

# The Daily Movie Magazine

THEY'LL BE THE SCREEN IDOLS OF TOMORROW



In the upper picture Wallace Reid is shown playing on the lawn with his son, "Bill," and below Jack Holt is seen holding Jack junior in his arms.

## THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

Letter Box Readers will all be interested in an announcement which has just come in my mail. It says: "Mr. and Mrs. Matthew Coleman Moore announce the marriage of their niece, Constance Palmer, to Mr. Lucien Lowell Littlefield on Wednesday, the 16th of August, 1922, Hollywood, Calif." And a card enclosed says: "At home after September 1, 6533 Hollywood boulevard, Hollywood."



So here are two friends of the Letter Box who deserve our good wishes. Constance Palmer's happy union with Lucien Lowell Littlefield has long been the best feature of the magazine, and I hope that her marriage is not going to deprive us of her letters. I almost feel like getting up a petition with the signatures of Letter Box readers asking her not to let someone else interfere with the movie news we all enjoy so much. Here's love to her anyhow.

Lucien Littlefield, the bridegroom, has had a notable career as an actor. He was born in Richmond, Va., and was educated at the Stanton (Va.) Military Academy. Later he went through a dramatic school in New York and was on the stage for some time before he went into movies. He was with Imp and Rex in the early days and then joined Lasker. He has been seen in "John of Arcot," "The Mosaic," "The Gutter," "Morgan," "The Golden Fetter," "The Hostage," "Every Woman," "The Fourteenth Man," "The Road to Rome," "The Eyes of the Heart," "The Furnace," "Her First Elopement," "The Little Clown," "The Hell Diggers," "Ruff Fess," "Our Leading Citizen."

Littlefield is one of our best character actors, and has played odd men, young men, the drunk, the hullo, the clown, the cowardly, the German, the plain American man, and English lord. More power to him.

Dramatic Student writes: "May I ask a special favor of you? Will you please publish Mrs. Arliss' name? I think she did such fine work in 'The Heart.' She was so perfectly owner and charming."

"My main favorites are Dolon von Stroheim, Joseph Schildkraut, George Arliss, Bert Lytell, Lou Tellegen, Rodolph Valentino and Julian Eltinge. My female favorites are Pauline Frederick and Mrs. Arliss. What do you think of my list?"

"Do you know, I don't like Norma Talmaque nor Betty Compson at all. They are such copycats. I like none any of the so-called stars better than them."

"The idea of asking a favor of me and then writing up by some name what you think of me is very generous of me to overlook that, but I'll do it all right. Mrs. Arliss' name you can't see because she really interests me in things you say about her. I'm so glad you like Eric von Stroheim. How come you no ask um print his pictures?"

Arliss fan writes: "Some of your letters are so interesting. This week in telling you the name of the actor, then ask you what you think of some show that you have already given at least two or three opinions on it. I subscribe to your list of favorites and would add Eugene O'Brien to the list. I think he can act, but where in Heaven's name does he get the places he appears in? There must be some director, but I don't know where they could be found."

"Peter Lubinski" and "The Dictator" were my favorites, and I saw all the others, but I think Wallace Reid was best in the feature, though I was a severe critic of his before. But I like him much better and hope we may see more good pictures like the show.

"The fan" writes: "I've been reading the hands of Theodore Kosoff. It is a pity he doesn't use them more correctly. In 'The Dictator' he makes the sign of the cross touching the right shoulder first and unpardonable error from an actor. Where was the director that he permitted such a glaring mistake? Can you imagine George Arliss or Theodore Roberts doing such a thing? I'll say not."

"I had to cut out your question about that photoplay writing school. I've had no personal dealings with them, but I've had letters from a number of readers who have and those reports are favorable. I considered when somebody would notice that recitally about those letters, I've had dozens assuring me that they could sleep at night without reading the Letter Box (maybe it's a soporific) and that they haven't missed an issue and then they ask me what I think of Eric von Stroheim or 'Football Wives' or Nautawoo or the Swanston person."

I don't think Eugene O'Brien gets his plays in Heaven's name. 'Tis a shame, too. I like the lad. I didn't notice that error of Kosoff's and I don't know where the director was. Maybe he had just stepped around the corner to get a divorce or to marry somebody else's wife. Still, if you'd been around movie studios as much as I have you wouldn't be sur-

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## FINDS "DEAD" HUSBAND

Woman Is Jolted Into Lap of Bridegroom Missing 17 Years  
New York, Aug. 24.—Mr. and Mrs. George Beck ended their romance seven years ago, after a honeymoon of eleven days. At that time Mrs. Beck received word her husband had gone to a city in the west. Passing years failed to bring news from him and Mrs. Beck, thinking him dead, remarried in February, 1914. Recently, a sudden jolt in a subway train threw Mrs. Beck—now Mrs. Courtney—off her balance, and she landed in the arms of her first husband, according to her story yesterday in asking Supreme Court Justice May to annul her second marriage.

## Little Benny's Note Book

By Lee Pope

This afternoon I was standing down by the camp's wall waiting for something to happen, and I started to practice standing on my hands against the wall, being pretty good at it, and all of a sudden, I saw Mary Watkins coming home from the milk store with milk, me thinking, G, I know what, I'll be standing on my hands against the wall when she goes past and she'll think I'm grate.

Which I started to do, any nobody went past and I kept on standing that way thinking, Gosh, she certainly must be yawking slow, this is getting monotonous. And I kept on standing that way and I could feel my face getting red outside and dizzy inside, and after a while I heard somebody starting to wawk past, me thinking, G, yet if she don't see me after all, and I said, Hello Mary, and somebody else said, Who are you calling Mary?

Being Puds Simkins me thinking, Heck. On account of him always thinking he's Mary Watkinses best fello, and I quick got off my hands and on my feet, saying, I knew who you was all right, cant you take a joke? Jokin' nothing, you think it was Mary Watkins because I just passed her coming up and she forgot something and had to go back, you think I was Mary Watkins and that's why you was standing on your hands, have love, the joke on you, you that I was Mary Watkins, law law, who got stung that time, hello Mary, the joke on you.

And he bent all the ways over as if he was luffing so hard he couldnt stand up strate and I wawked away proud, to prove he didnt effect me any, and the last time I looked at him wife I was tering around the corner he was still bent all the ways over and going llaw llaw.

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in "THE DELICIOUS LITTLE DEVIL"

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LANCARTER PIKE, ARDMORE, PA. 2ND & 3RD STS. MATINEE DAILY  
"At Sign of Jack O'Lantern"  
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## To a Straw Hat

—By J. P. McEVROY

O, straw capean, when you were new: I touched the flower, the bloom was dead:  
A crown of pristine beauty, you: A gem of snowy charm today,  
An argent cloud of shimmering sheen, Tomorrow, just a piece of hay,  
A kelly fit for any bean; A luscious lid—that's what you was,  
A nimbus on my raven fuz, Oh, adios, farewell to thee,  
But now your glory's one with Greece, Good-by, good luck, and r. i. p.  
Your grandeur is of Rome a piece; Out yonder stands a sad-eyed cow,  
Your primal pulchritude has blewed, And thou, a one-time snappy dud,  
To dim, innocuous desuetude. Will, presto, be a juicy cud,  
In other words, O straw cauben, A common fate it is, alas!  
You're on the Fritz—that's what I mean: We die and fertilize the grass  
An evescent charm you had, On which, in sweet contentment, browse  
Too brief a time you made me glad; A multitude of grateful cows  
Like to the poet's poppies spread, Who give us milk which once was we,  
And to ourselves we drink us—see? And to ourselves we drink us—see?  
Straw hat, good-by, and r. i. p.

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