The Daily Movie Magazine

HERE'S CHARMING CAROL DEMPSTER AGAIN

Carol Dempster, whom we longed to love in "Dream Street" and saw again with John Barrymore in "Sherlock Holmes," is once more with us and is featured in the greatest production, "One Exciting Night." With her in the square picture is Margaret Dale. In the oval is Crosby King, a favorite villain, who was seen here on the stage last season in "The Creeps" and "Doctor in "Bulldog Drummond"

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

So many fans have been captivated by fascinating little May McAvoy, in "Clarence" and "The Top of New York," to say nothing of "Sentimental Tommy," that they will be interested in the latest news about her. She will be featured with Theodore Roberts in "Grumpy," the stage play in which Cyril Maude made a big success. William De Mille will direct—an ideal choice.

* * *

E. Frances writes: "A page of pure plays the patient public are permitted to see would be well headed by 'Manslaughter.' I do not and intend censorship if such a play, nothing a virtuous of prison life for a delicately nurtured girl, gets by with all its other rotten theories. The Roman scenes were the only beautiful part of the play. Give me more of Maurice Tourneur's pictures, duels, etc., when are at least wholesome with their outdoor scenes of storms, winds and open seas. Talk for letting boys and girls see a man send 'his heart' to prison. I would like to see 'Moran of the Lady Letty' and 'Loves of Pharaoh' again to take the bad taste out of my system.

"The picture you published of 'When Knighthood Was in Flower' was very pretty. I remember the story well. Makes a heroine of a girl who deliberately leads her elderly husband into all kinds of excitement which results in his death. The censors will no doubt pass that and make it more possible than it is now to judge by the frequency of husband-killing these days.

"Criminal mothers in a prison inhabitants should be dealt with horror not twisted into a farce. Give me Bert Lytell in 'Skylark.' Bert is my preference. That was harmless at any rate, and he seems young and high-minded.

"Will you please publish Bert Lytell's picture and tell me something about him? Is he married and where does he live?"

Bert Lytell comes of a family of stage players. Both on his mother's and his father's side the Lytells have been prominent in the theatre, and even further back, Bert Lytell's grandfather, J. K. Mortimer, was one of Augustin Daly's most prominent players.

Bert Lytell was born in New York City, and although some of his childhood was spent in the West, he was raised in the atmosphere of the playhouse. Educated at Upper Canada College, Toronto, he came to New York eager to embark upon a dramatic career, and at the age of seventeen made his stage debut in Newark, N. J. There, as a member of the Columbia Stock Company, he took a part on short notice in the old Civil War melodrama, "Cumberland '61."

Since then Bert Lytell's stage experience has been most extensive. He has had the leading role in practically every big play produced during his lifetime. He headed the own stock company in San Francisco and in Albany, N. Y., and has appeared with stock organizations in Rochester, New Orleans, Honolulu, Troy, Los Angeles, Portland, Me., and Boston.

Mr. Lytell is one of the many prominent stage and screen folk who received training as members of the famous Alcazar Stock Company in San Francisco, under the management of Fred Belasco, brother of David Belasco. He played several seasons there as leading man, opposite Marjorie Rambeau, Evelyn Vaughan and Bessie Barriscale, and subsequently appeared as featured player in a number of New York stage successes. His most recent Broadway stage success was in "Mary's Ankle," in which production he was co-starred with Irene Fenwick.

A little more than two years ago Mr. Lytell made his advent on the screen after doing "The Lone Wolf" for Herbert Brenon. His pictures, beginning with "The Trail to Yesterday," established him as a strong drawing card, so that he was signed after his return from military service to appear in special productions. The first of these was "Lombardi, Limited," based on the Morosco stage success, by Frederic and Fanny Hatton. Then followed "The Right of Way," "Alias Jimmy Valentine," "The Price of Redemption" and "The Misleading Lady." Others have been "Trip to Paradise," "Sherlock Brown" and "To Have and to Hold." He will now be the Rudolph in "Rupert of Hentzau." Yes, he's married. His brother, Wilfred, was here this season on the stage in "The Goldfish."

* * *

Chiquito writes: "Recently I saw 'The Eternal Flame,' and while it is in many respects an admirable picture, I must say that on the whole I was disappointed after all the glowing reports I had heard of it.

"The picture seemed to lack sustained interest and to lack definite outlines, and the end is woefully weak and thoroughly and unalarmingly conventional.

"By the way, what becomes of Vera Gordon's husband? He is mine. You know I have to plead guilty to being hopelessly prejudiced in Norma's favor. She is the one actress who makes it impossible for me to free myself of the glamour of her personality. She really almost hypnotizes me and I get into a condition of passive ecstasy in which nothing can be wrong so long as it is Norma Talmadge who does it.

And yet I blame the flappers for taking exactly the same attitude toward Rodolph Valentino! I'm so inconsistent that I can hardly wonder some readers think I am a woman.)

a vivid recollection of her and Sessue Hayakawa in "The Chest"—one of the really good pictures of the past.

I think I'll let the fans have their say on "Eternal Flame" before I have

announced as going away to some nunnery in the south of France, and then one never hears of him again during the entire picture. Happily, even though they are only like the gentle rain in spring, they play an important part in the life of a woman.

"One scene I think was beautifully done, and that was the meeting of the reformed courtesan and her lover at the convent—this scene was cool and restful, absolutely true it was through contrasting, which other portions of the picture were not.

"How very beautiful were some of the pictures of the penitent nun in her sexless habit of the novice, against the gloomy simplicity of the convent cells! I liked Norma very much in the early scene [illegible] and I am not at all sure that it is not perhaps the best thing she has done, although [illegible] Smilin' through and 'The Sign on the Door.' [illegible] Tempest [illegible] a little too [illegible] more per week [illegible] for [illegible] the way, keep it in [illegible] Alice Meadows [illegible] gether perfect [illegible] I can only regret that I would [illegible] know what [illegible] Having never read Balzac [illegible] I am in the dark.

"What a very good Mrs. [illegible] Mrs. Wallace Reid, whose [illegible] doesn't appeal to me, was splendid as poor Agnes Ayres—what a wonderful former radiant self! It is almost unbelievable that a young woman like Miss Ayres could have lost her fresh and truly satisfying beauty [illegible] extent one would literally hardly recognize her. I think the Kathlyn Williams in the role of a middle-aged woman was far more attractive than Miss Ayres; wasn't Miss McAvoy delightful as the little thrower fan will always remember her Grace? [illegible] that such a talented [illegible] should have to [illegible] to be [illegible] Is Bert [illegible] [illegible] Also I [illegible] Fanny Ward in "The Profiteers." Do you remember what a wonderful picture of mental agony [illegible] Her performance in that [illegible] swell [illegible] I am [illegible] pounding [illegible] I'm [illegible] proof [illegible] I am so [illegible] good [illegible]

[illegible] I remember Wallace Reid in "Love Burglar," but I have an impression I thought the love stuff rather crowded out the comedy. I didn't see Fanny Ward in "The Profiteers," but I have [illegible] sure you, but I wouldn't be all [illegible] good taste to grant them.

I remember Wallace Reid in "Love Burglar," but I have an impression I thought the love stuff rather crowded out the comedy. I didn't see Fanny Ward in "The Profiteers," but I have

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APOLLO 52D & THOMPSON STS. MATINEE DAILY ANITA STEWART in "THE WOMAN HE MARRIED"

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COLONIAL Gtn. & Maplewood Avs. 2:30, 7 and 9 P. M. BETTY COMPSON and BERT LYTELL in "TO HAVE AND TO HOLD"

FAIRMOUNT 20th and Girard Ave. MATINEE DAILY THOMAS MEIGHAN and LEATRICE JOY in "MANSLAUGHTER"

56TH ST. THEATRE—Below Spruce MATINEE DAILY GRACE DARMOND in "THE SONG OF LIFE"

GREAT NORTHERN Broad St. at Erie 2:00, 7 & 9 P. M. OWEN MOORE in "LOVE IS AN AWFUL THING"

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LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY MOUSE PETERS and CLAIRE WINDSOR in "RICH MEN'S WIVES"

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REGENT MARKET ST. Below 17TH 10 A. M. to 11 P. M. COLLEEN MOORE in "THE WALLFLOWER"

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LEADER 41ST & LANCASTER AVE. 2:00 to 5:00; 7 to 11 P. M. THOMAS MEIGHAN and LEATRICE JOY in "MANSLAUGHTER"

LOCUST 52D AND LOCUST STREETS Mats. 1:30 & 3; Evg. 6:15 to 11 BETTY COMPSON and BERT LYTELL in "TO HAVE AND TO HOLD"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 GLADYS WALTON in "THE GIRL WHO RAN WILD"

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