

# The Daily Movie Magazine

"SHE WIELDS A WICKED SWORD"



May McAvoy (on the left) is examining the sword which Theodore Kosloff (right) carries in some of the scenes of "The Wicked Sword." Richard Harding Davis' comedy, Lois Wilson looks on skeptically. She seems to doubt May's ability to handle weapons.

BIG NEWS COMING  
OUR CONNIE HINTS  
FROM GOLDWYN'S

By CONSTANCE PALMER

Hollywood, Calif. With the passing of Samuel Goldwyn from the seat of authority at the big Culver City factory—I use the word advisedly—came many radical changes in the studio policy. The biggest piece of news of all concerning the organization came to me over a week ago. I'm aching to tell you, so the moment I'm free to do so, stand by for a shock.

The addition of Marshall Neilan to the studio forces was of course great news—but here's another one; Allan Holubar will direct the prize story of the Goldwyn-Chicago Daily News Scenario. Content of the story, you remember, is called "Broken Chains," and every one says it's great.

Well, I've been leading quite a social life the last few days, what with fresh meals and one thing and another. First of all Bennie Zeidman, formerly business manager for Pickford and Fairbanks, and now a producer in conjunction with two other promising young men, joined us at dinner at Frank's the other night. He's just finished another picture—"My Wandering Boy" was his first—and says it's a good one. I'll have to be very careful what I say in this column, for he says the part of his family that lives in Philadelphia reads it every night.

Yesterday Agnes Smith and I had lunch at The Come On Inn—no, I don't get a rebate on my meals for mentioning it so often—and met June Mathis there. Need you be told that Miss Mathis was the discoverer of Rodolph Valentino and wrote the part of Julio in "The Four Horsemen" with him in mind? And that now she is working with Fred Niblo, the director, on "Blood and Sand," Valentino's latest? Miss Mathis is considered by many people the biggest, best and brainiest woman scenarist in the business. She is thoroughly human, very wide awake and altogether charming. It's like a big breath of salt sea air to talk to her—but it also makes one (meaning me) wonder during just which brainstorm I ever conceived the idea that I could write!

Today we had lunch with Julien Josephson. I haven't mentioned him for a long time, but my admiration for him has not lessened. He started out by writing for Charles Ray when the latter was making his then splendid pictures at the Ince studio. Then Mr. Josephson went to Goldwyn and became one of the Eminent Authors. Feeling after about two years that a change of scene would be beneficial, he resigned and signed a contract to write for Famous-Lasky. He has been there less than two months, but in that time has turned out two scripts.

The first of these scripts was "The Man Unconquerable," starring Jack Holt, with Sylvia Bremer playing opposite. The other is "The Old Homestead," which James Cruze will direct as an all-star special.



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### THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

Differences of opinion are always interesting and I love to open my mail and plump squarely upon two correspondents who take exactly opposite views of the same picture. Here are two today which are such good examples that any answer from me would only spoil them.

"Kitty Clover" writes: "In view of the fact that 65,000 girls in the U. S. A. were stolen last year for white slavery, I wonder what you mean by saying that Eric von Stroheim does not understand the morally clean standard of America. I believe him to be our friend and a true patriot of humanity."

"His picture, 'The Devil's Pass Key'—what a helpful expose that was, besides being a splendidly produced piece of work."

"Why do we not need to learn more about how to protect ourselves from conditions that do exist? And through what better way can we learn than by seeing a picture that exposes the hidden maliciousness of unscrupulous men or women?"

"Von Stroheim points this out. Of course, the truth is not always so pleasant to learn, but—considering present conditions—ought we not, all of us, be willing to brush aside this silly counterfeited 'innocence,' which is only ignorance leading us to destruction?"

"It seems to me that Von Stroheim is a wonderfully gifted man. A genius."

"Look at the pictures that he has given to us for first-class stuff which is full of points upholding evil and poisoning the minds of our young people, and never a word said against it."

"Do you think it fair to refuse to print Von Stroheim's picture when it has been requested? I do not. And here is another request for his picture to be printed. I admire him as a fine writer, actor and director. And more than all, because he is not afraid to place before the public the truth. The world is now too much 'fed up' on stereotyped stuff."

"I shall know the truth, and the truth shall make me free."

"Would you refuse to print a picture of Mary Carr?"

"Well, I think 'Over the Hill' was the biggest lie on real, true motherhood that could be conceived of. And, I cannot bear her acting."

"You said of Cecil de Mille: 'He is an unhealthy, exotic, erratic and erotic influence that has cankered a lot of younger directors and hurt their work.'"

"Would you refuse to print his picture?"

"To me Eric von Stroheim and Cecil de Mille are opposite influences. Von Stroheim is helping to expose the evil that is to be forewarned, while Cecil de Mille is throwing sand into our eyes by exploiting the very things which lead to evil."

"You say that 'Foolish Wives' was an all-too-accurate portrayal of a form of degeneracy that does exist, but it is so rare. That is where we think you are mistaken, my good man. Most good men seem to be under that same impression and it is that blindness on the part of good men which gives wicked men so much 'fall money'—so much power."

"Even if it is 'rare,' if it exists at all, to stop its growth we must know about it."

"I hope that Von Stroheim will have the inclination and privilege, of course, to tell us a lot more about things so essential for us to know as what he has already placed on the screen."

"Now we wish to add that we think just as much of you as we ever did. We think you are great, only a little unfair about Von Stroheim, who, as we see, has committed no crime. Why should he not have his picture in your 'rogues' gallery? He is humanity's friend."

"Hope you won't be 'mad' at us. Please don't, 'cause we like you too good."

"And, besides, I always type my letters and write only on one side. But you've never mentioned it."

"I object to your statement that I am a good man. I'm not, I'm a terrible old sinner, so I understand. Von Stroheim's true 'innards' a good deal better than you do, my dear Kitty Clover. I'm glad to see that you have not fattened on real meaning. You would understand better if you could have seen some parts of 'Foolish Wives' that Von Stroheim wanted shown but that were cut out. Let's not discuss it. You'll simply like to take my word for it. And you can explain my attitude by saying that I am so hopelessly bad myself that I hate to see another man getting away with stuff much worse than my own perverted mind could possibly conceive of."

"Martha B." writes—"Congratulations old dad, upon your sincerity about Von Stroheim and his photo. I hand it to you for the strength of your own convictions."

"I think Lee Winthrop is right in saying that we are being served punk stories lately. I agree with him, but you be in wrong in his statement that such a thing as a type of man exists—so the 'innards' of a man exist—so the 'innards' of our growing youth, how-

ever sophisticated they may or may not be, is beyond the understanding of all decency. Smallpox and other loathsome disease exist. We should expose our healthy youth to these hideous things. They exist, why not?"

"One of these statements has about as much wisdom as the other."

"This dope or 'bia bla' as Lee W. called it, does not come from any shrinking violet—but from a perfectly normal mother—being only thirty-seven years old, but proud of having a son a student up in Cornell University."

"Now, Henry, Old Top, every time any such ugly snakes raise their heads in defense of immorality swat 'em one for me, too."

"Don't forget Lenore Lynnard's photo, will you? What do you think of Theo. Kosloff? I think he is a find. He sure has come into his own lately. Did you see him recently in 'The Green Temptation'?"

"Is it true that Polly Frederick has really retired from the screen? I hope I have not bored you tonight. Sorry again I have not a typewriter. I think you are a peach for your patience in answering so many dumb-bell questions, including my own—what? May I write again?"

(Sure you may. Writing on one side of the paper, as you do, is almost no help. Now, with these two divergent opinions about my refusal to print Von Stroheim's picture, what am I to do? I've simply got to use my own judgment and take the consequences. Besides I'm an obstinate old cuss, so I'm just going to say flatly that I won't print it and that's all. Yes, Polly Frederick has left the screen for the stage. I think Kosloff is the greatest screen find in a long time.)

### NAB TWO DRY AGENTS

Caught in Raid—Said to Have Been Intoxicated

Two Federal prohibition agents were arrested during the raid Saturday on the saloon of Matthew Heiman, 1185 South Fourth street, Camden. They are Earl Green and William Manton. According to the police, both Federal agents were in a stupor condition when the place, known as "Hurricane Back," was raided. They were arrested together with fourteen other men and six women.

Recoverer Stackhouse late yesterday released them in their own recognizance after they promised to appear when wanted. Both dry agents are working out of the Newark office and are known to have no connection with the Philadelphia prohibition offices.

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PHOTOPLAYS	PHOTOPLAYS	PHOTOPLAYS																																	
<b>APOLLO</b> 32D & THOMPSON STS. MATINEE DAILY Wallace Reid & Elsie Ferguson in "PETER BRITTON"	<b>ARCADIA</b> CHESTNUT 101, 10TH 10 A. M. to 11:15 P. M. CONSTANCE BINNEY in "MIDNIGHT"	<b>ASTOR</b> EIGHTH & GIRARD AVE. MATINEE DAILY CONWAY TEARLE in "SMOOTH OF THE SEA" Symbols: Oreb, Sycil & Instrumental Notes SEATS, 20c	<b>BALTIMORE</b> 61ST & BALTIMORE 7:30, 9:30, 11:30 P. M. DOROTHY DALTON & CONRAD NAGEL in "FOOL'S PARADISE"	<b>BLUEBIRD</b> Broad & Susquehanna Continuous 2 until 11 Rex Beach's "The Iron Trail" Added—CHARLIE CHAPLIN, "PAY DAY"	<b>CAPITOL</b> 722 MARKET ST. 10 A. M. to 11:15 P. M. MATT MONROE in "BACK PAY"	<b>COLONIAL</b> 4th & Marketwood Ave. 2:30, 7 and 9 P. M. AGNES AYRES and JACK HOLT in "BOUGHT AND PAID FOR"	<b>FAIRMOUNT</b> 20th & Girard Ave. MATINEE DAILY BEN INGRAM PRODUCTION "TURN TO THE RIGHT"	<b>56TH ST. THEATRE</b> —Below Spruce DOROTHY DALTON & CONRAD NAGEL in "FOOL'S PARADISE"	<b>GREAT NORTHERN</b> Broad St. at Erie MARSHIVE, ADVANCE PRODUCTION "THEODORA"	<b>IMPERIAL</b> 90TH & WALNUT STS. 9 A. M. to 11:15 P. M. BERT LYELL in "THE RIGHT THAT FAILED"	<b>KARLTON</b> CHESTNUT ABOVE BROAD 11:30 A. M. to 11:30 P. M. WALLACE REID in "ACROSS THE CONTINENT"	<b>LIBERTY</b> BROAD & COLUMBIA AV. BEN INGRAM PRODUCTION "TURN TO THE RIGHT"	<b>ORIENT</b> Woodland Ave. at 5th St. 7:30, 9:30, 11:30 P. M. MATINEE DAILY "SCHOOL DAYS"	<b>OVERBROOK</b> 32D & HAVERFORD AVENUE "THE FOUR HORSEMEN OF THE APOCALYPSE"	<b>PALACE</b> 1214 MARKET STREET 10 A. M. to 11:15 P. M. MAE MURRAY in "FASCINATION"	<b>PALM</b> FRANKFORD AVE. & NORRIS STREET Star Cast in "Ashes" Added—Attraction—Nursie Vaudeville	<b>REGENT</b> MARKET ST. Below 17TH 10 A. M. to 11 P. M. GARETH HUGHES in "I CAN EXPLAIN"	<b>RIALTO</b> GERMANTOWN AVENUE AT THE PENNSYLVANIA ST. MAE MURRAY in "PEACOCK ALLEY"	<b>SHERWOOD</b> 54th & Baltimore Ave. MAT. 2; EVE. 6:30 Tyrone Power in "Footfalls" Added—CHARLIE CHAPLIN, "PAY DAY"	<b>STANLEY</b> MARKET AT 15TH 11 A. M. to 11:15 P. M. Rodolph Valentino & Gloria Swanson in "BEYOND THE ROCKS"	<b>STANTON</b> MARKET ABOVE 16TH 11:15, 1:45, 4:30, 7, 9:30 D. W. GRIFFITH PRODUCTION "ORPHANS OF THE STORM"	<b>333 MARKET STREET</b> THEATRE 9 A. M. to 11:15 P. M. WALLACE REID in "THE CHAMPION"	<b>VICTORIA</b> MARKET ST. at 8TH 9 A. M. to 11:15 P. M. HARRY CAREY in "MAN TO MAN"	<b>GRANT</b> 4022 GIRARD AVE. ALL-WEEK FAST in "LOVE NEVER DIES"	<b>The NIXON-NIRDLINGER THEATRES</b>	<b>BELMONT</b> 32D ABOVE MARKET 1:30 and 3:7 and 9 P. M. WILLIAM S. HART in "THREE-WORD BARD"	<b>CEDAR</b> 90TH & CEDAR AVENUE 1:30 and 3:7 and 9 P. M. SESSUE HAYAKAWA in "FIVE DAYS TO LIVE"	<b>COLISEUM</b> Market bet. 9th & 10th 1:30 and 3:7 and 9 P. M. GLORIA SWANSON in "HER HUSBAND'S TRADESMAN"	<b>JUMBO</b> FRONT ST. & GIRARD AVE. Jumbo Jugg. on Frankford ST. 1:30 & 3:00, 6:30 to 11 "THE WOLF PACK"	<b>LEADER</b> 61ST & LANCASTER AVE. JOHN BARRYMORE in "Dr. Jekyll and Mr. Hyde"	<b>LOCUST</b> 82D AND LOCUST STREETS 1:30 & 3:00, 7:15 to 11 P. M. GLORIA SWANSON in "HER HUSBAND'S TRADESMAN"	<b>NIXON</b> 52D AND MARKET STS. 2:15, 7 and 9 HOOT GIBSON in "HEADIN' WEST"	<b>RIVOLI</b> 32D & BANSOY STS. 1:30 and 3:00, 6:45 to 11 P. M. NORMA TALMADGE in "DE LUKE ANNIE"	<b>69TH ST.</b> Theatre—Opp. "L." Terminal JOHN BARRYMORE in "Dr. Jekyll and Mr. Hyde"	<b>STRAND</b> Germantown Av. at Vineyard 2:30 to 4:30, 7 to 11 P. M. AGNES AYRES and JACK HOLT in "BOUGHT AND PAID FOR"

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

<b>AMBASSADOR</b> Baltimore Ave. at 86th 1:30 to 11 P. M. "THE SHEIK'S WIFE" Next Week—Nebel Normand, "MOLLY GO"	<b>GERMANTOWN</b> 2615 GERMANTOWN AVE. MATINEE DAILY MABEL NORMAND in "MOLLY GO"	<b>JEFFERSON</b> 26th & Dauphin Sts. "THE IRON TRAIL" From REX BROWN'S FAMOUS NOVELS	<b>PARK RIDGE</b> AVE. & DAUPHIN ST. 2:30, 7 and 9 P. M. "THE IRON TRAIL" From REX BROWN'S FAMOUS NOVELS	<b>GEORGE ARLES</b> in "THE BULGARIAN PRISONER"
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