

# The Daily Movie Magazine

## THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

Mrs. E. C. S. writes: "I have been trying for some time back to find time to write to you, but as I am a busy housewife with the responsibility of a family on my shoulders, time is rather a hard thing for me to find. I am not going to attempt to criticize any of the pictures or players, because I feel that I have done better by you than I could possibly do it, and I am quite satisfied to be guided by your judgment in the matter, but I would like to thank you for a little remark that you made several months ago, and I am surprised that no one else has mentioned it before this.

"As I never was blessed with a good memory I can't remember the exact words that were used, but some one had become very angry, as he has heard of censors, and then later on had mentioned seeing a line of children outside of one of the theatres, and you said that that was just the reason why you felt we should have censors, that while they were only human, and apt to make mistakes, the same as any one else, they did try at least to keep the movies fit for the children to see, and from then on, you have been a friend of mine.

"We have a boy eight years old (incidentally we can take him to the movies with us without having to fear that he will disturb any one else, as he has been trained to keep quiet) and while so far we have seen to it that he hasn't seen anything that he shouldn't see, I realize that we can't keep that up all his life; in fact, we have had several arguments on the subject already.

"In the neighborhood in which we live it is customary for the children to go alone several times a week. Very often their parents not only don't know what picture they have gone to see, but they don't even know what house they have gone to.

"One day several weeks ago the manager of a house where I live announced that he would give a prize of money to every child attending the Saturday afternoon performance. I talked to ten boys ranging in age from six to fourteen. They were all their way over and not one of them knew the name of the picture he was going to see.

"Now don't you think that this is a good chance for you to do some literary work? If we could only get the future generation that we must look for the salvation of the world, and the movies are such a wonderful opportunity for the uplifting and betterment of the children, if we could only get the parents interested. We have so many good, clean pictures, that it seems a shame to allow the children to see the trash that is put out by the majority of the smaller houses."

"As you know, I am thoroughly in accord with you, but every time I express myself on the subject of censorship I get myself roughly handled by everybody—by the censors themselves because I say they do stupid things, and by the fans because I tolerate censorship at all. But I do believe the time will come when the sole function of the censors will be to decide which pictures children under a certain age shall or shall not see. They will have no authority to tell you and me what is good and bad because we are quite as intelligent as they are and are quite as able to judge for ourselves. Then you and I could decide which pictures were so glaringly dangerous as to come under the police control which exist right now for the regular theatres. I shouldn't be half so rabid about some of these pictures if children were not admitted to them."

Dolores writes: "I'm a natural-born sob sister, dear Uncle Henry, and I just can't stand it to think that there is some one over whom sympathy ought to be spilled and I'm not there to do it. So please tell me right away something of De Rochefort's sad plight that will bring a real tear to my eye, so I can put away the glycerine bottle and be happily happy once more."

"Why, man alive! the financial success of his first picture, and therefore his standing with the company, is already assured by the advertising he has received, and the company has only just begun its campaign of boosting and touting."

"Of course, many of Valentino's fan friends will not be lined up at the theatres when the electric blazon the Frenchman's name, if the company is at that time still exercising its ingenuity to keep Rudy from working in pictures, but Rudy's knockers will all be there, also all those who are jealous of his success, and they will be prepared to applaud loudly."

"I can see no reason why the company should not know how many of us feel about it, that we are ready to give any one a chance in a free-for-all race, but that they cannot deliberately touch the wall of a favorite whom we see ourselves and force us to take one of its choosing. It seems to me it would help De Rochefort rather than harm him for them to know that."

"It may be that he is just being used for a tool, though some of the things he has already said are at least untruthful, if that is the case. But knowing the propensity of directors to misquote, I suspend judgment. I'll even go so far as to see his first picture, if, but only if, Rudy is allowed by that time to get back in the game."

"I really do feel sorry for De Rochefort if he is a sincere artist, as is our Rudy, because now he can never know whether he might have become an American star on his own merits. Advertising and press-agencying have soured all that for him. Yes, I feel a pang of sympathy for the little underdog; chief, paragon—most, non mouthier."

Carmin writes: "For months I have resisted the temptation to write to you, but I could not conquer after reading Peter Pan's letter."

"I don't know what they do with Rudy, whether they chuck him away for good or for a couple of years, but about Conway Tearle, why he is good!"

"I met him about two years ago out in a little country town and I learned what a man is. No, I'm not in love with him, but it wouldn't be hard to make myself love him."

"Poor Gentle Julia, I feel sorry for her that her 'crush' must vacate himself."

"Yes, and won't you please let us have Conway's photo? A big one all by himself!"

"(Maybe that's the difference between Rudy and Tearle. It wouldn't be hard to make yourself love Tearle, but it seems to be very hard to make yourself NOT love Rudy. I'll leave it to the flappers between sixteen and sixty-six if I'm not right.)"

W. J. D.—If you can get Geraldine Farrar to return to the screen I'll gladly publish her picture for you. In fact, I'll do more than that. I'll go up to City Hall plaza and chuck my hat in the air and jump up and kick my heels together and yell "Hoo-ray!"

## DAD IS MIGHTY PROUD OF GLORIA



Here's Gloria Swanson and her Dad. He's a captain in the army, and his name's Swanson too!

Everything. But she's out of movies now so it wouldn't be proper to print her photograph here.

Frenchy writes: "I would like the private address of Alice Terry, if possible. If not, wherever I can reach her. Also the addresses of Ethel Clayton, Agnes Ayres and Norma Talmadge."

I'd love to oblige you just for the sake of being obliging, but most of the film stars are very definite in asking to be allowed to keep their home addresses to themselves. Alice Terry is now in Florida making a feature film, but you can address her, care of Metro Pictures, Low Theatre Building, New York. Address Ethel Clayton care of Film Booking offices, 1000 Broadway, New York. Agnes Ayres at Famous Players-Lasky Studio, Hollywood, and Norma Talmadge, care of Talmadge Film Company, 1540 Broadway, New York."

Verb Sapp writes: "You were wondering recently why you have received no opinions on the picture 'Nero,' so you can have mine for a starter. In a few words, it was just another William Fox Spectacle—mob scenes, gargantuan feasts, then more gargantuan mobs, until one wonders what it is all about. Such things involve a vast expenditure of money and a great amount of work, but then so does an elaborate pageant or a three-ring circus."

"Motion pictures can never be taken seriously by people of intelligence and artistic taste, as long as the present cheap methods of production and advertising prevail. Instead of improving artistically, it is apparent that motion pictures are deteriorating. They are, of course, much more pretentious, but on the other hand, they are more insipid, artificial and absurd. It is apparent also that public taste, and not the producers, is mainly responsible for this condition, when it is considered that the most artistic pictures have been, with few exceptions, the poorest money makers."

"Where the producers are at fault is in the distorted version of great stories. If they consider that a great story cannot be produced successfully in its original form, they should let it alone, as there is surely enough literary trash being produced every month to make satisfactory scenarios."

"Look what the movies did to 'Sherlock Holmes,' 'Dr. Jekyll and Mr. Hyde' and 'Lo Hare and to Hold.' The authors would never recognize their brain children."

"The movies are also spoiling many good actors and actresses by confining their performances within narrow limits, and by providing great dramatic ability with mediocre stories. They are



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the girl in "Spanish Jade." She is an English girl. The "Sheik's" song was "I Love I Love." It is from a "song cycle," or collection of songs under the general title, "Indian Love Lyrics."

## Little Benny's Note Book

By Lee Pope

Sunday afternoon pop was taking a nap on the setting room sofa and snoring to himself, and ma called him about 4 times, on account of dinner being ready and after a while pop jumped up and stretched himself and quick put on his collar and tie, putting his collar on rite but putting his tie on rous side out, ma saying, G, pop, do you know what you went and did?  
No, wat did I go and do? Pop sed, and I sed, You went and put your neck tie on rous side out.

No, the dooce I did, pop sed. And he stopped down stairs in the hall and looked in the hat rack mirror, saying, So I did, O well, wats the differents, with the world full of reel troubles such as starvation in Russia and the coal situation rite here.

And we went in the dining room, and ma sed, Well heer you are at last, I never saw sutch a family for not coming down to meels, a persin mite think this was some kind of a hotel, and now wares Gladdis, O Willyuu, for mery sakes your tie is on rous side out, ma saying, Wye father, I never herd of such a thing, na sed, Wich just then my suster Gladdis came down saying, Wye father,

My tie's on rous side out pop sed, O, you know it, Gladdis sed and pop sed, Certonly I know it, and not only that, but I'm proud of it.

And we ate supper without anybody saying anything eits about pops neck tie but just looking at it every once in a while and pop leaving on he did it notice us.

## PAPAL VILLA FOR ORPHANS

Pope May Leave Vatican to Pay Them Visit

Paris, Dec. 8. — Orders from the Vatican to make ready the papal villa at Castle Gappello for immediate occupation has caused speculation as to whether the Pope intends to break his voluntary confinement.

The facts are that the Pope ordered the villa prepared to receive 400 Armenian orphans. It still is believed, however, he may make the orphans the object of his first visit to the outside world.

Glady's Vernon played "The Girl Who Ran Wild" and the sub-director was Vernon Steele. Evelyn Brent was

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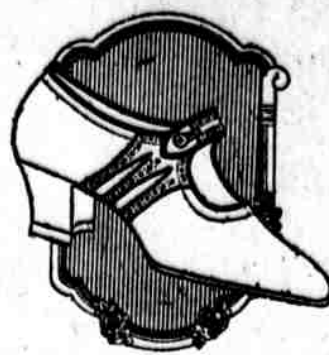
## PHOTOPLAYS

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.

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|--|---|
| <b>ALHAMBRA</b> 12TH AND MORRIS STS. 2:15, 7:45 & 9 P. M. BEX INGRAM PRODUCTION<br>"THE PRISONER OF ZENDA"<br>VERA GORDON<br>in "YOUR BEST FRIEND"                   | <b>THE NIXON-NIRDLINGER THEATRES</b><br><b>AMBASSADOR</b> 50th & Bell Aves. 2:15, 7:45 & 9 P. M.<br><b>GEORGE ARLISS</b><br>in "THE MAN WHO PLAYED GOD" |
| <b>APOLLO</b> 42D & THOMPSON STS. MATINEE DAILY<br><b>DOROTHY PHILLIPS</b><br>in "HURRICANE'S GAL"   | <b>BALTIMORE</b> 51ST & BALTIMORE AVE. 8:30, 8:45, 9:15 P. M.<br><b>DOROTHY DALTON</b><br>in "ON THE HIGH SEAS"   |
| <b>ARDMORE</b> LANCASTER PIKE, CHESTNUT ST. PA.<br><b>DAVID BUTLER</b><br>in "THE GREAT ESCAPE"  | <b>BELMONT</b> 42D ABOVE MARKET STS. 1:30 & 8:30 to 11 P. M.<br><b>GEORGE ARLISS</b><br>in "MAN WHO PLAYED GOD"   |
| <b>ASTOR</b> EIGHTH & GIRDARD AVE. MATINEE DAILY<br><b>JACK HOLT</b><br>in "WHILE SATAN SLEEPS"  | <b>CEDAR</b> 69TH & CEDAR AVENUE 1:30 and 8:15 to 9 P. M.<br><b>TOM MIX</b><br>in "JUST TONY"   |
| <b>BLUEBIRD</b> Broad & Poppletona (Continued 2 spots 11)<br><b>JACK HOLT</b><br>in "WHILE SATAN SLEEPS"   | <b>COLISEUM</b> Market bet. 50th & 60th 1:30 and 8:15 to 9 P. M.<br><b>HOUSE PETERS</b><br>in "HUMAN HEARTS"  |
| <b>COLONIAL</b> 6th & Market Aves. 2:30, 7:45 & 9 P. M.<br><b>PRISCILLA DEAN</b><br>in "UNDER TWO FLAGS"   | <b>JUMBO</b> FRONT ST. AND GIRDARD AVE. Double June, on Frankford "L" SPECK PRODUCTION<br>"ABOVE ALL LAW"   |
| <b>FAIRMOUNT</b> 20th and Girard Aves. MATINEE DAILY<br><b>SHIRLEY MASON</b><br>in "VERY TRULY YOURS"  | <b>LEADER</b> 41ST & LANCASTER AVE. 2:30 to 8:00; 7 to 11 P. M.<br><b>DOROTHY DALTON</b><br>in "ON THE HIGH SEAS"                                       |
| <b>56TH ST.</b> THEATRE—Below Spruce MATINEE DAILY<br><b>RICHARD BARTHELMESS</b><br>in "THE BOND BOY"  | <b>LOCUST</b> 42D AND LOCUST STREETS 1:30, 3:00; 8:15 to 11 P. M.<br><b>WALLACE REID</b><br>in "CLARENCE"   |
| <b>GREAT NORTHERN</b> 11th St. at Erie 2:15, 7:45 & 9 P. M.<br><b>PRISCILLA DEAN</b><br>in "UNDER TWO FLAGS"   | <b>IMPERIAL</b> 60TH & WALNUT STS. 2:15, 7:45 & 9 P. M.<br><b>MIRIAM COOPER</b><br>in "RENDERED OF THE DUST"  |
| <b>LIBERTY</b> 1300 & COLUMBIA AVES. MATINEE DAILY<br><b>BETTY BLYTHE</b><br>in "HOW WOMEN LOVE"   | <b>NIXON</b> 12D AND MARKET STS. 2:15, 7 and 9 P. M.<br><b>RICHARD DIX</b><br>in "ALL'S FAIR IN LOVE"   |
| <b>ORIENT</b> Woodland Ave. bet. 8th & 9th STS. MATINEE DAILY<br><b>DOROTHY DALTON</b><br>in "THE SIREN CALL"  | <b>RIVOLI</b> 52D AND BANSOM STS. 2:15, 7:45 & 9 P. M.<br><b>RICHARD BARTHELMESS</b><br>in "SONNY"  |
| <b>OVERBROOK</b> 63D & HAVERHILL AVE. 8:15 to 11 P. M.<br><b>LIONEL BARRYMORE</b><br>in "THE FACE IN THE FOG"  | <b>SHERWOOD</b> 54th & Baltimore Aves. MAT. 2:15; 7:45 & 9 P. M.<br><b>KATHERINE MacDONALD</b><br>in "STRANGER THAN FICTION"                            |
| <b>PALM</b> FRANKFORD AVE. AND 12TH ST. 8 A. M. to Midnight<br><b>THOMAS MEIGHAN, LEATRICE JOY, LOIS WILSON</b> in Cecil B. De Mille's Masterpiece<br>"MANSLAUGHTER" | <b>69TH ST.</b> Theatre Opp. "L" Terminal 2:30, 7 & 9 P. M.<br><b>GEORGE ARLISS</b><br>in "MAN WHO PLAYED GOD"  |
| <b>REGENT</b> MARKET ST. Below 11TH ST. 8 A. M. to 11 P. M.<br><b>SHIRLEY MASON</b><br>in "THE NEW TEACHER"  | <b>STRAND</b> Germantown Ave. at Venango 2:30, 7 & 9 P. M.<br><b>WALLACE REID</b><br>in "RICE PEOPLE"   |
| <b>RIALTO</b> GERMANTOWN AVENUE AT 11TH & 12TH STS.<br><b>GEORGE ARLISS</b><br>in "THE MAN WHO PLAYED GOD"   | <b>AT OTHER THEATRES</b><br>MEMBERS OF M.P.T.O.A.   |
| <b>SAVOY</b> 1211 MARKET STREET 8 A. M. to Midnight<br><b>JOHNNY HINES</b><br>in "BURE FIRE FLINT"   | <b>GERMANTOWN</b> 5510 Germantown Ave. LEWIS STONE, ALICE TERRY & BILG CAST<br>"THE PRISONER OF ZENDA"  |
| <b>333 MARKET STREET THEATRE</b> 11:15 P. M.<br><b>WESLEY BARRY</b><br>in "RAGS TO RICHES"   | <b>GRANT</b> 4022 GIRDARD AVE. Mat. Tomorrow; Even. 7 & 9 P. M.<br>ALL-STAR CAST in<br>"THE WOMAN HE LOVED"   |

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