

The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



ELSIE FERGUSON

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

Lalune writes: "Permit me to indulge in a long and throaty howl—as a mark of gratitude for a 'man's sentiment' expressed by you in your wretched column this evening. Read . . . The knocker has a champion at last! We understand intuitively that you reserve qualifications, as any thinking and gentlemanly person should, and we hail you as a member of the clear-eyed fraternity, now almost extinct. . . . 'Blind patriotism, civic or national, has been our bane for an age, but, thanks to dear Henry, he comes none too soon with his knife-like wit and cuts it short. Remember the old saying, 'Knock and it shall be opened unto you.' Hereafter, we cherish the enhancing possibility that we shall not be beholden as a moral obligation to stand before closed doors and pray; we shall knock, and knock, and then some, and the silence will be disturbed in the corridors of Time. Yes, sir. . . . 'Shake, Henry, of ire. . . . 'Aw, quither kiddin'. . . . 'P. S.—I couldn't make out from your handwriting whether you intended it to be 'clear-eyed fraternity' or 'bleared-eyed.' So I fixed it the way it is. You don't mind, do you? . . . 'H. R. H.—It was Lowell Sherman

who played the part of Barry Clive in 'Grand Larceny' . . . 'Elsie' writes: "How I enjoyed your letter from Wanna Lou, or was it Waterloo? But you forgot to print a kee of understanding with that long epistle. Of course I know that it was just for 'highbrows', of which I do not possess a ticket of membership, for I am so low that I did not know whether he referred to 'Elsie Tom's Cabin' or a Lord Hamilton comedy. . . . 'I can say for myself, however, that I remember seeing the very first photograph ever exhibited, which was 'The Looting of the Overland Mail,' shown at Keith's Eighth St. Theatre and at Willow Grove Park, which had the first movie house in the country. . . . 'You may remember how much action was shown in the train robbery; several persons were killed before your very eyes—a regular melodrama of the old school and done by Lubin. . . . 'Soon came the first comedies, the Tubin 'palaces' on Market street and Max Linder in 'His First Night', followed by three vaudeville acts, for the price of five cents, 'a half a dime', but 'them' days is gone forever. Come down stage, 'Wanna Lou'. . . . 'The Oriental', with Agnes Ayres, seemed to me to have one of its six cylinders missing—a story with lots

of possibilities, but very poorly done. No one in it could be accused of any acting except Conrad Nagel and Clarence Burton, the husband. There was not enough earnestness to get it over the lights. It is no wonder some one did not know who poisoned the husband. The picture simply did not make this point quite clear. We had better blame it on the director, or better still probably the censors, who ruin so many good pictures. . . . 'And now just one more word, if you will pardon me, Hen. Wasn't the story of 'Don't Change Your Husband' done once before under a different name? I certainly remember seeing it before, some time ago. . . . ('Don't Change Your Husband' was one of this season's series of revivals of old films. You probably saw it when it was first released. Same name 'n' everything. . . . Here's where we start an argument among the old-timers. Suppose I say that 'Ocean Mail' film was the first photograph and that Willow Grove did not have the first movie house in the country. What would the old-timers say? . . . 'Joe' writes: "I heartily agree with a contributor to your column (Ronald) who voices his antipathy toward censorship boards. . . . 'To an immature and not always intelligent public, if I may be allowed to quote you, is the grist of your reply to his protest. . . . 'As one instance out of many, let us take the story of which Rex Beach is the author, 'The Brand'. This story appeared both in magazine and book form and I do not recall one single outer, yet when it appeared in films, it was shown everywhere except in Pennsylvania. . . . 'Here it was banned by the censor board, which consisted, at the time, of one woman and two men. . . . 'The producers then appealed to a State court, and three judges found nothing immoral in the picture. (Poor judges!) . . . 'But the censor board, not satisfied, appealed to a higher court, where it was ruled that the actions of the censorship board were not amenable to any higher authority. . . . 'The producers then appealed to a State court, and three judges found nothing immoral in the picture. (Poor judges!) . . . 'But the censor board, not satisfied, appealed to a higher court, where it was ruled that the actions of the censorship board were not amenable to any higher authority. . . . 'The producers then appealed to a State court, and three judges found nothing immoral in the picture. (Poor judges!) . . . 'But the censor board, not satisfied, appealed to a higher court, where it was ruled that the actions of the censorship board were not amenable to any higher authority. . . . 'The producers then appealed to a State court, and three judges found nothing immoral in the picture. (Poor judges!)

high without the aid of the censors, then we are, as you decree, 'an immature and not always intelligent public,' even unto the three judges. . . . ('Ho! on, on! kid; you got me wrong on that. I have said distinctly that I consider censorship a very crude and unsatisfactory weapon of defense and tolerate it only because we have not developed a better one. So far as concerns your one instance, I can quote a dozen stultitudes they have perpetrated. But to offset that, I am convinced that their very narrow-mindedness and lack of sane vision has acted effectively to discourage certain productions by the few really immoral—or really immoral—producers who would be perilously active and actively persistent without them. I don't really believe that censorship has robbed us of anything of much artistic value; I do believe that it has protected us from lots that would have been socially harmful and I hate censorship, too.) . . . 'Puppy' writes: "Some time ago some one made the suggestion we choose the ten best pictures of the year. I think this would be very interesting. I'm sending in my choices. They are: 'Way Down East', 'Broken Blossoms', 'True Heart Susie', 'Lovable David', 'Smilin' Through', 'Valentine's Girl', 'The Three Musketeers', 'Passion', 'Peter Ibbotson', and 'Poppy'. 'These pictures are the ones which I have enjoyed most. They are quite a varied assortment, but then I think that is the best kind. . . . 'Valentine's Girl,' starring Marguerite Clark, was one of the most beautiful things I have ever seen. Miss Clark was supported by Richard Bartholme, and they both did excellent acting. Did you or any of the fans see it? . . . 'Poppy' was one of Norma Talmadge's earlier pictures, and her best, to my mind. Eugene O'Brien was her leading man. The other films I mentioned I think need no comment. What do you think of my list, Henry? . . . 'You asked us to name some new actors and actresses who we thought were very good. What do you think of Barbara La Marr? I think she is grand. She is my new crush. I think she deserves stardom. . . . (Mighty fine list, Puppy, but only two of them—"Lovable David" and "Smilin' Through"—belong to this year's list. The rest are all old—good, but old. I don't think Barbara's all right, but don't let's insist on stardom yet.) . . . 'H. W. R. writes: "A lady correspondent to your column, who signed 'Mrs.' and some initials, recently com-

mented on the failure of the picture magnates to star men of the caliber of Alec Francis. It may be of interest to this lady and to you as well to know that in a letter from Mr. Francis, under date of August 31, he says: . . . 'Mangers are now contemplating the production of starring pictures for me. I have just finished my initial picture with Graf Productions, 'The Forgotten Law,' which will have its premier showing in the near future. It is a close approach to a starring vehicle. Several stories are now being considered for me to star in. The public is fickle, but if the present times continue, I anticipate being starred within the very near future. . . . 'It is only due to the Mrs. whose initials I have forgotten, to say that this letter from Mr. Francis was due in part to my including in one of my letters to him the clipping from the EVENING PUBLIC LEDGER containing her comments. . . . (In the language of my old Norwegian shipmates, mango tusend takk, which, in everyday words, means mucho gracias. Otherwise we're much obliged for the interesting information.)

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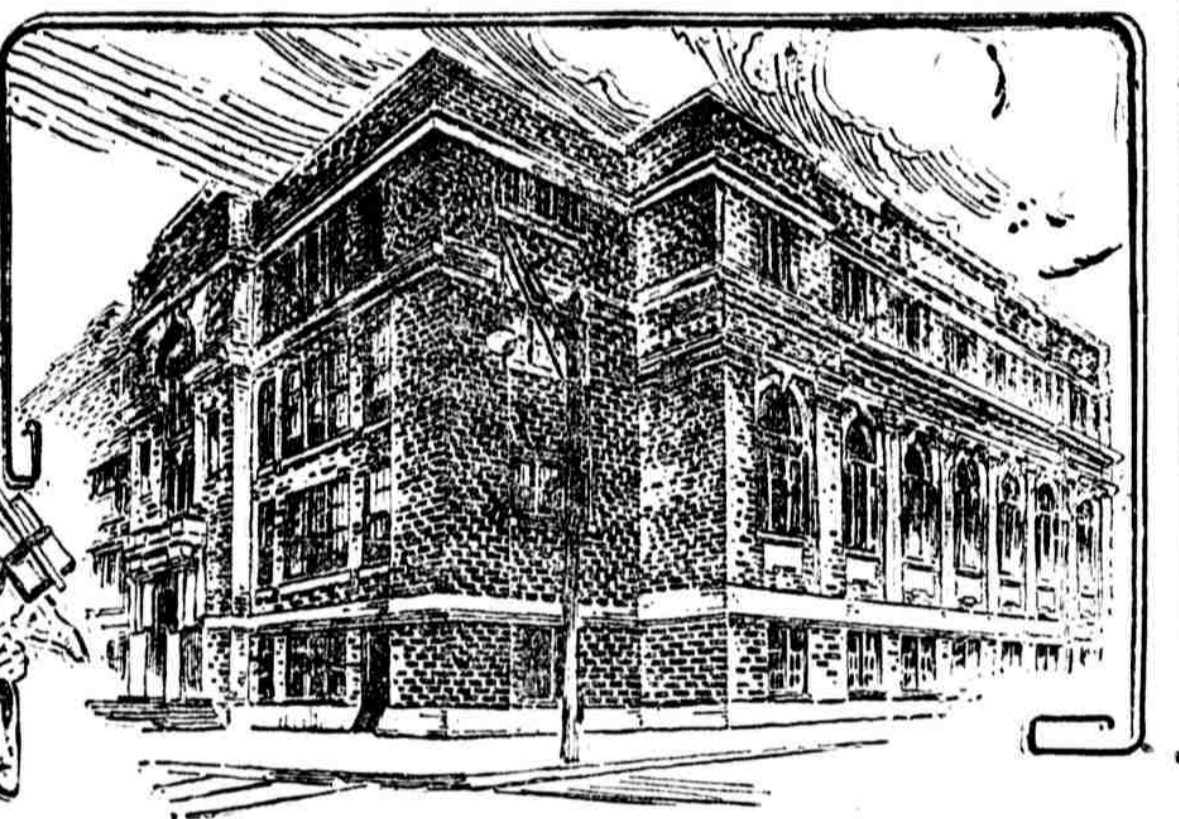
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BALTIMORE 513 & BALTIMORE AVE. 11:30 and 7 and 9 P. M. BEBE DANIELS in "A GAMBOL"	COLISEUM Market bet. 50th & 60th Sts. 11:30 and 7 and 9 P. M. AGNES AYRES in "THE ORDEAL"
BLUEBIRD Broad & Rittenhouse Sts. 11:30 and 7 and 9 P. M. JACK HOLT and BEBE DANIELS in "North of the Rio Grande"	JUMBO FRONT ST. & GIBBARD AVE. 11:30 and 7 and 9 P. M. WILLIAM S. HART in "WHISKEY"
COLONIAL 41st & LANCASTER AVE. 11:30 and 7 and 9 P. M. AGNES AYRES in "THE ORDEAL"	LEADER 41st & LANCASTER AVE. 11:30 and 7 and 9 P. M. JACK HOLT in "THE MAN IN COGNAC"
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IMPERIAL 60th & WALNUT STS. 11:30 and 7 and 9 P. M. Mr. and Mrs. Carter DeHaven in "THE GIRL IN THE TAN"	NIXON 42d AND MARKET STS. 11:30 and 7 and 9 P. M. MILTON SILLS and ELLIOTT CLAYTON in "BEHOLD MY WIFE"
LIBERTY BROAD & COLUMBIA AVE. MATINEE DAILY AGNES AYRES in "THE ORDEAL"	69TH ST. Theatre, opp. "L" Terminal 11:30 and 7 and 9 P. M. JACK HOLT in "WHILE STAN SLEEPS"
ORIENT 11th and Arch Sts. MATINEE DAILY BETTY COMPSON in "OVER THE BORDER"	STRAND Germantown Ave. at Venango 11:30 and 7 and 9 P. M. WALLACE REID in "THE DICTATOR"
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