# The Daily Movie Magazine

## FOR THE FILM FAN'S SCRAPBOOK

VIRGINIA VALLI

*We will be glad to publish the pictures of such screen players as are suggested by the fans*

## THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

**Arthur Throckmorton** writes: "Although it seems improbable to me that the announcement of a film version of 'Letty Pepper' is more than the raving of a press agent, your comment on this fact stirs some interesting thoughts. Ethel Clayton made this picture not so long ago as 'Maggie Pepper' and Letty is Maggie as nearly as her personality permits. It is unlikely that Miss Greenwood could improve on the Clayton version, although that could have stood some bettering at that.

"Other plays seen here this season might make good pictures, however. 'Lilliom' has been done ('done' is the word, I believe), 'Blood and Sand' is in the filming and 'Main Street' and 'Enter Madame' are to be made according to reports, the latter with Clara Young, who is as well suited to it as she can be to anything. I do not think she has the ability to make a great film of it, however, for that would require the most subtle of handling.

"'The Circular Staircase,' from which most of 'The Bat' was borrowed, was also once filmed, I think, by the old Selig Company. On the other hand, however, why not 'The Bad Man' (with Fairbanks), 'Only 38,' 'In the Night Watch' and 'The Tavern'? 'Drifting' would make a capital serial, the scene Thibet being changed into Mexico, if Indians and Mexicans are cheaper hire than Oriental extras. 'Haunted,' 'Bull Dog Drummond' and 'The Dream Maker' supply plenty of stuff readily hokumized into celluloid (deliver me from these, however), and 'Welcome Stranger' has the movie plot development. The censors might spoil 'The Easiest Way,' but a new version might be made to advantage.

"Some of your writings indicate a knowledge of the goings on on the other side of the pond, so perhaps you can help one whose crippled finances compel him to remain at home. I understand that Galsworthy's 'Justice' was filmed over there in England with Denis Eadie as the featured player. I can't imagine a Galsworthy play in the movies: they lack action. But here's what I want to know: (1) Was that film ever shown in this country? (2) Why do we see French and German and Italian pictures, but no English ones? (3) Do you know anything about Denis Eadie? I can't seem to unearth much about him on my own hook, but I believe he is well known across the water.

"I rather side against you in the Von Stroheim matter because your writing is only good publicity for him. 'Foolish Wives' was not vicious or wicked; it only tried to be, so that all the comment is mainly superfluous. If you said it was uninteresting I'd grant you that much."

(Galsworthy's "Justice" was announced by Selznick, who bought the American screen rights, but work has not yet started on it, in spite of the fact that the big Selznick electric sign on Times square, New York, blazed it out last winter with Faversham's name attached. I understand now that the Faversham end of the deal fell through. But I never heard of the English film version and, unfortunately, I never heard of Eadie, but I haven't been in England for about two years and am really not in touch with the movie situation there. We don't get English movies principally because, bad as some of the German and French ones are, they aren't as bad as the English. They simply haven't got the movie viewpoint at all.)

* * *

**"The Vamp"** writes—"I saw 'Fascination' a little while ago, and I think it was just perfectly wonderful. Mae Murray is a very good emotional actress, I think but of course of what importance are the thoughts of such an insignificant creature as myself?

"I have seen quite a few pictures with Gladys Walton playing the lead. Don't you think she would be a wonderful little actress if she had a good director, a good supporting cast and a good story? I think she is very sweet.

"How did you like Gloria Swanson and Rodolph Valentino in 'Beyond the Rocks'? I am reading the book now. (I wouldn't waste my perfectly valuable time and eyesight looking at anything with those two in it.) Neither would you, if the truth were told, if you didn't have to. Now tell me, would you?"

(That's a nice question to ask me, isn't it? I don't have to see any one if I don't want to. I could give you a list of a dozen stars whom I never go to see.

As a matter of fact, "Beyond the Rocks," hopelessly Elinorglynish as it was, interested me because I thought I saw indications that Rodolph Valentino is beginning to show signs of being an actor. He had a ridiculous and impossible part to play, but I noticed all the way through little bits of by-play that indicated he is now thinking his characters out and studying human nature for reproduction on the screen. He still betrays his self-consciousness in a certain expression in his eyes and an occasional awkward and unnatural attitude—but I'm hopeful for him. Let's leave the boy alone and see what he will do. I'd rather not talk about Gloria Swanson. I'm not in a nasty mood today.

Gladys Walton certainly has been unfortunate in her stories. She is a clever little girl, I think, and I'd like to see her get a chance.

I'm sorry I don't know the answer to the question in your first paragraph.)

* * *

**"Gordon Jinn"** writes: "One of your correspondents stated the other day that it was at least fifteen years since she had first seen Blanche Sweet in the movies. I remember her first in 1910. At that time she did not appear over sixteen or seventeen. Was she in the movies as early as 1907? I think your correspondent must have been mistaken.

"I would like to have some information about various players, but the only thing I ever attempted to check you up on was Estelle Taylor's age, which you gave as nineteen. Yes, she is nineteen—and has been ever since the days when Jack Pickford played office boy roles and Marion Barney played leads in stock. I know whereof I speak, for I have passed the thirty mark and an older brother of mine was in the same class with her at school. So there!

"Back in 1910, when Biograph was the leader in the movie field, I was quite an ardent fan, and continued to be until I started to raise a family about five years ago and have somewhat lost track of some of my old favorites. Around the above mentioned time was when the players were first featured. Do you remember? Florence Turner was the first, featured as the Vitagraph Girl in a picture with James J. Corbett. In those days I picked several players that I looked forward to as coming stars. Among them were Mary Pickford, Mabel Normand, Anita Stewart, Marc McDermott, Earl Williams, Vivian Prescott and Charles West. Can you tell me what has become of the last two mentioned? I have seen Charles West occasionally in small roles. Has he done anything worth while? Are you familiar with him? He seemed so promising back in the Biograph days.

"What has become of Marc McDermott? I think him one of the most polished actors I ever had the pleasure of meeting and a perfect gentleman always. How do you like him?

"One more question (I'll save the rest for another time if you answer these—that's an easy way out for you): Do you know anything about N. S. Wood, the boy actor (at least, he was known as such in 1876)? About five years ago he was playing extras with Thanhouser; is he in the movies now?"

(Yes; Blanche Sweet was with Griffith back in 1907, so there's no getting around that. Her biographies don't admit it, but his own official one does. It's a shame to boost Estelle Taylor's age that way, and I decline to take part in it. However—

Charles West is still with the Lasky organization in California and was in "The Witching Hour." He'd be delighted to hear from an old admirer, so why don't you write him? Address him 817 West Twenty-third street, Los Angeles. Vivian Prescott has disappeared from my ken.

Marc McDermott, one of our real sterling actors, is now in Spain making a picture with a Lasky unit.

N. S. Wood isn't sufficiently prominent to be indexed on my cards, so I doubt if he's very active in pictures.)

## EX-BATHING GIRL AS POLLY LOVE IN 'THE CHRISTIAN'

By CONSTANCE PALMER
Hollywood, Calif.

R. A. WALSH has been signed by Goldwyn to produce his pictures henceforth in conjunction with that studio. With Marshall Neilan, Maurice Tourneur and Allen Holubar, Mr. Walsh makes the fourth of a very imposing group.

Mae Busch will play the leading role in "The Christian," to be filmed in England from Hall Caine's famous novel. Phyllis Haver will play the second lead in the person of Polly Love, thereby taking her first plunge into the serious drama. She has been, you know, one of our most lovely bathing girls, pulchritudinizing under the Sennett banner. With Richard Dix as leading man, the production will be one to look forward to.

Colleen Moore is to play the star part in "Broken Chains," the Chicago Daily News-Goldwyn contest prize story, to be directed by Holubar. She has already completed her third picture for the company. The first, "Come on Over," was under the direction of Alfred Green, while the other two were Rupert Hughes specials, "The Wallflower" and "The Bitterness of Sweets." Mr. Hughes has every confidence in Miss Moore's dramatic ability. He says:

"She has had to run a long scale of emotion from all sorts of comedy to all sorts of grief, and from extreme awkwardness to exceeding beauty. She met every one of these demands with intuition, enthusiasm and perfect technique. It seems impossible for her to be insincere. She has the final art of artlessness."

Adela Rogers St. Johns discusses "The Six Best Sellers" in a current magazine, and of Miss Moore says, "Of them all, I found the most honest enthusiasm, the most confident praise and prediction behind Colleen Moore."

Walter McGrail has finished playing the lead in "Susanna," with Mabel Normand, and has left for the mountains for a complete rest. He plans to put up his tent on the bank of the most prolific trout stream in Northern California, and vows he will not leave until he has caught the limit of fish allowed by the State.

Gaston Glass and Pauline Starke are playing the leading roles in the current Victor Schertzinger production, as yet unnamed. The company is working at Santa Barbara, thereby giving the tourists a thrill.

Mary Pickford, up on location most of the day at Chatsworth Park, is able at any minute to get in touch with her studio at Hollywood, although she is ten miles from a telephone or a telegraph office. Yes, I knew you'd guess it—she has a radio set.

**BIG EVENTS OF BOY WEEK**

Boy Week means lots of fun. Games, parades, sightseeing tours 'n everything. The morning PUBLIC LEDGER has made special arrangements for printing all the interesting news of BOY WEEK. Be sure to read the morning PUBLIC LEDGER every day. "Make It a Habit."—*Adv.*

## Every Man His Own Wife : —By J. P. McEVOY

**How to Wash a Window**

THERE is probably no single accomplishment of which the average wife is prouder than her ability to wash a window until it is clean. Her pride is almost infantile in its enthusiastic naivete.

You would suppose, to see her gazing fondly upon her handiwork, that she not only invented window-washing, but windows also. And yet how easy it is to wash a window.

First, find your window. That dark spot on the wall is it. Cover it over with soapy water. Then wipe it off. The inside first, of course.

After you have wiped it dry it will look slightly darker. Do not be discouraged.

Raise the window, crawl outside, sit on the ledge with your feet hanging inside and close the window until you are holding it cozily in your lap. It is well to have brought your bucket and sponge with you, else you will have to make a trip inside for them.

COVER the outside of your window with soapy water and wipe it off with a squeegee.

It derives its name from the inarticulate cries it makes as it squees and grees up and down the glass. You should now be able to see the inside of the room "darkly as through a glass." The poet who wrote that evidently had been washing windows.

YOU now wipe the window with rags. The more wiped the better. The more rags the better.

Your window will now become streaked. Do not be discouraged. Wipe it some more. See, it is becoming more streaked. Keep on wiping. Success! Now you can see nothing but streaks. Your task is nearly accomplished.

You are now ready for the last operation.

Select a large brick, a fairly firm one is the best, and toss it through the middle of your window. Then call a glazier and have him insert a new glass.

Your window is now as clean as any wife could make it.

How simple! How easy! And yet, how successful! Why should any man marry just to get his windows washed? I ask you!


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APOLLO 52D & THOMPSON STS. MATINEE DAILY
HAROLD LLOYD
in "A SAILOR-MADE MAN"

ARCADIA CHESTNUT Bel. 16TH 10 A. M. to 11:15 P. M.
ALMA RUBENS in
"FIND THE WOMAN"

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ALL-STAR CAST in
"THE SHEIK'S WIFE"
Symphony Orch.—Vocal & Instrumental Solos
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BALTIMORE 51ST & BALTIMORE Eve. 6:30. Sat. Mat.
"THE FOUR HORSEMEN OF THE APOCALYPSE"

BLUEBIRD Broad & Susquehanna Continuous 2 until 11
WILLIAM DE MILLE PRODUCTION
"MISS LULU BETT"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M.
VIOLA DANA
in "GLASS HOUSES"

COLONIAL Gtn. & Maplewood Aves 2:30, 7 and 9 P. M.
DAVID POWELL
in "LOVE'S BOOMERANG"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY
MABEL NORMAND
in "MOLLY O"

56TH ST. THEATRE—Below Spruce MATINEE DAILY
RODOLPH VALENTINO
in "FRIVOLOUS WIVES"

GREAT NORTHERN Broad St. at Erie 2:30, 7 & 9 P. M.
JACKIE COOGAN
in "MY BOY"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30, Evgs. 7 & 9
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ELAINE HAMMERSTEIN
in "THE WAY OF A MAID"

ORIENT Woodland Ave. at 62d St. MATINEE DAILY
BARBARA CASTLETON in
"The Child Thou Gavest Me"

OVERBROOK 63D & HAVERFORD AVENUE
MARY CARR
in "THUNDERCLAP"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M.
VERA GORDON in FANNIE HURST'S
"THE GOOD PROVIDER"

PALM FRANKFORD AVE. & NORRIS STREET
Mae Murray in "Peacock Alley"
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REGENT Market St. Below 17th 10 A. M. to 11 P. M.
SPECIAL CAST in
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RIALTO GERMANTOWN AVENUE AT ULPEHOCKEN ST.
WILL ROGERS
in "DOUBLING FOR ROMEO"

SHERWOOD 54th & Baltimore Av. MAT. 2; EVE. 6:30
"THE FOUR HORSEMEN OF THE APOCALYPSE"

STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M.
Rodolph Valentino & Gloria Swanson
in "BEYOND THE ROCKS"

STANTON MARKET Above 16TH 11:15, 1:45, 4:30, 7 & 9:30
D. W. GRIFFITH'S PRODUCTION
"ORPHANS OF THE STORM"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M.
WESLEY BARRY in
"SCHOOL DAYS"

VICTORIA MARKET ST. ab. 9TH 9 A. M. to 11 P. M.
PEARL WHITE
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NORMA TALMADGE
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COLISEUM Market bet. 59th & 60th 1:30 and 3; 7 and 9 P. M.
NORMA TALMADGE
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ETHEL CLAYTON
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FRANK MAYO
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