think Betty Compson's acting was excellent in 'The Little Minister'? I admire Betty's acting ability, also her beauty, but she is good, how she has wanted her and how her popularity by casting her in such utter trash as was 'Ladies Must Live'."

"Why is Norma given such poor stories? I consider her one of the screen's most splendid actresses. She is always so perfectly natural in anything in which she plays."

"I have many suggestions for the casting of the male character of the two Farnol stories, 'The Broad Highway' and 'The Amateur Gentleman'. Undoubtedly these two stories would make fine pictures if they were properly handled. Whoever directed 'The Little Minister' would make a good job of the above-named. I am not sure of the above-named, but the character of the Amateur Gentleman. Possibly Wally Reid might do, providing he acted as he did in 'Peter Ibbetson'. It would have to be a man of large stature. My selection for the hero would be Betty Compson. Who would be your selection for both parts?"

"Bull, a bull for this time. Now come again, that is, if my present letter has interested you at all, my dear H. M."

"You bet it has interested me, and do you know why? It is because you have given a better explanation of my own reaction to Thomas Meighan than I could have given myself. I have watched him and almost thrilled for sixty minutes as he did some bang-up good piece of work that went straight to my heart and then suddenly I found myself feeling that his mind was wandering from his acting and that he was simply going through the motions mechanically. That is, perhaps, due to one of the greatest drawbacks in motion picture production. Scenes are not photographed in the order in which we see them on the screen. We'll say there's a big scene with Meighan and several others in a dramatic incident. They will shoot the long shots of that day, perhaps, and it may be a week or more before they get to the close-ups. These are interspersed throughout the scene. Now any man with a volatile temperament is likely to be in a totally different frame of mind on the second day from the first. And the photographing of close-ups is a peculiarly detached routine which hardly ever seems to warm himself up to the scene to be photographed."

"I could give the space to re-reviews of the film. Why not cut out the reviews, and save them for reference?"

got into when they were all going through the whole scene together and 'feeling' each other. It is the test of the dependable actor that he can do both pieces of business so that they will 'match up' perfectly in the complete film. I think it is there, probably, that Meighan fails. I've just seen him again in 'The Miracle Man' and I'm inclined to think that that was the height of his greatness."

"I'm becoming more and more an ardent admirer of Betty Compson. Watch that girl. I'm almost daring enough to venture the prediction that she is going to pass on all before long. And Theodore Kosloff, Gosh, how that genius has leaped into the very front rank! They make a wonderful pair."

"I'm sorry I can't solve the Norma mystery for you. I could almost weep over her recent pictures, for I have a most hopeless crush on her personally."

"Why don't you write to the man who directed 'The Little Minister'. I'd not only recommend him for the Farnol stories but for any other story. I think that he and Hugo Ballin are the two most intelligent and artistic men now handling megaphones."

"Mary" writes: "I want to express my appreciation to you for writing what I consider an excellent letter on 'Ibbetson' and 'Dreaming True'. I am not a 'movie fan'—haven't time, for one thing—so I may not be qualified for your column; but I don't care whether I am or not. I want to tell you that, thanks to your comments, I can feel fairly safe that when I do go to a movie I am going to see something that I like."

"I saw something like this in 'Ibbetson' and 'Tollable Land' won your praise. I saw and was conquered. 'Foolish Wives' I passed up. You see, I am Yankee enough to guess, and your comment was enough to make me pass. Your opinion of 'Connecticut Yankee' agreed with mine; I also saw a Mark Twain enthusiast. Do I agree too much to suit you?"

"About Nazimova. I did not like her picture. I can recall Elsie Ferguson's 'Doll House'. I cannot see how any one who saw that could sit through Nazimova. However, you never said anything about 'War Bride'. I saw it on the stage and film, and as I recall it, her acting was splendid. Here is a chance for you to disagree."

"Another point upon which I disagree most emphatically. That is upon the rights of directors, entirely or partly, to change books to suit their ideas. I think you said you felt it would be better to change the titles. It makes me boil when I go to see something and find something else. This was particularly true about 'The Mutiny of the Elsinore'. I don't know whether you were unfortunate enough to see it. The story, or rather the book, part of the story, started fifteen minutes before the film was finished. It would have been a splendid film had they been less willing to sacrifice real acting for the fifth avenue tea-hour stuff. 'Snuff' and 'I am also a London fan, so naturally resented this."

"Glad you like your letters typed; they are the only kind I have a chance to write. You may notice I have said nothing about wanting your pictures printed or wanting to know how you look—and I am feminine, a married girl who's been married long enough. If you have read the 'Bab Ballads', you would know the reason. I suppose you have, so I won't explain. If you haven't, you should. You would enjoy them."

"If you have reached thus far (perhaps you start at the bottom). I want to ask you if it wouldn't be a good idea to write some general comments—short ones, not merely reviews—on the scenes in moving pictures. Of course, after they have left the big showings. In this manner we would be able to get a good line on just what we see. If it isn't possible, just keep notifying us through the letter box."

"P. S.—What has become of Hobart Bosworth?"

"(Bosworth has just finished making 'White Worths', and hasn't yet started on his successor. I'm glad my comments have sort of helped, but I'm a little fearful of the responsibility of guiding another in his choice of pictures. You may not always agree with my opinions, you know, but I hope you'll always believe that I'm trying to view them as clearly and intelligently as my limited mental equipment will allow."

"It's just because I did see—and admire—Nazimova in her earlier work that I'm so brutal in expressing my opinion of her now. I shall never forget her stage work in 'War Brides'. It was fine."

"As to changing novels for films, remember that I said I approved of it only when the title of the novel is not used as the title of the film. If the producer says 'Suggested by...' I feel that we are forced to accept the film story on its own merits—or demerits."

"You're too deep for me in your 'Bab Ballads' stuff. I'll have to look 'em over again."

"I couldn't give the space to re-reviews of the film. Why not cut out the reviews, and save them for reference?"

FILM STARS OWN GREAT ESTATES—FOR A DAY

By HENRY M. NEELY

A MAN, middle-aged, prosperous in appearance, stopped leisurely across a broad portico and down a flight of steps. En route he turned toward the marvelous mansion, done in best Southern style, gave a final order to a servant, and then proceeded to a gorgeous motorcar, which started with a bound to carry him to the luxuriously appointed office.

The motorcar sped but a few feet, however, when a voice called "cut." Cameras stopped grinding, "grips" laid down the reflectors with which they were throwing light on the face of the player, for such was the "millionaire," and the scene before the magnificent mansion resolved itself into a conference with the director as to further action of the photography of which this was a part.

The "millionaire" of a moment before rested himself on a camp chair with entire unconcern. For forty-five seconds he had owned a magnificent estate stretching over fifteen acres and valued at an excess of \$900,000. But it was an everyday matter with him, perhaps in the next picture he would have a place worth a million. Magnificent estates were just part of his daily bread and butter.

In Pasadena, for instance, there's a half million dollar mansion which for architecture and surroundings might easily have been in Long Island. For a day Agnes Ayres was lady of all she surveyed on this marvelous place, built by the extremely wealthy Western cattle king, whose ideas on architecture, however, were strictly Eastern in their tendencies and carried out the idea of a New York locale required by "The Ordeal," a new Lasky picture.

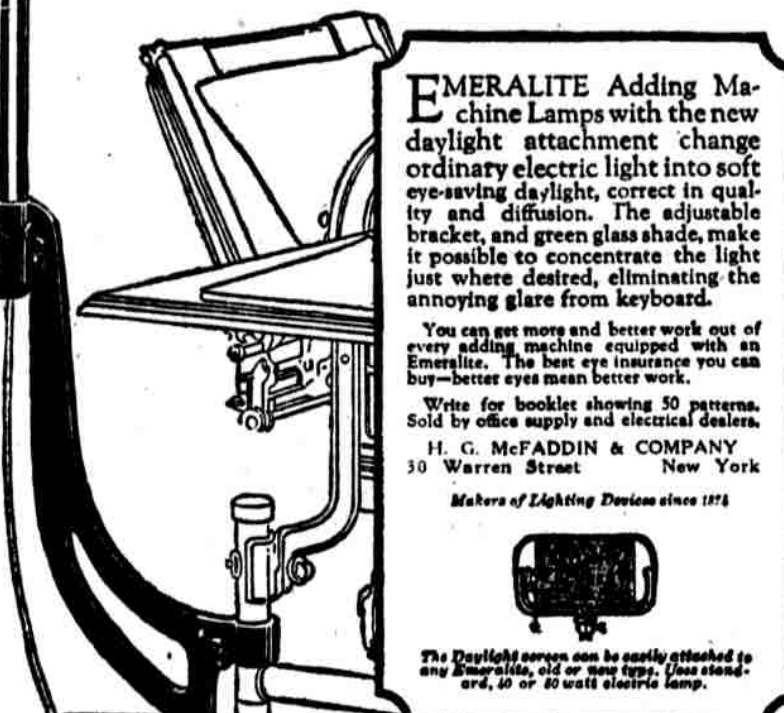
Whenever pictures like "The Dictator," in which Wallace Reid is starred, require a Cuban, Mexican or South American background, a fifty-acre estate and a house of perfect Spanish architecture with plaster walls and romantic barred balconies in Santa Barbara is used. For days at a time noted screen actors have been the owners of this magnificent home.

For a week recently Dorothy Dalton was mistress of a gorgeous English estate, "Lemister Castle," the name of the place in "The Woman Who Walked Alone," a new George Melford picture, but in reality it was a famous estate near Burlingame, Calif., built by the extremely wealthy owner after the type of some of the best of the great old English country homes.

In fact, it is often said that Los Angeles gains and holds control of the motion picture production field not only because of its climate, but by reason of the fact that so many millionaires

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APOLLO 52D & THOMPSON STS. MATINEE DAILY JOHN LOWELL "Ten Nights in a Barroom"	LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY SHIRLEY MASON in "JACKIE"	THE NIXON-NIRDLINGER THEATRES
ARCADIA CHESTNUT BEL. 10TH 10 A. M. to 11:15 P. M. DAVID POWELL in "LOVE'S HOUSING"	ORIENT Woodland Ave. at 62d St. MATINEE DAILY BETTY COMPSON in "THE LAW AND THE WOMAN"	BELMONT 52D ABOVE MARKET "THE FOUR HORSEMEN OF THE APOCALYPSE"
ASTOR EIGHTH & GIRARD AVE. MATINEE DAILY SYMPHONY ORCHESTRA Jackie Coogan in "My Boy"	PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. WALLACE REID in "THE CHAMPION"	CEDAR 90TH & CEDAR AVENUE CECEL B. DE MILLE PRODUCTION "SATURDAY NIGHT"
BALTIMORE 61ST & BALTIMORE STS. 10 A. M. to 11:15 P. M. CECEL B. DE MILLE PRODUCTION "SATURDAY NIGHT"	REGENT Market St. Below 17th 10 A. M. to 11:15 P. M. WILL ROGERS in "BOY WILL BE BOY"	COLISEUM Market bet. 69th & 70th 1:30 and 8:15 and 9 P. M. WILLIAM S. HART in "TRAVELIN' ON"
BLUEBIRD Broad & Susquehanna STS. 10 A. M. to 11:15 P. M. SPECIAL FOX PRODUCTION "THE QUEEN OF SHEBA"	RIALTO GERMANTOWN AVENUE AT 17TH ST. CECEL B. DE MILLE PRODUCTION "SATURDAY NIGHT"	JUMBO FRONT ST. & GIRARD AV. Jumbo June on Broadway Mr. and Mrs. Carter DeHaven in "MARRY THE POOR GIRL"
BROADWAY Broad & Snyder Ave. 10 A. M. to 11:15 P. M. KATHERINE MacDONALD in "TRUST YOUR WIFE"	SHERWOOD 8th & Baltimore AVE. MAT. 2:30 P. M. CECEL B. DE MILLE PRODUCTION "SATURDAY NIGHT"	LEADER 61ST & LANCASTER AVE. 1:30 and 8:15 and 9 P. M. EUGENE O'BRIEN in "IS LIFE WORTH LIVING"
CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. NORMA TALMADGE in "DE LUKE ANNE"	STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M. BETTY COMPSON in "THE GREEN TEMPTATION"	LOCUST 52D AND LOCUST STREETS 1:30 & 8:00 & 9:30 P. M. "THE FOUR HORSEMEN OF THE APOCALYPSE"
COLONIAL 6th & Maplewood Ave. 2:30, 7 and 9 P. M. GEORGE FITZMAURICE PRODUCTION "THREE LIVE GHOSTS"	STANTON MARKET ABOVE 10TH 10 A. M. to 11:15 P. M. "CARDIGAN" From Robt. W. Chambers, Famous Novel	NIXON 52D AND MARKET STS. 1:15 & 7:15 P. M. RICHARD TALMADGE in "THE CUB REPORTER"
FAIRMOUNT 25th & Girard Ave. MATINEE DAILY HAROLD LLOYD in "A SAILOR-MADE MAN"	333 MARKET STREET THEATRE CECEL B. DE MILLE PRODUCTION "MISS LULU BETT"	RIVOLI 52D AND RANSON STS. 1:30 and 8:15 and 9 P. M. FREDERIC REMINGTON'S "OUT OF THE DUST"
56TH ST. THEATRE—Below Spruce MARATHA MANSFIELD in "HIS BROTHER'S KEEPER"	VICTORIA MARKET ST. AT 8TH 10 A. M. to 11 P. M. PEARL WHITE in "ANY WIFE"	69TH ST. THEATRE —Opp. Terminal Daily 2:30, 7 and 9 P. M. WILL ROGERS & LILA LEWIS in "ONE GLORIOUS DAY"
GREAT NORTHERN Broad St. at 6th 2:30, 7 and 9 P. M. REGINALD BARKER PRODUCTION "POVERTY OF RICHES"	GRANT 4022 GIRARD AVE. Mat. Sat. Eve. 6:30 & 9 "PREJUDICE"	STRAND GERMANTOWN AV. AT VANDERBILT GEORGE FITZMAURICE PRODUCTION "THREE LIVE GHOSTS"
IMPERIAL 60TH & WALNUT STS. 2:30, 7 and 9 P. M. WILLIAM FARNUM in "A STAGE ROMANCE"	AMBASSADOR Baltimore Ave. at 98th 10 A. M. to 11:15 P. M. MME. NAZIMOVA in "A DOLL'S HOUSE" Next Week: "The Iron Trail" Harold Lloyd, "A Sailor-Made Man"	JEFFERSON 20th & Dauphin STS. MATINEE DAILY Wallace Reid & Elsie Ferguson in "PETER IBBETSON"
KARLTON CHESTNUT ABOVE BRIDGE 11:30 A. M. to 11:00 P. M. JOHN BARRYMORE in "HIS SERVANT AND MR. HYDE"	Germantown 52D GERMANTOWN AV. CECEL B. DE MILLE PRODUCTION "DISRAELI"	PARK RIDGE AVE. & DAUPHIN STS. RICHARD BARTHELME in "TOLABLE DASH"

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