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The Daily Movie Magazine

THE DAYS OF CHIVALRY ARE BACK—ON THE SCREEN

Here's a picture that ought to make the fans' mouths water. It's a scene from "Doug" Fairbanks' production of "Robin Hood." The beautiful lady before whom "Doug" (clad in armor) is kneeling is Enid Bennett. In the background are the banners and spears of an army

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

"G. E. R. writes: "What is all this jabbering about reforming the movies? Is it just some individual soreheads who don't like them or is it the public in general? I have not gone to the movies very often lately (I used to go two and three times a week), so I don't know just what the trouble is.

"The pictures I have seen, in my estimation, have been very good ones. I did not see that movie which many of the fans have been arguing over for the last month. I guess it is 'Foolish Wives.' Somehow, I agree with you, even though I did not see it. The reason is, I am disgusted with such men as Von Stroheim. If the fans wish to say it is because of the war they may, but that is not the reason. I, and only I, know that reason.

"Have you seen 'The Silent Call'? Is it a good picture? I am very anxious to see it.

"Why don't you like Mary Pickford? Isn't she a good actress? Is it because of the childish roles she has been playing lately? Now cool down; don't be angry; answer me in a nice gentle way.

"What has become of Conrad Nagel? "Sh! Just tell me. What is Jack Mulhall's address? What is his age? I'm so darn curious I just can't help asking."

(Reforming the movies? Do you mean morally or artistically? The only "jabbering" I've seen lately has to do with the serious question as to whether the producers have been giving us stuff sufficiently meritorious to justify them in expecting us to continue attending the theatres. Personally, while I've seen a lot of pretty bla-na-a stuff lately, I'm not at all discouraged. The Overthehill school is dying down and the Swanson-Glyn is changing its hyphen to Swansong-lyn (gosh, that's deep!) and we've had some really corking good things.

I've been particularly glad to see such films as "The Good Provider," "Hail the Woman" and "Sisters." They aren't high art by any manner of means. I don't pretend to class them with "Peter Ibbetson." What I mean is that, for the ordinary, everyday program picture, they show that it isn't necessary to distort life, it isn't necessary to have ogling, leering, scheming villains such as not one man or woman in a thousand meets in actual life. They deal with our little, intimate, workaday selves and they show that we ourselves are our own villains—that we have traits which, when carried to extremes, produce the comedy and the tragedy, the beauty and the ugliness, the romance and the drab austerity and all the dramatic climaxes that are needed to make an absorbing, clean, significant picture. I'd like to see more of them instead of the far-fetched overdrawing of characters which have become stage-screen-book traditions, but which are really quite outside the ken of the average person.

Yes; I've seen "The Silent Call"—twice. I could see it again and enjoy it. I don't know any film I have ever seen which made me more enthusiastic than that one did. And the best part of it is that it isn't the kind of film whose appeal is limited to a certain class or a certain age. It's universal in its appeal to our love of dogs and our love of the rare glimpses of nature-beauty which it shows and it takes us quite outside of ourselves. It's like a keen breath of fresh mountain air.

All I can say about my attitude toward Mary Pickford is that I don't consider her a good actress. Since "Stella Maris" she has yielded to the box-office temptation to be "cute" and goldilocky and her cute and goldilocky days are over. But at that, it's probably the fault of the fans. I doubt if they want to see her in other kind of parts—yet she was really quite good as Dearest in "Fountilroy"—in contrast to the hopeless futility of her antics as the lord.

Conrad Nagel is working in the cast of "Nice People" with Wallace Reid and Bebe Daniels in California.

Address Jack Mulhall, 5857 Harold Way, Hollywood, Cal. He was in the East, but I think has gone back to the coast. I'm sorry I never was invited to any of his birthday parties, so I don't know his age.)

* * *

"Southern Reader" writes: "Won't you please publish a picture of Barbara Bedford? She is the most decorative young person I know of.

"Since reading so much in your column about 'Foolish Wives,' I would commit murder if necessary to see it. But g'ns and alack! It will be the year after the sequel, probably, before it reaches us in Russelville, Tenn., and by that time the film will be so tattered with age and use that all the thrilling parts will be obliterated.

"I understand that, in your column, one is privileged either to praise or throw bricks, but while I have the floor (if I do get my feet on hard wood) do allow me to pick the largest sized brick out of the dump and hurl it at Bill Farnum. I do think he is the most 'posy,' conceited male who has ever been on the stage. When he begins to roll his eyes and look pretty I feel like doing something violent.

"We live in a village of 'almost' two hundred souls. Our movie is part of the local grocery store and the proprietor gets nothing but Fox films, so we are fed three times a week on Tom Mix, Buck Jones, Farnum and the rest of the 'Saes and Foxes' tribe. So, through force of circumstances, I have had an awful dose of Bill Farnum and I don't know which part he is worse in—the fat, middle-aged cowboy or the Wall Street financial wizard. Which is the most improbable?

"I want to ask some questions about a certain movie magazine? Do you answer such questions or, if you do not, can you give me the address of some one to write to in reference to the information I want?"

(What kind of questions do you want to ask about that magazine? Send 'em on and, if I can't answer 'em, I'll try to find some one who can. Much obliged for expressing my opinion of Bill Farnum.)

* * *

"B. D." writes: "I was interested in the letter of 'Gordon Jinn' in your department, and your replies to his questions. But I think you are in error about Blanche Sweet. Unless I am very much mistaken, she was playing in the legitimate between 1907 and 1909. In fact, if you will look in the files I think you'll find that she appeared as a 'wronged girl' in some melodrama, the name of which escapes me, in this city. I recall reading a review of the show and seeing her picture printed in one of the Sunday papers.

"You cite Mr. Griffith's 'official biography' to prove your point, but I assure you that volume (if you refer to the one compiled by Robert Edgar Long) has more than one error in it. Griffith did not become a director until 1908, the year, I think, in which he made 'The Adventures of Dolly,' in which his wife, Linda, was the principal player.

"All this is of no importance, but it might interest veteran movie fans, of whom I am one. The first Biograph picture in which I remember to have seen Blanche Sweet was 'All on Account of the Milk,' Mary Pickford, the late Arthur Johnson, Mack Sennett (in straight comedy roles) and Jack Pickford, who was then in short trousers, were also in it.

"Vivian Prescott married a man connected with automobiles in some way and retired. She had talent and was an unusual personality.

"By the way, will you tell me what has become of Dorothy Bernard, Dorothy West, the Cotton girls, and Marion Sunshine—all Griffith protegés?"

(In order to settle the Blanche Sweet controversy authoritatively, I sent this letter to Griffith's personal representative in New York. His answer is:

"As far as we know, Blanche Sweet used to be one of the dancers with Gertrude Hoffmann and I understand had been a chorus girl before that. We have no record that she was ever really in drama on the stage.

"'All on Account of the Milk' was not directed by Mr. Griffith, but by Frank Powell under Mr. Griffith's direction. Blanche Sweet was in it.

"Answering the last part, Dorothy Bernard is still in motion pictures. I think she played a part in 'Little Women.'

"Dorothy West has retired.

"The Cotton girls are still in pictures and I think played in 'Disraeli.'

"Marion Sunshine is still active and is now playing on the stage in 'The Blue Kitten.'")

* * *

"Betty writes: "I disagree with you heartily on Gloria Swanson. I bet she's just as nice and sweet as can be in real life. What if she does not act just as you like her to? She does as the director tells her to and she pleases some people, though she does exaggerate sometimes. What else can she do? I think she looked better as a little girl in 'Beyond the Rocks' than a woman. Don't you? How tall is she?

"I agree with you, though, about Von Stroheim and his picture. If there's one man I hate it's Von Stroheim.

"Does Alice Terry really wear a wig in her pictures? If she does, what color is her hair? Please put in a picture of her.

"I think I saw you the other day—a little old man with a bald head and blue eyes. No; you weren't exactly bald; just a little hair around the ears." ES-TU.

(I wouldn't call my eyes exactly blue—that is, not light blue. But the rest of the description we'll let stand.

I think Gloria Swanson would look better as anything than as a woman. But the question is: Did she look like a little girl in "Beyond the Rocks"? I know what I think she looked like, but the boss won't let me use that word in this column. She is five feet three inches tall.

Alice Terry has naturally blonde hair and gray eyes. No wig.)

PICTURE WITHOUT ANIMALS LIKE EGG WITHOUT SALT

SOME day some one will make a motion picture without an animal in it, but so far film makers have found invaluable the poignant appeal, clever tricks and hair-raising sensationalism made possible by the introduction of dumb beasts.

Quite often human movie stars have to divide honors with dog, dove, goat, or tiger stars. Many animal actors have "walked away" with pictures, as they say in studio parlance. It's sure fire stuff to have a close-up of a cat, dog, or pig in the proper place and directors are always looking for a chance to put animals in their pictures.

In "Blood and Sand," Rodolph Valentino's first star picture, Fred Niblo, the director, had no choice in the matter, however. There just had to be a bull. Bulls are a film novelty, but in the picturization of the Ibanez novel they provide a real kick. All Valentino had to do was to get out in front of the 1500-pound pet with a red cape.

Dogs are most commonly used in pictures. At the Lasky west coast studio in one day recently a dilapidated Airedale licked the grease from a frying pan in a George Fitzmaurice picture, a St. Bernard lumberingly knocked over furniture and bric-a-brac in a chase after film kiddies, while "Pal," a famous canine actor, went through the dramatic business of rescuing from fire a child of "Borderland," a new Agnes Ayres picture.

Hebrew School Commencement

Commencement exercises of the Hebrew Education Society Schools will be held this evening at 8:15 o'clock in Touro Hall, Tenth and Carpenter streets. The graduation address will be made by Samuel G. Schwartz. Jacob Neulight will deliver the valedictory. Prizes in the Pathfinder contest will be awarded by Irvin A. Stander.

Woman Injured in Auto Crash

Mrs. William W. Sullivan, 1203 Sixty-fifth avenue, Oak Lane, was cut by flying glass last night when an automobile driven by her husband collided with a machine operated by a man who gave his name as L. W. Trembly, Forty-sixth and Walnut streets.

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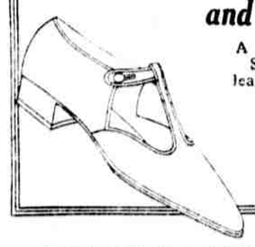

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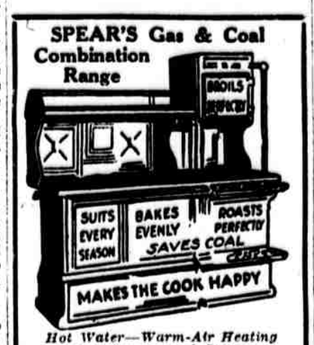

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If Traveling Is Irksome—

Here's a word for the man who puts off the business trip as long as he can because he "hates to travel."

Do you dislike to travel or is it just the train ride and what you think you've got to "suffer"?

If that is the case, suggest you try the Baltimore & Ohio. You'll find it a railroad that specializes in courtesy, service and good transportation, plus the effort of every employe to make you feel you're a welcome guest.

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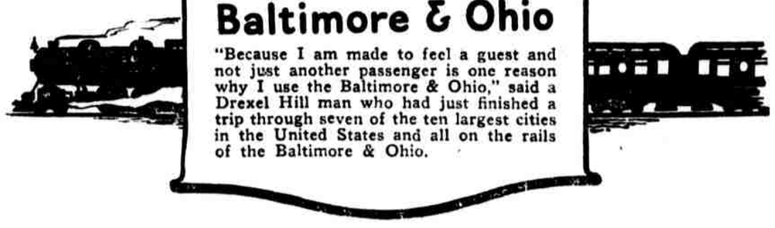

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ARCADIA CHESTNUT Bet. 16TH 10 A. M. to 11:15 P. M.
ELAINE HAMMERSTEIN
in "WHY ANNOUNCE YOUR MARRIAGE?"

ASTOR EIGHTH & GIRARD AVE. MATINEE DAILY
SPECIAL CAST in
"Mrs. Dane's Confession"
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BALTIMORE 51ST & BALTIMORE Eve. 6:30, Sat. Mat.
MAE MURRAY
in "PEACOCK ALLEY"

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WILLIAM C. CABANNE PRODUCTION
"AT THE STAGE DOOR"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M.
RODOLPH VALENTINO & AGNES AYRES
"THE SHEIK"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M.
RICHARD BARTHELMESS
in "THE SEVENTH DAY"

FAIRMOUNT 20th & Girard Ave. MATINEE DAILY
THE YEAR'S PHOTOPLAY SENSATION
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GREAT NORTHERN Broad St. at Erie 2:30, 7 & 9 P. M.
BETTY BLYTHE
in "FAIR LADY"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30. Eves. 7 & 9
MAE MURRAY
in "FASCINATION"

KARLTON CHESTNUT Above BROAD Daily 10 A.M. to 11:15 P.M.
TULLY MARSHALL & ETHEL TERRY in
"TOO MUCH BUSINESS"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY
Rodolph Valentino & Dorothy Dalton
in "MORAN OF THE LADY LETTY"

ORIENT Woodland Ave. at 62d St. MATINEE DAILY
GLORIA SWANSON
in "HER HUSBAND'S TRADEMARK"

OVERBROOK 63D & HAVERFORD AVENUE
JANE NOVAK
in "THE BELLE OF ALASKA"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M.
WALLACE REID
in "ACROSS THE CONTINENT"

PALM FRANKFORD AVENUE & NORRIS STREET
LIONEL BARRYMORE
in "BOOMERANG BILL"
ADDED—SURPRISE VAUDEVILLE

REGENT Market St. Below 17th 10 A. M. to 11 P. M.
VIVIAN MARTIN
in "PARDON MY FRENCH"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST.
WALLACE REID
in "THE CHAMPION"

SHERWOOD 54th & Baltimore Av. MAT. 2; EVE. 6:30
AGNES AYRES AND JACK HOLT in
"BOUGHT AND PAID FOR"

STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M.
NORMA TALMADGE
in "SMILIN' THROUGH"

STANTON MARKET Above 16TH 11:15, 1:45, 4:30, 7 & 9:30
D. W. GRIFFITH'S PRODUCTION
"ORPHANS OF THE STORM"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M.
PRISCILLA DEAN
in "WILD HONEY"

VICTORIA MARKET ST. abv. 9TH 9 A. M. to 11 P. M.
SPECIAL CAST in ZANE GREY'S
"THE LAST TRAIL"

ARDMORE LANCASTER PIKE ARDMORE, PA.
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in "THE GOLDEN GIFT"

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BELMONT 52D ABOVE MARKET 1:30 & 3; 6:30 to 11 P. M.
RICHARD BARTHELMESS
in "TOL'ABLE DAVID"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3; 7 and 9 P. M.
BETTY COMPSON
in "THE GREEN TEMPTATION"

COLISEUM Market bet. 59th & 60th 1:30 and 3, 7 and 9 P. M.
BETTY COMPSON
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NIXON 52D AND MARKET STS. 11:15, 7 and 9
VIOLA DANA
in "GLASS HOUSES"

RIVOLI 52D AND SANSOM STS. 1:30 and 3; 6:45 to 11 P. M.
CONSTANCE TALMADGE
in "A PAIR OF SILK STOCKINGS"

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SARDOU'S IMMORTAL LOVE ROMANCE
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STRAND Germantown Av. at Venango 2:30, 7 & 9 P. M.
BETTY COMPSON
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Added—CHARLIE CHAPLIN, "PAY DAY"

PARK RIDGE AVE. & DAUPHIN 1:30 to 11 P. M.
THOS. H. INCE'S PRODUCTION
"HAIL THE WOMAN"