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The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



DOROTHY DALTON 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

"Mrs. Tom" writes—Honesty, don't you feel sorry for the people who are always telling us what a bad time for us the movies are?

"Among the people depended upon to make a production a success is that large body of passive spectators of any and all pictures served by directors and exhibitors whose thoughts are not on the picture but on the money they will get out of it."

"I have always felt that Valentino would some day show us that he can really act, so I was not surprised, but I was surprised because he didn't have or 'smoke' fireworks as he might have done, but gave us a very nice, quiet, and subtle performance."

"G. T. N. writes: 'Now that the Blood and Sand controversy is really on, I feel called upon to enter the lists, and it seems that I enter on the side of the first contention, for I agree with nearly all that 'Chimpa' has to say. Particularly do I agree with what he says about the 'Noble' in all her scenes, she looked and acted exactly as she was meant to look and act—highly and foreign. And those are two attributes that a great many of our stars, however beautiful they might be, would have failed to show.'"

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to Valentino he is good; where it is foreign to him, the opposite is the case. Then why, do you ask, is he given such parts? Merely to satisfy that thoughtless, gluttonous, popular demand. If Valentino played on sports alone he would still be doing 'bits' as he did two years ago. But the girls 'simply adore him'—there you are!

"I sincerely regret when a director neglects to place his audience—optimum—in a sympathetic and receptive mood. It would do well for some of our directors to study more psychology of atmosphere than material detail."

"I venture to say that 'The Hairly Ape' is causing more disturbance within our individual minds than any other play of recent years. And that is due more to the impressionist atmosphere that gave wings to the plot and teeth to the dialogue than any single incident."

"I sincerely regret when a director neglects to place his audience—optimum—in a sympathetic and receptive mood. It would do well for some of our directors to study more psychology of atmosphere than material detail."

"I wish a silent prayer for mercy on your soulless head, I hereby turn you over to the teeth and claws of the powers of this department."

"There are pictures of a most unusual character taken under most unusual circumstances. I have seen a picture of a man in a room, which is an integral part of a Sunday Picture. 'Make it a habit'—make it."

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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 122 & THOMPSON STS. BETTY BLYTHE in "THE WIDEN SHIP" ARDMORE 1420 MARKET ST. BERT LYELL in "SHERLOCK BROWN" ASTOR 1218 & GIBBARD AVE. ANITA STEWART in "THE WOMAN HE MARRIED" BALTIMORE 1218 & GIBBARD AVE. AGNES AYRES in "THE ORDEAL" BLUEBIRD 1218 & GIBBARD AVE. "BIG STAKES" COLONIAL 1218 & GIBBARD AVE. CLARE WINDSOR and MILDRED HILLS in "ONE CLEAR CALL" FAIRMOUNT 208 & GIBBARD AVE. WALLACE REID in "THE DICTATOR" 36TH ST. THEATRE AGNES AYRES in "THE ORDEAL" GREAT NORTHERN 1218 & GIBBARD AVE. CLARE WINDSOR and MILDRED HILLS in "ONE CLEAR CALL" IMPERIAL 1218 & GIBBARD AVE. LON CHANEY in "THE ORDEAL" LIBERTY 1218 & GIBBARD AVE. WILLIAM RUSSELL in "MONEY TO BURN" ORIENT 1218 & GIBBARD AVE. THOMAS MEIGHAN in "OUR LEADING CITIZEN" OVERBROOK 1218 & GIBBARD AVE. CONSTANCE BINNEY in "PROBATION" PALM 1218 & GIBBARD AVE. HOUSE PETERS in "THE WIDEN SHIP" REGENT 1218 & GIBBARD AVE. ANITA STEWART in "SHERLOCK BROWN" RIALTO 1218 & GIBBARD AVE. VIOLA DANA in "THE WIDEN SHIP" SHERWOOD 1218 & GIBBARD AVE. ETHEL CLAYTON in "THE ORDEAL" 333 MARKET ST. CLARA KIMBALL YOUNG in "THE WORLDLY MADONNA"

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