The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK

CONSTANCE TALMADGE

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

"J. H. J. K." writes: "A reader asked what had become of Romaine Fielding, 'one of the old Lubinites,' whatever that is. I do not know whether I have reference to the same person, but my cousin is married to a Romaine Fielding who I know was in the movie business—used to write his plays and act in them. He is about fifty years of age and, until several months ago, lived in an apartment on Riverside Drive, New York. He is now in St. Louis with his wife and baby 'Buzzy.'

"I do not know him personally, but have one of his pictures, and think he looks much like Doug Fairbanks. Is this the Romaine Fielding that your reader meant? If so, he is not dead!

"There was a full-page write-up in one of the movie magazines, I think Photoplay, in September or October with pictures of him and family."

(This may be the Fielding the correspondent asked about, but it's odd I haven't a record of him. I keep a card index of all fan magazines, but must have overlooked this one. I'd be very glad to have definite information about Fielding from any one who knows.)

* * *

B. H.—Address both Valentino and Dorothy Dalton care of the Lasky Studio, Hollywood. They don't want their residence addresses known and get all their mail at the studio.

* * *

"A. R. M." writes: "My sentiments are the same in regard to such pictures as 'Foolish Wives' or 'The Cabinet of Dr. Calligari.' I first sensed the latter for a picture I did not care to see. And remarks about the former put me wise. In regard to Pearl White about being old: If all young actresses looked as well as Pearl on the screen they would, I think, be charming.

"As for Valentino, he seems all right to me, and I always liked Dorothy Dalton. In fact, I like them all well enough. My favorites are Mr. Meighan, Nagel, Sills, Tearle, O'Brien, and after that, all the other ones look good enough to me.

"Wish I could do as well. I'd reach out and haul in the dough. We always should calculate on finding degenerate minds that pictures of that sort appeal to.

"Now, in regard to the picture featuring Claire Windsor, I am inclined to think it was called 'The Blot.' The chap in that picture had a more like that. In fact, I thought he was homely.

"Once more, my opinion is decidedly against Pola Negri. The first time I saw her I was going to dish her, but gave her another trial. Same result. Of course I dished her—not her nose."

* * *

F. D. Hill writes: "Aren't producers wonderful? Didn't you get at least a quiet chuckle over the plans to produce a sequel to 'The Sheik,' calling it 'Burning Sands,' and then casting Milton Sills for the hero? If there is any more unlikely exponent of burning, passionate, desert love, I can't seem to think of him.

"Why doesn't Constance Palmer ever give us any news of Wallace Reid? She never even mentioned him in the list of April birthdays. I am particularly anxious to know how William De Mille can take a 'one-girl' play like 'Nice People,' and get justifiable parts for Wallace Reid and Conrad Nagel out of it. I should think Bebe would fade away with the show, just as Frances Larrimore did. And I can't see why a company should corral a large number of attractive stars and then give them punk stories and inexperienced directors. It eventually spoils their popularity, and can't be good business—do you think so?"

(If I had about three pages at my disposal I might tell you a lot of other things about producers that I can't understand; that is, I think I understand them, but my understanding isn't complimentary to the producers. But, as to the particular point that you make, there's a reason. Most of those stars are under salary and have to be kept working. But production has been decreased to such an extent that there isn't a separate picture for each star, and so they bunch 'em, apparently, without much regard to the star's fitness for the part.

No; I don't get a chuckle over that sheik business. I have so much love for the movies that it positively hurts me to see such stupidity permitted to spoil a very fine form of entertainment. But if the story has any merit at all, Milton Sills will do a lot to put it over.

(Imagine the reason Connie Palmer left Wallace Reid's name out of the list of April birthdays is that his birthday is October 19.)

* * *

"Fine Doughnuts" writes—"Was it Aloysius P. McGinnis who said he couldn't stand Douglas Fairbanks? If it was I'd like to say that he must be referring to his earliest pictures, but as for 'The Mark of Zorro' and 'The Three Musketeers,' who didn't like these? In both Doug acted like a natural-born musketeer.

"What more refreshing diversion can any one want after seeing that depressing picture called 'Footfalls' or that worn-out story that your 'Crush Causer' Norma played in called 'Love's Redemption' (the only thing that needed redemption was the picture), than the two Doug pictures I named? What other humorous picture can boast of such elaborate scenery, perfect direction and such fine acting? Am I right, Hen?

"Now I want to jump on the hypocrites who are beginning to razz our Charlie Chaplin of the spread walk. I'll admit that he is sitting on his high wagon throwing cheap old stones at us, but no one is asking or forcing us to get in the way. And, Hen, isn't it curious that the ones who 'detest' him and the ones that 'just can't bear him' laugh the very loudest?

"Confidentially, will you ask Aloysius P. McGinnis how he liked Bull Montana in 'Peter Ibbetson,' and George Arliss in 'Pay Day'? Then ask him 'Why is Monte Blue?'

"Now, whiskers, I'm going to hop on you. You've caused a lot of fans to dislike a good picture and a lot of chicks have followed the hen. I'm going to start a riot right now. The picture I'm referring to is 'Foolish Wives.'

"Now, frankly, aren't the scenes wonderful and the types picked for the picture perfect? Weren't Miss du Pont and Von Stroheim convincing? I'll tell you what you did, Hen; you picked on a good picture and tried to see how much power you have in persuading people to look at it your way, even though you knew you were wrong.

"And now, kind sir, look at it this way: Supposing all the fans lived in a vast woods where we haven't seen a picture for a while and we didn't have the opportunity to see 'Foolish Wives,' and you were sending us the criticism of it. Do you think for a moment that you could or would omit that it was a wonderful picture in which a great director wrote, directed and played the part of a miserly, low, sneaky coward, something that none of our directors would 'lower' themselves to? Could you really and honestly refrain from describing the gorgeous scenes of the Monte Carlo fashionable gambling house and the thrilling scenes of the unique fire engines? Or how he brought out the vile, cunning methods of a man trying to obtain money from one of those foolish wives? These are not too absurd to be realized as reality.

"Just publish this letter and you'll see that I'm not the only fan to believe as I do.

"Will you give me your honest opinion of my favorites? Bert Lytell, Norma Talmadge, Theodore Roberts, Thomas Meighan, Conrad Nagel, Lew Cody, Betty Francisco (am I right?) Doug Fairbanks, Mary Pickford, Madge Bellamy (in 'Hail the Woman'), Charles Chaplin, Buster Keaton, Hale Hamilton, Hatchton, three original comedians. As for Harold Lloyd, I don't think his acting makes people laugh; it's the picture. Do you like him?"

(You aren't quite fair to me about "Foolish Wives," old top. If you read the review the day after its showing, you'll recall that I did give due credit to all the many remarkable things about it. Summarizing, I consider von Stroheim, the greatest technician, the most masterful director, the finest workman the American screen can show. But I believe firmly that his association with any pictures in the future should be confined to an advisory capacity and that he should never be allowed to have full charge of any production. It is just because of his genius in technical things that "Foolish Wives" is a menace. If it were an ordinary production, the average theatre owner would refuse to show it. But it has such a box-office value that theatre managers cannot resist the temptation to profit by it, even though they know it isn't the kind of thing that should be shown.

Von Stroheim is mentally incapable of appreciating the clean and sane American viewpoint of life and he ought to be held very carefully in hand.

I'm heart and soul with you about Doug and Chaplin, but I hate Lloyd Hamilton, and, on the contrary, consider Harold Lloyd our greatest comedian. Please excuse me from giving my offhand opinions of the other stars you name. Space forbids.)

FILM MAN USES RADIOPHONE TO TELL OF PICTURE

By CONSTANCE PALMER
Hollywood, Calif.

THE Louis B. Mayer studio writers are dusting off their bookcases and the bookkeepers are sharpening their lead pencils and oiling up the old adding machine preparatory to an orgy of production, scheduled to start soon. Mr. Mayer holds the film rights not only to two stage successes, but to several novels each by Harold McGrath, James Oliver Curwood, Kathleen Norris and Frances Nimmo Greene. The last named is the author of John M. Stahl's recently completed feature picture, "One Clear Call," in which an all-star cast was used. I recall at the moment names of such players as Irene Rich, Henry B. Walthall and Claire Windsor.

There is queer coincidence in the fact that the author of the book, Frances Nimmo Greene, and Henry Walthall both came from Alabama, where the story is laid.

Mr. Mayer has taken advantage of the widely publicized radiophone to facilitate the distribution of this particular picture. Instead of relying upon mail or telegraph for his final confirmation on the continuity of the scenes and effects, the report was broadcast to Mr. Mayer by Watterson B. Rothacker, head of the immense printing and developing plant that is famous the country over. Holding a copy of the original scenario before them, Mr. Mayer and Mr. Stahl, the director, checked off the continuity at the radio station in the Mayer Studios in Los Angeles. Their O. K. was sent back immediately to Mr. Rothacker in Chicago. Thus, within an hour after the negative had been cut Mr. Rothacker's entire force was making positive prints from it for distribution.

Adelaide Hughes — Mrs. Rupert Hughes in married life—has just written a book of verse which is soon to be published. Meantime Mr. Hughes is busy dashing off photoplays for the Goldwyn Studios (he also directs them), composing songs and writing novels and short stories in his spare time. What with one thing an another, he has little time for truck gardening.

Robert E. Sherwood, caustic and entertaining dramatic critic of Life, has been out in Hollywood for the last month trying to get the low-down on all this vice and crime that had been making the evening papers interesting for the world at large. He got it. Not only that, but he put it into a fillum, called "Through Darkest Hollywood With Gun and Camera." He also made up a lecture about it, delivering the same, together with his motion picture, at the Beverly Hills Hotel to a select throng of dilettanti of the industry. It is reported to have been vastly entertaining, and upon the strength of this approval Mr. Sherwood will broadcast himself out around the country. Considering that Mr. Sherwood is six feet seven inches tall and correspondingly beautiful, and is the star of his motion picture, the effect should be startling. It is hoped that Middle West and Far East will realize that it is a satire.

RUSSIAN COMPANY GIVES DARGOMYZHSKY'S RUSSALKA

Opera One of Most Beautiful Yet Presented by the Organization

One of the earliest of Russian national operas, "Russalka," by Alexander Sergievitch Dargomyzhsky, was presented in Philadelphia last evening, for what was the first time in the memory of the present generation, and perhaps for the first time in the musical history of the city. It was a fine presentation scenically, and was well sung, proving to be the most enjoyable of the works thus far given by the company.

The opera followed closely the advent of Glinka's first opera, which work meant the birth of the Russian school of music, which was to develop later to such great heights. There is much of the Mozartean influence in Dargomyzhsky's opera, as well as that of Bellini and Donizetti, especially in the physical arrangement of the work with relation to recitative and arias. But there is nevertheless a decided strain of originality throughout in the music and the close relation both to Glinka and to the later Russians is easily perceived. It is naturally far more melodious than the later Russians, that is, melodious in the Italian sense, and the orchestration does not make such exorbitant demands upon the musicians, either in execution or in temperament. The orchestra, at the time of the composition of this opera, was still a means of accompaniment for the voices, and had not begun to take an equal place in the musical scheme with the singing.

The opera is full of easily-understood melody, but it has all the charm of the later Russians, both in morbidity of plot and the charming treatment of the supernatural. It was well performed. Mr. Karlash, one of the best bassos that has appeared here with any operatic company, was splendid as the old miller, both as regards his fine voice and dramatically. The role makes very considerable demands in the latter particular, the acting in the scenes after he is supposed to be insane being very difficult to make effective, but Mr. Karlash gave a most convincing interpretation.

Miss Mashir, as Natasha, made her first appearance here, and created a very favorable impression. She has a good voice and acted the role as well as she sang it. Mr. Busanovsky was a very acceptable Prince, as was Miss Valentinova as the Princess. The minor roles were well taken.

The opera is very spectacular, and there was much beautiful scenery, and some very fine work by the ballet, which made two or three appearances. The scene in the kingdom of the sirens at the bottom of the river was especially lovely. Mr. Fevelsky conducted, and won much deserved applause. The opera, both from the fact that it was easier to understand musically and that it was finely presented, was very well received. The audience was fair in size, but not so large as the merits of the performance warranted.

103d Engineers 61 Years Old

A celebration commemorating the sixty-first anniversary of the 103d Combat Engineers, Colonel J. W. Study commanding, took place last night in their Armory, Broad and Callowhill streets. Governor Sproul reviewed the regiment, after which was a reception and dance. A number of State and city officers, as well as prominent army, navy and National Guard officers were present.

High School Girls in Play

The graduating class of June, 1922, of the Philadelphia High School for Girls, at Seventeenth and Spring Garden streets, is going to give a play, "The Rivals," in the school auditorium Thursday evening, May 4.

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APOLLO 52D & THOMPSON STS. MATINEE DAILY
RICHARD BARTHELMESS
in "TOL'ABLE DAVID"

ARCADIA CHESTNUT Bet. 16TH 10 A. M. to 11:15 P. M.
ETHEL CLAYTON
in "THE CRADLE"

ASTOR EIGHTH & GIRARD AVE. MATINEE DAILY
SYMPHONY ORCHESTRA
NORMA TALMADGE
in "LOVE'S REDEMPTION"

BALTIMORE 61ST & BALTIMORE Eve. 6:30. Sat. Mat.
ALL-STAR CAST in
"Ten Nights in a Barroom"

BLUEBIRD Broad & Susquehanna Continuous 2 until 11
REGINALD BARKER PRODUCTION
"POVERTY OF RICHES"

BROADWAY Broad & Snyder Ave 2, 6:45 & 9 P. M
BETTY COMPSON
in "THE LAW AND THE WOMAN"

CAPITOL 722 MARKET ST 10 A. M. to 11:15 P. M
ALLAN DWAN PRODUCTION
"SIN OF MARTHA QUEED"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M.
WALLACE REID
in "THE CHAMPION"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY
PEARL WHITE
in "ANY WIFE"

56TH ST. THEATRE—Below Spruce MATINEE DAILY
DAVID POWELL and ANN FORREST in
"LOVE'S BOOMERANG"

GREAT NORTHERN Broad St. at Erie 2:30, 7 & 9 P. M.
RICHARD BARTHELMESS
in "TOL'ABLE DAVID"

IMPERIAL 60TH & WALNUT STS. Mats 2:30; Evgs. 7 & 9
RICHARD BARTHELMESS
in "TOL'ABLE DAVID"

KARLTON CHESTNUT Above BROAD 11:30 A. M. to 11:30 P. M
MARION DAVIES
in "BEAUTY'S WORTH"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY
BETTY COMPSON
in "THE LAW AND THE WOMAN"

ORIENT Woodland Ave. at 62d St. MATINEE DAILY
ALLAN DWAN PRODUCTION
"THE SCOFFER"

OVERBROOK 63D & HAVERFORD AVENUE
RUDOLPH VALENTINO
in "MORAN OF THE LADY LETTY"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M.
SPECIAL CAST in
"TURN TO THE RIGHT"

PALM FRANKFORD AVE. & NORRIS STREET
ERICH VON STROHEIM'S
"FOOLISH WIVES"

REGENT MARKET ST. Below 17TH 10 A. M. to 11 P. M.
WILL ROGERS
in "A POOR RELATION"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST.
GEORGE FITZMAURICE PRODUCTION
"THREE LIVE GHOSTS"

SHERWOOD 54th & Baltimore Av. MAT. 2; EVE. 6:30
ALL-STAR CAST in
"THUNDERCLAP"

STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M
RICHARD BARTHELMESS
in "THE SEVENTH DAY"

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DUSTIN FARNUM
in "IRON TO GOLD"

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WESLEY BARRY
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CECIL B. DE MILLE PRODUCTION
"A FOOL'S PARADISE"

COLISEUM Market bet. 59th and 60th 1:30 and 3; 7 and 9 P. M
SESSUE HAYAKAWA
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LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:00. Evgs. 6:30 to 11
PAULINE FREDERICK
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HOOT GIBSON
in "THE BEAR CAT"

RIVOLI 52D AND SANSOM STS. 1:30 and 3; 6:45 to 11 P. M
Norma Talmadge in "Poppy"
Added—CHARLES CHAPLIN, "PAY DAY"

69TH ST. Theatre—Opp. "L" Terminal 2:30, 7 and 9 P. M.
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