

# The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



CONSTANCE TALMADGE

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

Frank Stehlik: I always hate to be the bearer of bad news, but you certainly lose that bet. Von Stroheim has played in a great many pictures in this country, among them "Hearts of the World," "In Again, Out Again," "The Great Train Robbery," "The Sign of the Cross," "The Unbeliever," "Heart of Humanity," and the series he directed for Universal.

Louis Julien writes: "Reading Mignon's letter gives me the merry thought, 'Why, because I'm French?'" I was born right here in Philly, but both my parents came from France. At home we usually speak French, and I learned my French at the same time I learned my English, my parents teaching me both languages at the same time.

Mignon's letter is full of incongruities. She wants to know, "Why all of the mademoiselles like so much Valentino?" Does not Mignon, presumably French, know that the plural of mademoiselle is mademoiselles? Notice that there are two changes.

Also, Hen, she thinks you're female! Help! And then she uses the masculine form "ami." What's the matter with "amie," Mignon? Seven months from France and has already forgotten her native language?

Also, Mignon, don't arrange her words as a French girl would. You mettez la phrase devant les boeufs. That, my dear Mignon, means that you put the cart before the horse.

Oh, Mignon, where did you learn your French? If four dies ravotte four parier, mais il n'en faut point pour sa taire. I doubt if you can understand that, Mignon, so I'll translate. "We must have reasons for speech, but we need none for silence."

Is that a hint? Next time—in English—please. Enough, Mignon.

You will remember that I wrote some time ago, poking the Three Musketeers as the best picture in 1921. I am at it again! I've seen all the leading ones at 100. I've only two so far for my best in 1922. The two are "The Good Provider" with Vera Gordon and Irene Davidson, and "The Ruling Passion" with George Arliss.

By the way, Hen, I wish to thank you for your opinion of "The Ruling Passion." What I mean is that I wouldn't have gone to see that picture if it hadn't been for your review. According to the title I thought it was a sex picture and I hate that kind of stuff. But after reading your comment I went to see it and enjoyed it immensely. Merit!

You want our opinions of the younger stars. Well, how about Grace Davidson? She has beauty, youth and histrionic ability. In a few years she ought to be a world beater. What thinkest thou, Sir Henry? Will you please tell us a little about her? Merit encore!

(Don't get worried about Mignon's French; I didn't. I imagine the nearest she ever came to France was a Broad street theatre. To your very excellent beginning for a "1922 Best Ten List" I can say nothing except—"See 'Till' and 'Smilin' Through.'" Those are among the "cream of the season." I'm not one of Miss Davidson's special admirers, but I'll admit she's got a lot of promise.)

M. F. C. writes: "As a promising newcomer, I'd like to suggest Malcolm McGregor, in 'The Prisoner.'" Do you know what else he has done? He seems to have looks, intelligence and poise. I was not so favorably impressed by the enthusiastically advertised Hamon Summerton, who made rather a plump popping out of that "mocking devil" Ripert of Hentzma. The whole picture was a disappointment—I wonder if in a generation two men—I seemed laboring and agonizing paper mache exteriors and out of her comedy relief. The love interest, which alone could vivify an improbable tale of mythical poise, was hardly stressed until just at the last, and then you cared very little whether the pretty Princess lost her middle-aged and austere lover. Perhaps Rex Ingram is the year to have seen the play in its order thrilling south-overlain in that the quality he failed to get into the picture.

I was glad to see Philadelphia appreciate "Smilin' Through." Nothing was ever lovelier or more appealing than Norma as Moonysen. As to the inevitable comparison—I lacked the intrinsic depth and the literary and artistic quality of "Peter Ibbotson," but had much more sentimental appeal without grossness. People rather naturally prefer a happy ending in this life to one in more or less doubtful hereafter. The photographer was very sympathetic to his star, too. That was one blot on "Peter Ibbotson"—I could have wept at what the cameraman did to both Wallace Reid and lovely Elsie Ferguson.

By the way, in closing, if a star interviewer said "Rodolph stop at the bridge of his beautiful nose," what would you suggest?

(Sorry to hear you were disappointed in Remou. Like everybody else, I've been hearing him touted as a world beater. And I'm even more sorry to hear you say that Rex Ingram has failed to catch the spirit of "The Prisoner." I wouldn't be surprised if the reason is to be found in your expression "middle-aged and austere lover." Mebbe, Lewis Stone and not Ingram is at fault. You're right about the photography of those two pictures. As to your question, I'll frankly admit, I'd suspect the worst.)

Sam writes: "Some one is always

taking the joy out of life. "Tessie, you make me feel so badly. I like Gloria, and now I will never be able to see her without looking anxiously around for the black velvet curtain. And speaking of curtains and certain reminders of certain things, I have been rather difficult about mentioning it before, but the real reason I cannot help liking Rodolph is that his eyes have always reminded me of a dear departed jockey of mine—an English bull terrier. I am now trying to be amusing. Any one who knows the dog could not help feeling that I am being complimentary. She was 'some' dog, even if she did cause a poor, unassuming man to do a Marathon for the coal bin, and gently but firmly put the "washlady" out of the house and clear out the back gate. She preferred the weaker sex to the stronger generally, too, but here the likeness ceases. She was a thoroughbred.

"Tessie's likenesses were all most appropriate, I think. Dorothy Dalton, wholesome and I like her a lot, but the comparison all depends upon whether one likes apple pie or not. Some of us think it quite tame. Just saw "The Woman Who Walked Alone" lately, and in my opinion Dorothy and Milton Sills were co-stars. If anything he was the brighter. Dorothy certainly had to look to her laurels to keep from being outshone. What do you think about it? Do you really consider him only first class leading man material? For I think that is the impression you gave in answering a correspondent not long ago. And isn't "Tessie" lucky to have an "Apos" like hers? The particular name most of us are associating with now has two more stables and sports wings. His little remarks and attentions don't amuse us a bit, either, while "Tessie's" Amos must be a joy forever. Amos, most of us are associating with now has two more stables and sports wings. His little remarks and attentions don't amuse us a bit, either, while "Tessie's" Amos must be a joy forever.

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**APOLLO** 52d & Thompson Sts. M. Edson in "ANY NIGHT"

**ASTOR** Eighth & Girard Ave. Claire Whitney in "THE LEECH"

**BALTIMORE** 10th & Baltimore St. Wallace Reid in "ACROSS THE CONTINENT"

**BLUEBIRD** Broad & Susquehanna Sts. Rodolph Valentino & Gloria Swanson in "BEYOND THE ROCKS"

**COLONIAL** Gtn. & Mapleswood Ave. Norma Talmadge in "LOVE'S REDEMPTION"

**FAIRMOUNT** 20th & Girard Ave. Norma Talmadge in "LOVE'S REDEMPTION"

**GREAT NORTHERN** Broad St. at Erie St. Lon Chaney in "THE NIGHT ROSE"

**IMPERIAL** 60th & Walnut Sts. Norma Talmadge in "SMILIN' THROUGH"

**LIBERTY** Broad & Columbia Ave. Sessue Hayakawa in "THE VERMILION PENCIL"

**ORIENT** Woodland Ave. at 62d St. May MacAvoy in "MORALS"

**OVERBROOK** 62d & Haverford Ave. Bert Lytell in "THE IDLE RICH"

**PALM** Frankford Ave. & Market St. "ORPHANS OF THE STORM"

**REGENT** Market St. below 17th St. May MacAvoy in "THROUGH A GLASS WINDOW"

**RIALTO** Germantown Avenue VERA GORDON and IRENE DAVIDSON in "THE GOOD PROVIDER"

**SHERWOOD** 54th & Baltimore Ave. Mae Murray in "FASCINATION"

**333 MARKET** Street Theatre Mary Pickford in "LITTLE LUCK FAUNTLEAZ"

**The NIXON-NIRDLINGER THEATRES**

**BELMONT** 52d ABOVE MARKET St. Owen Moore in "REHEARSAL DRESSING"

**CEDAR** 60th & Cedar Avenue Sessue Hayakawa in "BACK PAY"

**COLISEUM** Market bet. Erie & 60th St. Jack Holt and Bette Daniels in "North of the Rio Grande"

**JUMBO** Front St. & Girard Ave. Norma Talmadge in "LOVE'S REDEMPTION"

**LEADER** 52d & Lancaster Ave. Elliott Dexter in "GRAND LARCENY"

**LOCUST** 62d and Locust Streets Thomas Meighan in "THE BACHELOR DADDY"

**NIXON'S AMBASSADOR** Broad Ave. Chas. (Buck) Jones in "TROOPER O'NEILL"

**69TH ST.** Theatre, Opp. "L" Terminal Thomas Meighan in "THE BACHELOR DADDY"

**STRAND** Germantown Ave. at Venango St. May MacAvoy in "MORALS"

**ARDMORE** Lancaster Pike Betty Blythe in "HIS WIFE'S HUSBAND"

**GRANT** 4222 GIRARD AVE. Tom Mix in "CHASING THE MOON"

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

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**PARK** Ridge Ave. & Dauphin St. Alma Stevens in "FIND THE WOMAN"

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