The Daily Movie Magazine

THIS IS CONSTANCE—NOT "CONNIE"

Exit "Connie" Talmadge, exponent of "flapperism" on the screen. Enter, Constance Talmadge in the role of Ming Toy, the almond-eyed heroine of "East Is West." The filming of this stage comedy success is now completed and Miss Talmadge has sailed for Europe. Above, you see Constance and her director, Sidney Franklin, "doping out" one of the big scenes

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

Willie Green—I don't think Senor Diaz has any studio address yet. As I remember the story, he has simply announced his intention of entering pictures here as a training preliminary to going into the business when he returns to Brazil. Valentino's home address is Whitley Heights, Hollywood, but he isn't there now; he's visiting New York and way stations.

• • •

Devon—That's a tremendously big job you ask me to tackle—giving a summary of the merits and demerits and characteristics of all the movie directors. I can merely skim through the ones you ask about and I doubt if I can add much to your own very evident careful scrutiny.

With your permission, we'll pass over Cecil B. DeMille, he's a good man gone flooey and it's trazic to talk about him. His present processes are too well known to require further comment.

Sam Wood doesn't seem to me to show anything beyond the ordinary ability to transfer an ordinary story to the screen in perfectly workmanlike form, but always with the obvious methods. Still, he has lately been hampered with the Swanson person and the type of detrel that goes her, so he's working under obstacles that ought to make us temper justice with deep sympathy.

William DeMille, in my estimation, is a much finer type of director than Cecil. William isn't given the free hand that Cecil is, but you'll never see one of William's stories without finding that he has worked in numerous little genuine touches of human interest that sink deep down into your own heart. William knows life and he knows me and he knows Maggie and Lizzie and, without banging hard or using over-much bombast, he gets me with little poignant flashes that strengthen the illusion that we are watching real people and real powers. I judge that William isn't allowed to spend much money on his pictures, but he does wonders with what he has.

Fitzmaurice is a great and successful in transferring much of his own poetical conceptions to the hard medium of the screen. He even managed to get Mae Murray's "You Were the Dance" with a number of vagaries that lifted it above the average, but, of course, it remained fantasy and poetry that were waiting for expression. I would rank him very high among directors.

I'm afraid the movies have passed Paul Powell by. He was good in his day, but he hasn't advanced with the advance of pictures. He doesn't seem to realize that the screen can now do much more than merely tell a story.

Rex Ingram strikes me as being big in every way. "Four Horsemen," of course, gave him a free rein, and he had the whole world to paint on. But his smaller things also show the master of his craft. He even almost made "Turn to the Right" acceptable, and any one who could do that must be a genius. He has all the mastery of the technical side of the trade, and, besides, has most interest and the genuine outlook of the artist.

I've never managed to get the slightest bit interested in Marshall Neilan. For a man who fails to deliver the goods he's the most loudly heralded and press-agented figure in the industry. But I've never seen anything of his that wasn't a distinct disappointment.

Cruze ranks on me but as a great director of comedy, and the lighter kind of thing. And he showed in "One Glorious Day" that he can go very far beyond mere laugh-getting. He even proved that it is possible to make a funny story tell a tale of genuine fantasy and feeling. The man who can do that is a wonder.

Forman looks good, but he hasn't done enough to justify a definite pronouncement.

Stanlaws, I think, is the screen's most valuable owner "finds." He has everything that method can teach, and in addition is sparking out with new methods of presenting ordinary incidents that impress me as being very original.

I've frequently given my opinion of Griffith and also of Henry King. Barthelmess' director.

Hugo Ballin is a thorough artist—perhaps too much so for any wide-spread commercial success. He is a fine technician and a sincere and earnest worker, but he just falls short of something to make his pictures get across to the public.

You ask me who is the genius. I'm not sure that I wouldn't say Erie von Stroheim. There isn't a man in the business who has his marvelous mastery of all the possibilities of the present-day studio and the modern camera. Properly managed and censored, I believe he can do more with a story of action than any other man. I don't think he has the slightest conception of poetry or the finer human feelings, but he is certainly the master of the action story.

Summarizing, we may be rather proud of our directors, for there are a few fine ones whom you didn't mention.

I believe that what we need is new stories and new producers with a broader vision of the present trend of popular taste and popular judgment.

• • •

Lillian Gish—Lillian Gish is not married to D. W. Griffith. She isn't married to anybody and neither is he. Griffith keeps bachelor hall in an odd little English-looking house right on the shore of a cove of Long Island Sound, within a stone's throw of the big studio at Mamaroneck.

• • •

C. E.: No, you didn't miss the picture of Florence Vidor, but I haven't one that I'm willing to print and I'm waiting for some new ones. She's one of my special favorites, and I won't be satisfied with just an ordinary photograph. If she only knew how much you and I admire her she'd send us some nice ones, wouldn't she?

'Nother Fan: So you thought "at last I have succumbed to the lure of your column" was an original beginning for your letter, did you? I don't know how it got by to Ronald Throckmorton's letter, because I usually cut it out, I get it so often. How d'ya feel now? Guess we'd better refer that dispute about "Sowing the Wind" to some of the old-timers. When was the durn thing produced, anyhow?

• • •

A. M. N.—I believe Rudy's mother and father are still alive, but unfortunately I have no definite information about them.

• • •

Arthur T.—Address Jack Hoxie 1825 North Hobart Boulevard, Hollywood, and Louise Lovely at 1746 Wilcox avenue, Hollywood. Louise was born in 1896. Unfortunately I have no record to show whether either was ever married.

• • •

Morris Teir—Why do I always answer the last question first? Nobody else has noticed it but you, but I do it deliberately and I don't mind letting you in on the secret.

There's an old rule in movies to the effect that, if you show a person leaving one room, you must not next show him standing in another. You must show him entering the second room so the audience will unconsciously get the impression of continuous action and the connection between the two scenes will be unbroken.

That's why I usually answer the last question first. It leads smoothly from the letter to the answer and gives the impression that they belong together. Clever guy, aren't I?

No; I really don't object in the least when the fans address me as Hen. Pay day comes every week just the same.

• • •

Gwennie—I don't recall the music played with "The Four Horsemen." You could probably find out what you want to know by writing to Metro Pictures, Loew Theatre Building, Times Square, New York. I'm so glad you explained that "vale" is Latin for "farewell." I might otherwise have thought you were inviting me to dinner or something.

• • •

"Old Timer" (not the regular one but another) writes "I have been a constant reader of the Letter Box" and then asks me please to tell her what I think of Gloria Swanson, Dorothy Dalton, Alice Terry, Valentino, Lillian Gish and Dorothy Gish. Gish—I mean gosh! How can a "Constant Reader" ask? And who am I that I should express an opinion? Anyway, we keep files of the paper here in the office and some such opinions might possibly be found, no matter what date was consulted. Scuse me, "Old Timer" for making fun of you, but, honestly, now; have you seen anything else in this department but the very things you ask for?

Address Dorothy Dalton at the Ambassador Hotel, Los Angeles. Alice Terry is in the East and I understand she may go to Europe, so you can't address her at present.

• • •

"Bebe"—Address Josephine Hill at Universal City, Calif. I've published lots of pictures of Betty Compson, but I'll be glad to print another as soon as I get some more good ones.

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JAMES OLIVER CURWOOD'S
"GIRL FROM PORCUPINE"
GREAT NORTHERN Broad St. at Erie Ave. Mat. 2:30; Eve. 7 and 9
KATHERINE MacDONALD
in "HER SOCIAL VALUE"
IMPERIAL 40TH & WALNUT STS. Mats. 2:30; Eve. 7 & 9
REX INGRAM'S PRODUCTION
"TURN TO THE RIGHT"
LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY
EUGENE O'BRIEN
in "CHANNING OF THE NORTHWEST"
ORIENT Woodland Ave. at 63d St. MATINEE DAILY
JOHN BARRYMORE
in "DR. JEKYLL AND MR. HYDE"
OVERBROOK 63D & HAVERFORD AVE.
DAVID BUTLER in
"THE SKY PILOT"
PALM FRANKFORD AVE. AND NORRIS STREET
Mabel Normand in "Mickey"
Added Attraction—Surprise Vaudeville
REGENT Market St. Below 17th 10 A. M. to 11 P. M.
MAY MacAVOY
in "A HOMESPUN VAMP"
RIALTO GERMANTOWN AVENUE at PECHOCKEN ST.
TOM MIX
in "UP AND GOING"
SHERWOOD 54th & Baltimore Av. MATINEE DAILY
DOROTHY DALTON
in "THE WOMAN WHO WALKED ALONE"
333 MARKET STREET THEATRE Mat. 2:15. Eve. 6:45 to 11:15 P. M.
RICHARD BARTHELMESS
in "SONNY"

The NIXON-NIRDLINGER THEATRES
BELMONT 52D ABOVE MARKET 1:30 & 6:30 to 11 P. M.
ETHEL CLAYTON
in "FOR THE DEFENSE"
CEDAR 60TH & CEDAR AVENUE 1:30 and 7 and 9 P. M.
SESSUE HAYAKAWA
in "THE VERMILION PENCIL"
COLISEUM Market bet. 69th & 60th 1:30 and 7 and 9 P. M.
OWEN MOORE
in "REPORTED MISSING"
JUMBO FRONT ST. & GIRARD AVE. Jumbo runs on Frankford "L"
SPECIAL CAST in
"APPEARANCES"
LEADER 61ST & LANCASTER AVE. 2:30 to 4:30, 7 to 11 P. M.
AGNES AYRES
in "THE ORDEAL"
LOCUST 52D AND LOCUST STREETS Mats. 1:30; 3:30; Eves. 6:30 to 11
REX INGRAM'S PRODUCTION
"TURN TO THE RIGHT"
NIXON'S AMBASSADOR 59th and Bart Ave. Matinee 1:30 and 3:30; Evenings 7 and 9
SPECIAL CAST
"THE CALL OF HOME"
NIXON 52D AND MARKET STS.
CLAIRE ADAMS IN ZANE GREY'S
"WHEN ROMANCE RIDES"
69TH ST. Theatre, Opp. "L" Terminal 2:30, 7 and 9 P. M.
ETHEL CLAYTON
in "FOR THE DEFENSE"
STRAND Germantown Av. at Venango 2:30, 7 and 9 P. M.
JACK HOLT
in "THE MAN UNCONQUERABLE"

AT OTHER THEATRES MEMBERS OF M.P.T.O.A.
GERMANTOWN 5516 Germantown Av. MATINEE DAILY
LON CHANEY
in "THE NIGHT ROSE"
GRANT 4922 GIRARD AVE. Mat. Today. Eves. 7 & 9
CLAIRE WHITNEY
in "THE LEECH"
JEFFERSON 29th & Dauphin Sts. MATINEE DAILY
PAULINE FREDERICK
in "THE GLORY OF CLEMENTINA"
PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15. Eve. 6:45 to 11
GRACE DAVISON
in "THE SPLENDID LIE"