The Daily Movie Magazine ottan

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY . S. H.- 'If you have any influence with the theatre owners, won't you blease get them to bring back the 'Loves' Pharnoh'? Here I was, a poor, and working woman during the week planning to go to see it Saturday aftersion, when they withdrew it. I was in And now I see no signs of it a rage! And now I see no signs of it returning, so do tell them what you think of them.

think of them.

"I read with pleasure Mrs. I. B. P.
in Saturday's paper on the subject of
Emil Jannings and the German pictures, and I'm with her right through!
En please put me down as the third
Jannings fan in Philly. He really is
wonderful, isn't he?

"As for the German pictures, the polity in regard to them is quite funny. I pursued the Red Peacock and enjoyed every bit of it. The censors had done their best to make a rarce out of it by changing the titles, but otherwise was bully.

was bully.

"I think you are really starting something interesting in showing your honest feeling on the subject of the German pictures, and you certainly have my best wishes. The moron letters may be replaced by a few ideas on the subject. How about it? At least the column has seemed more interesting lately.

"Don't forget to do your Boy Scout one good deed a day and speak to the theatre owners for me; will you?"

the theatre owners—which I haven't—
I couldn't conscientiously ask them to
repeat "Loves of Pharaoh." I'd rather
ask them to give the money to St.
Agnes' Hospital.
You see, there would be only two (Even if I had any influence with

ou see, there would be only two ple in the house—you and Mrs. L. B. I'd be there, too, but they ldn't count me as people because I'd

Please don't get the impression that Thave made any plea for German pic-igres. I haven't. I have praised "Passion." "Golem." "Deception," "Caligari," "Pharaoh," "Arabian "Caligari," "Pharaoh," "Arabian Night" and several others as great individual pictures and as showing supreme genius on the part of the directors and actors, but I haven't considered their nationality one way or the other. There are some hopelessly bad pictures made in Germany and some supendously good ones. I've published your letter in spite of your postscript because your initials won't reveal your lentity and you write on an interest-

S. M. F. writes: "A few nights ago I traveled out to a theatre in West Philade phia to see a picture that was advertised as Rodolph Valentino in The Wonderful Chance.' The theatre was plastered with posters of Valentino was plastered with posters of Valentino and the electric light blazed his name. The house was jammed to the doors. The picture proved to be a reissue of an ald film (not less than three and one-half years old), in which Eugene O'Brien was the featured player; in fact the only player who had a part of any consequence whatever. Valentino had a year, small and unimportant part. had a very small and unimportant part, to play, atrociously, in his early screen days. I think it must really

areen days. I think it have been his first attempt.

"The manager, or his representative, stood in the lobby and smiled beauingly stood in the lobby and smiled beauingly stood in the lobby and smiled beautiful thought at the patrons as they came out, doubt-less chuckling inwardly at the thought of how he had 'put one over' on a rullible public.
"In order to test further the business

integrity of the house I asked him how old the picture was and he said. It was made about six months ago. Is this considered legitimate business? It seemed to me a gross misrepresentation, and so unfair, to O'Brien, to Valentino and most of all to the patrons.

tino and most of all to the patrons.

"I had the same experience with the reissue of a Norma Talmadge picture a few months ago, which, although it was about four years old, was not advertised as a reissue, and I thought I was going to see her in one of her recent releases. Is it possible to do anything about this sort of thing, and if so, who is the person for me to do?

"Now I notice a theatre advertising The Delicious Little Devil, With Rodolph Valentino," which is a reissue of an old Mae Murray film, also moss. of an old Mae Murray film, also moss-

"I suppose you have sent your con-gratulations to Von Stroheim on the secasion of the recent new arrival in his family? You will print the baby's pleture some day, won't you? Thank you."

(Oh, by gollies! That remines me! I dean forgot to send congratulations to dear old Eric! I suppose it's too late now, isn't it?

Print the baby's picture? I certainly will if Eric will send me one. And, of course, he naturally will as soon as they are taken. He and I are such good friends, you know.

There's only one thing to do about the foisting of those old reissues on the public. Don't write to me; write to the manager and get all your friends to do the same thing.)

Vincent Campi: I don't see that those two opinions of Gloria Swanson conflict. There was a time when I thought she did very good work. This time includes "Male and Female" and particularly "Something to Think about." Since then it has been a to-sally different Claric Swanson that we ally different Gloria Swanson that we are had-a hard, mechanical, unsympathetic, over-painted, gaudy manne-quin whom I refuse to accept seriously

as an artist.

Pear! White's next serial will be called "Plunder" and will be released called "Plunder" and will be released some time in January. Ruth Roland is some time in January. Ruth Roland is now making another serial under the tentative title "The Riddle of the Range," but it won't be released until after the Pearl White story is finished. Which one makes better serials? You sughtn't to ask me that. I'm so head ever heels in love with Ruth and I'm so violently not in love with Pearl that I'm hopelessly prejudiced.

Yes: Alico Terry wears a blonde wig a her pictures. It's a shame, too. the has beautiful hair—but it won't

I think Connie Talmadge and Pear hite would send their photographs you inclosed twenty-five cents for

"A Timorous Critie" writes: "Allow me to congratulate you on your scathing indictment of the public that flocks to De Mille and ignores Lubitsch. I have lived in Philadelphia for the last two winters and found the intelligence of its theatre-going public so far below average that I approach anything fine with C certain tenseness, waiting for the laugh in the wrong place and shuddering at the inaneness of the not too subdued comments around me.

"I admire immensely your sincerity and good humor to bring the public to a finer appreciation of what is best in the dramatic world, but it has apparently became an example of DeCasseres statement in the last number of The Theatre that 'brains is a commodity; it can be cultivated. Intellect is something which one is or is not born with." "A Timorous Critle" writes: "Allow

For the Film Fan's Scrapbook



"And speaking of this article, I wish that you would read farther into it and through the paragraph of 'The Hairy Ape.' For in your criticisms of that play you failed me terribly for the first time. Especially when you said that it was a good play to read, did I think that you were carrying your unfairness to Jones to extremes. I think that I have read all adverse criticisms on the subject from Heywood Brown, who, I sup-

pose, might be called the president of the "abas-the-Hairy-Ape" frateralty, on down, but aside from the obvious absurdity of the Fifth avenue puppets. I have found nothing but penise for Jones in his handling of the sets, especially of the stokehole and prison ones. "Are you so much a disciple of the passing school of realism that nothing but three-sided sets and real coal in your stokeholes satisfies you? In the face of the admiration you've so often expressed for Caligari, I can't think this is so, and I'm interested enough in the growing use of impressionistic sets to want to know just what your objections were.

jections were.

"It is only through a critic's talks that the public becomes conversant with and obtains some knowledge on what is worth seeing, and because I feel so strongly that this town needs a bad jolting out of their moron-like relish of hokum, I was keenly disappointed in your attitude toward this play. At least you weren't amug enough to sit behind your tight little moral code and say that Philadelphia repudiated its vulgarity by refusing to patronize it.

"After all, my knowledge is only bookish and theoretical beside your practical experience, and I am entirely open to conviction as long as it doesn't conflict with my—er—intelligence."

(I wish I could use the space necessary to answer you—and I wish I didn't have to omit a lot of your very interesting letter, but unfortunately we must confine discussion in this department to the movies, and, until "The Hairy Ape" is filmed, we can't give it more than passing attention. Briefly it

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