

# The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



IRENE TAMM

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

"Bobby" writes: "After saving so many questions I felt it my duty to relieve myself of them by handing them to you. There is something that is far from clear to me, and that is, why is it that some of the good actors and actresses are left out of your column?"

"Here are some that are seldom spoken of in your paper, and please tell me why the fans don't discuss stars like Louise Huff, Charles Ray, Antonio Moreno, Pearl White, Alice Calhoun, Alice Brady, Alice Joyce, Constance Toffel, Eugene O'Brien, Edith Johnson, William Duncan, Earle Williams, etc. These are only some that are seldom used and are unpraised in your column. Why?"

"In one of the photoplay magazines for April there are pictures of the eight most handsome men. Here they are, how do they appear to you? Wallace Reid, Richard Barthelmess, Rodolph Valentino, Glenn Landis, Thomas Meighan, Eugene O'Brien, Richard Dix, Antonio Moreno and Elliot Dexter. Not bad, eh?"

"Every day Mary and Doug are dying away faster and faster in films. Although they have had their day, they'll always be recognized as 'America's Favorites.' It looks to me as if Wally, Dick and Rodolph are on the climb for the top among the men, and a few others are about at the top. But when we look back, don't we hate to see them go, getting older and older each day? Yet the space will never be empty; they're filling up fast with new, young, good looking of today."

"Is the new film 'The Christian' that is being made by Richard Dix, etc. the same story as 'The Sign of the Cross' long ago? Why haven't you liked him ever since, as I saw you said to a fan? Kindly give me the names of all the films he ever played in if you can, and I guess that is all I'll trouble you for this time."

"(Gee! All! That's all! Earle Williams must have shined in a million films, more or less, for he has been in the game almost from the beginning. He did a superb piece of work in 'The Christian,' and he hasn't equalled it since. Why? I don't know. I don't think I ever said I haven't liked him since, but most certainly nothing he has done has even compared with that performance. As for the films you mention are founded on the same Hall Caine book. Williams' principal pictures have been 'The Great Mystery,' 'The Hillman,' 'The Sign of the Cross,' 'The Girl in His House,' 'An American Love Story,' 'A Diplomatic Mission,' 'The Man Who Would,' 'The Girl of the Year,' 'The Wolf,' 'The Black Gate,' 'My Official Wife,' 'The Fortune Hunter,' 'The Purple Cipher,' 'Diamonds Adrift,' 'Captain Swift,' 'The Silver Case' and the more recent ones with which you are familiar."

"You are entirely wrong in saying that the stars you mention have not been discussed in this column. They have all been mentioned, and quite frequently. But they are not so popular as some other stars, and naturally the readers of this column prefer to discuss their favorites."

"The list of 'handsome men' you give doesn't suit me at all. It should include Will Rogers, Wallace Beery, Ernest Torrence, Frank Cammer, Bill Montana, Ben Turpin and Ed Moran. After them, Wally, Dick and Rodolph Valentino, with Antonio Moreno just peering in."

"Eleanor" writes: "Has Lloyd living in New York? Is it true that he comes to Philadelphia three times a week? A crowd of movie fans that he was at the ball game last Saturday. If there are any that you could find out whether this is true?"

"Nothing to it. Lloyd is working in California. Besides, you'd never recognize him if you did see him. He looks entirely different off the screen."

"W. S. S." writes: "Being amateur critic for a day is good fun which few of us can resist, so herein are a few comments."

"Garth Hughes is a chap capable of splendid work today because of his sincere boyish manner. He is less an actor than merely himself and with the knowledge that this direct and personal charm will pass away with the

years, one cannot but inwardly rage when he is wasted in such trash as 'I Can Explain.'

"Mr. De Mille's pictures are always entertaining, but usually quite useless. His way of having his socially tangled situations, with which he delights to play, upon the most sweeping generalities is amusing. With the exception of two or three Eastern seaboard cities, American society, so far as manners and customs are concerned, is not an impenetrable thing. In these days of easy democracy shades are made in a week and 'gentlemen' too. De Mille's plays set forth conditions which do not actually exist and they help to increase a certain unhealthy class consciousness."

"Peter Ibbotson, to me seems the most exquisitely beautiful thing I know on the screen. It bears a lingering memory of stark reality conquered heroically and nobly. Could a story be more grim than 'Peter Ibbotson'?"

"On the other hand, 'Orphans of the Storm,' a masterful production reaching tremendous climaxes, is a play which leaves one absolutely convinced in spite of the sentimentalism in which Griffith loves to indulge, he often strikes truths which are ugly."

"I have no use for 'Pollyannishness,' but I should enjoy seeing more 'Peter Ibbotsons,' more 'Sentimental Tommies,' more plays like 'The Blue Bird' of olden days."

"A word as to motion picture theaters and their rules. One rainy evening some weeks ago I wore an English golf jacket and was curtly, even vigorously, refused admittance until I removed it. Sweaters are banned. Oh! Oh! what has the poor sweater done, and mine cost \$40, too—a regular aristocrat of sweaters!"

"You are a keen critic, 'W. S. S.' It seems to me you sum up Garth Hughes better than I have seen him summed up anywhere. He has a compelling boyish charm that will not last with the years and the director is stretching every point to get this personality on the screen regardless of story or acting. It's too bad."

"R. D." writes: "Thanks very much for your letter saying that my records are at fault regarding Blanche Sweet and Griffith. In order to settle the matter authoritatively, I have referred the whole thing to Griffith's personal representative and, when I get his answer, will print both it and your letter. Then we'll know exactly where we stand."

"Lairdovaska" writes: "So long as there is going to be a controversy on Mae Murray I'd love to get into it. May 17."

"Whenever there is a picture with Miss Murray in it, I am sure to go to see it. She is very entertaining. As for her dancing is concerned, I do not like it. If what she has is natural grace, I prefer not to be graceful. Especially in 'Peacock Alley,' when she dances in that 'superstition' one-piece affair, it seemed as though she were trying to break herself all apart; still it was very awkward and looked for all the world like hard work. I hate hard work dancing, don't you?"

"Another thing: Miss Murray still persists in using too much camellia on her lips—much too much! To me they seem like pieces of raw meat, and I hate that. Isn't that a hideous thing to say?"

"Still another thing: I don't believe that she has any particular interest in the picture itself. She seems to care more about whether she looks well this way or that regardless of what the picture may call for. I don't suppose you understand me, but that's

what I mean. Still I must admit again that she is very entertaining. Vraiment!

"Mary Hay may be cute and winsome, but I don't think her. It is worse. Horrid nose, and squinty eyes, too. Please print a photograph of Alice Terry, just her head; I want to have it for something—please!"

"The idea of saying nasty things about Mary Hay and then expecting me to print a picture for you? If I were not Alice Terry's picture you asked for, I'd be inclined to get busy and refuse, but I can't refuse anybody who likes Alice Terry."

"Did you see Mae Murray in 'Fascination'? You'd still have the same opinion of her alleged dancing, but her acting got surprisingly near to sincerity in some parts of it. And the whole picture was really very well done."

## PAL SMART DOG. IN 'WHO'S WHO' AT LASKY STUDIO

In the "Who's Who" of Lasky Studios there is one called "Pal." This is his first name and his last name. In fact, it is the only name he knows, but lack of something conventional with which to identify his family, the owners make him any the less popular or any the less successful as a moving-picture actor. "Pal" is a well-known favorite. His latest picture is "Horderland" in which he appears with Agnes Ayres. This is not "Pal's" first appearance before the camera. He was a member of the cast of "The Whistle," "Foot's Paradise," "Rent, Rent, Rent," "The Wife," "Queenie," "What No Man Knows" and "The Champion."

And "Pal" is very young. He was born in 1916. The full details of his career come to light when the publicity department requested that the information blanks which are sent to all actors and actresses be revised and brought up to date.

"Pal" blank came back this way: Name (professional), "Pal"; (in private life), same; date of birth, May 16, 1916 (just a young fellow trying to get along); place of birth, Nashville, Tenn.; parents' names, "Prince" and "Patsy"; owner, Harry Lopenay; height, 2 feet 3 inches; weight, 38 pounds; color of hair, blonde and white; eyes, brown; stage experience, Orpheum Circuit; usual roles played, himself; first picture, "Foot's Paradise"; married, several times; to (name), if professional, can't remember them all; children, four sons, three daughters; favorite sports, hobbies, recreations—Diving, swimming, chasing cats, eating; permanent address, 322 North Dillon, Los Angeles.

There was a space reserved for "remarks" at the foot of the blank, but "Pal" doesn't make remarks. He registers his emotions and makes known his desires the way a super-intelligent dog should.

## THE GREAT DIVORCE CASE

Victor Hugo, Australian millionaire, vs. Mrs. Zander, widow. The trial is on. The case will soon go to the jury. You want to know the verdict? Turn to the Comic Page for the full details. The trial is on today. You'll be pleased. "Make it a Habit."

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<b>APOLLO</b> 522 & THOMPSON STS. MATINEE DAILY 10 A. M. to 11:15 P. M. AGNES AYRES and JACK HOLT "BOUGHT AND PAID FOR"	<b>PALACE</b> 1214 MARKET STREET 10 A. M. to 11:15 P. M. WALLACE REID "ACROSS THE CONTINENT"	<b>The NIXON-NIRDLINGER THEATRES</b>
<b>ARCADIA</b> CHESTNUT bet. 10TH and 11th 10 A. M. to 11:15 P. M. ELAINE HAMMERSTEIN "WHY ANNOUNCE YOUR MARRIAGE?"	<b>PALM</b> FRANKFORD AVE. & NORTH STREET RODOLPH VALENTINO "THE CONQUERING POWER" ADDED—SURPRISE VAUDEVILLE	<b>BELMONT</b> 522 ABOVE MARKET 1:30 & 3:45 to 11 P. M. RICHARD BARTHELMESS "TOLABLE DAVID"
<b>ASTOR</b> EIGHTH & GIRARD AVE. MATINEE DAILY ALL-STAR CAST IN "ALIAS PHIL KENNEDY"	<b>REGENT</b> Market St. bet. 11th and 12th 10 A. M. to 11:15 P. M. VIVIAN MARTIN "FARDON MY FRENCH"	<b>CEDAR</b> 60TH & CEDAR AVENUE 1:30 and 3:45 to 11 P. M. WILLIAM DESMOND "FIGHTING MAD"
<b>BALTIMORE</b> 81ST & BALTIMORE AVE. 8:30, 10:30, 11:15 P. M. EARLE WILLIAMS "THE MAN FROM DOWNING STREET"	<b>RIALTO</b> GERMANTOWN AVENUE AT TULPEHOCKEN ST. "TURN TO THE RIGHT"	<b>COLISEUM</b> Market bet. 50th & 51st 1:30 and 3:45 to 11 P. M. WILLIAM C. CARLSON'S PRODUCTION "AT THE STAGE DOOR"
<b>BLUEBIRD</b> Broad & Squehanna 10 A. M. to 11:15 P. M. MME. NAZIMOVA "A DOLL'S HOUSE"	<b>SHERWOOD</b> 94th & Baltimore Ave. MAT. 2, 4, 6, 8, 10, 11:15 P. M. "A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"	<b>JUMBO</b> FRONT ST. & GIRARD AVE. 1:30 and 3:45 to 11 P. M. "THE FOUR HORSEMEN OF THE APOCALYPSE"
<b>CAPITOL</b> 122 MARKET ST. 10 A. M. to 11:15 P. M. RODOLPH VALENTINO & AGNES AYRES "THE SHEIK"	<b>STANLEY</b> MARKET AT 10TH 10 A. M. to 11:15 P. M. NORMA TALMADGE "SMILE THROUGH"	<b>LEADER</b> 41ST & LANCASTER AVE. 1:30 to 4:30, 7 to 11 P. M. GLORIA SWANSON "HER HUSBAND'S TRADESMAN"
<b>COLONIAL</b> 6th & Maplewood Aves. 2:30, 7 and 9 P. M. BETTY COMPTON "THE GREEN TEMPTATION"	<b>STANTON</b> MARKET ABOVE 10TH 11:15, 1:45, 4:30, 7, 9, 11 P. M. D. W. GRIFFITH'S PRODUCTION "ORPHANS OF THE STORM"	<b>LOCUST</b> 82D AND LOCUST STREETS 1:30 & 3:45 to 11 P. M. PRISCILLA DEAN "WILD HONEY"
<b>FAIRMOUNT</b> 20th & Girard Aves. MATINEE DAILY BARBARA CASTLETON IN "The Child Thou Gavest Me"	<b>333 MARKET STREET THEATRE</b> 9 A. M. to 11:15 P. M. BETTY COMPTON "THE GREEN TEMPTATION"	<b>NIXON</b> 82D AND MARKET STS. 1:30 to 4:30, 7 and 9 P. M. LOTTIE PICKFORD IN "THEY HAIL PAV"
<b>GREAT NORTHERN</b> Broad St. at Erie 2:30, 7 & 9 P. M. JEAN ARON IN "THE PRODIGAL JUDGE"	<b>VICTORIA</b> MARKET ST. bet. 9th and 10th 10 A. M. to 11:15 P. M. SPECIAL CAST IN ZANE GREY'S "THE LAST TRAIL"	<b>RIVOLI</b> 82D & RANSOM STS. 1:30 & 3:45 to 11 P. M. BARDON'S IMPERIAL LOVE ROMANCE "THEODORA"
<b>IMPERIAL</b> 90TH & WALNUT STS. 10 A. M. to 11:15 P. M. MAE MURRAY "FASCINATION"	<b>ARDMORE</b> LANCASTER PIKE ARDMORE, PA. "THE FOUR HORSEMEN OF THE APOCALYPSE"	<b>69TH ST.</b> Theatre, Opp. "L" Terminal CONSTANCE BINNEY "MIDNIGHT"
<b>KARLTON</b> CHESTNUT ABOVE BROAD 10:00 A. M. to 11:15 P. M. T. L. MARSHALL IN "TOO MUCH BUSINESS"	<b>GRANT</b> 402 GIRARD AVE. 10 A. M. to 11:15 P. M. "THE SHEIK'S WIFE"	<b>ROCCO'S</b> STRING ORCHESTRA A. S. ROCCO, Conductor
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<b>OVERBROOK</b> 6th & Haverford Avenues AGNES AYRES and JACK HOLT IN "BOUGHT AND PAID FOR"	<b>JEFFERSON</b> 29th & Dauphin Sts. 1:30 & 3:45 to 11 P. M. "HAIL THE WOMAN"	<b>PARK</b> RIDGE AVE. & DAUPHIN STS. 1:30, 3:45, 7, 9, 11 P. M. "DETERMINATION"

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

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