

The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



VIVIAN MARTIN

We will be glad to publish the picture of such screen players as are suggested by the fans.

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

Mr. Whitzburch writes: "The thrusts at Rudolph Valentino are petty indeed. They are the product of envy, spite and jealousy—malicious efforts to detract from his sudden glories of popularity. I view him as brilliant. His charm is the charm of barbaric splendor, for I learn that he is not of the purest Italian descent—the blue-blooded patrician nobility of the globe that was Rome, but of immigrants to Italy, interbred among themselves with their natural temper and temperament, their strength and virility, their horrid and barbarism. He bears these qualities in a way that represents in the form of affection and social poise are the mere polish of his wide experiences. He is graceful because he is naturally energetic; he is charming because his happy moments have shown him their fullness, and he is enticing because he has nurtured himself into being so. "Let us take his physique; his appearance is unique among us, for we are not acquainted with the dark and springy oriental, his shining teeth and his black hair. It is as if a Tartar warrior were transmuted for us in modern habiliment; this makes him exotic, and his strangeness begets a sympathetic curiosity within us. The world loves a shining thing; why should it not love Valentino with his sleek skin, his dazzling figure and glowing hair? His face has a marked pointlessness, as he also has his chin and ears, and these show for us a ruggedness that is hard and admiration—the slope of the fighting man's face.

"And those eyes! Dark and searching, they make for an element of cruelty in him that is unforgettable, and with our assurance of direct appeal sites we think also of his smile—that marvelous outbreak on his wan expression like a glorious sunset on a clear sea. That playing back of his, which is almost hypnotic and that smile which is love-lit are potent enough to mold our attitude toward the man, unless we be governed by less generous motives.

"His influence is that of a hero who drags with him at a great pace the now toward a recognition of the sensations in all their subtlety. We are catering to all that is human in us. Little by little the chains of our moral conventions are wearing off and the liberty of thought and expression is becoming a habit of common possession. And Valentino with his sensuous appeal to women, to what they love and privately worship, is an appeal to the trend of the day. Women love him because he loves that they love. If they hate him, it is because they have consciously dulled themselves to what he is so singly able to bring about. Let me give that which is his gift. Your passionate kisses and the emphatic manliness of his every action, he represents a religion—as new and fantastic as it is strange and unorthodox.

"In his acting there is no self, but for a large development. He should depart from the moral pictures which have made him. His forte is the part of the debauched man of our latter-day romances; his place is on the interesting side of the footlights.

"He cannot act, you say? He is a vulgar portrait of a vulgar hero? Have you seen actors who have established character sturdiness better than he? Is there any one who can manifest to such perfection the slightest touch of our weakness and desires as he can? Your decision, sir, was prompted by a sudden idea and biased criticism. You will find that the good actor is contented at himself, and that the unappealing actor is the one who is subservient to his supporting cast, and the medium of the plot.

"I should ask, therefore, that an adverse opinion to Valentino be made subject to a due consideration of his qualities."

you would be able to classify more than a mere half dozen under that heading, and yet the art of the theatre is some centuries old.

"I have said enough for the present. I think, but I intend coming again. Keep up the good work, Mr. Neely, and give us real and fair criticism of the pictures that are shown here, and let me add my plea that you do not let the Letterbox turn into a dull column of questions and answers on the various physical characteristics of the stars."

In the morning's batch of "fan mail," side by side with letter saying how much you enjoyed Billy Dick's reminiscences, I found another letter from one of my "regulars," in which she scathingly upbraids me for taking up so much valuable space for "a list of a lot of old films which no one is interested in." I needn't say, I guess, that I quite agree with your own reaction, and let me announce, right now, that I'm willing and anxious at all times to publish letters containing interesting side-lights on the past. Your remark about the fans "taking delight in panning the movies" is taken up in even more detail by another of today's correspondents, and, as I said to her, it seems to be only human nature. I wouldn't be surprised if, as you say, the reason is that so few people shop, even in these slump days, for their screen entertainments, and if they do shop, apparently make unfortunate choices.)

I. R. H. writes: "A phrenological study of some famous screen stars analyzes them as follows:

Valentino—Physical-romantic.
Moreno—Physical-emotional.
Brien—Moral-physical.
Lystell—Physical-emotional.
McLellan—Physical-emotional.
Ray—Poetic-physical.
Reid—Poetic-emotional.

"So, in spite of the indignation of the fans, phrenology seems to uphold you in your refusal to class Wallace Reid in the 'bo-man' class. The fact that all but one of the screen shows the physical type in some form makes me wonder whether it is characteristic of the profession.

"With the re-issuing of 'The Fatal Marriage' with Reid and Lillian Gish, don't you think it would be good counter-indicator to unearth Wally's female impersonation with John Bunny as a companion piece?"

"Do you like the 'Torchy' comedies? I feel it is a positive certainty the way Johnny Hines overworks his face."

"Are the gloves—statistics—your own or culled from one of our popular fan magazines? However, you notice I'm giving you the benefit of the doubt, though I'm not guaranteeing (to the fans) their correctness. So, please, "Kitty Clover" or "Pretzle" or "Doris Dan" or any of the rest of you—don't write in walloping me. And I am interested that your estimate of Reid strikes just about my own opinion, all of which—but the fans don't seem to get this—is a high compliment to "Wally." I'm inclined to think you're right, I. R. H., in your fear that the physical type in some form or other is characteristic of the film folk. Maybe that's why so many of the fans can't see John Barrymore. No, I most certainly agree with you on Johnny's facial contortions. The sad thing is that, with a wise director, he can make very funny comedies—if he wants to.)

First-aid

Whether skin is broken or bruised or muscles are sore, apply a few drops of Absorbine. It is both a specific and a stimulant. Sore, itching, cracked, chapped, and other skin troubles cannot stand. Keep handy. \$2.50 at drug stores or postpaid. Liberal trial bottle, postpaid, 10c.

W. F. YOUNG, Inc.
75 Temple Street
Springfield, Mass.

Absorbine J
THE ANTISEPTIC OINTMENT

PHOTOPLAYS

The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

- APOLLO 525 & THOMPSON STS. CHARLES RAY
- ASTOR 818 1/2 & GIRARD AVE. EVELYN KEENE DAILY "DIANA OF STAR HOLLOW" Harry Carey in "Brothers" ADDED ATTRACTION The Great Mind Readers Prince Cadho and Princess Isis WILL ANSWER ALL YOUR PRIVATE QUESTIONS
- BALTIMORE 101 & BALTIMORE STS. ANITA STEWART in "THE INVISIBLE LEAF"
- BLUEBIRD 10th & Bluebird BERTY COMPTON in "FOR THOSE WE LOVE"
- COLONIAL 10th & Market Aves. "FIND THE WOMAN"
- FAIRMOUNT 20th & Girard Aves. AUDREY MUNSON in "HEEDLESS MOLES"
- GREAT NORTHERN 10th & Erie Sts. CHARLES RAY in "K. S. V. P."
- IMPERIAL 90th & Walnut Sts. HOPE HAMPTON in "STAR DUST"
- LIBERTY BROAD & COLLEGE AVE. GLORIA SWANSON in "HER HUSBAND'S TRADEMARK"
- ORIENT 10th & Market Aves. "ORPHANS OF THE STORM"
- OVERBROOK 30th & Locust Sts. "IS MATRIMONY A FAILURE?"
- PALM FRANKFORD AVENUE & STREET WALLACE REID in "ACROSS THE CONTINENT" REGENT Market St. "LOVE LEAF"
- POLA NEGRY in "THE DEVIL'S FAWN"
- RIALTO GERMANTOWN AVENUE NORMA TALMADGE in "SMITH THROUGH"
- SHERWOOD 5th & Market Aves. BETTY COMPTON in "FOR THOSE WE LOVE"
- 333 MARKET STREET THEATRE REG INGRAM'S PRODUCTION "TURN TO THE RIGHT"

Cool as an off-water breeze

The difference between wearing a woolen suit and a Palm Beach is the difference between a hot city street and the beach.

The first purpose of a Palm Beach Suit is to keep the wearer cool. Body heat escapes because of the nature of the cloth. The breezes blow through it.

But coolness isn't all. There's long wear and there are as many colors, patterns, and designs—as much choice as you have in woolens. Palm Beach Suits are light-weight, but the color may be light, dark, or medium as you prefer.

As for style and fit, they depend on where you buy Palm Beach Suits and who tailors them—as the style and fit of all suits do.

Golf Knickers made of Palm Beach are cool and good-looking—practical and durable.

THE PALM BEACH MILLS—GOODALL WORSTED CO.
Selling Agents: A. Robust, 219 Fourth Avenue, New York City

This Label Identifies the Genuine

PALM BEACH SUITS

at Good Clothing Stores

The Business Man

who is without a

Keystone Automatic Telephone

forces our subscribers to pay message rates when talking to him. In effect he charges our subscribers admission to his business.

This is well worth while thinking over

Our unmeasured service rates permit you to call all you want—never a discussion about additional messages—besides which with our Automatic Telephone you get no wrong numbers and are not cut off in midst of conversations.

Keystone Telephone Co.

135 S. 2d Street Philadelphia

Call Mr. Blake Race 06, for full information—call can be made from any one of our over 6000 pay stations without charge.

Don't Miss It!

Thousands of Big Business Men are Visiting this Greatest Industrial Show ever held—all this week—July 10-15, inclusive

Under the auspices of the Ford Motor Co. and the Ford Dealers of Eastern Pennsylvania, New Jersey and Delaware

AT Ford Show Grounds Broad Street at Allegheny Philadelphia Admission Free

Every day from 9 a. m. to 9 p. m. you can see

Fordson

THE UNIVERSAL TRACTOR

Hauling heavily loaded trailers, all types, at a cost per ton mile that means real money saving.

Lifting and moving huge blocks of stone—handling heavy steel beams—at a saving in time and money that mean real economy.

Operating steel shovels, excavating and carrying the load at one operation—and at new low cost.

Running like a railroad—pulling trailer trains on "pick-up" and "drop-out" schedules at a cost which will surprise you.

Hauling lumber—bulky loads—doing work you have never seen done by an Industrial Tractor before.

See This Show

Send your Traffic Manager—your Factory Superintendent—come yourself—these demonstrations will prove how the Fordson will reduce operating costs and make money for you.

To Reach Tractor Show—Penna. R. R. to North Philadelphia; Street Cars from Downtown—Route 53 or 20 on 13th St.; Route 2 or 24 on 16th St. Going North—Stop at 13th and Allegheny.

TEXACO GASOLINE

THE VOLATILE GAS

(Vol-a-tility: the readiness with which gasoline gives up its power)

The difference between the power you really get and the power you can get from that car of yours is all in the gasoline you use. Texaco, the volatile gas, gives up its energy instantly; completely—when it's in the cylinder where power counts for something.

Run your car with Texaco Gasoline. Then you'll know.

Run it with Texaco Gasoline—Save it with Texaco Motor Oil

Texaco Motor Oils are heavy-body lubricants and are distinguished by their clear, golden color. Light, medium, heavy and extra-heavy—they fit all cars and all conditions. You will find them wherever you see the Texaco red star.

TEXACO GASOLINE TEXACO MOTOR OILS

The Texas Company, U. S. A. Texaco Petroleum Products