

# The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



HELEN LYNCH

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

Mazurka writes: "You can argue yourself nutty over the abstract values of good and bad in the movies and award the palm to the most able chin musician, who, in nine cases out of ten, will not believe what he proves. But there is no doubting the influence of good music in connection with a moving picture show. It is impossible for me to reproduce the emotion, the fine, rapturous feeling which the right kind of music will generate in the average movie-goer. One has similar feelings when he enters a large room with heavy tapestries, deep carpets, Oriental perfume and shaded lamps that cast long shadows on the walls. Unfortunately for our great aesthetic development and the raising of movie music to the highest artistic standard, several men have realized the high potential effect of good music and they have given us a splendid orchestra. But all movies cannot have an orchestra. They do, however, have an organ, which many use merely as a means of warding off the noise their patrons expect with their pictures. Apparently the managers of these places give little or no thought at all to the selection of incidental music. Some of them seem to think it makes no difference what kind of music they serve their patrons. What I wish to affirm is that the ease with which the average audience can be imposed upon in this respect is not to be taken as an indication of their inability to recognize and appreciate good music.

"I don't suppose we really ought to blame the managers. No doubt they mean well—and that's damning them with mighty faint praise. They seem to think that because the people do not rise up and demand good music it is not necessary to furnish it.

"It is not at all improbable that producers of good pictures will distribute with their films a musical program best suited to the pictures. It is also very likely that managers will take some means of informing their patrons what the organist or orchestra is playing and thus make it unnecessary for persons in the audience to ask: 'I wonder what the name of that piece is?'

"Devotees of the cinema should demand that some progress be made along these lines. But the progress should not be so great that the general public is unable to keep up with it. Some time ago there was a great deal of talk in the newspapers of how we were to be raised to some higher plane upon which there would be no lure of the music of sound. Beautiful colors were to take the place of beautiful melodies. They were to take the place of the piano, violin and orchestra. Fortunately for musicians and music publishers, and perhaps for the rest of the world, a great deal of raising is still found necessary.

"We are all emotional to some extent, even though we don't like to confess it. And when the picture calls for tears it is always the music that decides whether we shall bow our nose violently or laugh. When the picture fellows will scornfully laugh down all show of sentiment, but tucked away in the privacy of our own subconscious souls, in the darkness of a movie, music will bring a profound rapture, limitless and without form, and we shall be far from a good deed or a kind thought.

"Therefore, if you like good music, why don't you tell the movie manager about it?"

(I hope somebody else seconds or adds to the thoughts expressed by Mazurka. There are all kinds of possibilities in the subject, and yet I don't believe I've had three letters since the Letter Box started along these lines.)

The Spierler—Fire away with your questions. This is one of those places where you don't have to knock before opening the door. Sure, I can read your handwriting.

M. C. L. writes: "It is impossible for me to go into rhapsodies over your Letterbox, since I am not in town regularly and therefore do not read it day in and day out. And with rhapsodies one must begin one's letters. No? Well, one gains that impression from your correspondents' letters.

"Neither am I a regular attendant at the movies. I still have difficulty in writing that word without quotation marks around it. But I have seen some pictures, and have ideas on what I have seen. And should like to disagree with one point of Kensington public's letter (does he know what Lilliom means?) published June 28. He holds up the fidelity to detail of Von Strohm's 'Foolish Wives' as worthy, opposed to Griffith's inaccuracy of phases of the Storm.' Now I certainly hold no brief for Griffith's pictures in general nor 'Orphans of the Storm' in particular. I saw it the other night, and in my opinion it's pretty awful. And I have not seen 'Foolish Wives' nor do I intend to—call me prejudiced or what you will. But this is my point: Accuracy of detail, does it really deserve the high position of importance we have given it, greatly, I believe, under the influence of the movies? Personally it doesn't disturb me at all if the heroine leaves the house in a large hat and returns in a small one; such is my ob-

speare's Burbage, the directors and actors of the line gave their plays without the aid of accurate costuming. Even without accurate staging. A door on the stage was only a door, frequently, by grace of being so called, the variety artist Robertson, and now we have Belasco. And do we any more worship Belasco? Emphatically, no! The cry is again for simplicity, for the return to the days when the directors in their passion for detail were consistent, they would build complete houses for sets and not houses on sand with three walls.

"So I believe the movies are beating against a blind wall, something like the poor short-story writers who have followed O. Henry up his arrow, and have found no exit. Yet much as it is against my desire to imitate Pollyanna, I think the movies will find their way out. The question is, having educated their audience to intolerance, will they be able to educate them back again?"

(You may not go often to the movies, but you've got some pretty clear and decisive notions about them. I've met ten kinds of realists—the plain, the reached themselves and made their realism minutely and painfully correct, till it rang with a metallic, mathematical hardness and lost all art whatsoever. The present school of stage realism is drifting away from that fault, and whatever the demerits of the present-day impressionistic stage settings and plots, they have their advantages.

Frenchy writes: "This is my second letter to you, and want to thank you for answering my first. Can you tell me what became of Gladys Brockwell, Alice Joyce? I used to enjoy their pictures. I see you keep the different fans guessing as to whether you are 'he' or 'she'. Now I think you are in the middle-aged man and a proud father of a wonderful son I have read about. Am I right? I think Sam Wood should go to England with Elinor Glyn and stay there. Between them they are writing Gladys Swanson's chances of being a good actress. I was disgusted with 'Beyond the Rocks'. I like 'em all too, 'cept one. Glad to hear that you got a letter from Von Strohm. 'The one you like best of all.' I've heard he's a very courteous and excellent correspondent. Very much, but he wasn't quite so good in 'The Woman Who Walked Alone.'

Gluck—John Davidson was born in New York; but I'm sorry I cannot tell you of his descent. He does look foreign, doesn't he? I'll try to find out if I can, shortly. Come ahead with your views and criticisms of actors; I'll promise you that you won't be exiled or interned. For a start, I'll print your rather unusual list of favorites: John Davidson, Stuart Holmes, Montague Love, Wallace Beery, Pola Negri, Rodolph Valentino, Conrad Veidt and Charles Gerard. I like 'em all too, 'cept one. Glad to hear that you got a letter from Von Strohm. 'The one you like best of all.' I've heard he's a very courteous and excellent correspondent. Very much, but he wasn't quite so good in 'The Woman Who Walked Alone.'

## Little Benny's Note Book

By Lee Pope

Everybody needs a vacation every year and would be glad to get one every month.

Summer is divided into the people that go away and the people that stay home and get postal cards from the people that go away. This proves how easy we can share our blessings if we only have a little consideration.

Some of the advantages of the country are the air, the chickens laying fresh eggs while you wait, and grass growing everywhere and flowers some places, while on the other hand the sea shore has just as much air and is bounded on one side by the ocean, while on the

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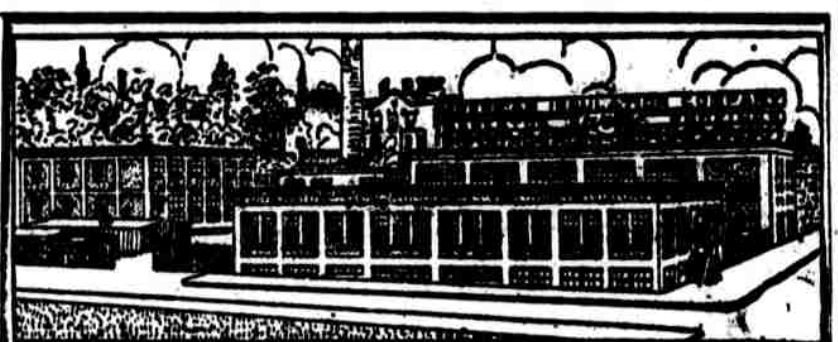
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**APOLLO** 522 & THOMPSON STS. MATINEE DAILY  
"FIND THE WOMAN"

**ASTOR** EIGHTH & GIRARD AVE. MATINEE DAILY  
ETHEL CLAYTON  
in "THE WOMAN BENEATH"

**BALTIMORE** 51ST & BALTIMORE STS. Mat. 2:30, 7 & 9 P. M.  
MARY MILES MINTER  
in "THE HEART SPECIALIST"

**BLUEBIRD** Broad & Susquehanna Continuous 2 until 11  
WILLIAM S. HART  
in "TRAVELING ON"

**COLONIAL** 6th & Maplewood Aves. 2:30, 7 & 9 P. M.  
CONSTANCE TALMADGE  
in "POLLY OF THE FOLLIES"

**FAIRMOUNT** 29th & Girard Aves. MATINEE DAILY  
PAULINE STARBUCK  
in "WIFE AGAINST WIFE"

**GREAT NORTHERN** Broad St. at Erie Mat. 2:30, 7 & 9 P. M.  
CONSTANCE TALMADGE  
in "POLLY OF THE FOLLIES"

**IMPERIAL** 60TH & WALNUT STS. Mat. 2:30, 7 & 9 P. M.  
CHARLES RAY  
in "H. V. P."

**LIBERTY** BROAD & COLUMBIA AV. MATINEE DAILY  
CLARA KIMBALL YOUNG  
in "THE WORLDLY MADONNA"

**ORIENT** Woodland Ave. at 6th St. MATINEE DAILY  
"FIND THE WOMAN"

**OVERBROOK** 93D & RAYBROOK AVE. Mat. 2:30, 7 & 9 P. M.  
JACK HOLT and BERE DANIELS  
in "North of the Rio Grande"

**PALM** FRANKFORD AVENUE & NORRIS STREET  
Robert Edeson in "Any Night"

**REGENT** Market St. Below 47th 10 A. M. to 11 P. M.  
GARETH HUGHES  
in "DON'T WRITE LETTERS"

**RIALTO** GERMANTOWN AVENUE AT TULPHOCKEN ST. 1:30, 7 & 9 P. M.  
in "Matrimony a Failure?"

**SHERWOOD** 54th & Baltimore Av. MAT. 2:30, 7 & 9 P. M.  
ANITA STEWART  
in "SOWING THE WIND"

**333 MARKET STREET THEATRE** 10 A. M. to 11:15 P. M.  
"FOOLISH WIVES"

BY AND WITH VON STROHM

**The NIXON-NIRDLINGER THEATRES**

**BELMONT** 822 ABOVE MARKET 1:30 & 8:30 to 11 P. M.  
DOUGLAS FAIRBANKS  
in "THE THREE MUSKETEERS"

**CEDAR** 60TH & CEDAR AVENUE 1:30 and 8:7 and 9 P. M.  
JACK HOLT and BERE DANIELS  
in "North of the Rio Grande"

**COLISEUM** Market bet. 59th & 60th 1:30 and 8:7 and 9 P. M.  
TOM MIX  
in "IT'S ALL GOING"

**JUMBO** FRONT ST. & GIRARD AVE. Jumbo June on Frankford "L" STAR CASE  
"CONQUEST OF CANAAN"

**LEADER** 51ST & LANCASTER AVE. 2:30, 7 & 9 P. M.  
DUSTIN FARNUM  
in "YELLOW MEN AND GOLD"

**LOCUST** 52D AND LOCUST STREETS Mat. 1:30, 3:30, 7:30, 9:30 to 11 P. M.  
"WAY DOWN EAST"

**NIXON'S AMBASSADOR** 59th and Locust 1:30, 7:30, 9:30 to 11 P. M.  
"ORPHANS OF THE STORM"

**NIXON** 82D AND MARKET STS. 2:15, 7 and 9  
BERT LYTEL  
in "THE FACE BETWEEN"

**69TH ST.** Theaters, Opp. "L" Terminal 2:30, 7 and 9 P. M.  
GEORGE ARLISS  
in "THE RULING PASSION"

**STRAND** Germantown Av. at Venango 2:30, 7 and 9 P. M.  
JACK HOLT and BERE DANIELS  
in "North of the Rio Grande"

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**GERMANTOWN** 5510 GERMANTOWN AV. MATINEE DAILY  
MARY MILES MINTER  
in "LILLIE"

**PARK** RIDGE AVE. & DAUPHIN ST. Mat. 2:30, 7:30, 9:30 to 11 P. M.  
SPECIAL PRODUCTIONS  
"THE GOLEM"