

The Daily Movie Magazine

RODOLPH AGAIN APPEARS IN AN EXOTIC ROLE



Above is the wedding scene in Rodolph Valentino's latest feature, "The Young Rajah," adapted from the novel, "Amos Judd" by Wanda Hawley is the attractive bride.

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

Else writes: "That's just it. You ask, 'Why does a fan go to see a Lloyd Hamilton comedy?' He never does. No sane person would, without being dragged.

Mr. and Mrs. Fan go to see some feature picture of their liking, and before they are allowed to gaze upon their choice screen selection they have to endure the ordeal of watching a nauseating film, such as the above, or one of the million of winter sports in Norway, or some other way, wading a lot of wrapped up people sliding on skis. The producers grind out so many of them—practically all the same. Ever noticed?

"Give me a few more news reels, the more the merrier.

"Now about 'Blood and Sand.' I thought Lila Lee was as active as her part called for. She was supposed to be the sort of wife who had implicit faith in her husband, and had not been around much, and was not the kind to look for trouble; she would never have 'discovered' Nita if her people had not 'up and told her.' I think that her type was well suited to her part. Would rather have seen Estelle Taylor as the chump, providing she did not overdo it. Her eyes are more Spanish than Nita's.

"Now a word about Walter Long, who I think has always been given too little to do, always being picked for parts just because of his fighting face. This is the biggest opportunity I have seen them give him, and I hope we will see more of him. Do you remember what Walter Long did in 'Go and Get It'?"

"It seems peculiar that no one ever mentions Sissy De Mille's 'Forbidden Fruit' as among the best of two years ago. Agnes Ayres was better in that than any other. Settings were gorgeous, and the details were well done.

"Say what they will, Theodore Kosloff helped make this picture one of the best in a decade. Just a moment, Mr. Neely; let me have both barrels at the end.

"But, Hen, I am afraid you are deluging the issue. You have told us very little of what you thought of 'Blood and Sand.' You are letting the facts do it all. We would like to hear what you have to say. You are only the referee in this twenty-round fight to a finish bout.

"Let's see you deliver a few wallops. I did think you were going to knock me for a loop when I dared to venture to tell what the first American five-reeler was. But nothing stirring, so I accept the championship of Old Timer, with thanks.

"(First American five-reeler I have any record of was 'The Life of an American Fireman,' made in 1896.)

"Why should I deliver a 'wallop' at 'Blood and Sand'? I thought it was an unusually fine production. In many ways I liked it better than the stage version, and that also goes for Valentino's Gallardo as against Skinner's Skinner's did, at times, reach heights that Valentino could not touch—but there the stage actor had the added force of the inflexions of the human

voice to re-enforce the mere visual effects of physical action.

"Blood and Sand" ranks well up among my favorite movies, and I feel that in it Valentino definitely arrives at the status which he has earned from consideration merely as an idol of the flappers and places him where he must hereafter be seriously considered as an artist. Whether he will strengthen himself in this status remains to be seen.

Naturally, there were some things about "Blood and Sand" which I detested—the silly old philosopher, the absurdity of the typically movie idea of a factory in which Nita Nally lived, and the robbing the altar of that poignant final flash of self-allegation on the part of the wife when, to permit her beloved her fickle husband to die in peace, she lets him think that she is Lila Lee, returned to him, and that her arms are the arms in which he found the forbidden estates of love in the days when Fate rested, but I expected that, I but always expect such things while movie producers are so stupid as to think all fans are as stupid as they themselves are. The mental processes of some producers.

I thought Lila Lee was only about as good as she could be. She gave me no such definite idea of the wife of the madman as I got from Madeline Delmar's very fine and intelligent characterization in the stage version. In fact, Lila failed to convince me that she was any one but Lila. She was very sweet and very pathetic and very pretty—but she wasn't the tormented wife. I don't believe this was Lila's fault, she didn't really impress me as believing what she was doing herself. I lay the unsatisfactory characterization entirely to the director, and I'm usually a great admirer of Fred Niblo.

I don't agree with you at all about "Forbidden Fruit." It was one of Sissy de Mille's steps on the downward path. Some years previous to this he made "The Golden Chimes" on exactly the same theme. His earlier work was much finer.

the box at the bull fight when Plimitas was shot and Gallardo was killed. Frankly, I'm afraid I thought Nita did it rather badly—no rather, I think it rather badly. She is perfectly convincing in all the "vamp" stuff. I haven't a kick in the world about her work there. But that isn't necessarily writing. I'm not quite sure I would consider her ready for so vacillating and temperamental a part as Carmen. But Valentino and Moreno—yes!

Anthony Onesto writes: "A romantic play of love was put in shape or form for the films through some literary brokers with the promise they would effect its sale. It is now over eight months and nothing has been accomplished. They claim here of late that they submitted it to the 'East-West Players' in New York City. Is there such a corporation? It is a period play of Venetian life with a complicated story, full of intrigue, love and despair, and which appeals to the ultra-refined and educated classes.

"Now, I would like to submit the script myself, if you would only advise me to what corporation, through your columns."

Yes; there is an East-West Company, but I don't know much about it. You might try sending the script to the scenario editors at Cosmopolitan Studios, 2247 Second Avenue, New York, or Fox Studios at Fifty-fifth Street and Tenth Avenue, New York, or Famous Players-Lasky Studios, Astoria, Long Island.

P. S. If you want to see your script again, be sure to inclose return postage.

John Graves writes: "The letter from 'Walter C.' was very interesting. His criticisms are unfortunately true. Although I liked 'Blood and Sand' immensely, I, too, noticed that Rodolph employed much the same expressions used in former pictures. The way he flicks the ashes from his cigarette and rolls his eyes reminds me very much of Theda Bara, but then he isn't the only one that lacks versatility.

"Now we have Agnes Ayres. No matter what expression is called for, she continues to look like a wounded fawn.

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Special Announcement!
OWING to the overwhelming interest and enthusiasm of the thousands who attended the great auction sale of lots at Castor Highlands last Saturday, and the spirited bidding that was stopped by darkness before all of the lots were sold, another opportunity will be given to the hundreds who were disappointed,
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PHOTOPLAYS

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. JOHN GILBERT in "ROSEMARY TREBY" in "SHAME"

ARDMORE LANCASTER PIKE, ARDMORE, PA. WILLIAM FARNUM in "SHACKLES OF GOLD"

ASTOR 1827th & GIBRARD AVE. CONWAY TEARLE in "LOVE'S MASQUERADE"

BALTIMORE 11th & BALTIMORE STS. THOMAS MEIGHAN in "OUR TRADING CITIZEN"

BLUEBIRD Broad & Springhouse. JACK HOLT in "THE MAN UNCONQUERABLE"

COLONIAL 6th & Market Ave. RODOLPH VALENTINO in "BLOOD AND SAND"

FAIRMOUNT 20th & Girard Ave. STYLITE TAYLOR in "A FOOL THERE WAS"

56TH ST. THEATRE Below Spruce THOMAS MEIGHAN in "IF YOU BELIEVE IT"

GREAT NORTHERN Broad & Erie ST. JACK HOLT in "What's Wrong With the Women?"

"The Three Must-Get-Theres"

IMPERIAL 60th & Walnut Sts. HOUSE PETERS in "THE STORM"

LIBERTY Broad & Columbia Av. JACK HOLT in "WHILE SAKN SLEEPS"

ORIENT Walnut Ave. at 52d St. MARION DAVIES in "THE YOUNG DIANA"

OVERBROOK 60th & Beaver. LON CHANEY in "FRESH AND BLOOD"

PALM FRANKFORD AVE. AND N. GLORIA SWANSON in "HER GILDED CAGE"

REGENT Market St. Below 17th RICHARD DIX and MAX COLLIER in "ALL'S FAIR IN LOVE"

RIALTO GERMANTOWN AVENUE. CONSTANCE TALMADGE in "THE PRIMITIVE LOVER"

SHERWOOD 54th & Baltimore Av. JACK HOLT in "THE MAN UNCONQUERABLE"

333 MARKET STREET THEATRE VERA GORDON in "YOUR BEST FRIEND"

The NIXON-NIRDLINGER THEATRES

BELMONT 120 & 122 & 11 P. M. HOUSE PETERS and MATT MOORE in "THE STORM"

CEDAR 60th & CEDAR AVENUE. BETTY BLYTHE in "FAIR LADY"

COLISEUM Market Pl. 50th & 60th JAMES OLIVER CURWOOD'S "MAN FROM HELL'S RIVER"

JUMBO FRONT ST. & GIBRARD AVE. ALICE CALHOUN in "GIRL IN HIS ROOM"

LEADER 41st & LANCASTER AVE. CONSTANCE TALMADGE in "GOOD NIGHT PAUL"

LOCUST 52d and LOCUST STREETS. HOUSE PETERS and MATT MOORE in "THE STORM"

NIXON'S AMBASSADOR 56th and Market 1.30 & 3. Evening 7 and 9 House Peters in "The Storm"

NIXON 52d and MARKET STS. SESSUE HAYAKAWA in "THE VERMILION PENCIL"

RIVOLI 52d and BANGS STS. COLLEEN MOORE in "COME ON OVER"

69TH ST. Theatre Opp. "E.L." Terminal. AGNES AYRES in "BORDERLAND"

STRAND Germantown Av. at Venango. RODOLPH VALENTINO in "BLOOD AND SAND"

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

GERMANTOWN 5310 Germantown Av. HAROLD LLOYD in "GRANDMA'S BOY"

GRANT 422 GIBRARD AVE. BETTY BLYTHE in "HIS WIFE'S HUSBAND"

JEFFERSON 29th & Dauphin Sts. HARRY CAREY in "THE KICK-BACK"

PARK RIDGE AVE. & DAUPHIN ST. KATHERINE MacDONALD in "HER SOCIAL VALUE"

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SMYRNA!

Citizens' Mass Meeting at Witherspoon Hall, 8:15 Tonight

At 8:15 tonight, at Witherspoon Hall, Juniper and Walnut streets, a mass-meeting will be held under the auspices of the Philadelphia Federation of Churches, to induce action by Congress in behalf of the victims of Turkish oppression.

Dr. Mark H. Ward, deported last March by the Turks because he administered relief, will speak.

You are earnestly invited to be present. No charge.

Philadelphia Federation of Churches