The Daily Movie Magazine

THE RADIO COMES INTO THE MOVIES

The radio has arrived at the point where it is almost an accepted feature of our daily lives, so, of course, we're bound to see it in the movies. Here it is playing an important part in one of the scenes in Florence Vidor's picture, "Dusk to Dawn"

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

A. J. S. writes: "Once I was sitting opposite a girl who was doing her best not to faint—too far away to do anything but watch her fight it. And, my word, it was a relief when she finally collapsed!

"I feel much the same way about Wallace Reid. After reading the crash all those months, it's almost a relief to know the worst and have it out in the open. But even so, in the last analysis, he has only himself to blame, what a tragedy it is! So likable a personality, and so much real talent! I suppose it will be more or less a miracle if he is able to come back, but I surely hope he makes the fight.

"If your sources of information give any facts to mitigate the blast of detailed scandal by some papers, let us have them."

"I have lots of letters, but I want fan family to understand one thing entirely: If Wally wants to fight his way up again, I'm right alongside his most whenever I get a chance. It won't matter now whether he was a good actor or not; all I can say is that man who went down, who now is a clean breast of it and who is to come back. If he'll really do that—all I'll ask.

"I know all these facts about him a long time. I've kept quiet, for I believed that he would make a effort to pull himself together. I've ever been down and almost out and know the unspeakable bitterness of the feeling that no one cares. It knocks that Wally needs friends now more than he ever did. Those who have been through that same blackness and misery will reach to turn to him in fellowship and pathy; those of you who haven't not write in and tell me he's rotten and weak and despicable you think—because I'm not going to publish such letters. But you're mistaken. I'm for Wally Reid today stronger than I ever was before. And going to stay that way as long as he really fights."

* * *

Jackie writes: "For the most part the books I have been reading in company with other that would express how I felt about 'Manslaughter,' which made me delight. Alice Smith, which expressed my feelings tonight. I think Lightnin' and Tommy were great. I think it—oh, what's the use? I'm not even writing what I feel. Please hand this for me.

"I would awfully much like to know your opinion of Rudolph Valentino as Rupert in the Prisoner of Zenda. Being crazy about Valentino, I wish an actress could express in a manner frequently found in the acting ability of Rudolph Valentino. And Ramon Novarro! Oh, I'm raving about our beloved Rudy. I know you must have some of the letters in your program is exciting. Well, I can't resist sending from 'Classic Appreciation' (is critic? Personal? Well, I don't think you are).

"A few of my favorites: Lillian Gish, little bit of heaven; Colleen Moore, angel, James Kirkwood, Wallace Reid, horse, Wallie Reid, yes I might be a girl with a horse! I don't know why, so I guess I will.

"What do you think of Rudy? Don't you think she showed some really wonderful little touches of humanness (and you get me) in 'Singed Wings'? I mean that will make long hair stand on end, eh, Hen? Most people know. Well, I am sorry I can't really write a nice letter like, for instance, Miss Smith, but please answer the questions."

(My opinion of "Singed Wings" didn't blind me to some excellent acting that was done in it. Trixie Torrence was really supreme. Rudy was fine in many scenes. She started up splendidly toward great heights—and then, somehow, seemed to slip back. She just didn't get across with me.

I think Navarro is great. Really, I do. Maybe he will not again do as well as he did in "Zenda," but I will always credit him with that one triumph, at least.

It's perfectly easy for me to prove that I'm not a jealous critic. I'm not a critic at all—and I admit it. So I can't be a jealous critic, can I?"

* * *

H. C. writes: "I notice in your section of the paper a constant stream of complaints from the movie fans about the quality of current pictures, and the why's and wherefores of the question. Along with them run comments on Valentino, etc., etc., ad nauseam.

"Judging from the way the poor things are patronized and the good ones neglected it is hard to consider these 'kicks' sincere. For 'Broadway Rose,' a miserable picture, and the 'Young Rajah,' a mediocre affair, there were lines half a block long, but during the first week at a theatre where a splendid picture was being shown, the attendance was only fair.

"'Forget-Me-Not' was a beautiful picture, and the acting of Bessie Love and Gareth Hughes could not have been improved upon. To show that I am not alone in this I quote H. H. Van Loon in a recent issue of the Photodramatist. 'I saw a little photoplay the other night, which should serve as a guide to aspiring playwrights. It is called "Forget-Me-Not." I've forgotten who wrote it. Gareth Hughes and Bessie Love are in it, and it is one of the sweetest stories ever told on the screen. It is plain and simple, and yet it carries a pretty message, and will live long in the minds of those who see it. It was pre-viewed by the members of the industry, and the general consensus of opinion was that it will be a huge success during the approaching screen season. We will not forget "Forget-Me-Not," and we don't more stories like it.'

"If the movie fans are sincere and really want to hand a haymaker to poor pictures why not pass up the Sheik stuff and patronize good pictures when they are shown?"

(I'm sure I dunno. Why not? That's what I've been asking for years.)

* * *

Many readers have written in denouncing me for the Valentino paragraph which appeared in last Saturday's "Montagrams." I want it distinctly understood that I did not write that paragraph and that I most sincerely disagree with it. But the man who wrote it is entitled to his opinion just as much as you or I and, though I know him intimately, I would not for the world attempt to influence him in the free expression of his honest opinion.

* * *

Ed writes: "Well, Hen, I thought I'd take my typewriter in hand to let you know that me and the little gal have seen a picture called 'The Stroke of Midnight' at our little movie. Now since the management has risen the prices to one dime we have been very lucky to look only at the best shows, such as just 'Human Hearts' and some Sennett stuff. 'While Satan Sleeps,' for this week we was lucky. Yes, I say that I am right, but what's the use of paying to see pictures like in this? They are not worth the price of admission. Why, I'd be ashamed to show them in real city. Now, Hen, I will not bother you more. Yours truly, Ed."

Deirdre—[illegible] Wallace Reid [illegible] carefully discussed the new [illegible] Wally has our best wishes. Yes, I think "Slowly" is a fine picture. Lots of fine acting. Well, I'm for Wally Reid. And [illegible] Lasky Studios.

* * *

N. M. Gallagher—Well, that's very nice and I appreciate the thought. And the same to you and many of 'em.

* * *

The Prejudiced Gentleman writes: "Now that the two great American rural stage classics have been filmed, it is inevitable that their respective merits as screen entertainment will be compared, just as their original productions were, when first played on the creaky stages of twenty years ago. It is not for us, however, to criticize the dramatic intensity of the respective plights of Anna Moore and Uncle Josh, but it is obviously proper that the laurel for the superiority of technique in the cinema versions of their joys and sorrows should be laid, as it were, on the proper brow.

"Much has been said of the 'small town' viewpoint of Mr. Griffith and also of his apparent inability to present a purely dramatic narrative without sopping it with inane and wordy preachments in the manner of a Hearst editorial. It is true that he made a plea for the single moral standard in 'Way Down East,' which in these days of Mencken, Huxley, Lawrence and the other liberalists sounds a bit funny—like something that would have been written by a member of the W. C. T. U. or the Sabbath Observance Association. Nevertheless, in tacking on his 'foreword' he sacrificed not a bit of Mrs. Parker's grand and glorious old melter. He unfolded before us such a painting of the New England countryside as no other maker of movies has been able to duplicate, a humor more homely and a thrill more gorgeous than all the prop houses, papier mache rocks and artificial windstorms of Hollywood can ever hope to equal.

"Not that I, for one moment, would belittle the efforts of Mr. James Cruze in his attempt to make a good motion picture of the 'Old Homestead'; in fact, I admire him very much, but in his last effort he has been hampered by a lack of natural resources and, there is little doubt, a staff of 'assistants.'

"Somehow I just can't bring myself to think that the man who made that delicious bit of foolery, 'One Glorious Day,' was responsible for bringing Reuben home on the wings of a seventy-mile gale. I could find no poetry in the whole thing except for an occasional wistfulness that crept into the pantomime of T. Roy Barnes—not a scene that could approach in beauty David's declaration of his love for Anna in the autumnal twilight while the drowsy Connecticut flowed by, bearing great splotches of fallen leaves—nothing that was worthy of comparison with the barn dance or the village gossip pattering along the snow-covered road gabbing merrily to no one but herself."

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GREAT NORTHERN Broad St. at Erie 2:30, 7 & 9 P. M. WILLIAM FARNUM in "WITHOUT COMPROMISE"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30, Eve. 7 & 9 ANITA STEWART in "HER MAD BARGAIN"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY GEORGE MELFORD'S PRODUCTION "BURNING SANDS"

ORIENT Woodland Ave. at 62d St. MATINEE DAILY GRACE DARMOND in "THE SONG OF LIFE"

OVERBROOK 63D & HAVERFORD AVENUE Alma Rubens and Lew Cody in "VALLEY OF SILENT MEN"

PALM FRANKFORD AVE. AND NORRIS STREET BEBE DANIELS in "PINK GODS"

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LOCUST 52D AND LOCUST STREETS Mats. 1:30 & 3, Eve., 6:15 to 11 THOMAS MEIGHAN in "IF YOU BELIEVE IT, IT'S SO"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 CULLEN LANDIS in "THE MAN WITH TWO MOTHERS"

RIVOLI 52D & SANSOM STS. 1:30 & 3, 6:45 to 11 P. M. THOMAS MEIGHAN & BETTY COMPSON in "THE MIRACLE MAN"

SHERWOOD 54th & Baltimore Av. Mat. 2, Eve. 6:30 ANITA STEWART in "THE WOMAN HE MARRIED"

69TH ST. Theatre Opp. "L" Terminal 2:30, 7 and 9 P. M. IRENE CASTLE in "SLIM SHOULDERS"

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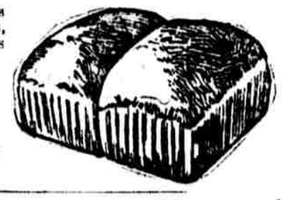

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