

# The Daily Movie Magazine

WRITE YOUR OWN CAPTION



Whether Director George Melford (sitting in the chair) is to be "crowned" by the three in the rear or whether they are presenting him with a loving cup in token of their appreciation of his kindness, Dorothy Dutton is on the left, Milton Sills, center, and Wanda Hawley, on the right.

## THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

C. M. N. writes: "Perhaps I expected too much, but somehow I couldn't get much enthusiasm out of 'Moran of the Lady Letty.' It seemed to me just another of those very good, machine-made and entirely unimpaired pictures which the Lasky Company is regularly turning out these days.

"In spite of all the shipping, there was never a breath of the deep sea, and while Valentino looked surprisingly muscular and more attractive than I've ever seen him—except, of course, in the Argentine part of 'The Four Horsemen'—he never seemed to get under the skin of the part.

"Dorothy Dutton did—I have never liked her so well—but she used a very effective make-up on the eyes. Why is it that so many really experienced players use so exaggerated a make-up? Perhaps they are so used to it that they misjudge the effect, just as a girl usually puts on more and more rouge.

"If they are to receive 'To Have and Have Not'—I wish they'd use Wallace Reid again—he'd make a good combination with Betty Compson, and he did it well in the earlier version.

"(Sorry you didn't get the benefit of the sale you put out of 'Moran.' I got a good deal of it in spots and enjoyed it. You are certainly right about Miss Dutton's make-up. They all seem to slip up that way once in a while.)

"Q. R. M." writes: "One is at a loss to know how to begin a letter."

"Henry M. Neely, L. B. E. D. D. C. A. M. B."

"Dear Sirs:—"

"Dear Ed" or "Hey—you" or "well never mind; whatever form of salutation is correct, consider it has been used."

"I am not a movie fan and therefore it may not be becoming for me to write to the editor of a Movie Fan's Letter Box, but I find it quite impossible to re-

would make him more palatable to the mental taste. So when 'David' came to the rural district that is my strong hold, I went, I saw, I was conquered.

"While one may not entirely approve of a picture which rouses one's wrath quite sympathetically with a man's taking the law into his own hands, nevertheless the picture as a whole is so well constructed, the parts are so admirably done, the character of David is so lovable, with his delicious combination of tenderness and bravery, pitying his strength against not one but three Goliaths, the film stands out as being decidedly worth while.

"Many thanks to you for being the means of sparing me out of seeing it. There! That's that! Now for the second reason for this missive.

"There was another evening not long ago when I read what you said about 'Foolish Wives,' and what I feel constrained to say to you now is just this: You poor blunderer! You utterly inadequate singer of words! Is that the best you can do? You claim an intimate acquaintance with the dictionary and yet you merely find a few gentle little epithets at this inexpressible holedodge of obscenity and inanity.

"I belong to that group of people to whom the prospectors of the movie theatre (carefully send complimentary tickets to the opening performance of any film that is obviously not the sort to which most of these well-bettered, better-bred people would go. Some times it is called 'Private View.' Advance Showing—but what's in a name? The purpose is plain: these assiduous gentlemen know that, rich or poor, high or low, educated or uneducated, the genus homo loves the sensation of 'getting something for nothing.'

"So on the morning when this silly conception of a German degenerate was foisted upon our long-suffering eyes, I was among those who helped all the theatre, but you can jolly well believe that I, for one, having gotten my 'something for nothing' didn't risk any whereofit of my own in going a second time.

"But, of course, there are those (one arrives every minute) who rush to see all sorts of movies, good, bad and indifferent, and the second, and so on, doubt the box office receipts were satisfactory.

"In my humble estimation, no wife with even the limited amount of intelligence the heroine of this film supposedly possessed could possibly be attracted by this pitiful little villain. With that pompous German conceit, the alien gentleman announces himself as the man you will love to hate, but one does not hate him any more than one hates earthworms, varty toads or other repulsive but pitiful creatures.

"Before I end this young volume—my first and probably last contribution to boxes of any sort (sign of relief from H. M. N.—I must say a word in regard to your Peter Ibbotson."

"Of course there are people who prefer to sit amid stuffy upholstery in a close room to taking a brisk walk under the stars and a very new little moon; there are those who prefer Limburger cheese and sauerkraut to fruit salad and toasted crackers; who would rather read Rabelais than du Maurier, and who would rather make cesspools of their minds than storehouses filled with memories of the best books, plays, music and painting that the world's finest minds have produced.

"This explains the people who prefer 'Foolish Wives' to 'Peter.'

"Haven't time for any more. Just as well. Must tell you a 'poner' that's apropos of your fans:

"There once was a movie fanatic Who declared in a tone most emphatic 'From September to May I see two films a day.' 'The poor chap! He had bats in his attic!'

"And again:

"There was also a little dramatic Who wrote things so strange and erratic.

"The actors all said 'He has wheels in his head!'

"But he really had hooch in his cot-lar!'

### The Nth Nut

—By J. P. McEVROY

IT HAS been said the human family tree resembles the potato plant, inasmuch as the best part of it is underground.

But the family tree resembles also that arboreal institution so dear to every squirrel's heart, the nut tree, for there grow the cheer leader, speeder, boat rocker and the newest nut of all, the necessary nut.

Beside this last one all the other berries pale into puny insignificance. He is the royal high past fortissimo gadflooey. He is the nth nut.

My friend, Bill Jackson, was one of these. Time was, as they say in books, when Bill was a respectable man, honest and loyal and as open as an oyster on the halfshell.

Deeply religious, too, was Bill. No one ever felt any worse about staying away from church to play golf than Bill. It almost spoiled his game.

TODAY he is an necessary bound. When he sees something new that he can't get on his car he immediately goes nuts and bolts.

He is a human mangle who litters his nest with all the bright and shiny junk he can find.

And it all started with that new-fangled radiator he bought for his five-year-old car. He had a car with a regular radiator. Yes, sir, that volun-

relation to world-wide public hunger for spectacular, the away-from-the-humdrum.

"We are all a bit fed up on love among the oak-top desks," he said recently between scenes in the studios. "Perhaps it is in the second reaction from the war. Our first impulse was to cast away regalia forever. Now comes the inevitable return swing of the pendulum. We want back our color."

"THE Prisoner of Zenda," I believe, is a forerunner of a general recrudescence of romance upon the screen and the stage as well. Its sheer romance; not what happens, but what could happen, Mr. Ingram has chosen with an almost unwary insight the most propitious moment for bringing out this story in pictures.

Mr. Edeson pointed out other examples, "The Three Musketeers" and Griffith's "Triumph of the Stoic." The Griffiths are the way of proving that not only the motion picture, but also the stage, was dressing in court uniform. Miss Keene's new play in New York, "The Princess," the importation of continental pictures, the most satisfac-

tionous, stream-line radiator sure made a bum out of the rest of his car.

The same thing happened to him that happens to the householder who buys his first Oriental rug. The rug makes a bum out of the furniture, so he buys new furniture, which makes a bum out of the curtains, so he buys new curtains, which make a bum out of the rugs, etc.

THE new radiator made the rest of the car look strange and foolish to Bill, so he discarded the wooden wheels for wire ones.

Then that showed up the paint job, so Bill went all over her with various kinds of liquid sand and rubbed wax into all her pores until she screamed.

And that showed up the top for what she really was and the cushions and the cushion covers and the floor coverings, so Bill had to kick in and shell out for a new change all around.

And then, alas! he saw one of those collapsible steering wheels which fold up when you climb into the car, or any other time they wish.

And on to Bill's fiver went the new steering wheel and also a horn which worked with a button in the steering post.

And under each spring Bill put a shock arrester to absorb whatever shocks his spine could not take care of.

And now Bill was just beginning to hit his stride.

(To be continued)

## ROBERT EDESON IS SURE OF RETURN OF COSTUME STORY

THE cycle of dramatic popularity is swinging about again to the costume play, according to Robert Edeson. This well-known American actor, whose latest role has been that of Colonel Sarr in Rex Ingram's motion picture production of "The Prisoner of Zenda," applies the word "dramatic" both to the stage and screen.

For the last several months he has been in Hollywood engaged in his important portrayal in the \$1,000,000 picture of Anthony Hope's romantic novel, which, if ever a photoplay were made, would be a masterpiece of the mythical and diminutive kingdom of Ruritania, in central Europe, a vivid little country of scarlet-lined clouds of glittering ceremonies, of many medals and ribbons on the chest of regal, stately gowns for the women of the court.

The appearance of such a screen play at this time Mr. Edeson sees in

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McCormack Too Ill to Sing

Atlantic City, April 12.—Owing to a severe attack of tonsillitis, John McCormack will not be able to appear at Keith's Garden Pier Theatre on Saturday evening, April 15. The management has obtained the services of Serge Rachmaninoff, the pianist.

THE "DODD BARK" ARE HERE: "DODD BARK" are funny people noted for their antics and much-praised comedies and plays. See the greatest COMEDY FEATURE published especially for children: "DODD BARK" Comics, the EVENING PEACE LEADER. "Make It a Habit."—Adco.

APOLLO 82D & THOMPSON STS. GEORGE FITZMAURICE PRODUCTION "THREE LIVE GHOSTS"

ARCADIA CHESTNUT 8th 19TH 10 A. M. to 11:15 P. M. BETTY COMPSON in "FOR THOSE WE LOVE"

ASTOR EIGHTH & GIRARD AVE. MATINEE DAILY SYMPHONY ORCHESTRA Harold Lloyd, "A Sailor-Made Man" ADDED—"KEEP TO THE RIGHT"

BALTIMORE 51ST & BALTIMORE Eves. 8:30, Sat. Mat.

BLUEBIRD Broad & Strophiana Continues 2 until 11

BROADWAY 51st & Spruce Ave 2 9:45 & 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 6th & Marketwood Aves. 2:30, 7 and 9 P. M. WESLEY BARRY in "SCHOOL DAYS"

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56TH ST. THICKNEY Below Spruce GEORGE FITZMAURICE PRODUCTION "THREE LIVE GHOSTS"

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LIBERTY BROAD & COLLEGE AVE. MATINEE DAILY VIOLA DANA in "THERE ARE NO VILLAINS"

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ORIENT Woodland Ave. at 92d St. MATINEE DAILY MACK BENNETT PRODUCTION "Love, Honor and Behave"

OVERBROOK 63D & HAVELWOOD JAMES OLIVER CURWOOD'S "The Flower of the North"

PALACE 3214 MARKET STREET 10 A. M. to 11:15 P. M. NORMA TALMADGE in "LOVE'S REDEMPTION"

PALM FRANKFORD AVE. & NORRIS STREET ALL-STAR CAST in "IT'S A GREAT LIFE"

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

RIALTO GERMANTOWN AVENUE AT THOMPSON ST. Wallace Reid & Elsie Ferguson in "PETER IBBOTSON"

SHERWOOD 54th & Baltimore Ave. MAT. 2:30, 7:30, 9:30 SPECIAL CAST in "Victor Hugo's 'Judgment'"

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

STANTON MARKET Above 19TH 11 A. M. to 11:15 P. M. SPECIAL CAST in "THE GOLEM"

333 MARKET STREET THEATRE AT THOMPSON ST. REGINALD BARKER PRODUCTION "POVERTY OF RICHES"

VICTORIA MARKET ST. at 9th 11 A. M. to 11 P. M. BERT LYELL in "THE RIGHT THAT FAILED"

GRANT 1022 GIRARD AVENUE MATINEE SAT. Eves. 8:30 & 9 WILLIAM FARNUM in "A STAGE ROMANCE"

AT OTHER THEATRES, MEMBERS OF M. P. T. O. A.

Ambassador Baltimore Ave. at 56th Conting. 1:30 to 11 P. M. Harold Lloyd, "A Sailor-Made Man" MABEL JULIENNE SCOTT in "BEHOLD MY WIFE" "FOOLISH WIVES"

Germantown 5510 GERMANTOWN AVE. MATINEE DAILY HAROLD LLOYD in "A SAILOR-MADE MAN"

JEFFERSON 29th & Franklin Sts. GEORGE FITZMAURICE PRODUCTION "THREE LIVE GHOSTS"

PARK RIDGE AVE. & DAUPHIN ST. JACKIE COOGAN in "MY BOY"

THE NIXON-NIRDLINGER THEATRES

BELMONT 82D ABOVE MARKET 1:30 & 3:30 to 11 P. M. SPECIAL CAST in "Bunty Pulls the Strings"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3:30 to 11 P. M. RUDOLPH VALENTINO & AGNES AYRES in "THE SHEIK"

COLISEUM Market bet. 50th & 60th 1:30 and 3:30 to 11 P. M. BETTY COMPSON in "THE LAW AND THE WOMAN"

JUMBO FRONT ST. & GIRARD AVE. Jumbo June, on Frankford in "THE ROWDY"

LEADER 41ST & LANCASTER AVE. 2:30 to 4:30, 7 to 11 P. M. WILL ROGERS & LILA LEE in "ONE GLORIOUS DAY"

LOCUST 52D AND LOCUST STREETS MATINEE DAILY MABEL NORMAND in "WHAT HAPPENED TO ROSA"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 P. M. GARETH HUGHES in "LITTLE EVA ASCENDS"

RIVOLI 52D AND SANBORN STS. 1:30 & 3:30 to 11 P. M. RUDOLPH VALENTINO & AGNES AYRES in "THE SHEIK"

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