The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK

DOROTHY DEVORE

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

"Twenty-one" writes: "I used to think perhaps I was 'cranky' about the pictures I saw—hard to suit—but one day discovered the Letter Box and was delighted to find that there are others who think like I do, others who like the players I like and the kind of pictures I like. I won't trouble you with those I dislike, because I think Gloria's fair name has been wiped in the dust enough.

"I have failed to see honorable mention of Florence Vidor. I always go to see her pictures and enjoyed her immensely in 'Hail the Woman.'

"I suppose you just hate to have these old pictures dug up, but I want to ask your readers if any of them have seen 'Barbary Sheep' with Elsie Ferguson. This is a picture I have never forgotten, although I saw it about five years ago. This was the first time I ever saw Elsie Ferguson, and from that time on became a Ferguson fan.

"Last night saw 'Queen of the Moulin Rouge.' Awful was no name for it. What say your readers?"

(Naturally "Barbary Sheep" was the first picture in which you ever saw Elsie Ferguson, because it was the first one she ever made. And it was a corker. I'm not sure I wouldn't include it among the best ten since films began.

If you have never seen "honorable mention" of Florence Vidor here you must be a very recent Letter Box reader. She is one of my most violent enthusiasms—one of the foudest things I'm of, in fact.)

* * *

"Tom" writes: "My friend flicked the ashes from one of my cigars onto the Wilton.

"'Tom,' he began, 'it has been suggested that Heaven is a place where every time you go into a movie the feature is just about to start, which possibly presents the difference between a celestial and a cosmic state in its most desirable, if most improbable, mood.

"'Very often people fail to enjoy a picture because they come into the theatre during the middle of the film, or just about where the mystery is being solved. Some people, however, like this—usually the ones who read the last page of a book first. Some one would make considerable money from a device that would bring all people into a movie at the beginning of the show. The only objecters would be those select persons who wait until the most interesting part of the film to crawl on your toes to a seat in the middle of the row.'

"He eased his slim legs onto the davenport table and continued:

"'I was surprised recently to see a serial movie in a Chestnut street house. In the infant days of the movies the horrible flickering pictures were used by managers of vaudeville houses to drive people out of the theatre and make room for a new audience. Now the serials are used for the same purpose.

"'It's surprising the number of people who tell their friends how much they dislike the movie, but who would sit through the whole fifteen chapters if shown in one evening. We used to speak of detective stories in the same tone with serial and our poor relations. But that was before Wilson, Harding and others told the public how much they enjoyed those tra by stories. Some day we will fine an influential person like Ring Lardner coming to the rescue of the serial.'

"I think he's right. The serial has always been surveyed in the negative, but aren't there some possibilities in the serial form?

"Last week I went to the music shop and bought two records containing music from 'Carmen.' Next week I shall buy two more and so on until I have collected together all the music of that opera which appeals to me.

"This is the serial form as applied to music. The opera has been split into approximately twenty-five parts, till we can enjoy each part, even though we have not the others. (This is assuming that you like that kind of stuff.)

"I am sure that some day this thought will be in the mind of the person who decides to give us a serial that will not only contain a good story, be well acted, beautiful, artistic, etc., but we will be able to enjoy part six even though we have missed all the preceding parts.

"As E. W. Howe says, 'I'm sorry I brought up the subject; I really don't know anything about it.'

"Mazurka — Please don't come around for any more cigars. My wife found the ashes on the carpet."

* * *

Lalune writes: "Had the very good fortune to drop in and see Constance Talmadge in 'The Wonderful Thing' this evening. It was pleasing. Constance was the damask rose of the piece, in fact, considering that the story is a wound abroad I might say that she was the 'American Beauty.'

"I always did think that Constance had a wonderful soul, for her beauty is not of the highest as our eyes guide us in the judgment. She has that pervading essence of charm and all that it means; the sub-title editor in this story is an expert and he added much to the zest of it. The two old beaux as types could not be improved upon. But Oh! Henry—Constance—isn't she the wonderful thing?

"I would like to say one thing more. In filmdom it seems to be the fashion to label the British nobility as the aristocracy. We wish that loved name could be personified so that vengeance might be wreaked for the misuse (not in this light necessarily) of it.

"Constance is an aristocrat. So are many among us in this great democracy. An aristocrat is a person with the finest and most sensitive 'set' of feelings—and all that this implies—good taste, etc.

"Henry, old dear, you ought to see 'The Wonderful Thing!'

"I have chosen this as a delicacy for you! Est bon! N'est-ce pas?"

Oh, a couple of weeks ago, I did see "The Wonderful Thing," and I liked it. Only Constance Talmadge must have been sick the night I saw it because they substituted her sister, Norma. But Norma did well, I thought. Oh, yes, and a couple of more weeks, Norma did very well. In fact a couple of tray bones, pa.)

* * *

Joan comes in with a spirited attack on "Kensington Lilion" for his spirited attack on this column. I can't print that part of Joan's letter, because it would be too uppish to K. L. and too kind to me. But I'm glad Joan doesn't want me to be a "very serious school teacher." Then Joan continues:

"Give me the genuine, emotional actors and actresses. Then let Gloria Swanson, Rudy, Mae Murray and others of their type exit.

"Milton Sills, Norma Talmadge, Bebe Daniels, Harrison Ford and Tommy Meighan head my list.

"Speaking of Harrison Ford, why isn't his name first on the billboards instead of in small letters, or more generally not at all? That sure does get my goat. I don't think people know when a good actor shows up. I'd sure be tickled if you could answer my questions.

"And what struck Tommy Meighan? He had better buck up or he'll slide out of my list."

* * *

Haverford—I'd love to print your letter, but the fans don't seem to like to see any one say nice things about me, so I'll just keep it between you and me, and—thanks. Yes: Letter Box readers would have a wonderful influence on films here if they would only get into the habit of writing to the house managers. Maybe they'll do it if I continue to hammer the idea into them, and maybe they won't. Maybe they just think I'm nothing but an old crank anyway, and I can't prove I'm not.

* * *

Virginia Kay—Address Cecil de Mille at the Famous Players-Lasky Studio, Hollywood, Calif. Unfortunately he still has his job there. Address Harold Lloyd at Culver City, Cal. Fortunately he still has his job there. Address Eric von Stroheim at Universal City, Calif. He still has his job there, but I decline to fight about it. The director of the George Melford productions is George Melford. Why shouldn't he be? Address him at the Lasky Studio, Hollywood, Calif.

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"THE FAST MAIL"
ADDED—EDDIE POLO in "CAPN KIDD"

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REX INGRAM'S PRODUCTION
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BLUEBIRD Broad & Susquehanna Continuous 11 to 11
HELENE CHADWICK
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JACK HOLT
in "WHITE SATAN SLEEPS"

FAIRMOUNT 29th & Girard Ave. Continuous DAILY
SPECTACULAR PRODUCTION
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56TH ST. THEATRE 56th Spruce MATINEE DAILY
ETHEL CLAYTON
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GREAT NORTHERN Broad St. at Erie Mat. 2.30 Eve. 7 & 9 P. M.
HOUSE PETERS and VIRGINIA VALLI in
"THE STORM"

IMPERIAL 60TH & WALNUT STS. Mat. 2.30 Eve. 7 & 9
CLAIRE WINDSOR and MILTON SILLS in
"ONE CLEAR CALL"

LIBERTY BROAD & COLUMBIA AV. Continuous DAILY
THOMAS MEIGHAN
in "IF YOU BELIEVE IT, IT'S SO"

ORIENT Woodland Ave. at 63d St. MATINEE DAILY
MAY MacAVOY
in "TOP OF NEW YORK"

OVERBROOK 63D & HAVERFORD AVE.
ALL-STAR CAST in
"THE SILENT CALL"

PALM FRANKFORD AVE. & SAINT VINCENT STREET
Rodolph Valentino and Mae Murray
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AGNES AYRES
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SHERWOOD 54th & Lancaster Ave. Mat. 2 P. M. Eve. 6.30
CHARLES RAY
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FRANK MAYO
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MIA MAY
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PARK RIDGE AVE. & DAUPHIN ST. Mat. 2.15 Eve. 6.45 to 11
CLAIRE WINDSOR and MILTON SILLS in
"ONE CLEAR CALL"

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Girls' $1.50 Middy Blouses 79c
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