

The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



BERT LYTELL

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

"No Name" writes—"Will the following help in regard to Romaine Fielding?"

"I never heard of him before, or since, till the inquiry was made in your department."

"A WOMAN'S MAN"
"Arrow," Five parts
"Cast"
"Larry Moore Romaine Fielding
"C. Lambert Grey Wm. Tooker
"Mira de la Huis Velva Hoban
"Story by Ruth B. Sachs. Directed by Warren Gordon.
"December 24, 1920, when I saw it, and thought it rather poor stuff, but then I do not like Westerns.
"When I first began going to see the moving pictures I remember a 'Bought and Paid For' with Montague Love, Alice Brady, Josephine Drake and Frank Conlan, World production, William Brady, November 29, 1916.
"In the 'Bought and Paid For,' with Jack Holt et al., which I saw recently, the same story?
"Your 'Letter Box' is very interesting, and I enjoy it much, except the option. Why do you use that word 'movie' so freely, so redundantly, and, by the way, what is the meaning of 'fan' in that connection? I dunno.

"I am unaccustomed to writing to literary people. English poor and can't spell—somewhat like the old 'My pen is bad (mine's the deuce); my ink is pale.' Therefore nothing but a desire to help would have drawn me out."

"(And the desire to help is very much appreciated. Now, if we can only find out whether Romaine Fielding is alive or dead, we'll be all right.
Both productions of 'Bought and Paid For' were founded on Brady's successful stage play of the same name. 'Fan' is short for fanatic. We are all fans on the movies.
And why don't you like that word 'movies'? You remind me of the dear old dean of Westminster Cathedral, in England. I was making 'scenes' through Southern England and asked his permission to grind a thousand feet around the ancient cathedral. I used the word 'movies' and he almost choked with rage. 'Movies' he cried. 'What a typical Americanism! You have no respect for the purity of our language.' I apologized. 'You call it cinema, don't you?' I asked, pronouncing it 'sin-e-ma.' He bristled indignantly. 'No, sir; I do not,' he thundered. 'I use the correct Greek pronunciation—' and he pronounced

it "kye-nee-ma," with the accent on the "nee." So, as long as there's that much doubt about the proper word I'll stick to "movies."

"Martha B" writes—"I have been wanting to write to the Letter Box for some time, but never got to it until 'Fine Doughnuts' made me so sore I just had to say something, too. I want to shake hands with you for the dope you handed back on that banal, illicit picture, 'Fools Wives.' We agree perfectly on Von Stroheim. He is dangerous, as all Germans of his type are. 'I lived in Germany before the war. He is typical of many of the military of that period. I do not say this out of prejudice, because I have many dear friends among the military 'that was.' But such a story of rottenness dressed up in a desecration to the American screen. You sure have the right idea of the box office end of it; you were kindly in your information about that picture, having waited until it left the theatre before commencing on it."
"I love Harold Lloyd. 'Peter Ibbetson' is a masterpiece.
"Will you put a picture of Lenore Lyndard in your department? She played with Katherine McDonald in 'My Lady's Lute' and just a few weeks ago she was here with Betty Compson in 'The Green Temptation.' She was the duchess. Is it true that she is from our Quaker City? Thank you, you dear old bear—are you really old? Do jump on anybody who tries to say anything for that villain, Von Stroheim."

(Yes; Lenore Lyndard is a Philadelphia girl, educated at Drexel Institute.)

"Virginia" writes—"I think it is fine interesting views with each other as

we do in the letter-box, and it seems just like one big family. The one thing I am writing for is to ask you to tell me who played with Richard Barthelmess in 'The Love Flower.' It was in Chester two years ago. I liked him very much in that picture. I have seen him since in several others and like him best in 'Tobler David.' You old so have heroes. I just like good, clean-cut pictures and go to see all that I think worth while."

(It was Carol Dempster in 'The Love Flower'—a very sweet girl and a clever one. She did a bit of work later in 'Dream Street.'

"L. D. P. D'O" writes—"I have noticed that you criticize David Wark Griffith for his 'small-town' views."

"When you remember that he produced 'Intolerance' don't you think you have mislabeled the man? Did he not show in that picture his broad vision, clearheadedness and moral courage? Did he not himself condemn those whose minds were warped to see only the small flaws and neglect the important things in life? The 'small-town mind' produced a picture that in beauty of conception and width of understanding was far ahead of anything the screen had seen. True, in analyzing all of his productions we find several accented characteristics. We can recognize virtue and pure love, then an oppressive force, the reaction, a mighty thrill and then the moral—goodness conquering evil.
"But are these faults? Rather virtues, for though his works are didactic in a way, yet they are all beautiful spiritually and materially and bring enjoyment and ideas.
"And 'Broken Blossoms': For sheer spiritual beauty, what work has equalled it?
"Tell us, were you not thinking of 'Way Down East' when you said 'small-town' views? And 'Way Down East' only?
(No; not only of 'Way Down East.' Of that and the preachments

in 'Orphans' and the silly sentimentality of all that false 'evening-star' hokum in 'Dream Street.' It's rather difficult to explain just what is really meant by the 'small-town' idea. Two ministers, we will say, will take exactly the same theme for a sermon. Dr. Krauskopf or Dr. Conwell will view it from the great, broad conceptions of their really big minds. The little parson out in Squedunk will sing-song his way through it and, while putting across the same idea, will make it sound banal and ordinary and not quite convincing.
Griffith's themes are all right. It's the way he treats them that I object to. Edward Hedford and an advertising sign painter may both paint the same trees on the canal at New Hope, but the results are different. After all, 'King Lear' and 'Over the Hill' had exactly the same theme. But do they stand side by side in conception?)

MARSHALL NEILAN HAS BIG PLANS FOR NEAR FUTURE

By CONSTANCE PALMER
Hollywood, Calif.
NOW that we are all recovering from the Writer's Revue, we take a long breath, hitch up the—oh, well, you know—and take note of the fact that: On April 23d, Marshall Neilan signed with the Goldwyn Picture Corporation to make his future productions at and in conjunction with that organization. Mr. Neilan's actions and contemplated actions have ever been a source of interest and conjecture to his colleagues in motion pictures, but this is by far

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the most noticeable thing he has done for a long time. There are several stories he has wanted to film and this new arrangement will give him not only the necessary backing to do them, but will afford him greater working facilities. Now watch his smoke.
He sailed for Europe with his assistant director—or, rather co-director—Frank Ursen, his cameraman and his staff. Just what his plans are to be is not known, but the trip is predicted to be of short duration. By the way, have you ever noticed that Mr. Neilan always has a co-director? So have I. But anyway, he usually goes over his ideas, and is always the ruling spirit.
Helene Chadwick has gone to New York, where she will stay for three weeks. She has been working very hard for several years, making picture after picture in rapid succession. New York City is her home, although she was born in Chadwick, in the northern part of the State.
Why don't they star her? There are a great many women who have achieved stellar honors without half the

effort and who are possessed of a bare fraction of Miss Chadwick's charm and poise and ability.
She started her career as an artist's model, posing for such illustrators as Howard Chandler Christy and Harrison Fisher. Then she posed for commercial photographers and was known

as "the most photographed girl in America." I asked her the other day what one thing had helped her to succeed in pictures. She said: "poise and the facial expressiveness demanded in this latter work did the most to make her feel at ease before the motion picture camera."

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A Near East Relief Ship from Philadelphia in May will carry to Armenia whatever you give on Bundle Day.

This is how Bundle Day, its appeal and the condition it is intended to relieve, appear to observant eyes:

"Armenia . . . is a place in which all the misery of the world seems somehow concentrated. It is as if fire had passed over it."
—Phila. Evening Public Ledger.

"It is my earnest hope that Philadelphia may respond generously to the appeal of Near East Relief."
—Rabbi Joseph Krauskopf.

"A pathetic appeal . . . the very least that can be asked in the name of humanity."
—Philadelphia Evening Bulletin.

"The need, is more urgent than ever."
—Philadelphia Record.

"If they perish (the 300,000 destitute children of Armenia) our hope of a warless world dies with them."
—Bishop Philip Mercer Rhineland.

"A little thing to ask."
—Chas. E. Beury, President of the Bank of North Philadelphia.

"In Armenia a Christian race is being blotted out while the world looks on . . . dead and dying children litter the city streets . . . you are father and mother, sister and brother, the only one in whose heart the sad little waif can now find refuge."
—Literary Digest.

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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 529 & THOMPSON STS. MATINEE DAILY "FOOL'S PARADISE" Added—CHARLES CHAPLIN, "PRAY DAY"	ARCADIA CHESTNUT 180, 187A WANDA HAWLEY in "TOO MUCH WIFE"	ASTOR EIGHTH & GIRARD AVE. MATINEE DAILY SYNOPSIS OF "THE GREEN TEMPTATION" HELENE CHADWICK in "GODLESS MEN"	BALTIMORE 51ST & BALTIMORE STS. 9:30, 8:45, 8:15 Wallace Reid & Elsie Ferguson in "PETER IBBETSON" Continues 2 until 11	BLUEBIRD Broad & Susquehanna D. W. GRIFFITH'S MASTERPIECE "WAY DOWN EAST"	CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. JOHN BARRYMORE in "DR. JEKYLL AND MR. HYDE"	COLONIAL 4th & Market Sts. 9 P. M. GLORIA SWANSON in "HER HUSBAND'S TRADEMARK"	FAIRMOUNT 5th & Girard Ave. MATINEE DAILY "WHY GIRLS LEAVE HOME" Added—LARRY BROWN in "RAWNELL"	56TH ST. THEATRE—Below Spruce 2:30, 7:30, DAILY RODOLPH VALENTINO in "MORAN OF THE LADY LETTY"	GREAT NORTHERN Broad St. at Erie 10:30, 7:45, 7:15 RICHARD BARTHELMESS in "SCHOOL DAYS"	IMPERIAL 9TH & WALNUT STS. 8:30, 7:30, 7:15 RENEAL BARBER PRODUCTIONS "POVERTY OF RICHES"	KARLTON CHESTNUT Above Broad 10:30 & 11:30 P. M. JACK HOLT in "THE GRIM COMEDIAN"	LIBERTY BROAD & COLUMBIA AVE. MATINEE DAILY WESLEY BARRY in "SCHOOL DAYS"	ORIENT Woodland Ave. at 32d St. MATINEE DAILY David Powell, "Love's Boomerang" Added—CHARLES CHAPLIN, "PRAY DAY"	OVERBROOK 624 & HAVERFORD MATINEE DAILY "FOOLISH WIVES"	PALACE 1214 MARKET STREET PRISCILLA DEAN in "WILD HONEY"	PALM FRANKFORD AVE. & MORRIS STREET "MISS LULU BETT" ADDED ATTRACTION—SERIES ACTS REGENT MARKET St. Below 17th ANITA STEWART in "NOWING THE WIND"	RIALTO GERMANTOWN AVENUE WILLIAM DE MILLE PRODUCTION "MISS LULU BETT"	SHERWOOD 5th & Baltimore AVE. 10:30, 7:30, 7:15 MAE MURRAY in "PEACOCK ALLEY"	STANLEY 11th St. at 11th St. 11:15 P. M. "THE GOOD PROVIDER"	STANTON MARKET Above 10TH ELLIOTT DEXTER in "GRAND LARCENY"	333 MARKET STREET THEATRE JACKIE COOGAN in "MORAN OF THE LADY LETTY"	VICTORIA MARKET ST. at 9TH AUDREY MUNSON in "HEEDLESS MOTHS"	GRANT 422 GIRARD AVE. NOTICE TO OUR PATRONS—ON ACCOUNT OF MANAGER'S ILLNESS, OUR PATRONS WILL BE COMFORTED BY THE FOLLOWING: Rex Beach's "The Iron Trail"	AT OTHER THEATRES, MEMBERS OF M. P. T. O. A.	BELMONT 225 ABOVE MARKET 1:30 & 8:00 to 11 P. M. AGNES AYRES and JACK HOLT in "BOUGHT AND PAID FOR"	CEDAR 90TH & CEDAR AVENUE 1:30 and 8:15 and 9 P. M. ETHEL CLAYTON in "THE CRADLE"	COLISEUM Market bet. 50th & 60th 1:30 and 8:15 and 9 P. M. PAULINE FREDERICK in "TWO KINDS OF WOMEN"	JUMBO FRONT ST. & GIRARD AVE. Jumbo Theatre, on Front Street RUDOLPH VALENTINO in "FRIVOLOUS WIVES"	LEADER 41ST & LANCASTER AVE. 2:30 & 8:30; 7 to 11 P. M. Norma Talmadge in "Poppy" Added—CHARLES CHAPLIN, "PRAY DAY"	LOCUST 52d and LOCUST STREETS 7:15, 1:30, 8:00, 9:30 to 11 ETHEL CLAYTON in "THE CRADLE"	NIXON 52d and MARKET STS. 2:15, 7 and 9 P. M. NEAL HART in "LURE OF GOLD"	RIVOLI 2d and RANSOM STS. 1:30 and 8:15 and 9 to 11 P. M. DORIS MAY in "EDEN AND RETURN"	69TH ST. Theatre—Opp. L. Terminal 2:30, 7 and 9 P. M. AGNES AYRES and JACK HOLT in "BOUGHT AND PAID FOR"	STRAND GERMANTOWN AV. at Venetian 2:30, 7 and 9 P. M. GLORIA SWANSON in "HER HUSBAND'S TRADEMARK"	JEFFERSON 29th & Dauphin STS. RUDOLPH VALENTINO in "MORAN OF THE LADY LETTY"	PARK RIDGE AVE. & DAUPHIN ST. 2:15, 7:45 & 9:15 P. M. MAE MURRAY in "PEACOCK ALLEY"
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