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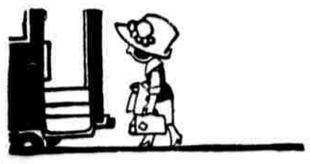

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The Daily Movie Magazine

FILM NOBILITY VISITS THE SEASHORE FOR LUNCH

In between scenes of "The Eternal Flame," Norma Talmadge's new feature adapted from Balzac's "Duchess of Langeais," members of the company took picnic lunch down on the rocky shore. The gentleman in the high hat is Wedgewood Nowell. Sitting beside Norma is Conway Tearle, her leading man, and in the rear is Director Frank Lloyd

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

Billy Dick writes: "Have read your movie page on and off for quite a while, and have enjoyed it, as well as had many a good laugh, especially when the fans get off the track of the movies and start to compliment you on your looks; also that 'Now, Mr. Neely' stuff (don't you love it?). To my way of thinking the best way to compliment you would be to call you 'Patterson James H.' but I'm not going to do it. Don't believe in it.

"Being somewhat of an old-timer myself, I thoroughly enjoyed Harry Blair's letter this evening.

"I wonder if you and Mr. Blair can remember of these 'old ones' that I can remember:

"Valda Valkyrien (Nina); Barbara Tennant (Eclair); Isabel Rae (Biograph); Rosetta Brice (Lubin); Orme Hawley (Lubin); Carrie Reynolds (Lubin); Lottie Briscoe (Lubin); Florence Hackett (Lubin); Jane Gail (Universal); Phyllis Gordon (Universal); Vivian Rich (Universal); Raymond Langley (Universal); Ethel Grandon (Universal); Lillian Hamilton (Premier); Jessalyn Van Trump (Universal); Anita King; Bessie Eyton.

"Plays: Florence Turner and Maurice Costello in 'The Tale of Two Cities' (Vitagraph); Marion Leonard in 'Imp' (Biograph) and Knickerbocker pictures; Mary Pickford and Blanche Sweet in 'With the Enemy's Help' (Biograph); Mary Pickford and W. Christie Miller in 'The Unwelcome Guest' (Biograph); Mary and Owen Moore in 'The Wife' (Imp-Universal); Pearl White, Chester Barnett and Harry Gesellin, 'The Convict's Daughter' (Crystal); 'Back to Life,' with J. Warren Kerrigan, Pauline Bush, Lon Chaney and Jessalyn Van Trump; 'The Dream Girl,' with Robert Z. Leonard, Margarita Fisher, G. M. MacQuanie and Jackie Saunders (Rex); Wally Reid and Dorothy Davenport in 'Fires of Fate' (Rex); 'Almost an Actress' (Joker), with Louise Fazenda, Lon Chaney, Max Asher; 'Judith of Bethulia,' with Blanche Sweet, Henry Walthall, Lillian and Dorothy Gish, Bobby Harron (Biograph); Blanche Sweet in 'A Corner in Wheat,' supposed to have been her first picture (Biograph); also 'The White Rose,' in which Griffith made his first 'close-up'; Dorothy Phillips in 'Hell Morgan's Girl' (Bluebird); Florence Turner in 'The Harper Mystery' and 'My Old Dutch' (made in England); Elsie Janis in 'Betty in Search of a Thrill' (Bosworth); Jack Pickford in 'Cupid's Touchdown' (Selig); Violet Mersereau in 'Autumn' (Universal); 'Home, Sweet Home,' Griffith, with Blanche Sweet, Lillian and Dorothy Gish, Henry Walthall, Owen Moore, Jack Pickford, Mae Marsh and Wallace Reid; Mary Pickford and Marion Leonard in 'The Woman From Mullin's'; Lois Meredith in 'Sold at Auction' (Pathe).

"Some time ago you told the fans that Gloria Swanson had black hair, and that Bebe Daniels had red. I lived in Hollywood for quite a time (in St. James court, perhaps you've heard of it) and have seen both of these girls. Gloria has henna-colored hair and Bebe jet black.

"Here is other information you wanted. Blanche Sweet played on the stage with Chauncey Olcott in 'Terence,' also in a play here at the old National Theatre.

"Betty Compson did not go from Christie comedies to George Loane Tucker to do the 'Miracle Man,' but made a serial for Pathe and two features which were released by the Old World Film Company.

"I trust this hasn't been too much for you. Some time if I may I will write again and tell about Hollywood and about some of the players I saw and met.

"I bet that 'Patterson James' will keep some of them guessing, don't you?

"P. S.—Just found a few more: Cleo Ridgley in 'Old Isaacson's Diamonds' (Kalem); May Marsh and Wallace Reid in 'Moonshine Molly,' (Mutual); Mary Fuller in 'Dolly of the Dalles,' (Edison)."

(I'm not sure whether I appreciate your nickname for me or not. I often have to laugh at the gentleman in question, but his generalities and his wholesale abuse of plays rather get on my nerves at times.

Your letter is immense, nothing else. Also, I assure you it's very valuable, and I appreciate very much your information. I'm printing everything you say without checking up, so I can't very well vouch for the accuracy of everything, but you sound as if you know what you're talking about. I remember with much pleasure seeing of the plays you mention as "A Tale of Two Cities," "With the Enemy's Help," "Fires of Fate," "The Wife," "Home Sweet Home," "Judith of Bethulia," (one of Griffith's very greatest, by the way), "My Old Dutch" and "Betty in Search of a Thrill."

Again, thanks! And any time you get a chance to tell of your experiences in Hollywood, come ahead. You're one of the few fans I've found who combines a pretty accurate memory of the early days and a knowledge of things as they now are.)

• • •

C. W. A. writes: "I cannot understand why you say such horrible things about that wonderful actor, Erich von Stroheim. In my opinion he is a credit to motion pictures, and I believe the public would welcome more of him. Of course, you can't expect him to be the loving hero, because he is not that type of a player, but just because Walter Long and Wallace Beery are always villains the picture lovers have no particular grudge against them and the same goes for Von Stroheim. He not only is a marvelous actor but a writer and director as well. I base my theory on his popularity by the way he is 'turning 'em away.' When I recently saw 'Foolish Wives' the house was filled to capacity and many were sold standing room.

"So, please, Mr. Neely, try to think of Von Stroheim as you do Valentino. I am sure you have underestimated the former."

(Gwan now, Claude. Don't try to make me mad again; I've been that way enough lately. Sure I like the villains of pictures—like 'em a lot better than most of the heroes. Walter Long, Wallace Beery, Clarence Burton, Harry Northrup, Theodore Kosloff, Noah Beery, Frank Campeau and all the rest of them have made many a stupid picture worth while for me. And in respect to our friend, Von, I'll admit he's a corking actor, but I cannot forget that he not only acted in "Foolish Wives," but wrote the story and directed it. If some one else had been responsible for that story, I would have had only praise for Von Stroheim. And I will not give him any laurel wreath as author and director. Also, I don't advise that you trust that 'turning them away' theory too far, in figuring his popularity. That was mostly plain, ordinary unadorned curiosity, Claude, some of it caused by our little argument. Not knowing how you think of Valentino, I'm sure I don't know how you want me to think of Von. But, anyway, I probably wouldn't.)

• • •

Peter Pan writes: "I do thank you for your nice answer to my letter last Thursday. I cut it out, and am saving it with some other valued clippings. I am sure the only reason I write that way is because it is the only way of which I am capable, and did I even fancy indulging in Freudian psychologisms, Shavian witticisms, or Elinor Glyn emotionalisms (but could I, would I?) a limited mentality would prevent. 'What abject humility!' says my vis-a-vis. (No, she won't have a cigar, thank you, and she is far from being mid-Victorian!) I am really quite, quite sincere about it, though, but a little encouragement will go a long way with me, so, with my 'pale hands inkstipped' from an unruly typewriter ribbon, I pound out to you—this billet-doux.

"I liked 'M. C. P's' letter on 'morals and the movies'. Probably the reason this subject has been so much discussed is because, for commercial reasons, there has been undoubtedly too much exploitation of the lives and habits of some of the stars—this done by press hounds who delve and pry and scrape to fill up the pages of their ninety-nine-odd fan magazines (the last two lines sound familiar—is that a dormant thought just awakening, or am I subconsciously quoting?) This too intimate knowledge perhaps insidiously tinges our judgment of their work, and it's rather cheapening, too. I want to be able to wonder and surmise, and to keep a few of my illusions about people and life in general (don't you); and though looking up, with our head in the stars and our feet on terra firma, we sometimes stumble. Life is rather wonderful after all! Did you see the gorgeous sunset this evening? A regular sub-title 'hand-in-hand into the sunset' one, wasn't it? I could almost see the silhouetted, sentimental fade-out on the top of the hill where they have started to build the new library on the Parkway. Oh, no. I wasn't 'hand in hand'—totally ignorant there—no emoting whatever.

"Dear me, how I have rambled on, and haven't said a thing! One thing bothers me, though. I am going camping for two months, and I'm wondering what I'll do if I can't arrange to get my daily 'Movie Fans' Letter-Box.'"

(You're quite right, Peter Pan, about not saying anything, but then, you say nothing so buoyantly and with such a staccato, machine-gun brevity that it never becomes tiresome. I'll be expecting to hear from you up in your pine-scented camp—how about it?)

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Deborah Logan

AS WE jumped out of the motor-car after a perfectly delightful ride home from some tennis matches, one of the men discovered a horrid black smutch of wheel grease on his brand-new white flannels. "Send them to Bargs', 1113 Chestnut Street," I told him. "They'll get it out all right." And they did. This summer, while you are away on your vacation and any of your clothing meets with a similar mishap, or if it just gets soiled from wear, bundle it up and send it to Bargs'. You will be surprised how quickly it will come back by Parcel Post—just as clean and fresh as new.

"I HAVE only to wear glasses for reading; but it is such a nuisance to take them off to look in the distance!" "Why don't you wear bifocals?" I asked, and suggested that my friend go to Wall & Ochs, Opticians, 1716 Chestnut Street, where she could obtain bifocals known as the ULTEX. These Invisible Bifocals, which have proved superior to all others, are ground from a solid piece of crystal clear crown glass, thus avoiding the rainbow colors produced when two pieces of glass are fused together. It is imperative, too, that bifocals be correctly adjusted, and you will find Wall & Ochs' fitters to be experts.

IN THE Paris fashion notes, one learns that draped models are increasing in favor; and it is predicted that next autumn will find them being worn by women of discrimination who appreciate the charm and beauty of a gown with graceful lines. So I was not surprised to find that a wonderful selection of new draped models had just arrived at the Blum Store, 1310 Chestnut Street, for one always sees the very latest thing at Blum's. They were made of lovely soft Crepe Roma, Rene, Elizabeth, Satin-faced Canton and exquisite shimmery Satin, in black, blue and white. You really must have one of these gowns to complete your summer outfit.

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