

The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



COLLEEN MOORE

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

"Old Timer" writes: "Let me in on the discussion of versatility for a few words, please. So many stars and female players are losing out for lack of it."

"Take the case of Charles Ray: Only a year or so ago he was awfully popular as a juvenile. He still is a dandy. He looks like a young man, but seems to have just as many little stunts with which to express himself."

"You know that trick of snapping his fingers and looking up in the air to denote indignation about something or other, or else registering extreme bashfulness, a la Gish, by digging his toes in the ground. All good little tricks, but they begin to pull on a person after we have seen them time after time."

"Some one who seems to be brimming over with versatility is Theodore Kosloff. You never can be certain how he will play a part, always skillfully to the point, and he has such an inimitable variety of expression at his command. That is what is making him hold his place among the finest character men on the screen. In fact, he is overshadowing a lot of them."

"What could be more different from the way he played the hunchback in 'The Lone That Had No Turning' than his smooth, crafty Apache in 'The Green Temptation'? It takes real versatility to do things as well as those were done."

"And that's only a sample of the

(You don't have to wear rubber heels.)

P. S.—I love that. The fans will now go back and read your letter all over again and when they can't find any reference to rubber heels they'll think I'm crazy.

P. P. S.—Yes; I know they're right.

S. H. B. writes: "If you would rather have had the ending to 'Blood and Sand' that the play gave, that's all right, but I rise to call you to order for calling some of the rest of us stupid for preferring the ending that June Mathis gave it. Neither, of course, followed the book."

"Perhaps it was because Ibanez felt unequal to solving the problem that he let Gallardo die with no one at his side but the surgeon and El Nacional."

"Both the play and the screen ending were beautiful, but personally I'm glad I'm stupid enough to like the screen version better, because in my stupidity I am sure that at least 90 per cent of men like Gallardo would finish the game of life that way."

"The philosopher jarred me considerably, too, but I really think there was a reason for his being there. Ibanez wrote the story primarily as a stinging indictment against the Spanish national sport, and it was due to the author that this idea should be put over as strongly as possible."

"Our foreword was so darn fascinating, and the whole play so colorful and appealing that we might have missed the point entirely, if it hadn't been rammed down our throats."

"I hope that we may some day hear what Ibanez himself thinks of the picture."

(There once was a fan not so stupid. Who objected to being so group-ed. He would end 'Blood and Sand' With the love in 'rest hand, And not even a flash of Dan Q-pid.)

Nora—King Jaggott made 'Dr. Jekyll and Mr. Hyde' some years ago for Universal.

G. T. N. writes: "There seems to be a great deal of discussion these days about versatility—which of our actors and actresses are the most versatile. And it strikes me that what a good many fans are calling versatility is really something entirely different."

"To begin with, every human being has certain peculiar mannerisms and affectations, usually unconscious, which are really a part of themselves. And it generally follows that the stronger and more definite a particular personality is, the more pronounced these mannerisms seem to be. That is probably because you are much more apt to notice the words and actions of a magnetic than those of a colorless person."

"And I'm perfectly sure that every one of us would be appalled at the queer little things we do without knowing it, especially if we could see ourselves on the screen, magnified to several times our natural size."

"We'd probably find that we always crossed our eyes when we lit a cigarette, or walked downstairs with a stab-like motion, and that we always did the same small things in the same small way."

"On the stage these things are not nearly as noticeable as before the camera. There is so much more illusion created by lights and color and sound. But, on the other hand, it often seems that these small idiosyncrasies are

really made a lot of on the stage. Think, for instance, how Ethel Barrymore's 'throaty' voice has helped her popularity."

"I know, however, perfectly well what these fans really mean when they make their criticisms, and I'll admit that Rodolph looked strikingly the same when he put two lumps of sugar in Alice Terry's tea as when he asked Gloria Swanson please to put two in his. But why shouldn't he? And who wouldn't? If the directors will insist on having a tea party or 'gift-giving' incident in every single picture, what can a poor actor do? Of course, a false moustache or eyeglasses might help, but beyond that, I think it's really up to the directors."

"So I really don't think you can accuse Rodolph of lack of versatility—that is, of course, taking into consideration that his strong Latin type limits him a great deal. But any one who saw him in 'The Sheik' and in 'Blood and Sand' must in all fairness admit he played them in at least some, what differently."

(Eminently S. and S.—meaning sane and sensible. The real test of versatility lies in trying to make living and real the portrayals of entirely different characters under entirely different conditions and circumstances. In this viewpoint, Betty Compson is versatile. Theodore Kosloff is versatile. Lon Chaney, Norma Talmadge, Jack Barrymore, Raymond Hatton, Theodore Roberts, are versatile. They carry their little individual mannerisms into each part, but the essentials are made totally different.)

There's a pedestal in my movie Hall of Fame that hasn't been occupied for some time. But now I notice a figure beginning to take shape on it. It's not quite distinct enough in outline

later editions Tuesday. One whole letter lost in the shuffle and my answer printed with nothing for it to refer to and a couple of paragraphs lost in my answer to you. But next time, don't fly off the handle and get mad about it. Remember that getting out a newspaper isn't a pink tea or a church social. In the mistle part of my answer to you I told you that Schickelkraut was the only member of the cast so far picked for 'Peer Gynt.' As a matter of fact, that is a stage subject and has nothing to do with the movies. So you really oughtn't to have any question. Now; are you still mad? Jim Irwin's Daughter—Thanks for the 'poner.' I often feel like that myself. Member me to your dad.

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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 622 & THOMPSON STS. MATINEE DAILY. EARL DEER BIGGERS' STORY "FIFTY CANDLES"
 - ARDMORE LANCASTER PIKE. ESTELLE TAYLOR and LEWIS STONE in "A FOOL THERE WAS"
 - ASTOR EIGHTH & GILKARD AVE. MATINEE DAILY. LON CHANEY in "FLESH AND BLOOD"
 - BALTIMORE 51ST & BALTIMORE AVE. BETTY COMPSON in "OVER THE HEDGE"
 - BLUEBIRD Broad & Susquehanna. AGNES AYRES in "BORDERLAND"
 - COLONIAL 4th & Maplewood Aves. RODOLPH VALENTINO in "BLOOD AND SAND"
 - FAIRMOUNT 29th & Locust Aves. GLORIA SWANSON in "HER GILDED CAGE"
 - 56TH ST. CONSTANCE TALMADGE in "THE PRIMITIVE LOVER"
 - GREAT NORTHERN Broad St. at Erie. "WHAT'S WRONG WITH THE WOMEN?"
 - IMPERIAL 67th & WALNUT STS. HOUSE PETERS and MATT MOORE in "THE STORM"
 - LIBERTY Broad & Columbia Aves. "I AM THE LAW"
 - ORIENT Woodland Ave. at 62d St. WALLACE REID in "THE DICTATOR"
 - OVERBROOK 63d & Haver Ave. MABEL NORMAND in "MOLLY O"
 - PALM Frankford Ave. and Market Street. WALLACE REID in "THE DICTATOR"
 - REGENT MARKET ST. Below 17th. RICHARD DIX and MAY COLLINS in "ALL'S FAIR IN LOVE"
 - RIALTO KATHERINE MacDONALD in "HER SOCIAL VALUE"
 - SHERWOOD 4th & Baltimore Aves. CONSTANCE TALMADGE in "POLLY OF THE FOLLIES"
 - 333 MARKET STREET THEATRE TOM MIX in "VIBES TONY"
 - The NIXON-NIRDLINGER THEATRES
 - NIXON'S AMBASSADOR 80th and Baltimore. "Delicious Little Devil"
 - BELMONT 52d ABOVE MARKET. "THE STORM"
 - SEE ME TODAY—BUFFALO BILL
 - CEDAR 60th & CEDAR AVENUE. PAULINE FREDERICK in "THE GLORY OF CLEMENTINA"
 - COLISEUM Market bet. 59th & 60th. "At Sign of Jack O'Lantern"
 - JUMBO FRONT ST. & GILKARD AVE. "FINE FEATHERS"
 - LEADER 41st & LANCASTER AVE. BERT LYTELL in "SHERLOCK BROWN"
 - LOCUST 52d AND LOCUST STREETS. HOUSE PETERS and MATT MOORE in "THE STORM"
 - NIXON 52d AND MARKET STS. "WATCH YOUR STEP"
 - RIVOLI 52d & SANBORN STS. LON CHANEY in "AGE OF HEARTS"
 - 69TH ST. MARION DAVIES in "THE YOUNG DIANA"
 - STRAND Germantown Ave. at Venango. RODOLPH VALENTINO in "BLOOD AND SAND"
 - AT OTHER THEATRES MEMBERS OF M.P.T.O.A.
 - GERMANTOWN HAROLD LLOYD in "GRANDMA'S BOY"
 - GRANT 4022 GILKARD AVE. POLA NEGRİ in "THE EYES OF THE MUMMY"
 - JEFFERSON CLARE WINSTON and MILTON STILES in "ONE CLEAR CALL"
 - PARK MARION DAVIES in "THE YOUNG DIANA"