

# The Daily Movie Magazine

## NOTE THE RESEMBLANCE



Two movie stars who are often mistaken for each other are shown above. Monte Blue on the left, Rod La Rocque on the right. Yet they are not related in even the most distant way.

## THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

"Bob" writes: "I have just read the answer to my letter and I feel pretty good about it. I had written a couple of times before to other letter boxes and received many an answer, and so I am all for you. You can write my favorites, knock my ideals and shatter my illusions (per sub-titles) and I will not resent it. How's that for gratitude?"

In my first letter which you did not answer I asked you what the critics meant by "William Farnum's schoolboy style of acting." I think he is good and deserving of better pictures and more praise, but what can be expected from a "Fox" actor? I think Fox has ruined more actors and pictures than I could count up to.

I recently saw two pictures and I was of the opinion that the actress in each was the same. Here was the bill: Will Rogers in "The Unwilling Hero" and Buster Keaton in "The High Sign." I know the girl in "The Unwilling Hero" was Molly Malone, but the one in "The High Sign" who was she?

"I am giving you four of my favorites and I will be anxious waiting to see you again. You can't be disappointed if you don't. Here they are: George Walsh, Viola Dana, Buck Jones and Elaine Hammerstein. Go ahead."

Thanks for the compliment on my critical ability. You're a great kidder.

"Thanks for answering my letter."

Please note I use typewriter. (You're welcome.)

(Why should I knock those four favorites of yours? They can't help but like what they see and you probably can't help liking them. If you could, you would. No, sir; I never knock—that is, not when I'm invited to.)

I didn't see "The High Sign," but I have the press book and the name of the girl isn't given. We'd both be obliged if some one would give us the information we want.

Think me too using typewriter and for agreeing with me about recent Fox pictures. I think the critics refer to Farnum's old-school methods of putting things over—no subtlety, an expression—A. B. C. methods if you know what I mean. Some people like it; some people don't and critics—who really aren't people at all—don't know whether they like it or not, but some body once said something clever about it, and the critics, who are the human quotation marks when they're human at all, have added it to their stock in trade. Don't pay any attention to 'em. If you like Farnum, go ahead and like him. I don't.

"Mary L." writes: "Bully for you! That was a great answer you gave M. S. J. last night, and he ought to be thankful he wrote for me. I miss my guess, he's a happier man today. Farnum, of course, he's one of those unfortunate individuals who ride the rough life on a high horse, gazing condescendingly down upon us poor, ordinary mortals and finding his keenest pleasure in witty but stinging criticism—very satisfying to himself, perhaps, but all the while eating into his own happiness. If he's that type, your letter has doubtless brought a cynical smile."

"But you should verify if you haven't helped him, he's hopeless—and you've helped hundreds of others."

"I've been trying for weeks to write you, ever since you replied to my letter 'Peter Ibbotson.' But I'm a horribly busy person, with a job not half so interesting as yours, and have only just found time to do so—fortunately just at a time when I most wanted to. For I resent M. S. J.'s insult to you, and feel called upon, as you called another, to take up arms in your defense."

"I liked that sermon on 'dreaming true'—even though you did get me all wrong. For what I meant was the dreaming true as part of a life—like the true—that is, the mutual and simultaneous dreaming of exactly the same thing, and the visible proof in the actual sending of a token which was promised in the course of the dream."

"Personally, I've never known this to happen in any one's life—hence my granting to your writer that it was 'unreal.' Do you see? As for dreaming, why, bless you, I'm one of the most sentimental and dreamy folks you'd ever want to meet—and just now most of the dreams are of a little white and green cottage or perhaps a two-by-four apartment—some sort of love nest, anyway, for he's asked me and he's mine and I ain't his." And so the dreams are numerous, and we hope to make 'em true. You've had 'em, too, no doubt; and so has 'The Lady Who Goes to the Movies With You.'"

"I agree with you in so many of your favorites that I'm afraid I'm not doing as a contributor; that is, about Norma. For instance,

## MARSHALL NEILAN SHOWS SPEED IN MAKING FILM

By CONSTANCE PALMER

MARSHALL NEILAN is known among motion-picture people as a very up-and-coming young person, but last Monday morning he established a new record for himself. He had completed the filming of "Her Man" with the exception of a single scene. He was scheduled to leave for New York, as he had to rush the negative of the picture there in time for an early release. The only remaining scene of the picture to be taken was laid in a railway station. See how it hitches up?

The camera stopped grinding at 11:35 and the director was starting on his way for New York at 11:40.

The negative of the picture will be out on the train, Frank Urson, his conductor, going with him for the purpose.

Leatrice Joy and Matt Moore have the leading roles in the story. Lately Miss Joy has blossomed out as De-Mille heroine, but in this new picture, for a while at least, she will forget all her fine frocks and appear as a plain, gingham-clad little country girl. Mr. Moore is also of the common or garden variety, being a very small-town editor. The story was taken from a Saturday Evening Post story written by George Galton.

Neilan has always been particularly partial to Post stories. Parts of his "Bits of Life" were taken from that source, while he has just finished "The First," which was written by Hugh Mc-Nair Kahler. Hugh Wiley, still another Post contributor, is titling "Fools First," and, I believe, will off-fer on "Her Man."

The producer expects to take a short trip abroad before returning to start his next production.

There was considerable excitement last week on the Tin Juana racetrack when Mary Pickford and Douglas Fairbanks made their appearance in the grandstand. They were just down to see the sights, returning the next day in time for Douglas to work on his new production.

I hear that Robertson Cole is to make "The Mikado" with Sesua Hayakawa in the leading role. Now there will be something worth seeing, if they do it right.

Further news of intense interest is the fact that Charles Chaplin will screen "Punchinello" as his first picture under his new United Artists contract.

There has been an epidemic of birthdays for as much of April as we have had. First of all came Mary Pickford, then on the 11th, Marshall Neilan. Unfortunately he was on the train as I told you before, and didn't take a moment from his film cutting to look at the Arizona desert. Charles Christie, the famous comedy producer, celebrated his in New York on April 13, and then he and his well-known brother, Al, planned to stay in town until May 5, their mother's anniversary. Lovely Claire Windsor gave the light of day on April 14, and the 16th is Charlie Chaplin's celebration. All in all, it is a very eventful month.

Jackie Coogan, who is being starred in "Oliver Twist" making his mother read the novel to him, a chapter at a time, every night before he goes to sleep. The picture itself promises to be of some moment, what with Lon Chaney as Fagin, Charles Brannan as the boy, and as Nancy, Wallace Beery as Bill Sykes, and Taylor Graves as Charlie Bates.

Katherine MacDonald is moving over to the Loew's, Mayer studios, where she will make her pictures in future.

Frances Marion is back in our village and is busy preparing the continuity for Constance Talmadge's next picture. "East is not as a word has been come as to Sister Norma's new vehicle."

Douglas MacLean is making a new comedy called "The Sunshine Trail," which James Hone is directing.

"Getting back to M. S. J., I'm afraid he hasn't read your page often enough, or he'd know that he is wrong in his statement that your writers are all silly little flappers. It seems to me that any number of perfectly sane, normal and educated folks have been allowing themselves this pleasure, and I modestly include myself in that category."

"True, I read more than I write, and the more I do read, especially of such answers as you wrote to me and to M. S. J., the more I regret that we cannot know you personally, not as a movie editor, but simply as a man. For you show not just your knowledge of the movies, but so much of yourself, and one of the greatest compliments I can pay you is that you are like the best of the vast majority of your readers: you are so doggone human."

## MATINEE MUSICAL GIVES ANNUAL SPRING CONCERT

Very Attractive and Novel Features Introduced in Delightful Program

The Matinee Musical Club gave its annual spring concert at the Bellevue-Stratford last evening, and some very attractive and novel features were introduced in a charming program. The concert was given before an audience which filled the ballroom to its utmost capacity.

The orchestra of the Matinee Musical opened the concert, being led by Dr. Thaddeus Rich and playing three numbers by Haydn, Tchaikovsky and Grieg. This was followed by an ensemble of nine harps, led by Dorothy Johnstone Baseler. Mrs. Baseler has in this one of the largest and best harp ensembles in the country, the playing of which was astonishingly well in time when the difficulty of getting this number of harps into exact time in the first place is considered, to say nothing of the greater difficulty of keeping them in time in an open room. The nine members of the ensemble played with-out their notes and with splendid precision, good rhythm and beautiful tone. They played a number of Hesse's and a marvellous alliteration by Vivaldi, at the close of which a diminutive ending very softly was skillfully produced.

The chorus, under the direction of Helen Polaski Innes, showed an excellent balance of the various parts, with good tonal quality and volume. Mrs. Innes, taking advantage of the various instruments of the orchestra, tried the novel effect of arranging some well-known compositions for chorus of women's voices, with accompaniment of string quartet, harp ensemble and piano with incidental vocal and instrumental solos. The experiment was very successful, the arrangement being skillfully and effectively done. All the compositions were performed with taste by both soloists and chorus, the latter doing some especially good work in nuance and dynamics. The works were Moszkowski's "Serenade," Saint-Saen's "The Swan," Hubbard, Schubert's "Ave Maria," with soprano solo by Dora Milven Hoffman; Sibeli's "Valse Triste," with soprano solo by Aline Brader; Beethoven's "Lamentation" with soprano solo by Hilda Fischer and flute obbligato by John Fischer; and Bizet's "Agnus Dei," with soprano solo by Sarah Bond and violin obbligato by Florence Hauke. The second part of the program was devoted to Ethelbert Nevin's cantata, "The Land of Heart's Desire," for chorus, baritone, soprano and contralto solo voices, string quartet, harp and piano. Those taking the solo parts were Margaret Oat Ivory, soprano; Myrtle Strohl Moehring, contralto; George G. Smith, baritone; Dorothy Johnstone Baseler, harpist; and Mrs. Herbert B. Evans, piano.

The soloist was George G. Smith, baritone, who appeared in three songs by Taylor, Bachman and Holmes. Mr. Smith has a fine voice of wide range, especially good quality in the upper register and sang with excellent interpretation as well as technical ability.

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PAULINE FREDERICK  
"TWO KINDS OF WOMEN"

ASTOR EIGHTH & GIRARD AVE. MATINEE DAILY  
SYMPHONY ORCHESTRA  
BETTY COMPSON  
"THE LAW AND THE WOMAN"

BALTIMORE 12TH & BALTIMORE ST. MATINEE DAILY  
CORINNE GRIFFITH  
"ISLAND WIVES"

BLUEBIRD Broad & Southwark  
Continues 2 until 11  
"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"

BROADWAY Broad & Snyder Aves. 2, 3, 4, 5, 6, 7, 8, 9 P. M.  
WILLIAM OF MILE PRODUCTION  
"MISS LULU BETT"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M.  
GLORIA SWANSON  
"HER HUSBAND'S TRADEMARK"

COLONIAL 6th & Maplewood Aves. 2, 3, 4, 5, 6, 7, 8, 9 P. M.  
RUDOLPH VALENTINO  
"MORAN OF THE LADY LETTY"

FAIRMOUNT 20th & City Ave. MATINEE DAILY  
"THE FOUR HORSEMEN OF THE APOCALYPSE"

56TH ST. Thackeray-Below Spruce  
MATINEE DAILY  
WESLEY BARRY  
"SCHOOL DAYS"

GREAT NORTHERN Broad St. at 9th  
2, 3, 4, 5, 6, 7, 8, 9 P. M.  
NORMA TALMADGE  
"LOVE'S REDEMPTION"

IMPERIAL CHESTNUT Above BROAD ST. 10 A. M. to 11:15 P. M.  
NORMA TALMADGE  
"LOVE'S REDEMPTION"

KARLTON CHESTNUT Above BROAD ST. 10 A. M. to 11:15 P. M.  
"Is Matrimony a Failure?"

LIBERTY BROAD & WILMINGTON AVE. MATINEE DAILY  
"THE FOUR HORSEMEN OF THE APOCALYPSE"

ORIENT Woodland Ave. at 92d St. MATINEE DAILY  
RUDOLPH VALENTINO  
"MORAN OF THE LADY LETTY"

OVERBROOK 6th & GILBERT AVENUE  
SPECIAL CAST IN VICTOR HUGO'S "JUDGMENT"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M.  
JACK HOLLY and AGNES AYRES in "BOUGHT AND PAID FOR"

PALM FRANKFORD AVE. & NORTH ST. 10 A. M. to 11:15 P. M.  
Harold Lloyd, "A Sailor-Made Man" ADDED ATTRACTION—SURPRISE ACTS  
REGENT MARKET ST. below 11th 10 A. M. to 11:15 P. M.  
"AT THE STAGE DOOR"

RIALTO GERMANTOWN AVENUE AT 41st ST. 10 A. M. to 11:15 P. M.  
ETHEL CLAYTON  
"HER OWN MONEY"

SHERWOOD 5th & Baltimore Ave. 2, 3, 4, 5, 6, 7, 8, 9 P. M.  
Wallace Reid & Elsie Ferguson  
"PETER IBBOTSON"

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GRANT 1022 GIRARD AVE. 2, 3, 4, 5, 6, 7, 8, 9 P. M.  
RUDOLPH VALENTINO  
"The Four Horsemen of the Apocalypse"

AT OTHER THEATRES, MEMBERS OF M. P. T. O. A.

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WESLEY BARRY  
"SCHOOL DAYS"

CEDAR 9th & CEDAR AVENUE 10 A. M. to 11:15 P. M.  
CONSTANCE TALMADGE  
"SCANDAL"

COLISEUM Market bet. 6th & 8th 10 A. M. to 11:15 P. M.  
RICHARD TALMADGE  
"THE CUB REPORTER"

JUMBO FRONT ST. & GIRARD AVENUE 10 A. M. to 11:15 P. M.  
BETTY COMPSON  
"THE END OF THE WORLD"

LEADER 41st & LANCASTER AVE. 10 A. M. to 11:15 P. M.  
CECIL B. DE MILLE PRODUCTION  
"SATURDAY NIGHT"

LOCUST 52d AND LOCUST STREET 10 A. M. to 11:15 P. M.  
WALLACE REID  
"THE CHAMPION"

NIXON 52d AND MARKET STS. 10 A. M. to 11:15 P. M.  
WILL ROGERS  
"BOILING FOR ROMEO"

RIVOLI 52d AND SANSON STS. 10 A. M. to 11:15 P. M.  
CONWAY TEARLE  
"SHADOW OF THE SEA"

59TH ST. Theatre Opp. 59th St. 10 A. M. to 11:15 P. M.  
"THE FOUR HORSEMEN OF THE APOCALYPSE"

STRAND 10th AND ARCH STS. 10 A. M. to 11:15 P. M.  
RUDOLPH VALENTINO  
"MORAN OF THE LADY LETTY"