

The Daily Movie Magazine

THE MOVIE FANS' LETTERBOX

By HARRY M. NEELY

"May" writes: "This is the first time I have written anything to this column, and, as I am not much of a fan, but devoted to the stage, I should not so much but that it seems necessary to rise to the defense of Lillian Gish. I think 'Way Down East' is worth while for the sake of her acting, as well as the food. In the parts Griffith added to anticipate the old play I think she is wonderfully lifelike, poetic and human, and to me (and some others) she is easily and always nearly the most interesting figure in the film. She may not be of the type which appeals to men, who say they prefer good women and really prefer those of the animal type. But I know young girls who think she has 'the sweetest face,' as I do also. John Barrymore has praised her acting. Theda Bara, Olga Petrova and a cynical outsider were quoted as saying a magnetic cutting her at the head of screen actresses. 'She has never had a part that exactly expressed her aloof, dream-like personality, but she adapts herself to whatever parts she has, and as I have been going to the theatre all my life and am extremely familiar with good acting, my judgment ought to be worth something. 'I adore Elsie Ferguson on the stage, and in some pictures. Also Nazimova, ditto, and I like Eibel Clayton and Kathlyn Williams.

(Certainly your judgment is worth something. Everybody's judgment is worth something. That's what makes success or failure for all of us folk who depend upon the public for our living. But that doesn't necessarily imply that you are certain to be right or that I am right. We're both right, according to our own personal reactions. So why quarrel?")

"J. H. J. K." writes: "In last night's EVENING PUBLIC LEDGER I found the connecting link, or the missing link, to the Romaine Fielding research. 'No Name' wrote that he, or she, saw 'A Woman's Man,' in which Romaine starred. The story was written by Ruth B. Sachs, who is Fielding's sister-in-law. 'He, his family and also Ruth B. Sachs are now living at 5676 Pershing avenue, St. Louis, Mo. Please don't brain suggest that he is dead unless in connection with the movie business, for I am almost certain he is now in the automobile business, or at least was when I last heard of him. 'I would not say definitely that you can get in touch with him there, but you might at least try. I'll let you know when he dies! (All's well that ends well.) 'You didn't bother your head about my request for a short criticism, or rather opinion, of current productions. 'Smatter, pop?'

(Thanks very much for the information about Fielding. Which production did you ask me to criticize? I haven't your original letter. Write me again and I'll try to make good.)

"The Doughnuts" writes: "I'm writing again and want to apologize for being so harsh in my last letter. Mrs. B. thought she was giving me the well-known raze for praising 'Foolish Wives,' but she did not realize that I was speaking of the picture from an artistic standpoint. Then again, she goes further and speaks in that anti-Hun spirit which I think she should have tried to forget long ago. 'You once said that in art we should not consider race, creed, or anything, but the merits themselves, and you're dead right! 'That.

"I saw 'The Good Provider' tonight and think that it was fine, and when I say fine it means that it was a golden good picture. Although its humor was at the expense of the Jewish people, not once did she do any knocking. She has the dialect down pat. (I mean Fannie Hurst.) Tuesday's criticism in the EVENING PUBLIC LEDGER says that Miss Hurst had the advantage of making a picture like this from her knowledge of the Jewish people and their habits, but it's not all so. She is not well versed on all those points, for if you'll inquire you will find that the Jewish people do not lace anything to do with cats, and in the picture the cat seemed to be quite a friend of the elderly gent. Outside of that I think the picture was fine. Well, that's that. 'I'll let you in on something. I'm a new Sherlock Holmes. I've traced you down. Will it be sufficient if I say that a man of thirty-five is not so very old, and that you can't be a good fullback on a football team as to weight? What say, Hen, ole chisel?'

(Where do you get that idea about cats. If I had a dollar for every cat in a Jewish home in this city, I could score the cashier on pay days. Certainly a man of thirty-five is not so very old. But what has that to do with me? As to being fullback on a football team, that was correct when football was a new sport—but not now.)

"W. V. H.": Fannie Hurst is now traveling in Europe, so you can't address her. Letters will reach Vera Gordon if sent in care of Warner Brothers, 1600 Broadway.

"Billy": Just to show you that I never consider the producing company in estimating the abilities of actors and actresses, I'll take up those stars you mention:

Eddie Williams is a good actor, but I haven't been satisfied with him since he made 'The Cheat' some years ago. He doesn't seem to me to have carried out the great things he promised them. Jean Paige I do not like at all. She seems to have no personal magnetism, no vitality, no deep convictions or emotions and is only rarely really photographic. I think Corinne Griffith is very fine. I would put her well up on a list of first-rate actresses. And she has remarkable beauty and personal magnetism. Alice Joyce is perhaps not so compellingly beautiful, but I think she is a better actress than Miss Griffith, possibly because of her longer experience and greater surety of workmanship. Edith Johnson and Bill Duvall are all right, but their style just doesn't happen to appeal to me. I'm not fitted to judge the best-looking actors, so I can't answer that question. A man's mere physical looks have very little appeal for me. I remember Will Rogers being that kindly, whimsical smile at times so that he looked almost beautiful, but I don't suppose you'd class him with the handsome actors, would you?

If Larry Simon and Snub Pollard are your favorite comedians, there's no use in our discussing that question either. We very evidently have opposite views of what the word 'comedy' means. I think they are terrible, and, if you like them, I can't see why you don't like Ham Hamilton, for it seems to me they are all of the same school—if you can't call it a school.

"C. Moonshine": Do you? Where? Marshall Neelan just studied...

FOR YOUR SCRAPBOOK



LOUISE GLAUM

FILM STARS TRY HAND AT ACTING ON STAGE

(This is the first of three special articles by Constance Palmer in which she describes the stage performance of 'The Writers' Review' and the famous screen stars who appeared.)

By CONSTANCE PALMER
Hollywood, Calif., May 5.

WITH sides still aching and face still cracked from laughter, I take my Corona by the hand to tell you of the 'Writers' Review, formerly called the Hollywood Follies. Given by the Screen Writers' Guild of Hollywood, it was the picture people, by picture people and for picture people, not from the rise of the curtain to its drop, but from the moment of entering the Auditorium until the crowd broke up at the end of the show.

The curtain went up to disclose the arrival of a typical tourists' flapper, Charles Ray, as Wilbur from Iowa; Henrietta Crossman and William H. Crane as Pa and Ma Hutchinson; and May MacAvoy as Wilbur's sweetheart, arrive to exclaim, "So this is Hollywood!" It is unfair to criticize the comparative amount of stage presence exhibited at a benefit performance by motion-picture people and those trained to the boards, so I will mention only briefly and as kindly as possible that Mr. Ray seemed overwhelmingly uneasy before



You and Three Others

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an audience which, while it was friendly, was also the most critical and sophisticated to which an actor can play. Little Willie, if he is a normal child, is always squirming when he speaks his piece before his brothers and sisters. They are met by an exhibitor from their home town who assures them that he can take them into a studio. He can have anything and everything he wants, for every one out here is working for him.

Inside the studio the carpenters, led by Lionel Blinn, are building a log cabin set. Extras come in, men and girls, and finally the Movie Queen, played admirably by Gertrude Astor, stately and disdainful, arrives. She is followed by her huge negro maid, portrayed by Bob Mitchell. He carries a tin bucket from which he takes at intervals the inevitable Movie Queen's complexion necessities.

By and by the Great Director arrives. This worthy is played with splendid burlesque by Edwin Stevens. Frenzied action immediately begins. Grips, electricians and peeps rush madly hither and thither. Billy Bevan is the Cinematographer and Eddie Sutherland as the Assistant Cameraman (notice the subtlety of the titles) dash back and forth with their camera—which will not stand on its legs and which is constantly falling on their necks as they try to prop it up. With the Movie Queen waiting for "her close-up" and the cameramen setting up for a close-up, and the Great Director saying "Not by a long shot" and the cameramen setting up for a long shot, a good deal of potter is created.

I happened to glance at an upper box during this action and saw a group of the uninitiated taking it all in dead earnest. They didn't discover it was a joke until the end of the play.

Then the Great Director decides to shoot a scene and calls for the bathing girls. William V. Mong as the screen writer rushes to him and demands to know what he wants with bathing girls in a Northwest mounted police picture. The fight waxes warm and warmer still when Herb Hawthorn, as the publicity man, arrives to take stills of the Movie Queen, bringing over a flashlight in evening gown and furs. The Great Director, after getting off the classic line, "You can't expect me to be responsible for the cost of this picture," is mollified only when Herb asks him to pose for a publicity picture—with no plate in the camera.

(To Be Continued Tomorrow)

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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 522 & THOMPSON STS. MATINEE DAILY RODOLPH VALENTINO in "MORAN OF THE LADY LETTY"	ARCADIA CHESTNUT DEL. 16TH 10 A. M. to 11:15 P. M. WANDA HAWLEY in "TOO MUCH WIFE"	ASTOR EIGHTH & GIRARD AVE. MATINEE DAILY SYMPHONY ORCHESTRA ALL-STAR CAST in "MADNESS OF LOVE"	BALTIMORE DIST. & BALTIMORE AVE. 6:30 Sat. Mat. VIOLA DANA in "THE MATCH BREAKER"	BLUEBIRD Broad & Susquehanna Continuous 2 until 11 BETTY COMPSON in "THE LAW AND THE WOMAN"	CAPITOL 122 MARKET ST. GEORGE MELFORD PRODUCTION "BEHOLD MY WIFE"	COLONIAL 6th & Maplewood Aves. 2:30, 7 and 9 P. M. BETTY COMPSON in "THE LAW AND THE WOMAN"	FAIRMOUNT 20th & Girard Aves. MATINEE DAILY "Moran of the Lady Letty" Added—CHARLIE CHAPLIN, "PAY DAY"	GREAT NORTHERN Broad St. at Erie 2:30, 7 & 9 P. M. BETTY COMPSON in "FOR THOSE WE LOVE"	IMPERIAL 60th & WALNUT STS. MATINEE DAILY 7 & 9:30 P. M. FRANK LEVY PRODUCTION "MAN FROM LOST RIVER"	KARLTON CHESTNUT Above BROAD JACK HOLT in "THE GRIM COMEDIAN"	LIBERTY BROAD & COLUMBIA AVE. MATINEE DAILY "LOVE NEVER DIES" Added—CHARLIE CHAPLIN, "PAY DAY"	ORIENT Woodland Ave. at 8th St. MATINEE DAILY WALLACE REID in "THE CHAMPION"	OVERBROOK 63D & HAVERFORD AVE. FRICH VON STROHEIM'S "FOOLISH WIVES"	PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. PRISCILLA DEAN in "WILD HONEY"	PALM FRANKFORD AVE. & NORRIS STREET Hope Hampton in "Star Dust" ADDED ATTRACTION—SIRPRISE ACTS	REGENT MARKET ST. Below 17TH 10 A. M. to 11 P. M. ANITA STEWART in "SHOWING THE WIND"	RIALTO GERMANTOWN AVENUE AT FULFORDGICKEN ST. "THE FOUR HORSEMEN OF THE APOCALYPSE"	SHERWOOD 54th & Baltimore Aves. 10 A. M. to 11:15 P. M. WALLACE REID in "THE CHAMPION"	STANLEY MARKET AT 10TH 11 A. M. to 11:15 P. M. ALL-STAR CAST in FANNIE HURST'S "THE GOOD PROVIDER"	STANTON MARKET Above 10TH 1:30 and 8:45 to 11:15 P. M. ELLIOTT DEXTER in "GRAND LATHERY"	333 MARKET STREET THEATRE 10 A. M. to 11:15 P. M. WILLIAM RUSSELL in "THE ROOF TREE"	VICTORIA MARKET ST. at 6th 11:15 P. M. AUDREY MUNSON in "HEADLESS MOTH"	GRANT 4022 GIRARD AVE. MATINEE SATURDAY SCORE TO OUR PATRONS—ON ACCOUNT OF DAYLIGHT SAVING OUL PERFORMANCES WILL COMMENCE AT 7:30 AND 9:30 P. M. William Fox Presents Tyrone Power in "FOOTFALLS"	NIXON-NIRDLINGER THEATRES	BELMONT 52D ABOVE MARKET 1:30 & 8:00 7:00 to 11 AGNES AYRES and JACK HOLT in "BOUGHT AND PAID FOR"	CEDAR 90TH & CEDAR AVENUE 1:30 and 8:15 and 9 P. M. HERBERT RAWLINSON in "THE SCRAPPER"	COLISEUM Market bet. 90th & 91st ETHEL CLAYTON in "THE CRADLE"	JUMBO FRONT ST. & GIRARD AVE. Jumbo Jugg. on "STARBURST" ALL-STAR CAST in "WITHOUT LIMIT"	LEADER 81ST & LANCASTER AVE. 2:30 to 4:30, 7 to 11 P. M. WALLACE REID in "THE CHAMPION"	LOCUST 82D AND LOCUST STREETS 1:30, 8:00, 9:00, 10:30 to 11 ETHEL CLAYTON in "THE CRADLE"	NIXON 82D AND MARKET STS. 2:30, 7:15, 9 GLADYS WALTON in "A WIFE KID"	RIVOLI 52D & RANNOCK STS. 1:30 and 8:45 to 11 P. M. WM. C. CARANNE PRODUCTION "AT THE STAGE DOOR"	69TH ST. Theatre—Opp. "11" Terminal 2:30, 7 & 9 P. M. ETHEL CLAYTON in "THE CRADLE"	STRAND Germantown Av. at Venango GLORIA SWANSON in "HER HUSBAND'S TRADEMARK"
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AT OTHER THEATRES, MEMBERS OF M. P. T. O. A.

AMBASSADOR Baltimore Ave. at 50th 1:30, 8:00, 9:00, 10:30 to 11 P. M.
GEORGE ARLISS in "THE BILLING PASSION"
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GERMANTOWN 85th Germantown Ave. MATINEE DAILY
HEX INGRAM'S PRODUCTION
"TURN TO THE RIGHT"

JEFFERSON 89th & Dauphin STS. MATINEE DAILY
WILL ROGERS in "BOYS WILL BE BOYS"

PARK RIDGE AVE. & DAUPHIN STS. REGINALD BARKER PRODUCTION
"POVERTY OF RICHES"