The Daily Movie Magazine

OPERATIC CELEBRITIES "SEE THE SIGHTS" AT THE STUDIO

William De Mille, Lasky director, is showing Lucien Muratore and his wife, the beautiful Lina Cavalieri, how films are made. Both of the noted singers have appeared on the screen, but not in some time, and 1922 studio apparatus is new to them

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

McC. writes: "oT begin the discussion—why was the full column allowed to be taken up the other night by a Catty Clover? Most, if not all, of her arguments on Von Stroheim and 'Foolish Wives' were entirely illogical. I ask you, Mr. Neely, were not your remarks on Von Stroheim and his movie sufficient for any person without additional explanation of the junk in it by C. C?

"You wrote that this picture aimed at more than mere plot and that, if it did not, the story might teach something useful to humanity. This is no discourse on sex and woman's rights, but I would like to be informed by any one (of intelligence) that men are inefficient at running a country and if one hundred per cent improvement has been noticed since women won their rights! There!

"Another discussion! If I remember correctly, you made a favorable remark on 'Beyond the Rocks.' However, I fail to see a good plot in the way the hero (Valentino) was being constantly 'checked up' on every move of the heroine (Gloria). Just four times, it was, and there were two rescues thrown in. The back drop of Versailles and the artificial garden with Valentino, trying to act, were also poor. I come from Missouri (or Ireland) and was shown no good acting by Valentino. Didn't you think Gloria Swanson was good in it, though? I thought she was much better than Rodolph and, oh, how can they compare Rodolph with Wallace Reid?

"To express my opinion on one other subject, I should like to say that such ridiculous questions as what is the color of so-and-so's hair, eyes, fingernails?' and 'Whether she is English or Dutch?' should be omitted in your column, but any questions of general interest should improve it.

"I will follow this by a list of my own questions. Is 'The Prisoner of Zenda' in the movies, the story of both Hope books, 'Zenda' and 'Rupert of Hentzau?' Who plays the part of Rupert? Who plays Black Michael? Have you seen this production yet and is Alice Terry good? I have never seen her, but I imagine I shall like her as Princess Flavia. When will Scott's 'Ivanhoe' be released and who plays the part of Ivanhoe? Didn't you enjoy those two books very much? Do you think all of the following who are my favorites are very good?—Wallace Reid, Douglas Fairbanks, in 'The Three Musketeers'; Milton Sills, especially in 'The Great Moment'; Richard Barthelmess in 'Way Down East' and 'Tol'able David'; Theodore Roberts and Gareth Hughes in 'Sentimental Tommy'; actresses, Norma and Constance Talmadge, Gloria Swanson, in 'The Great Moment,' and 'Beyond the Rocks'; Jean Paige in 'Black Beauty'; May McAvoy, Dorothy Dalton, Marjorie Daw, Mae Murray, Marguerite Clark and Pauline Frederick.

"Now if you've struggled through all this scribble, you are certainly in for double praise and thanks for adding my first venture to your column. P. S. Forgot to put Jackie Coogan, Harold Lloyd and Charlie Chaplin among my favorites."

(No, "The Prisoner of Zenda" film follows only Anthony Hope's novel of that name. "Rupert of Hentzau" is to be screened by an entirely different company later. A newcomer, said to be a "find," Ramon Samanyogos (the spelling is different in every mention of the gentleman) plays Rupert, and Stuart Holmes plays Black Michael. "Ivanhoe" has not yet been started, and no announcement has been made as to the star. Yes, those are favorites of mine. I'm sorry you didn't like the space given to "Kitty Clover," but I thought it was interesting—even though she gave me a vigorous calldown. We agree pretty thoroughly on everything except Gloria and Gareth Hughes.)

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W. R. E. writes: "Hector certainly is stumbling in the right direction. I voiced a similar protest some time ago, but my letter was ignored—probably because I didn't guess you had blue eyes, or say you wrote funny answers, or any of the like pish-posh which introduces the average fan letter.

"However, I am digressing. Of what possible general interest is the untrained fan's comment on the worth of a cinema production? Save the gratification of seeing himself in print it is utterly worthless. And the hopeless monotony of their reactions—ye gods! In comparison even your alleged ability as a commentator is an exhilaration: you at least produce some original and interesting thoughts regarding the present, future and delightful intimacies of the cinema world.

"I have been dying to get your opinion on the adaptability of some Persian tales read to me from the original. They are so striking, so different. I think them great movie fodder, but hesitated to interrupt 'Lizzie Jane' or 'B. Y. N.' and their prototypes from giving us such interesting information as 'Dot Dalton's a peach.' 'Rudy is divine,' and so on ad nauseam. Let's reform the letter box."

(If all the comments on shows and people were of the variety you mention in your final paragraph, I certainly would stick to answers, but every once in a while, and more and more all the time, it seems to me, I've been getting some downright intelligent and generally interesting criticisms and comments on cinematics. I'm not quite sure I get what you want, but I judge it's something in between, or aside from the straight answers to questions on ages, hair, eyes and so forth, and eulogies of male and female idols by their admirers. If that's so I'm strongly with you, so don't get so heated, and bring along your Persian tales proposition. I forgive you that crack about my "alleged ability as a commentator.")

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H. A. T. writes: "A short time ago I was going past a small moving picture theatre and saw advertised Rodolph Valentino in 'Frivolous Wives,' and thinking it must be a new one just out, I went in to discover that the picture must have been filmed about six years ago. I judged only by the clothes, of course, and as nearly as I can remember it was some little time before the war that we were wearing clothes like that. I had supposed that the 'Four Horsemen' was his first picture, or that at the most he had not been known more than a couple of years. A very funny Vera Sisson played with him—I do not remember any of the other names.

"I read in your column the other night that one of your correspondents thinks Norma Talmadge too old to play in things like 'Smilin' Through'; and in my ignorance I marveled at her youthfulness during the whole picture. I will admit, however, that I am prejudiced where she is concerned.

"To come back to Rodolph, he certainly has improved since the picture I mentioned was taken, and I cannot help but feel that he has a lot ahead of him if he is not spoiled in the making. Also I do not like to think of Wallace Reid as a back number—it seems to me that he is much better than he used to be and that the twinkle in his eyes and his good clean humor simply can't be beat. I do enjoy reading your column."

(You're not the first who has commented on how particularly terrible that 'Frivolous Wives' film was, can't be helped I'm afraid. After an author becomes famous the publishers virtually force him to bring out stuff that he wrote from college on up, and most of it shows very clearly the traces of juvenility. Certain magazines cater especially to these earlier products of "big-name" authors. It's the same way in pictures, as the fans are only too well aware. A new version of a famous story or play brings forth the old prints, and the acclamation of a new star means that everything he did from his "extra" days up will be taken out of mothballs and reissued. There's another Valentino "reissue" in the offing. I'll give warning now. "The Delicious Little Devil" is its name, and Mae Murray was the star when it first appeared.)

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Constance V. writes: "I'm back again, but then they always do come back anyhow. Sorry; I had not read the review on "Footfalls," so I could not be quoting you. You bet I am reading the reviews every week now and I think they are great.

"Perhaps I am a little late to say anything about Richard Barthelmess in 'Tol'able David,' but I'll take a chance anyhow. He certainly can act. The expression of pain on his face when the chief villain twisted the arm he had been shot in was so real looking it was hard to believe it was only acting. But I had one grand surprise when I say surprise I mean rather a shock also), for I really saw a leading lady taking the part of a village girl without a beautiful crop of well-kept curls. It was almost too much.

"What has happened to Bebe Daniels? I have not seen her in a picture for a long, long time. And when she isn't around she is certainly missed. Please tell me the correct way to pronounce her first name.

"I see some young lady has not forgiven Mary for marrying Dick. She should think how many other girls are in the same boat and maybe she would not feel so mean about Mary.

"Are you going to print that picture of Harrison Ford soon? You said such nice things about him in the review on 'Find the Woman' that I know you don't dislike him. Anyhow, I shall look for the picture soon."

(I didn't know anything had happened to Bebe Daniels. She appeared on a downtown screen recently in a terrible thing called "Nancy from Nowhere," and her company lists her, among others, in "North of the Rio Grande," "Pink Gods," "Notoriety" and "Nice People." Pronounce her name as though written "Bay-Bay," without accenting the second "Bay" quite so pronouncedly as the first. You bet I like Ford—as well as any leading man on the screen, and I'd have liked to say even better things about him in "Find the Woman," but his part didn't warrant it. But please be patient about that picture.)

Little Benny's Note Book

By Lee Pape

I was throwing my tennis ball up agenst the house today and Reddy Merfy came up saying, Ware did you get the ball, lets have a catch.

Wich we started to do, me getting over on the other side of the street and throwing the ball across and him throwing it back agen, wich the 2nd time he threw it I missed it on account of him throwing it so hard, and he sed, Hay, keep a hold of it, butter fingers, wat good are you?

And he threw another one even harder berning my hands fearse, me saying, Hay, not so hard.

Aw you dont know wat hard is, you awt to go and have a catch with the gerls, sed Reddy Merfy. Making me feel insulted as enything, and I sed, O is that so, well go ahed and throw them all your ded nite.

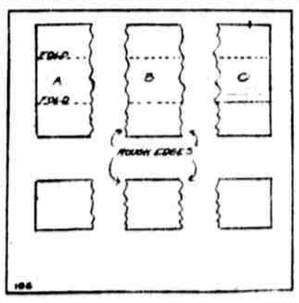
Wich he started to do, throwing 3 fearse hard ones and I missed them all, Redy Merfy saying, Aw, you dont know enything about catching, you awt to go and play jacks or something. I cant waist my valuable time on you.

And he went away wisseling as if he thawt he could say watever he wanted to, wich he can, and I sat on my front steps feeling useless and Puds Simkinses sissey cuzzin Persey come up saying, Wats you got there, Benny, a tennis ball? Do you wunt to have a catch? he sed.

Who with? You? I sed. Like fun, youre no good of a catcher, youre the werst catcher I ever saw, all you can do is catch with the gerls, youre a hole of a catcher, I wouldent catch with you if you went down on your nose, I sed.

Well G wizz, I ony asked you a question, dident I sed Persey. And he wawked away looking insulted and I started to throw the ball agenst the house feeling grate agen.

After-Dinner Tricks



No. 196—Finding Chosen Slip.

Three names are written on slips of paper, each slip exactly the same size. One of these slips contains the name of the writer. The slips are folded, dropped into a hat, and shaken. The performer immediately removes the slip with the writer's name.

Use a small sheet of tablet paper to make the slips. Fold the sheet into three cross divisions. The spectator is told to write his name on the middle section, and then to tear the slips along the folded lines. The slips are then folded twice across. The spectator's slip can always be detected because it has rough edges at both top and bottom, where the tearing was done. Both of the other slips will have one smooth edge, which can easily be felt by the fingers.

DREAMLAND ADVENTURES

Teachers Wise

By DADDY

Jack and Janet, having vacation fun in the woods, are asked by the birds to play school. Janet becomes teacher, but gives the job up to King Fisher. He tries to teach the birds to dive. Janet is made bird size and given wings by wishing in a fairy ring. She dives into the water and grabs what looks like a rope.

CHAPTER V
The Living Rope

JANET knew how folks often were saved from the water—by seizing a rope. So when she found herself deep in the river with what looked like a rope in front of her, she grabbed it quickly.

And when she grabbed the rope it gave her a great jerk. She felt herself drawn through the water with frantic speed. She expected to be pulled out of the river.

But the rope didn't pull her out of the river. It drew her along under the surface, and to her alarm it seemed to be dragging her down deeper.

She glanced ahead. There was a big turtle paddling in front of her. It was going at the same speed she was. Janet took another glance. The rope seemed fastened to the turtle. What could it mean?

Then of a sudden Janet understood. The rope wasn't really a rope. It was the turtle's tail. That was what she bar grabbed.

Janet tried to let go—but she couldn't. She seemed frozen to the turtle's tail.

In a flash she began to remember things she had heard about turtles. Sometimes they caught birds napping on the shore; sometimes they grabbed small ducks and dragged them under water to eat them. Was this turtle taking her home to make a feast for his family?

As a matter of fact, Mr. Turtle wasn't thinking just then of eating Janet. Something had grabbed his tail—he didn't know what—and he was trying to paddle away from it.

Mr. Turtle sped through a wide pool, and then he came to the shallows. Across the shallows lay the deep main channel of the river. There lurked Mr. Turtle's relatives and friends. He would hurry to them for aid.

In Mr. Turtle's way was what looked like a stake stuck in the ground. He dodged around the stake, and suddenly found his flight stopped.

At the same moment Janet found her foot grabbed. She was drawn backward and upward. She came out of the water, and up into the blessed air, safe and sound.

But she still clung to the turtle, and he, too, came up into the air tail foremost.

Then another surprising thing happened. There was a loud, flapping noise, and Janet began to fly—and so did the turtle. A blue cloud seemed to have caught them up and was carrying them away.

What had happened?

Why, when Blue Heron had got his ducking in the river because he couldn't hang poised as King Fisher had done, he had become disgusted with King Fisher's fishing school. He had gone back to the shallows to fish in his own way, which was to stand on one leg waiting for a careless fish to come within reach of his long, sharp beak.

As Blue Heron stood watching for a fish he saw something scurrying through the water. A second look showed Blue Heron it was a big turtle. Blue Heron didn't care to catch turtles: their shells were too hard to crack. So Blue Heron paid no attention to this scurrying chap.

But after Mr. Turtle came what looked like a fish. And the firs seemed to be chasing the turtle which was surprising, for usually turtles chase fish and not fish turtles. But even in his surprise Blue Heron was a good fisherman. He promptly shot his beak into the water, and up came the supposed fish. Blue Heron flapped to land, and dropped the supposed fish so could gobble it. What was his astonishment to find that the fish wasn't a fish at all. It was Janet turned into a bird, and she had tight hold of a turtle.

It happened that the place Blue Heron had landed was right in the fairy ring, and when Janet landed she was wishing a wish to herself and saying: "Wisher-ma-ree! Wisher-ma-rye! I'm tired of flying. I wish I were I." And quick as a flash Blue Heron saw the bird which he had thought to be a fish turn into a little girl.

(Tomorrow will be told another surprising thing that happens in the school in the woods.)

Two Minutes of Optimism

By HERMAN J. STICH

Change of Pasture

Edison was a newsboy and rolled his way into the stellarship of electrical wizardry.

Faraday was a poor apothecary's assistant and developed into the world's foremost physicist and chemist.

Franklin was the son of a candlemaker and discovered electricity, edited a newspaper, wrote books became United States Ambassador to France, and outshone the leading statesmen of his time.

"Stick!" cry the wiseacres and mossbacks. "Stick!" croak the know-it-alls and the know-nothings. "Stick!" croaks an occasional selfish and short-sighted employer who would rather check and wreck a human being than compete with him.

Had Edison "stuck" he would no doubt have made a first-rate train crier.

Faraday would have grown into a full-fledged drug clerk.

Franklin would have produced good wax candles—

And civilization would have been about four hundred years behind time; progress, long since, would have been staled and stultified; our twentieth century would have been a huge, lumbering, lazy, lifeless, blind grind of monotony and ignorance.

Don't stay discouraged because you have been banged and buffeted about, been bandied from pillar to post—the world is mighty glad that Edison, and Faraday and Franklin and Lincoln and Bell and Field and thousands more—rolled—and didn't "stick."

Any farmer will tell you that a change of pasture fattens his calves.

HAPPENINGS IN IRELAND

No one can prophesy with any degree of certainty, the outcome of the chaotic conditions in Ireland. Special cables from our correspondent, Harry Moore, in Dublin, make news items on the foreign news page most authoritative. A complete panorama of events in foreign climes, every morning, in the PUBLIC LEDGER. "Make It a Habit."—Adv.

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HOOT GIBSON
in "THE FIRE EATER"
LEADER 41ST & LANCASTER AVE. 2:30 to 4:30; 7 to 11 P. M.
Rodolph Valentino & Gloria Swanson
in "BEYOND THE ROCKS"
LOCUST 52D AND LOCUST STREETS Mats. 1:00 & 3; Eve. 6:30 & 8:30
D. W. GRIFFITH'S PRODUCTION
"ORPHANS OF THE STORM"
NIXON'S AMBASSADOR Balt. Ave. at 56th Matinee, 1:30 and 3; Eves., 7 and 9 P. M.
"At the Sign of Jack O'Lantern"
NIXON 52D AND MARKET STS. 2:15, 7 and 9
ELAINE HAMMERSTEIN
in "THE WAY OF A MAID"
69TH ST. Theatre, Opp. "L" Terminal 2:30, 7 and 9 P. M.
MARY PICKFORD
in "LITTLE LORD FAUNTLEROY"
STRAND Germantown Av. at Venango 2:30, 7 and 9 P. M.
WALLACE REID
in "ACROSS THE CONTINENT"
ARDMORE LANCASTER PIKE ARDMORE, PA.
OWEN MOORE in
"REPORTED MISSING"
GRANT 4022 GIRARD AVE. Mat. Tomor. Eve. 7 & 9
CULLEN LANDIS and SPECIAL CAST in
Where Is My Wandering Boy Tonight?

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

GERMANTOWN 5740 Germantown Av. MATINEE DAILY
WM. CHRISTY CABANNE'S PRODUCTION
"BEYOND THE RAINBOW"
PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15 Eve. 6:45 to 9
GLORIA SWANSON
in "HER HUSBAND'S TRADEMARK"