The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK

VIRGINIA BROWN FAIRE

[illegible]

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

Marc Blitzstein [illegible] us not a little to state that Rodolph Valentino's 'Blood and Sand' is a big improvement over his former pictures. We have always felt that Valentino had somewhere behind [illegible] those Latin [illegible] acting ability, and [illegible] duction doesn't [illegible] it, still it is [illegible] of the most passion-[illegible] stuff he's been doing.

"Valentino, as the [illegible] stitious, adored [illegible] ings true. The [illegible] especially well done [illegible] easily anticipated a [illegible] troversy as to Valentino's [illegible] ability or mere natural [illegible] Whether or not [illegible] tino is a question, but it [illegible] Gallardo. True [illegible] looking [illegible] throughout [illegible] the uncouthness [illegible] that seemed to color the performance of Otis Skinner; but then Mr. Skinner has the priority [illegible] a well-established [illegible].

"Nita Naldi seemed a trifle too enthusiastic over the role of Dona Sol. She made the [illegible] exotic creature [illegible] minded one of Fanny Brice's [illegible] 'Teak Good, I'm terrible.' A little more calm and slinky [illegible] would not have been amiss. Lila Lee looked both beautiful and Spanish [illegible]

[illegible]

in the play, he feebly called for his 'bad love' (so facetiously termed in the film), and the despairing Carmen heroically pretended to be Dona Sol, that the dying man's last moments might be happy.

"With such a change Gallardo might just as well have lived to walk away from the camera in a dim beautiful sunset, with Carmen by his side and several incipient bull fighters in the offing."

* * *

"Noname" writes: "Come, all ye faithful, to Valentino! He has proved himself, so let's line up and say, 'I told you so!'

"I can't say I never wavered. I did when I saw 'Beyond the Rocks.' But every one makes mistakes, and that picture was surely one. The question is, who made the mistake?

"But 'Blood and Sand'! Was it not worthy of praise? I did not see the stage version. Perhaps if I had the picture would have seemed to compare unfavorably with it. But having seen the picture only it seemed to me to be truly wonderful.

"I myself can see that Valentino acted more creditably than before. He is showing himself capable of acting and I think he will do wonders, given the right pictures for vehicles.

"The lesser players in 'Blood and Sand' were also well chosen. Lila Lee looked the part and played it better than I expected, considering that she has had very light parts heretofore.

"Dona Sol was perfect. I hope Nita Naldi will now be seen oftener. Plumtas was also well done by Long."

* * *

"A Singing Charles" writes: "Rodolph Valentino has intoxicated me. In 'Blood and Sand' he has left me [illegible] that will glow through the slow course of my experiences, and [illegible] that silent panegyric of his [illegible] which is my appreciation of him. In the estimation of one who has never been reconciled to the cinema, let me [illegible] that he has redeemed it, saved it.

"'The stage is the refuge of the too fascinating,' exclaimed the most brilliant talker of the nineteenth century. When did I say that?—H. M. N. No one has amended his epigram; its force is too poignant, extending, even [illegible] to those who cast society and [illegible] with a skull-and-bones [illegible] its meaning to my [illegible] that the cinema is the present haven of the most fascinating actor that has disturbed the [illegible] of my existence. I laud him as one who [illegible] a thing of beauty, and [illegible] his praise and admiration within [illegible] that the expression would [illegible] the view.

"The production, as I recall, is [illegible] balanced in its effects. We become entranced to a gradual climax, [illegible] tears and laughter with a [illegible] struggles [illegible] loving and hating, [illegible] to Vanity, quaffing [illegible] oblivion with the [illegible] of his soul.

"We [illegible] as though the world paused for a moment from its work and its shams to observe us, and [illegible] and presidents glanced [illegible] and then [illegible] the [illegible] Juan Gallardo [illegible] fame.

"We absorb the splendor, the fire, the grace of Spain, of a people wanton [illegible] and [illegible] dynamics [illegible]

"A [illegible] and imitating [illegible] the [illegible] and [illegible] strength [illegible] A genuine Spanish atmosphere actually gets into the picture [illegible] these being [illegible]

[illegible]

"The end was distinctly disappointing. [illegible] words to his wife, Carmen, [illegible]

and barbaric, ready to toast and poison with the same sip of wine.

"We smack our lips at contrasts, watch the development of hackneyed characters with understanding and sympathy, and then when Death has done, leave the scene of our heart's bubbling, inspired and saddened.

"There is but one flaw—the emphasis upon Nemesis, the useless, omniscient philosopher, with the useless beard, the useless words, and the useless 'master-ledger.' He was not needed, he was ludicrous. But, ah! he stands and weeps with the rest of us, and we forget him, like the 'forgotten blossom fallen to the forgotten hand of one who dreams.'

"And so be it. * * *"

* * *

"Wissahickon" writes—"Any adverse criticism of 'Blood and Sand' could only be said about Miss Naldi. I do mighty hate the clinging type of vamp. They seem to treat their victims like the small boy does a tree or telegraph pole. A sort of twining and clutching process. Narrowed eyes, slinky dresses, long pointed getting hands, and all the rest of the old, old stuff.

"Rodolph fits the role as well as he did the role in the 'Four Horsemen,' of which at times it is slightly reminiscent. I think his boyish portrayal in the first part was a lot more than merely good.

"You don't like R. V., but you'll agree with me that Lila Lee was great. The bull fight scenes were cleverly handled, but you could see the rows of spectators and the arena didn't belong together. But all in all, it was a great film and well worth enduring a colored film of travel through Switzerland to see."

* * *

"M. F. W. G." writes: "Kindly put on your movie letter box the easiest way to get into movie pictures. I can do all things that is required in movie line."

The easiest way to get into moving pictures is to pay your admission at the box office and walk right in. They'll let you stay if you behave yourself.

Trixie—You've chosen an unfortunate time to write to Carter de Haven for his photograph. He isn't home. He has recently finished six pictures and is making a tour of the country, getting acquainted with the exchange men who sell his productions. It just happens that he will be in Philly Thursday and will give a luncheon at the Bellevue-Stratford, so, if you have lots of nerve you might waylay him there and ask him for a photograph. He wouldn't mind a bit, I'm sure. All the movie folk like to see such evidences of their popularity.

—WILDWOOD—

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The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

APOLLO 52d & Thompson Sts. Matinee Daily — SEENA OWEN and MATT MOORE in "SISTERS"

ARDMORE Lancaster Pike, Ardmore, Pa. — ALL-STAR CAST in "GYPSY PASSION"

ASTOR [illegible] — EDITH ROBERTS in "IN SOCIETY"

BALTIMORE [illegible] — MAY MacAVOY in "A HOMESPUN VAMP"

BLUEBIRD [illegible] — HOUSE PETERS in "MAN FROM LOST RIVER"

COLONIAL [illegible] — GLORIA SWANSON in "HER GILDED CAGE"

FAIRMOUNT [illegible] Matinee Daily — JAMES OLIVER CURWOOD'S STORY "Man From Hell's River"

56TH ST. Theatre, Below Spruce, Matinee Daily — LON CHANEY in "FLESH AND BLOOD"

GREAT NORTHERN Broad St. at Erie — TOM MOORE in "MR. BARNES OF NEW YORK"

IMPERIAL 60th & Walnut Sts. — BERT LYTELL in "SHERLOCK BROWN"

LIBERTY Broad & Columbia Av. Matinee Daily — WALLACE REID in "THE DICTATOR"

ORIENT Woodland Ave. at 62d St. Matinee Daily — WESLEY BARRY in "PENROD"

OVERBROOK 63d & Haverford Ave. — JOHN BARRYMORE in "THE LOTUS EATER"

PALM Frankford Ave. & Norris Street — BETTY COMPSON in "OVER THE BORDER"

REGENT Market St. Below 17th — ANITA STEWART in "HER MAD BARGAIN"

RIALTO Germantown Avenue at Tulpehocken St. — THOMAS MEIGHAN in "OUR LEADING CITIZEN"

SHERWOOD 54th & Baltimore Av. Mat. 2; Eve. 6:30 — RICHARD BARTHELMESS in "SONNY"

333 MARKET Street Theatre — CONSTANCE TALMADGE

The NIXON-NIRDLINGER THEATRES

BELMONT 52d Above Market — WESLEY BARRY in "DINTY"

CEDAR 60th & Cedar Avenue — CONSTANCE TALMADGE in "GOODNIGHT, PAUL"

COLISEUM [illegible] — BERT LYTELL in "THE FACE BETWEEN"

JUMBO [illegible] — GLADYS WALTON in "A WISE KID"

LEADER 41st & Lancaster Ave. — MAY MacAVOY in "TOP OF NEW YORK"

LOCUST [illegible] — PAULINE FREDERICK in "THE GLORY OF CLEMENTINA"

NIXON'S AMBASSADOR [illegible] — JAMES OLIVER CURWOOD'S STORY "Man From Hell's River"

NIXON [illegible] — DORIS MAY in "THE UNDERSTUDY"

RIVOLI 52d & Sansom Sts. — CONSTANCE TALMADGE in "GOODNIGHT, PAUL"

69TH ST. Theatre—Opp. "L" Terminal — THOMAS MEIGHAN in "IF YOU BELIEVE IT, IT'S SO"

STRAND Gtn. Ave. at Venango — GLORIA SWANSON in "HER GILDED CAGE"

AT OTHER THEATRES MEMBERS OF M.P.T.O.A.

GERMANTOWN 5510 Germantown Av. Matinee Daily — MARTHA MANSFIELD in "QUEEN OF MOULIN ROUGE"

GRANT 4022 Girard Ave. — MONTE BLUE in "My Old Kentucky Home"

JEFFERSON 29th & Dauphin Sts. Matinee Daily — AGNES AYRES in "BORDERLAND"

PARK Ridge Ave. & Dauphin St. Mat. 2:15, Eve. 6:45 to 11 — CONSTANCE TALMADGE

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