# The Daily Movie Magazine

## Bert Lytell to Play in "To Have and to Hold"

BERT LYTELL, for the past several years a star and one of the most popular figures on the screen, has been engaged to play the leading male role in George Fitzmaurice's new production, "To Have and to Hold," adapted by Ouida Bergere from the novel by Mary Johnston. Mr. Lytell will leave shortly for Hollywood, where Mr. Fitzmaurice is completing his preparations for starting the production at the Lasky Studio.

The cast for "To Have and to Hold" promises to be one of the most notable to be seen in a picture in some time. Betty Compson will play the romantic heroine and Theodore Kosloff and Theodore Roberts will be seen in important parts.

## FOR THE FILM FAN'S SCRAPBOOK

Baby Marie Osborne

*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

**H. K. S. writes:** "I believe it unjust for you to speak so unfavorably of Hope Hampton's and Gloria Swanson's acting, particularly the latter, as I think she is the most natural actress I have ever seen—nothing artificial about her. Her gowns, to my judgment, are not superfluous.

"Am most surprised to read of the girls falling for the two beauty parlor constructed actors, Wally Ried and Rodolph Valentino. As far as acting is concerned, I see no attraction in them.

"I don't see why some of your writers should always be asking for your picture to be published in your column. I believe it more interesting to be in doubt as to the description of the answer man than to know who answers the mail. If I am not greatly mistaken, I think your photograph was placed at the side of the letter box some months ago.

"For real he-man stuff acting, give me William Duncan, who is my favorite, and I am most certain to enjoy any picture that features him. Lois Wilson is another favorite of mine, whose acting really means entertainment for a few hours.

"But, going up the line, I find Helene Chadwick listed as a great favorite—to me, the best of the lot. Her acting, charm and personality have won me to the large number of admirers she undoubtedly has. I certainly have a 'crush' on her. Will you publish her picture soon, and also advise me her mailing address?"

(If it is unjust for me to speak unfavorably of Gloria and Hope, what is it for you to slam Wally and Rudy the way you do? I've noticed that A plus B always equals QRX, except when it applies to ourselves. That's all I know about mathematics. But I'm in the unfortunate position of a man who is compelled to tell the truth as he sees it, regardless of the feelings he hurts. I could make myself a good deal more popular and avoid the constant danger of being summarily fired if I just let things drift along. But don't despair. Some day I'll say something that will force the boss to tie the can to me and then you'll all be relieved.

I don't see why they should ask for my picture, either. But they do. You are mistaken in thinking it has already been published. That's one thing that hasn't been inflicted on the fans at least.

You bet I like Bill Duncan and I'm mighty favorably disposed toward Lois Wilson. And Helene Chadwick! A real pippin, who has a well furnished upper story and knows how to use it. So you see we aren't so very opposite in all our opinions after all. Address Miss Chadwick at the Goldwyn Studios, Culver City, Calif. Yes, I'm expecting some new pictures of her and will publish one when they arrive.)

* * *

**I. L. G.**—Lionel Barrymore is older than John. It was John who played in "Dr. Jekyll and Mr. Hyde." "The Master Mind" was made twice, once featuring Edmond Breese and the other time featuring Lionel Barrymore.

* * *

**Harry E. Gerhart, Jr., writes**—"Was the picture 'A Trip to Paradise' that Bert Lytell starred in taken from the show called 'Liliom'? What I cannot understand is the picture being very much the same as the play, why not call it by the same name?

"What do you think, Mr. Neely, of a four-act drama with the ending of each act being shown in film of the exterior scenes of the show being shown with the same cast as in the play? My own idea. How does it appeal to you as a man who reviews both the spoken and silent drama?

"My favorite stars are Thomas Meighan, Wallace Reid, Theodore Kosloff, Harrison Ford, Monte Blue, Elliott Dexter, Milton Sills, Conrad Nagle, Rodolph Valentino, Charlie Chaplin, Buster Keaton, Harold Lloyd, Douglas Fairbanks, Norma Talmadge, Pola Negri, Lila Lee, Agnes Ayres, Dorothy Phillips, Betty Compson, Alice Terry, Mary Pickford.

"Why can't people of Philadelphia have pictures as soon as the people of New York City? There are now playing in New York a dozen or more good pictures—'Pay Day,' 'The Golem' and others. Is it on account of the strict censorship in this State?"

"A Trip to Paradise" was said to have been "suggested" by "Liliom." I couldn't even see the "suggestion" myself. "Liliom" is so full of subtle, exotic beauty and "A Trip to Paradise" was——

Your idea takes me back years. When the movies first began to get popular I wrote a vaudeville sketch in which, after some action, an old man was to sit dreaming by the fire and then, on the dark side of the stage the memories were to be thrown on a concealed screen with the same actors taking part. Go ahead and try it—but not in a four-act drama. It's only a novelty idea and isn't good for more than twenty or twenty-five minutes.

All producers of pictures try to arrange what they call "pre-release showings" on Broadway on the mistaken theory that success in New York means success in all other cities in the United States. They are so dumb that they haven't yet wakened to the fact that the rest of the country no longer looks to New York to do its thinking for it. It's only the stupidity of the producers and the owners of moving-picture theatres who blindly follow whatever the big guns in New York tell them. They may wake up some day.

* * *

**"A Girl"** writes—"This is my first attempt, so please be kind. But first let me get something off my conscience and then we can talk quite unrestrainedly. First, I think you're horribly conceited. There I go, spoiling all the chances I ever had of having this letter printed!

"For one thing, however, you can offer fervid and joyous thanks: I haven't the slightest desire to learn the details of your age or your personal appearance. Probably because I know them pretty well—well enough.

"About these Jeffy Farnol stories I read them about three years ago, when my skirts were still rather long—I think they're decidedly too commonplace and similar, in fact, rather trashy. Have you read them? Of course, I suppose you were positively thrilled and enraptured with them if you have. I'd be terribly disappointed if you weren't. I so sadly crave an argument.

"But if they must be played, I think Viola Dana (do you like her?) and the boy that played opposite her in 'The Off-Shore Pirate' would be good for either 'The Broad Highway' or 'The Money Moon.' I can't remember which.

"The girl's name in it was Anthea. I'm sure of that, and she was dark, with the usual un-i'm-peach-able complexion (sorry; I didn't really mean that one).

"Oh, yes, I like Mae Murray. By this statement I don't even remotely wish to stir the dormant fires, but merely to show you how widely our tastes and opinions differ.

"Why did you recommend 'Moran of the Lady Letty'? I didn't like it at all. Rodolph wasn't in the least his old smiling self tallowing for diversity, and I hate to look at Dorothy Dalton. But my judgment may have been wrongly influenced, as I viewed the picture while resting solely on the unsubstantial support of the proverbial thumb. But there's an explanation—the theatre was crowded—and as we (three sister-flappers and I) entered the row, an enterprising soul with a baby also entered from the other end. The infant was promptly plumped into my momentary goal, and I, yielding to youth, sat on almost air. Later on, however, I benevolently fed the child some candy.

"Would you please inform the authorities that I would very much like to see some Ethel M. Dell and Berta Ruck books filmed?"

(Foolish girl! You'ought've known, when you said I am conceited, I'd never publish your letter. I never publish anything but nice things about myself, and when the fans fail to write 'em, I make 'em up anyhow.

Certainly I liked the Farnol stories. You and I differ on so many things you might've known I'd like 'em. But Viola Dana! Oh, please, no. Jack Mulhall was the chap who played opposite her in "The Off-Shore Pirate."

If you like Mae Murray and the Berta Ruck kind of thing there isn't much use trying to explain to you why I liked "Moran of the Lady Letty"—nor anything else, for that matter.)

* * *

**"Jeb"**—Whew! You can ask more questions without taking a breath than any one I ever knew. Well, I'll try to answer them about the same way.

I'm glad you like the department, and you needn't be sorry for not writing on blue paper because I like green, too, but not for the same reason, and I didn't think Wally was "just adorable" in "Peter Ibbetson," but I did think he was very fine, but I didn't like him so well in "The World's Champion," although I thought he was good, and I didn't care for George Arliss in "Disraeli" because I thought the scenario and his own interpretation were a silly travesty on the personality of one of the world's greatest men, though I thought Arliss in "The Ruling Passion" was about as nearly perfect as anything could be expected to be, and I like Pauline Starke a little bit, but not much, but I didn't think "The Sheik" was worth while at all, and I'm not "just wild" over Rudy, and I can quite see how some people might think him not at all good looking because some people don't even think I'm good looking and you never can tell, and there are a lot of funny people in the world anyway, but I do think Rudy did his best work in the early parts of "The Four Horsemen," but, although "Queen of Sheba" was undoubtedly a magnificent production, I thought the story just ordinary melodrama, and I thought "Saturday Night" was junk, and "Shams of Society" was punk, but I liked "Moran of the Lady Letty," and I'll print those pictures in their turn, and I don't "just love" Doris May, though I think she's mighty cute, and she's still in the movies and you'll see her soon in "The Foolish Age" with Bull Montana and a lot of other cute people, and Fannie Ward has quit acting and is living in Paris and—and—and—oh, gosh, I can't get my breath! You're welcome.

P. S.—Didn't you ever learn to make periods at school?

## WILLIAM HART IS TO RETURN TO SCREEN IN FALL

WILLIAM S. HART has not retired from the screen. He sets all rumors to that effect at rest with the following statement:

"I intend to resume work in the summer in order to have a picture ready for fall release. I, therefore, will not be absent from the screen at all, for 'Travelin' On,' recently released, will take me well into the fall."

Hart suspended production work at his studio for an indefinite period several months ago for the season that he was far ahead of his release schedule. Since then Lasky has released three of his productions, the last of them "Travelin' On," having been sent on its way through the first-run theatres in March.

Continuing his statement, the famous Western star said:

"The motion-picture public made me. I am mighty grateful, and I intend to keep right on working until they say 'enough'. The reception of my recent picture, 'Travelin' On,' shows me they have not said the word yet. I am not a rich man, but I have enough to quit if I wanted to do so. I have enough to provide the necessities and a few of the luxuries of life. My wants are few. But I love work, and I love Western pictures. Moreover, I am an avowed rival of every one who likes my Western pictures, 'cause I like 'em, too."

Since the publication of the retirement rumors the Lasky offices have received hundreds of inquiries from exhibitors and "Bill" Hart fans. Mr. Hart's plain statement clears away all doubt, and will bring joy to the hearts of millions throughout the world who look upon "Big Bill" as their screen idol.

## Uncommon Sense

By JOHN BLAKE

### You See the Tree—The Roots Are Hidden

YOU see and admire and marvel at the great tree, with its crown of foliage and its branch spread of perhaps a hundred feet.

But all of the visible tree, trunk, limbs and leaves are but the product of a root system, working below the ground and out of sight.

Before shoots can grow into boughs and buds expand into leaves chemical and physical process must be carried on in the depths of the soil. That you cannot see, and you therefore think about it but little.

THE same is true with the human figures which you look upon with wonder and admiration.

You behold their outward and visible selves. You are enchanted with the speech. You listen eagerly to the words of the orator. You read avidly books by great authors. You gaze upon the great structures reared by the architect or the vast business systems created by the captains of industry.

These fill your eye, and consequently your thoughts. Seldom do you consider the years of hidden thought and effort and patience that out of your sight work to bring these wonders into being as the roots of the tree work to send its trunk rising steadily toward the sky.

You might be less appalled by the magnitude of human achievement if you could see the processes by which it is made possible.

For it all comes because of work—to slow, systematic and well-planned toil.

Great as was the genius of Shakespeare, it could never have come to flower without mental labor a hundred fold as great as that of the ordinary man. The single task of accumulating the vocabulary which gave expression to his thoughts was one that no man of his time save Shakespeare was willing to undertake.

IF YOU would think of what is back of all achievement you would be less envious of its rewards, and less prone to believe that accident had a large share in it.

It is well to remember that long before the sapling can burst through the soil roots must have been thrust out from the seed to gather nourishment for the tiny stalk that presently will attract your attention.

Today there are hundreds of seeds of greatness bursting under the soil all about you. Some day you will see the trees that spring from them, and wonder at them.

As you wonder bear in mind that they are not created of nothing, like the flowers under the magician's cornucopia.

Hard work is behind them somewhere.

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LET "BOB" TELL YOU

When it comes to baseball facts you can bank on Robert W. Maxwell. "Bob" knows the line-up, the condition of the players and each club's relative strength. Read "Bob's" column every day on Sports Pages of the EVENING PUBLIC LEDGER. "Make It a Habit."—Adv.

## DREAMLAND ADVENTURES

Flour White

By DADDY

*In this week's story Jack and Janet go to Birdland, where they have a strange adventure with mysterious strangers—an adventure that leads to funny happenings.*

### CHAPTER 1

#### Mysterious Strangers

"WAKE up! Wake up! Wake up!" Thus sang Cocky and Merry Robin as the Sun peeped smilingly over the edge of the eastern hills.

"Wake up! Wake up! And come to the party!"

Jack and Janet did not need to be called again after hearing that tempting word "party." They jumped out of bed, washed their faces, brushed their teeth, hopped into their clothes, and ran out of doors.

"Hurry up! Hurry up! Hurry up!" sang the Robins from a tree in the yard. To help Jack and Janet along they dropped at the children's feet two magic fairy caps. Jack and Janet clapped the caps on their heads and in an instant they were changed into tiny fairies floating on gauzy wings.

"Are we really going to a party?" asked Janet as she and Jack flitted close behind the guiding Robins. "I never heard of a party in the morning."

"To be sure we are going to a party," chirped Merry Robin. "Birds usually hold their parties in the morning."

"That is a queer time for parties," declard Jack.

"Why is it queer?" demanded Cocky Robin. "Isn't a party a happy time?"

"Yes," admitted Jack.

"And the bright, sparkling morning is the very happiest time of day for birds, so why isn't it a good time for a party?"

Jack didn't have an answer for that, but Janet had another question to ask.

"Where is the party and what is it for?"

"The party is in the council hall of Birdland," replied Merry Robin. "It is a welcoming party to the Mysterious White Strangers."

Jack and Janet never heard of the Mysterious White Strangers. "Who are they?" asked Janet.

"That is for you to guess," chuckled Cocky Robin.

At that moment they reached the council hall of Birdland. The hall—an open, grassy clearing in the midst of the woods—was crowded with joyous, warbling birds.

"Hail! Hail! Cheer! Cheer! How-dee-do! How-dee do!" Thus sang the birds in greeting.

The sight was marvelous. The spell of the magic fairy caps made Jack and Janet see with fairy eyes. To them the birds were not birds at all—they were queer little flying men and women dressed in soft clothes of many colors. Some were red, some were yellow, some were blue, some were brown, some were gray, some were speckled. Dancing and frolicking on the lawn, they made a pretty picture—prettier than any fancy dress ball Jack and Janet ever had seen.

"Cheer! Cheer! Hail Hail!" The birds turned from Jack and Janet and faced a curtain of vines at one end of the council hall. "Hail to the Mysterious White Strangers."

From behind the curtain stalked a large white bird—white from head to toes, except for dark brown eyes and a black beak that stuck from his white face. This strange white bird was followed by a second, and then came others, until there were ten, all just alike.

"Can you guess what they are?" whispered Cocky Robin to Jack and Janet.

"No," answered Janet. "But I don't like their beady brown eyes."

"Neither do I," buzzed the tiny voice of Hummer, the Fairy King, who appeared suddenly beside them. "Neither do I like their eyes. And when fairies and children do not like the eyes of birds or beasts or humans there must be a reason. We will put our wits together and solve the mystery of these Mysterious White Strangers."

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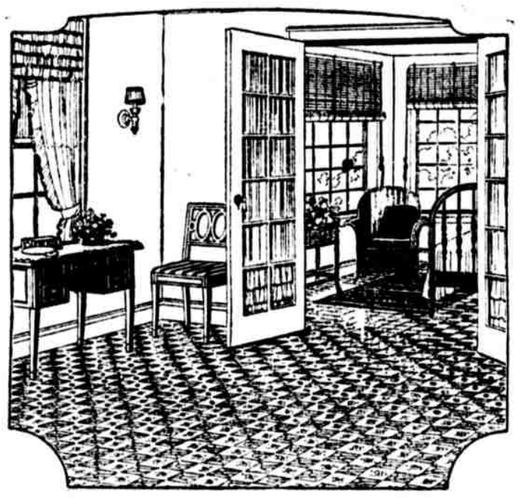

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APOLLO 52D & THOMPSON STS. MATINEE DAILY ANNA Q. NILSSON in "Why Girls Leave Home"

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BALTIMORE 51ST & BALTIMORE Eve. 6:30 Sat. Mat. RUDOLPH VALENTINO in "Moran of the Lady Letty"

BLUEBIRD Broad & Susquehanna Continuous 2 until 11 EDNA MURPHY & JOHNNY WALKER in "LIVE WIRES"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. WESLEY BARRY in "SCHOOL DAYS"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. ELAINE HAMMERSTEIN in "THE WAY OF A MAID"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 & 9 P. M. WESLEY BARRY in "SCHOOL DAYS"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY WILLIAM DESMOND in "FIGHTIN' MAD"

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IMPERIAL 60TH & WALNUT STS. Mats. 2:30 Eves. 7 & 9 WESLEY BARRY in "SCHOOL DAYS"

KARLTON CHESTNUT Above BROAD 11:30 A. M. to 11:30 P. M. MAE MURRAY in "ON WITH THE DANCE"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY GARETH HUGHES in "GARMENTS OF TRUTH"

ORIENT Woodland Ave. at 624 St. MATINEE DAILY BARBARA CASTLETON in "THE CHILD THOU GAVEST ME"

OVERBROOK 63D & HAVERFORD AVENUE CECIL B. DE MILLE PRODUCTION "A FOOL'S PARADISE"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. NORMA TALMADGE in "LOVE'S REDEMPTION"

PALM FRANKFORD AVE. & NORRIS STREET LIONEL BARRYMORE in "THE DEVIL'S GARDEN"

REGENT Market St. Below 17th 10 A. M. to 11 P. M. VIVIAN MARTIN in "SONG OF THE SOUL"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST RUDOLPH VALENTINO in "THE CONQUERING POWER"

SHERWOOD 54th & Baltimore Av. MAT. 2, EVE. 6:30 RUDOLPH VALENTINO in "Moran of the Lady Letty"

STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M. CHARLES CHAPLIN in "PAY DAY" Constance Talmadge in "A Woman's Place"

STANTON MARKET Above 16TH 11 A. M. to 11:15 P. M. SPECIAL PRODUCTION "THE GOLEM"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. CECIL B. DE MILLE PRODUCTION "A FOOL'S PARADISE"

VICTORIA MARKET ST. abv. 9TH 9 A. M. to 11 P. M. BERT LYTELL in "THE RIGHT THAT FAILED"

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JEFFERSON 20th & Dauphin Sts. MATINEE DAILY BERT LYTELL in "A TRIP TO PARADISE"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15, Eve. 6:45 to 11 WILLIAM DE MILLE PRODUCTION "MISS LULU BETT"

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