

The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



MARY PHILBIN

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

Holmes writes: "Last evening I spent two boring hours watching 'The Splendid Lie' with somebody Davis in the leading role.

"This morning, I ask you three cents not to mention picture houses that cater to people above the ten, twenty, thirty cent intellect? Charge more if necessary, but try to have such pictures as 'Peter Ibbotson', 'Sentimental Tommy', 'Smilin' Through', so that one night you don't see something rather clever and amusing, and the next time at the same theatre you have inflicted upon you such rot, as say, 'Over the Hill'."

"In looking over a motion picture audience in certain sections of the city, you always see dozens of people who are cultivated, at least have intelligence enough to be annoyed with asthmatic, ludicrous acting and ridiculous lines. Surely it would pay some theatre to cater to this type of person."

"When motion picture stars feel it incumbent upon them to appear in person, why on earth do they use cheap perfume if they are to walk through the audience? And certainly they have money enough to have their speaking voices cultivated; likewise put themselves in the hands of a clever make-up artist who would dress them attractively, not allow them to look like a cross between a circus lady and a newly rich woman.

"I don't expect you wonder why I go to the movies if I dislike them so much. I go because I can't always afford the theatre, and in summer the theatres are closed, and because the times I have seen a clever movie I have enjoyed it immensely.

"Could you not give criticisms of the movies that are to come in this column? It would be a great kindness to me, and I would be glad to pay for it."

"I am not a cross crank, but I loathe being bored and wasting money."

"I'm afraid it is the producers, not the exhibitors who are at fault. There aren't more than a scant half dozen 'Peter Ibbotson' for anything approaching that plane made a year. And I say that even more so than you should because my business is to see most of them, while you have your choice and can stay away when you want to. Still, I know how you feel. I'm honest enough, as you said before in these columns, that the day will come when they have different kinds of film theatres for different standards of films. When that time comes, I doubt very much whether you'll have more than one house, even in a big city like this, which will cater to the class of people you mention. That's what I readily think of the utmost of the really big, significant picture. For the present, I'm afraid we'll have to take the good ones when they come—said for them as other fans have said—and be thankful that there are any at all.

"I'm afraid I couldn't review pictures in advance in this column. I'm provided enough as it is with the vast amount of material I get, and after all, I'm a letter box, as the name implies. You'd like to put some more work on my shoulders, wouldn't you?"

Devon writes: "The discussion as to whether the actor's private life should concern the fan in his judgment of that actor's work gives rise to an enormous amount of thought which deal more with subconscious reasoning than with conscious realization.

"The decline of the English drama such ventures ago were attributed to a considerable extent, we are told, by the immorality of the plays and players. It appears that the human mind in reacting to the immorality of foreign plays does not interest itself with the process of others or with their lives and work, then with the immorality of foreign plays, but with the immorality of the actors themselves. It is morally indignant aroused from its dormant state and it remembers. So the actor's life through the years has been stained with the mark of disrepute and loathing. It should be a lesson to actors in a profession that has succeeded in lifting itself from the dirt.

"The silent drama works upon the subconscious mind to a greater extent than in spoken drama. It means that the actor in living a part must put a certain amount of his personality into it. If it is to be a success, it acts upon the mind as the character, but he is before the camera and the camera records things that ordinary eyes do not see. The actor's life through the years has been stained with the mark of disrepute and loathing. It should be a lesson to actors in a profession that has succeeded in lifting itself from the dirt.

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skill to like a stranger, a new acquaintance to judge the other? "Whether the actor wishes it or not, his personality shines through his part and that is what causes us to say when we leave the theatre, 'He doesn't appeal to me, I wonder why?'"

My example of personification radiating from the actor is Doug Fairbanks. I like to see his pictures because I like the man. Yes, the actor plays the part, but he breathes his own personality into it—always.

"Nice letter, Devon, and right or wrong in your contention, you express yourself tersely and well. We're getting two sides of this question very well summarized, and although I suppose there'll be some fans writing in complaining of the space taken up by your letters, I'm willing to let the argument go on, indefinitely, as long as such good common sense is shown."

Don writes: "If I may give vent to a long-stifled desire to come out in the open and give what I am pleased to term the 'low-down' on a few land-lubbed 'artists', I'd like to say, damn-ers opinions to the contrary notwithstanding, that it is no snicker to read the ratings on the wonderful 'acting' of such puppets of the screen as Wally Reid and the captor of flapper hearts, incomparable Rudy. It is a bluish on a noble profession to include them within it. One need not be the only appearance of the genus Lizard of the Louvre and an expression in the eyes, upon a choice home, to make despite the impressionable hearts of many of our 'critics'. I know this is cruel and barbarous treatment, and perhaps this vicious article, get by the censors and find its way into your column, but 'them's my sentiments'."

"And among the women players, Ah! Diana! To mention a couple, Gloria Swanson and permanently as 'The glorious clothier', Agnes Ayres, the glorious clown who can snarl and smile at the same time. Of course, I don't object to their making a living in the movies, for we all need 'bread' to make ourselves of them—but words fall me."

To lay myself open to attack, who can say that there are three miles in the movies to compare with the pleasurable portrait of emotions and the fine lines of expression as given by your nerves. A player who doesn't get who must be classed as of the old school because he does not resort to the method which has become so popular of young feminine beauty."

"I call on you, Mr. Neely. Come out from behind the bush of your stereotyped criticisms and let us faithful readers have your honest-to-goodness opinion."

"There is harsh words, and some of them are unswayed, though a lot of what you say is good, truth. I like your description of Gloria. And I will say that after having in the 'hand-picked' articles, I have your nerve with you in coming out boldly for a fair verdict of your own. I feel is no more of the old school of the screen than Wally Reid. In fact, he hasn't been in the film industry near so long, but a member seeing Bert in stock for a number of years in another city, and as for Bert, many of the fans can recall with me the days when he played in Vitagraph films with such stars as Mary Charleson. Anyhow, you can't stir me from behind my 'bush of stereotyped criticisms' this time. I've aired my views on the picture situation nowadays—often enough."

R. writes: "One wonders if a few more lines would truly add to what must be an almost unbearable burden of fan mail."

"A second reading of Mr. Mandel's letter (which disgusted me thoroughly) made me wonder also why you omitted 'Disraeli' and 'Bits of Life'."

"The former, to me, seemed about the most artistic bit of acting before the camera I have ever seen. He didn't have to do anything over the top in order to get his ideas across. Neither did he have to depend on going ninety in an hour or on a shriek, half smile beneath a patient, lingering frown."

"Did you object to 'Bits of Life' because of the unhappy endings; or because it gave free advertising to a few periodicals?"

"But Norma Talmadge. She seems the personification of all that is worthy in the movies. When the Gloria Swanson and the 'New Murrays' have us at what is the present stage, she comes along with a taste of her art—the worth which starts us merrily on our movie way again."

"I can hear you say how the child

... But this is the last time. In the meantime many thanks for a few minutes' pleasure eight night. You are too good to last. Some bright day you'll go merrily on your way, Kit Morley fashion, and Philly will be the goat once more.

"Disraeli"—which I personally like a whole lot—also goes on the 1922 release list, and stands a good chance

according to present indications. Sorry, but I repeat—I was disappointed in Neilan's direction of 'Bits of Life'; liked his idea of separate short stories, but liked only one of the stories. You can just bet I did not object to the unhappy endings; quite the reverse. You embarrass me with your final comparison.)

Edwards Dies From Injuries
Edward Mylon, forty-five years old, 2014 North Gordon street, an employe of the Philadelphia Electric Company, died yesterday morning in the University Hospital from injuries received Saturday, when he fell from an electric light pole at Sixty-sixth street and Elmwood avenue. After having repaired several wires, Mylon was descending the pole when he came in contact with a live wire about thirty-five feet from the ground. The wire flung him ten feet into the air.

ARMY TEST FOR IMMIGRANTS
Remember the mental tests given our boys while in the cantonments? Congressman Calkins believes that a similar test should be made of every immigrant. He is sure that America is back of him in this matter, which is discussed on the first page of the Arizona Section of the Sunday Public Ledger. Make it a habit—A.D.

Lineman Dies From Injuries
Edward Mylon, forty-five years old, 2014 North Gordon street, an employe of the Philadelphia Electric Company, died yesterday morning in the University Hospital from injuries received Saturday, when he fell from an electric light pole at Sixty-sixth street and Elmwood avenue. After having repaired several wires, Mylon was descending the pole when he came in contact with a live wire about thirty-five feet from the ground. The wire flung him ten feet into the air.

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WILLIAM FARNUM
in "SHACKLES OF GOLD"

GREAT NORTHERN Broad 20th & P. M.
CHARLES RAY
in "R. S. V. P."

IMPERIAL 90th & WALNUT STS. MATINEE DAILY
HOPE HAMPTON
in "STAR DUST"

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GLORIA SWANSON
in "HER HUSBAND'S TRADEMARK"

ORIENT MATINEE DAILY
D. W. GRIPPIE
in "ORPHANS OF THE STORM"

OVERBROOK 6th & HANOVER ST. MATINEE DAILY
LILA LEGG and T. ROY BARNES
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WALLACE REID
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POLA NEGRİ
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NORMA TALMADGE
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DAVID POWELL
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