The Daily Movie Magazine

ANOTHER DUMAS ROMANCE REACHES THE SCREEN

Above are scenes from the new Fox feature, "Monte Cristo." Top right view shows William V. Mong as Caderousse and Jack Gilbert as Dantes, disguised as the Abbe Busoni. Top left, a Marseilles street, recreated in California. Bottom left, Gilbert as the Count, and Virginia Browne Faire as Haidee. Bottom right, Dantes, escaped from D'If, exclaims, "The World Is Mine"

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

Dot—Yes, Pearl is still making pictures. She has just returned from Europe, and will start a serial for Pathe soon. That actor in the Norma Talmadge feature was, I believe, Percy Marmont, soon to appear in "If Winter Comes." I thought with you that that picture degenerated into utter pitiful toward the end. Watcha mean, "old woman?" You don't sound like it.

* * *

T. C. writes: "The main reason for the writing of this letter is to say that there was a health film several years ago called 'The End of the Road,' featuring Joyce Faire. Perhaps this is the one referred to by one of your correspondents as 'The End of the Trail.' It was shown at army camps and at Y. W. and Y. M. C. associations. Perhaps you could tell me what Joyce Faire is doing now. She was a very sweet little girl when she played in 'The Dummy' with Ernest Truex. I believe she also played a child's part in the old film of 'After the Ball' with dear old Herbert Kelcey and Effie Shannon.

"Now I have something to say in criticism of 'Smilin' Through.' Why did they not end it with 'Moonyeen's' beautiful 'lines' as the play ended, instead of making an anti-climax with the dream, coach? The picture was really beautiful, though, and I enjoyed it very much, and Norma Talmadge, while not so beautiful as Jane Cowl, was a lovely heroine. Has Allan Langdon Martin written other plays? What are they?

"I surely was interested to learn that Patricia Palmer was Margaret Gibson, for Miss Gibson was a favorite of mine long ago, and I am anxious to see her again.

"My candidate to the list of those who are due to arrive is Doris Eaton. Did you notice her splendid comedy work in 'At the Stage Door'? I think she is much sweeter and far cleverer than her 'Follies' star sister Mary."

* * *

(Neither Who's Who nor any of the stage or authors' biographies throw any light on any other pics by Mr. Martin. If he wrote any, they didn't achieve much success. As for Joyce Faire, she seems to have dropped off the film map. I hadn't realized until you mentioned it, but my files are blank as far as her present whereabouts are concerned.)

* * *

"Frankford" writes: "Since your write-up of 'The Sin Flood,' more than a year ago, I have waited patiently to see this story. Did the State censorship wreck it? Too wicked for us, I suppose.

"Speaking of things wicked, what did you think of Fox's 'The Eskimo'? It is wicked, not to say highway robbery, for a producer to wish such an alleged comic as that upon us. Fortunately, I had an evening paper with me. I read it, hoping that 'Beating the Game' soon would come along and soothe my wounded feelings.

"It did—for a while. The start, although somewhat drawn out, looked promising. I shoved the evening paper aside. A crook story with Tom Moore in it. Ah, boy!

"Well, eventually Tom found his way to Plumfield and there met Ben Fanchette. A bad boy that. Tom, with Wallingfordian lameness of heart, was having a swell time. Came then his great temptation—the mayoralty nomination. What a chance to be honest! I wanted to holler at him: 'Go ahead, Tom; take it. We're with you to a man. We've been through mayoralty elections. The honest man always wins!'

"Meanwhile old Slippery Jones had eased into town. Upon him I pinned my faith. That he would start something was my fondest hope. He simply had to. His first break was in picking that bunch of roses. Ben tried hard to take him into partnership. What! Wrong these good old people and lose a swell supper? Never!' It may have been the home-cooked meal or perhaps it was undue influence exerted upon him by the little dame of the Fanchette household. I don't know, but old Slippery was wavering. The old fellow began to spread the Pollyanna stuff on thick. He was slipping. I yawned aloud. Couldn't help it. He had me slipping. Too bad to leave Tom struggling alone, but it couldn't be helped. I left. Coming home, I wondered if Ben also had fallen in with the procession.

"Kenyon wrote the scenario, too."

* * *

"'Sin Flood'" is announced as one of the fall releases. I don't know what it was subtracked to. You didn't miss much by leaving early at 'Beating the Game.' Wish I'd done the same."

* * *

Agnes Dugan writes: "On reading 'R. N. C.'s' letter the other evening regarding information about Robert W. Frazer, the Caretta of Tascimation, I wrote, inclosing the clipping, to Mr. Frazer, who is a friend of mine, asking him if the information was true. I am, therefore inclosing herewith letter from him to you explaining everything."

* * *

"The letter from Frazer reads as follows: 'The inclosed clipping is a silly joke. "R. N. C." is either mistaken or trying to be funny. First, I have never lived in Hollywood's second. Both is the only nickname I've been called; third, I married Mildred Bright in New York in 1913, and, fourth, we have never had any children. Coming releases: "Hearts and Faces," "How Women Love" and "The Desert Call."'

"How come, how come, "R. N. C."? Am I to disbelieve information sent into me in apparently good faith? I hope not, or I'll be obliged to ignore all of it."

* * *

Andy writes: "Some one wrote the other night that Joseph Shildkraut had a 'lean and hungry look.' I would have thought that he had got Joe mixed up with Cassius if anybody could possibly accuse Joe of 'thinking too much.' I may as well admit that I do not like him.

"You are responsible for the statement that the comedies of the movies have improved greatly in recent years. Pick 'em, as one great critic to another, to hunt out one called 'Rent Day' or words to that effect, featuring a most useful person named Monte Banks, and then give your opinion over again. I saw it at one of the best theatres in town, and there was not a chuckle from the audience.

"Some of the present comedy is good, I'll admit, but very little—Chaplin, Harold Lloyd, Keaton, Fatty—he by the way, how come they still pick on Fatty? The one sin he committed that makes him worse than the rest was 'getting enough,' and anyhow what in the world have his morals got to do with his acting?

"Listen, Hen, if I asked you whether it was proper to let a beautiful girl kiss me good-night, wouldn't you be tempted to write 'Decidedly improper unless engaged to her' by return mail? And when any one yells 'Cynthia' down the back of your neck, don't you find it terribly hard to keep from turning around? Honest to goodness, Hen, don't you?"

* * *

(We've simply got to straighten out this suspicion that I'm Cynthia. We've got to do it for Cynthia's sake because she couldn't possibly approve of my ideas of kissing and such things—that is, she couldn't approve of them in her column. Do I think it would be proper to let a beautiful girl kiss you good-night? What d'you mean—"let" her? No gentleman would think of resisting a beautiful girl. And if you're dead from the necktie up, send her in to me. I'm old but I can still be polite.

I fail to see that any Monte Banks film enters that other discussion. We were talking about comedies.)

* * *

F. M. C. writes—"Ever since I first saw her some time ago I have been an enthusiastic admirer of Leatrice Joy. Therefore I would like to know your opinion of her and her work, even though it is not very favorable. I thought she was wonderful in 'Dr. Miller's "Saturday Night,"' and although I remember that your criticism of that picture was no commitment to its maker, yet I cannot recall any mention of Leatrice. On that occasion would you mind telling me what you thought of her and her acting in that picture?

"Would you, at the same time, tell me who was her leading man in 'A Tale of Two Worlds,' and, if I am not asking too much, will you print her biography and description and tell me when and in what picture she made her film debut?"

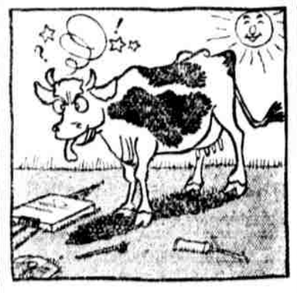
* * *

Leatrice Joy impresses me as being a very sincere, capable and dependable actress. I have never noticed any signs of outstanding or unusual talent, but she is always an acquisition to a cast and whatever she does she does well. Her work in "Saturday Night" was, in my estimation, well above average and she is decorative, photographic, easy to look at and intelligent.

She was born in New Orleans on November 7, and that makes her just two days younger than I am, for I was born on November 5, only her birth year was 1897 and mine wasn't—not quite. She is 5 feet 2 inches tall and has black hair and brown eyes and an olive skin. Her father was Dr. Zeidler, a dentist, and she is married to Jack Gilbert, motion-picture actor. Her real name was Leatrice Joy Zeidler.

Her first appearance in pictures was in an extra at Fort Lee, N. J., and in New York. Then she went to California, getting small bits and finally landed leading roles with Goldwyn and other. She has also been on the stage. Her principal film work has been done in "A Man Hating," with William Farnum; "Over the Wire," with Gladys Mure Lee; "The Right of Way," "A Dollar Bad," "The Invisible Divorce," "Dawn House," "Smiling All the Way," "Don't Pull the Strings," "A Tale of Two Worlds," "Manslaughter," "Saturday Night," "Ace of Hearts," "The Night Rose" and "The Proxy Daddy."

A Gwan to Bed Story : —By J. P. McEVOY



THE ARTIST AND THE COWS—Once upon a time, dear children, there was an artist who used to love to go out with her easel and paint-box and make pretty pictures of woods and fields and things. She was especially fond of painting cows standing up to their tonsils in bright blue grass with pink spots in it. Johnny, get off the piano!

And in the fields where this artist used to go was a cow named Lillian Cow who had a brother named Alfred. Lillian Cow and Alfred Cow loved to watch the pretty things the artist painted. "Why does she do it, do you suppose?" Lillian used to ask, but Alfred didn't know the answer. Neither did the artist. She didn't like real grass, which everybody knows tastes much better than the painted kind. Everybody including Alfred Cow and Lillian Cow.

BUT they didn't always know it. I should say not. They had to find it out, and this was how they did it. One day the artist, whose name was Nell was painting a particularly opulent meadow with a large blue cow standing in it up to her udenoids. The meadow was full of pink triangular buttercups and square yellow daisies. "Let's get closer and look at them," said Alfred Cow.

"You'll scare her," said Lillian Cow.

"Why should I scare her?" replied Alfred, recklessly. "She doesn't scare me, does she?" And he hopped over the fence and sneaked up behind Nell Artist and looked over her shoulder at the picture.

WELL, sir, when Nell Artist saw Alfred Cow's head over her shoulder, she gave one scream, or maybe it was two, and off she went, doing the first hundred yards including two ten-rail fences in 9⅘ seconds flat. Alfred Cow gazed after her in surprise, and then turned his attention to the pictures. First he licked all the grass off it and then he called Lillian Cow over and together they finished up the buttercups and daisies. My, but they tasted good. And last they tried the signature. Alfred licked off the Nell and Lillian licked off the last name.

And then, all of a sudden, Alfred Cow felt a terrible pain in his tummy. And Lillian Cow felt a terrible pain in her tummy. And what do you suppose it was? It was the triangular buttercups. And the square daisies. And the signature. The doctor called it painter's colic, but that's what it was, just the same. And that cured Alfred and Lillian Cow of their unnatural taste for painted meadows and things, and ever after when Nell came to paint in their field they wouldn't even look at her stuff. And she lost the only real enthusiastic audience she ever had.

There doesn't seem to be much moral to this story. Perhaps it got lost somewhere. Who knows? Who cares? Gwan to bed.

AT THE THEATRES

MANY FAVORITES BOOKED IN SHUBERT VAUDEVILLE

Chestnut Street Opera House to Open Soon With Unit Show

The unit system of Shubert vaudeville has been completed and thirty distinct companies will appear simultaneously in as many theaters throughout the country during the coming season.

The Chestnut Street Opera House will be opened by one of these unit organizations early next month and there will follow each week another of the units as they move around the circuit. In solid units the different shows will move from city to city, furnishing continuous employment for about 1800 performers. Among the performers who will appear in the different units will be Charles Winninger, Blanche Ring, Louis Simon, Bessie McCoy Davis, Gertrude Hoffman, Herman Timberg, Watson Sisters, Jimmy Hussey, Nonette, Georgie Price, Vera Michelena, Rush Ling Toy, Johnny Dooley, Roger Imhoff, Lew Fields, Joe Weber, Bert Baker and Co., Courtney Sisters, Roscoe Ails, Bobby Barry, Jerry Delaney, Jerome and Herbert, Saranoff, John Conroy and sister, De Haven and Nice, Joe Towle, Ruby Nevins, William Cohan, Murray and Irwin, Eddie Green, James B. Carson, Harry Hines, Eddie Nelson, Nip and Fletcher, Moran and Wiser, Fred. Helder, Helen Eley, Leo Hassall, Jack Reid, Alfred Latell and Elsie Vokes, De Wolf Sisters, Claire Devine, Sam Timberg, Hattie Darling, Harry Steppe, Harry O'Neal, George Jessel, Bobby Higgins, Dolly Manuel, Jack Edwards, Dick Lancaster, Minnie Carey Stine, Wiatte Twins, Irving O'Kay, Virginia Anne, Davis and Rich, Maurice Cole, Eight English Daisies, Kathryn Guera, Else and Paulson, Wellington Cross, Johnny Lorenz, Bert Walton, White and Beck, Edna Luce, Betty Weber, Clark and Verdi, Abe Reynolds, Ben Holmes and Florence Everett, Stan Stanley, Jed Dooley, Jean Gibson, the Six Stellas, the White Way Trio, Emily Earle and Maurice Lloyd, Eight Blue Devils, McCoy and Walton, William and Harry Lander, Fred Hildebrandt.

The fixed form of Shubert vaudeville will be one hour of straight vaudeville, followed by an hour and forty minutes of a musical show.

"HAIRY APE" TO OPEN LYRIC

Eugene O'Neill's "The Hairy Ape" will be the opening attraction at the Lyric Theatre for two weeks only beginning Monday matinee, Labor Day, September 4. It is an allegory done in terms of realism, which tries to prove that it is a rotten world. The "Hairy Ape" is a stoker on an Atlantic steamship, a rough chap whose whisky voice is ever uplifted in obscene psalms to his own accomplishments as a coal shoveler. One of the most effective scenes is that showing Fifth avenue, wherein the plutocrats, coming from church, are represented as automatons with sinister falsefaces. "The Hairy Ape" is played by Louis Wolheim, who was a professor of mathematics at Cornell until he was discovered not long ago by Lionel Barrymore and transferred to the drama. The cast and production will be the same as was presented at the Plymouth Theatre the last season.

MYSTERY PLAY FOR WALNUT

The Walnut will open its season Labor Day with the production, "The Charlatan," a play by Leonard Praskins and Ernest Paschal. "The Charlatan" will come direct from New York with its original cast, including Olive Wyndham, William Ingersoll, Cranford Kent, Florence Johns, Margaret Dale and Frederick Tilden. Another attraction that will be seen at the Walnut in the early fall will be William A. Brady's "Up the Ladder," with Nannette Comstock, Doris Kenyon, George Farron and others. This play is by Owen Davis. Sir Harry Lauder will play his annual engagement at the same theatre early in October and he will be followed by Walter Hampden in Shakespearean repertoire.

"BLUE KITTEN" FOR SHUBERT

Arthur Hammerstein will present his musical comedy production of the season "The Blue Kitten," in which Richard Carle is the star and chief comedian, at the Shubert Theatre, opening Labor Day, September 4. It is in three acts and is founded on "La Chasseur de Chez Maxim's" by Yves Mirande and Gustave Quinson. Otto Harbach and William Carey Duncan supplied the book and Rudolf Friml composed the score. Among the songs are: "Cutie," "Her Love Is Always the Same," "When I'm Alone With You," and "I'm Just a Bad Among the Roses."

The play has been staged under the direction of Edgar Selwyn. Leon Errol and Julian Mitchell.

"The Dover Road" Coming

Guthrie McClintoc's production of "The Dover Road," a comedy by A. A. Milne, will open the season at the Adelphi early in September, coming direct from its run at the Bijou Theatre, New York. Charlie Cherry will be seen as the humorous interrupter of runaway matches. With him is the same cast and production.

FAVORITE SOUSA MARCHES

The first of the famous marches composed by John Philip Sousa, now playing his annual engagement with his band at Willow Grove Park, was composed in Philadelphia. It was "The High School Cadets" and was sold to a publisher for about $25. This, by the way, is still one of the most popular of the Sousa marches with children; the second oldest Sousa march, Washington Post, and also still popular, was written in the second year of Sousa's leadership of the Marine Band at Washington; "Semper Fidelis," Sousa's own favorite of all his marches, was dedicated to the marines and adopted by them as their official march; "Manhattan Beach," composed in 1902, is popular with those who remember that place in its prime; "King Cotton" is a favorite in the South; "El Capitan" is loved by theatregoers, who remember the operetta with De Wolf Hopper. The favorite of all though is "The Stars and Stripes Forever," now twenty-five years old, which came into popularity during the Spanish-American War.

OPERETTA FOR GARRICK

Edward Royce will present at the Garrick Theatre beginning Labor Day, September 4, a new musical comedy, entitled "Orange Blossoms," for which Fred de Gresac supplied the book, B. G. de Sylva the lyrics and Victor Herbert the music. This will be the first attraction of Royce's under his own name, but he is known as the stage director of "Oh, Boy," "Irene," "Sally," "Oh, Lady, Lady," "Good Morning, Dearie," and the Follies of 1921. "Orange Blossoms" is founded on "La Passerelle," a successful French comedy. Edith Day, the original Irene, will play the leading role, and with her will appear Pat Somerset, Robert Michaelis, Queenie Smith, Hal Skelly, Nancy Welford, Robert Fischer, Elva Pomfret, Mary Lucas and Maurice Darcy. There will be no regular chorus, all members of the ensemble having an individual "bit." Poiret designed the gowns and Norman Bel Geddes designed the stage settings.

VAUDEVILLE AT ORPHEUM

Marshall W. Taylor, general manager for J. Fred Zimmerman & Sons' theatrical enterprises, announces the opening of the Keystone Theatre in Philadelphia for Labor Day, September 4. This house is devoted to vaudeville and pictures. The policy of the Orpheum Theatre, which for the last four years has had dramatic stock productions, will be changed for the coming season. After alterations to the interior of the house, including an entire new stage and lighting equipment, this theatre will open on Monday, October 2, presenting vaudeville booked through the Keith agency, and feature pictures. Two performances daily, 2:15 and 8:15, of seven acts of vaudeville, with feature, news and educational pictures, will be given.

Meistersingers at Keith's

Twelve years ago the late B. F. Keith, founder of the Keith vaudeville circuit, conceived the idea of sending The Meistersingers on tour. The home of the organization was in Boston and it had appeared once or twice at the Keith Theatre in Boston. The tour experiment proved successful and for the last twelve years the organization has made summer tours. Meistersingers is an American organization, composed of the members of the Harvard, Schubert and Weber Quartets of Boston. Every man is a member of the Mystic Shrine. They will head the bill at Keith's next week in a new production this season called "At the Club."

"Dulcy" Broad's First Show

"Dulcy," with Lynn Fontaine in the title role, will open the new season at the Broad Street Theatre on Monday, September 18. The play is presented by George C. Tyler and Harry Frazee, Lynn Fontaine is credited with a great success in the leading character—that of Dulcinea, the "humm broaide." George S. Kaufman and Marc Connelly are the authors.

"Passing Show" to Return

The Forrest Theatre will open on Labor Day, September 4, with a return to this city of "The Passing Show of 1921," with Willie and Eugene Howard as chief comedians.

LANDS FIRST SWORDFISH

Former Phila. Man's California Catch Weighs 179 Pounds

Official announcement from William M. Hunt, secretary of the Tuna Club, and dated at Avalon, Calif., states that the first catch of the season of Marlin sword fish was made by George C. Thomas, Jr., now residing at Beverly Hills, Calif. On this particular occasion the new cruiser Ednada was used, and the weight of the fish was 179 pounds. There is great competition out in the Catalinas for the first honors, and the record to date is 217 tuna, two Marlin sword and five broad bill.

Mr. Thomas will be remembered as a resident of Chestnut Hill, Philadelphia and Atlantic City. The new cruiser Ednada has only just been launched, and is forty feet over all and ten-foot beam. She is powered with two 150 horsepower Sterling engines, and has twin propellors. The Ednada has storage tanks aboard for cruising 600 miles, and is also equipped with live-bait tanks.

Vaudeville at Fair

A vaudeville program and special outdoor acts will be given in connection with the eleventh annual Philadelphia County Fair, to be held at Byberry September 4-9 inclusive. Miss Jessie Lee Nichols will present her society circus and horse show, featuring "Sunshine," dancing horse; a comedy act will be given by Red Devil, a frisky mule; Zeno, Zell and Carl will have an athletic act, and Daly's army of trick soldiers will complete the bill.

"Big Jamboree" at Casino

James E. Cooper's "Big Jamboree," opens at the Casino Theatre tonight, and will continue next week. It is a musical extravaganza in two acts with a company of nine principals and eighteen chorus specialists. Teresa Adams, prima donna; Gladys Stockton, soubrette, and Virginia Ware, leading woman, head the feminine element, while the comedy will have Frank Hunter and Charles Ward.

TWO GRIPPING SHORT STORIES

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