

The Daily Movie Magazine

HE MUST LIKE FILMS—HE'S MAKING ANOTHER



When George Arliss made "The Devil" on the screen, the films gained a great actor. Since then he's given us "Disraeli" and "The Rolling Passion." Above are scenes from his latest, "The Silent Voice," which once served Otis Skinner as a stage vehicle. Arliss will be seen as a great singer, who loses his voice. In the lower view, a dramatic scene between Mr. Arliss and Ann Forrest, his leading lady, is shown.

MOVIE FANS' LETTERBOX

By HENRY M. NEELY

A Fan No. 1 writes: "I see in last evening's column where some one 'gipped' my 'nom de plume.' It was not a very brilliant one to assume, so should I put No. 1 or maybe No. 11 after it? Anyway, I agree with her, so we won't fight. 'Beyond the Rocks' was one grand 'fifty-cent dime novel' and then 'mountain' now 'swain'—then just lovely painted scenery slush? 'I wish Jessie would do it some more. She gave me such a good laugh. I agree with her, only I have bred myself out and done for twelve years and I doubt the dyed cat: it can't be did.' But I often compare people to my animals in looks and disposition, the humans usually lose, and her comparisons were very apt. 'Doesn't Monte Blue remind you of a nice big reliable St. Bernard? I could even make faces at you, mon ami, if I would look over his shoulder to do it, and I think he just raced away with Orphans of the Storm.' Was he meant to be me he surely was it.

"I am a great admirer of George Arliss. He is so subtle and finished, he was terribly disappointed in 'Disraeli.' I saw him on the stage with almost the same company and liked it. Was it the loss of voice that made it as a picture so ordinary? 'I am glad 'Our Mary' is doing 'Tess' again. We can see the improvement the movies have made. You see I am no flapper. What was the picture in which she acted as an Indian girl? I remember it as good. I think it might be a good idea to send the neighborhood houses to see aside the picture in which she acted as an Indian girl. There are lots of good ones besides for unavoidable reasons, and others we would like to see again, picture to be a year or more old; the idea might pay a 'Booklet Wives' (a me was just the child of a warped brain and the world can do very nicely without such. One thing, 'Our Mary and I' are always clean. 'We all know Mignon is a joke or is trying to be, only it is rather painful, like some of the movie funnies. I hope it don't come too often.'

Your description of Monte Blue is good. I can also agree on the difference between the stage and screen versions of "Disraeli," though I consider it the latter very much. That Mary Pickford picture was not about "Out of the Dust," the first she made for Arliss. Suggest that "old picture" idea to the manager of your nearest movie house.)

Og—Gosh all hemlock. What have you done and done now? I honestly couldn't make out the sense of your letter, and the sense, and you seem to be coming back at a girl for a "tip" and a lot of terrible things. Who? You're the person whose sense of humor needs oiling.

J. H. Mandel writes: "May I commend you for the manner some of our so-called 'news' picture-makers treat the news pictures? I am sure you, too, have experienced it. They never show a news picture from the producers, showing the whole reel as edited by the producers and show two or the most three news events, and are through with showing the news films. Now, do you think that they are fooling the public? They are fooling the public by certain news houses as a general disregard of human intelligence.

The most rapid criticism of the movie news picture—of all admit their fondness for the most three news events, and are through with showing the news films. Now, do you think that they are fooling the public? They are fooling the public by certain news houses as a general disregard of human intelligence.

"I can see what they mean. To my mind there has never been a film so expressive or so unexpressively stirring as the News Pictures. And so I believe the movie fans, who are the real owners of the movies, would once and for all demand that news pictures be shown in their full length, and not cut to pieces, and show only that which to the managers' narrow view are fit to be shown.

If wish some film theatre managers would read my note today. They could have learned a lot from it and the gist of your letter would be expected. I think to them if properly directed, they would find I, J. H., would be pretty good partners in running a movie house. Eh, wot?

James S. Clark writes: "Please let me express my earnest disapproval of the speed with which operators 'slam' the reels. It is absolutely unnecessary and altogether unattractive. Similar to the 'Three Reels' contests, the lights are slashed through so fast that the beauty and fine points of the contest are lost. Again, actors are often made to fit across the screen like a flash. Extraneous in projection of a pic-



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ture is just as essential as naturalness on the legitimate stage. If such hurried action were displayed on the spoken stage the actors would be hooted off the boards. Why shouldn't we do the same and hiss when pictures are projected at a speed that is out of all proportion to the requirements of acting and of art? "In the early years of the picture business they took from eighteen to twenty minutes to run off a reel, and the result was a decent, natural picture, but nowadays the operator tears through at the rate of from twelve to fifteen minutes, which utterly destroys the naturalness of many scenes. "In my view, the evil lies principally with the producers, who 'put' the action so as to make as many reels as possible out of a given production, and thus are enabled to charge more rental for 'more reels, more money.' Consequently, the managers of theatres are obliged to speed up the machine in order to put through the show in the given time of an hour and a half or two hours, as the case may be. Truly, it is a crying evil and I believe the majority of picture patrons will agree that a halt should be called in this matter of un-



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The showing of the main feature at a certain suburban house I visited, the "good-night" sign was flashed just as the villain was about to commit some dastardly trick and "we saw no more that night." . . . H. L. S. writes: "I am an occasional reader of your 'Letter Box' and find it very interesting. Most of the opinions voiced in your column show close, keen observation. 'Orphans of the Storm' is wonderful. It is so realistic and portrays a very real story. In this part where Danton is riding to the rescue of Henriette and Jacques Forget, Not tries to stop him I yelled 'Run 'im down, Danton,' I was that excited. "Betty Compton in the 'Green Temptation' was fine, but the Apache dance was not up to the standard. They shouldn't have had such a 'robust gentleman' to her partner. "Beyond the Rocks would have been just as good if every scene would have been a slide. That picture was a moving fashion show. I wish one of the readers would tell me where Gloria Swanson's beauty lies in that picture. And if the kind of lovin' Rodolph makes in that picture is considered wonderful by the girls (especially the flappers), I'm glad I'm a wall-flower. Such sneaky ways he has about him which make you detest him. Yet somehow I like him and I guess that's the way we all feel about him. "What I'd like to know is why every one raves so much over Valentino and Wally Reid, and don't say a word about Dick Barthelmew. I think for acting he has 'em all beat. I haven't seen his latest pictures, but 'Tollable David' was fine. He just looked and acted his part. And there is nothing to say about 'Way Down East.' He was a master in that."

The Woman's Exchange Her Ancestors To the Editor of Woman's Page: Dear Madam—Our family tree goes back to the Mayflower. Now, could you advise me how to go about finding who we were before that? Would there be some place in England where I could write for information? I surely would appreciate it if you would let me know this through your column. MRS. W. M. H. If you know what town or village in England your ancestors lived in you can write to the Town Hall, where records of this kind would be kept. They will be able to tell you where else to give you this information.

Friend is in Brooklyn To the Editor of Woman's Page: Dear Madam—Would you be kind enough to let me know how I can locate a party living in Brooklyn, N. Y. I want to know if they still live there. They have just been here of late. When I write they never answer, but he has a place of business there. I would go over but I can't afford to spend the money. Have you tried writing to your friend's business address? Maybe he will get your letter if you send it to him there. Put your own name and address on the outside of the envelope so if he is not located, if he does not answer you then write to one of the leading Brooklyn daily papers, giving them your friend's name and address. They ought to be able to give you the required information.

Stamp Language To the Editor of Woman's Page: Dear Madam—Will you kindly print in the Woman's Exchange the meanings of the various positions of the stamp on an envelope? Upside down—I love you.

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