

# The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



MAUDE GEORGE

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

"Constant Reader" writes—"I have been a constant reader of your column and, although I have never written to you, I have to Cynthia, when you, no doubt, very well remember, the blue paper. Well, here goes into the blue paper. Did you see 'Bought and Paid For'?" Don't you think Jack Holt is a fine actor—also his co-star, Agnes Ayres? "Aren't Wally and Roddy getting sickening? I don't seem to be able to get any meaning out of their pictures. Take 'The Four Horsemen' and 'Rent Free.' 'Camille' and 'Don't Tell Everybody.' Nazimova is getting detestable anyway. "Don't you think 'To-able David' was really refreshing after the nonsense we are getting lately?"

"Do you like Gareth Hughes?" My favorites are Jack Holt, Elliott Dexter, Harrison Ford, Dick Bartholomew, Agnes, Ida, Dorothy Gish and the inevitable Norma. "I suppose I'd better stop, but probably you will forgive me for writing on both sides (I'm not fortunate enough to have a typewriter). "Just a word in praise of your department. It certainly is stimulating to read a column so unique and different.

"What's the typewriter got to do with writing on both sides of the paper? Can't you write on one side only with a pen? Yes, I know you wrote to Cynthia about me and I reproached you for it in this column the other day. Menn trick—trying to find out about me that way. Besides, your paper isn't the right shade of blue and you don't use the same blue perfume. "I liked 'Bought and Paid For' pretty well, but I'm afraid I'm losing my love for Agnes Ayres. Surely, too, I had quite a crush on her. But I'm liking Jack Holt better every time I see him. "Yes, 'To-able David' was fine. Nope, don't like Gareth Hughes, but don't dislike him, y'morstan, but don't like him. "Thanks for the nice things you say and come again after you review 'The Four Horsemen' and can tell me it was a really good piece of work."

"Just Smith" writes—"At present there are many really good players among our actors and actresses. But it strikes me that they are all, more or less, losing sight of a cardinal law—that pantomime, as well as vaudeville, should possess the irrepressible quality of act. Nowadays our players are more concerned over the effect produced by their personal appearance than by their acting. "I am speaking generally, of course, as there are many among them such players as Conrad Nagel, Lon Chaney and Thomas Meighan. Another favorite of mine is Alice Terry. In my opinion she is the star of 'The Conquering Power.' As you know, I tolerate Valentino. He does not impress me greatly as an actor, at least not yet. I am pleased to note that Wallace Reid is waking up. I believe that both of them are bound to realize that it pays, in the end, to endeavor to please the thinking, critical public, rather than schoolgirls. "But I fear I am neglecting the main topic concerning which I am writing. Some five years ago I was with my father in Australia. While there I heard of a gentleman by the name of Hale—Hert Hale, I think. I'm not sure who you know, but he is well known as the 'thrill king.' I saw him several times afterward—in Australia and was amazed. For instance, can you picture any sane man driving a car traveling at the rate of thirty-five miles an hour along a narrow, precipitous road—with his feet? Absolutely. As one would steer a sled. "Another time I saw him thrown from his horse at the edge of a ninety-foot cliff, and go sailing down into the sea, in perfect form. Also he is the most expert horseman I've ever seen or heard of. Does all this sound fishy to you? It would to me, too. But I saw the pictures and the conditions where filmed, so I know whereof I speak. Of course, getting thrown from his horse was only part of the picture. "But what I intended to ask you is this: Did you ever hear of Hale? Do you know what became of him? His career was only of some four years' duration, when he suddenly died of it and resigned permanently. He began to travel, and that was the last I ever heard of him. Perhaps I have not the correct name, but it may sound familiar to you. I certainly wish he would come back, for he would be a sensation. As I recalled him he was quite handsome, and an unusual type. It might interest you to know that I have not, as yet, seen any that could quite compare with him. Not even Fairbanks or Hutchison.

"It seems to me that you are something sensitive in regard to your pen-name. If I have unintentionally, in this, told you about it. For my views, which generally need broadening."

I've inquired among trade-friends who have specialized in "thriller" pictures for many years and they cannot identify your Bert Hale, either by name or description. If any of my readers can answer the question I'd be glad to publish it.

I'm glad you liked Alice Terry. Her methods are so quiet and subdued that her really keen sense of art doesn't "get across" to the majority of fans. I really didn't know that I was sensitive about my personal opinions. Seems to me I've printed some awful stunts without getting sore about 'em. Next time I show something, please drop me a line and tell me about it.

"Old-Timer" writes—"Great hope, that—the way 'Kiandra' explains the little had spots in Thomas Meighan's pictures that is his recent one. She plays over for months to express. At least I know I have tried in vain to figure out what was the matter. At times it seems lack of interest in and sympathy with the role he is playing. After once again seeing 'The Miracle Man,' I am inclined to think it was his best picture. "Nevertheless, I'm for him all the time. He was my first screen 'hero' and I shall always be one of his boosters. Maybe it's his nationality. I am strong for that particular race. "Wonder if I would dare to race over Theodor Kosloff again? I gather from your ideas that we do not see a lot of like him. Says which? The readers will soon imagine we are told for our boosting of him. But tell me, Phoebe, did you ever see a character named on the screen that would do more intelligent work? With the exception of Raymond Hatton, he hasn't a near-parallel. "I haven't seen his new picture yet but can only imagine the combination he and Betty Bronson would make. Betty is a real case of beauty and brains combined, isn't she? "Now for the tragedy, folks. Henry and I are about to disagree. I felt all along that we agreed on too many things. So I must come right out flatly and say I don't like Alice Terry. She doesn't seem such a howling success to me—rather too calm and passive, don't you think? "Of course, I've only seen her in one picture and shall continue to watch her work and be only too glad to be converted if I like her the least little bit. "One little question before I conclude on 'Remember Pedro D'Aranda.' I think he used to be with Lasky. Does any one ever hear anything about him lately? I seem to have lost track of him completely and wondered what he was doing in pictures at the present time. Would be glad if you could find out for me. "Am sorry but my penmanship continues miserable (only, too seldom, I guess, but as we agree on too many things, work in our home I must not continue to sling a bad pen to express myself. When you can no longer decipher the epistles I send in, just don't bother to answer 'em. How can you make this too serious, as I like your column so much and would hate to be excluded."

"Don't you worry about being excluded, Old-Timer. If you want in, conform to the rules. I'd take the trouble to send 'em out to the Museum and have 'em translated because your letters are always well worth while. I don't see that we've disagreed so."

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violently on Alice Terry. I've already said that she is of that peculiar type whose apparent success will depend upon whether the spectator likes her personality or not. Some do, some don't. I do. Lots. But I think if you go to see her often, her work will begin to appeal to you more and more. It's very quiet; she seldom hits a high spot. Just as Eva Le Gallienne, in 'Lillian,' never raises her voice above a flat and hopeless monotone—but, gosh! the poignant tragedy that she gets across to those who see underneath! I'll be interested to know if Miss Terry at last wins you.

I feel as you do about Meighan. Possibly I would except 'City of Silent Men' from recent condemnations. I really liked him in that. And you are at liberty to rave over Kosloff all you want to. If he gets any better, I'm going to jump up and kick my heels together and fling my hat in the air in my joy.

D'Aranda's last picture was 'The Young Diana,' with Marion Davies. Then he went on the speaking stage. This picture hasn't been released yet, but I'm sure you'll like his work in it. I saw him making a lot of in the Cosmopolitan studios and noticed one thing about him particularly; whereas, the other actors spoke or declaimed their lines, he spoke his lines slowly, but so distinctly that I imagine you will be able to tell every word he says when you see it on the screen. He's a fine chap.

**VIRGINIA VALLI HAS REAL STUFF IN HER, SAYS CONNIE**

By CONSTANCE PALMER

Hollywood, Calif.

THE first time I met Virginia Valli she had just come to California to make a picture with Bert Lottell. The journey from New York had been her honeymoon as well as a business trip. My impression had been one of extreme sweet and gentleness. "Ah," said I, "but what would she do if things went wrong?"

My second meeting with Miss Valli occurred during the making of 'The Storm.' A big forest-fire scene was being shot at night on a hillside near Universal City. A biting winter wind came in a clean sweep through a canyon, from distant snow-capped mountains. We hunched over what was theoretically called a road, but which actually bore a close resemblance to the famous highway to Dublin.

"This is the third night we've worked," was jotted from Miss Valli. "How late do you stay?" I inquired explosively, mind fixed firmly on the word "third."

"Till dawn," she replied conservatively, as the car came to a stop beside a manufactured lake. Across its stagnant waters one could see the miniature figures of men moaning about, busy setting up lights and cameras.

"Last night we had the real fire. There were sixteen cameras on it all once, all from different angles. House Peters is the star, and Miss Moore plays one of the principal parts. Mr. Peters was supposed to rescue Mr. Moore from the flames, but in spite of their protests the Universal officials would not let them risk being burned. So a double was hired for Mr. Peters and our dummy took Mr. Moore's place. It's the same dummy we've used all through the picture. We've been to five places on location, and the dummy always went with us. We're really very much attached to it."

I USUALLY judge the real personality of a player by the attitude taken toward him or her by the technical staff of the company. When people are thrown together during the vicissitudes attending the making of a picture, the best qualities are bound to come to the surface.

Not far away a few actors were clustering about a bonfire. The scarlet coals and brand-brimmed hats of their nearest neighbors were visible. The night was a colorful picture against the tall pines in the background.

"I've learned to cook since I saw you," said Virginia Valli proudly. "I'm a real expert in my husband's 'hand-dishes' and 'soup.'"

"Oh, well. I'm going to learn how to make muffins pretty soon."

Her husband made some husbandly remark which disturbed the lady not a whit. Perhaps she heard underneath in the deep affection which makes their relationship so happy.

"I'll be right before we're ready to shoot," said the assistant director, bringing a blanket to put around Miss Valli.

"Don't you ever get impatient of these waiters?" I asked.

"There's really isn't much sense in being impatient," she replied. "This is my job, and the best way I know of fitting it is to take things as they come."

Already I had found gentleness and sweetness in her character, and now I saw genuine good sense and toleration for conditions which it was not her business to change.

"When things started to go wrong on the first day of this picture, I knew that I was going wrong on the last. And the night director, 'you'd better come over by the fire, Miss Valli.'"

I was by this time doing my best, covering my eyes and I had better go home and get warm. She advised me to drink a hot beverage and to take a very hot bath. She chided the riotous Ford and charged the driver to go as quickly as possible, as her guest was oncoming.

My last glimpse as we bounded away was of her slight figure bounding over the bonfire, the powerful lights illuminating the tall trees and the silent hills nearby.

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- 75c SHE KNOWS IT—Contract with Orchestra—Sophie Tucker
- 4868 ON THE 'GIN 'GIN 'GINNY SHORE—Fox Trot—Mabelle's Orchestra
- 75c OLD FASHIONED GIRL—Fox Trot—Mabelle's Orchestra
- 4892 VIRGINIA BLUES—Fox Trot—Mabelle's Orchestra
- 75c MAMMY LOU—Fox Trot—Giants and His Orchestra
- 4847 MY MAMMY KNOWS—Fox Trot—California Ramblers
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**PHOTOPLAYS**

The following theatres obtain their pictures through the **STANLEY** Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

**APOLLO** 622 & THOMPSON STS. MATINEE DAILY. GEORGE FITZMAURICE PRODUCTION "THREE LIVE GHOSTS"

**ARCADIA** CHESTNUT 106, 107H 10 A. M. to 11:15 P. M. BETTY COMPTON "FOR THOSE WE LOVE"

**ASTOR** 818TH & GIRARD AVE. MATINEE DAILY. SYMPHONY ORCHESTRA Harold Lloyd, "A Sailor-Made Man" ADDED—"KEEP TO THE RIGHT"

**BALTIMORE** 51ST & BALTIMORE 105, 107, 109, 111 P. M. WANDA HAWLEY "THE LOVE CHAMP"

**BLUEBIRD** Broad & Susquehanna Continuous 2 until 11 P. M. TOM MIX "THE ROUGH DIAMOND"

**BROADWAY** Broad & Spruce 109, 111 P. M. WESLEY BARRY "SCHOOL DAYS"

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

**COLONIAL** 6th & Market Ave. 10 A. M. to 11:15 P. M. WESLEY BARRY "SCHOOL DAYS"

**FAIRMOUNT** 20th & Girard AVE. MATINEE DAILY SHIRLEY MASON "SCHOOL"

**56TH ST.** Theatre Below Spruce SPECIAL CAST IN VICTOR HUGO'S "JUDGMENT"

**GREAT NORTHERN** Broad St. at 6th 10 A. M. to 11:15 P. M. WESLEY BARRY "SCHOOL DAYS"

**IMPERIAL** 90TH & WALNUT STS. MATINEE 2:30, 7 & 9 P. M. WESLEY BARRY "SCHOOL DAYS"

**KARLTON** CHESTNUT Above Broad 10:30 A. M. to 11:15 P. M. GLORIA SWANSON & ELLIOTT HUSTON "Don't Change Your Husband"

**LIBERTY** Broad & Columbia AVE. MATINEE DAILY BERT LYTELL "ALLAS LADYFINGERS"

**ORIENT** Woodland Ave. at 624 St. MATINEE DAILY CHARLES RAY "A MIDNIGHT BELL"

**OVERBROOK** 6th & Haverford 10 A. M. to 11:15 P. M. BERT LYTELL "ALLAS LADYFINGERS"

**PALACE** 12th MARKET STREET 10 A. M. to 11:15 P. M. NORMA TALMADGE "LOVE'S REDEMPTION"

**PALM** FRANKFORD AVE. & 20th STREET HOPE HAMPTON "LOVE'S PENALTY"

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

**RIALTO** GERMANTOWN AVENUE JOHNS GILBERT "SHAME"

**SHERWOOD** 5th & Baltimore Ave. BARBARA CASTLETON "The Child Thou Gavest Me"

**STANLEY** MARKET AT 16TH 10 A. M. to 11:15 P. M. CHARLES TAPLIN "PAY DAY"

**STANTON** MARKET ABOVE 16TH SPECIAL PRODUCTION "THE GOLEM"

**333 MARKET STREET THEATRE** REGINALD HARRIS PRODUCTION "POVERTY OF RICHES"

**VICTORIA** MARKET ST. at 9TH BERT LYTELL "THE RIGHT THAT FAILED"

**GRANT** 4622 GIRARD AVE. 10:30, 1:30, 7 & 9 P. M. GEORGE ARRIS "DISHABELL"

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

**AMBASSADOR** Baltimore Ave. at 50th 10:30 A. M. to 11:15 P. M. Harold Lloyd, "A Sailor-Made Man" ALSO REX BEACH'S "THE IRON TRAIL" FOR TWO WEEKS BEGINNING MONDAY "FOLISH WIVES"

**Germantown** 54th Germantown Ave. MATINEE DAILY HAROLD LLOYD "A SAILOR-MADE MAN"

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

**PARK** RIDGE AVE. & DAUPHIN ST. JACKIE COOGAN "THE BOY"