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The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



GRACE DAVISON 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

George Treater—You don't make yourself quite clear. Do you mean to ask if "The Wall Flower" and "The Bitterness of Swears" are being shown here, or whether Colleen Moore is appearing in any film being shown around the city? The answer to the first is no, and to the second, yes. Miss Moore was John Barrymore's leading lady in "The Lotus Eater" as well as in some other films which are probably still being exhibited in the smaller houses.

M. A. S.—Jenn Ackley is five feet two and one-half inches tall; weighs about 112 pounds; has dark brown hair and hazel eyes. Among the pictures in which she played were "The Road Up", "The Millionaire's New Wealth", "Checkers", "The Arabian Knight", "The Scarlet Shawl", and "See My Lawyer". She is living in Los Angeles, I believe.

Harry Blair writes: "I have been a constant reader of your column ever since its inception and always find something interesting within its bounds. I do not have much time to go to the movies and I am afraid that I would be much out of date if I were not able to read the remarks which you have to make daily with reference to current pictures and stars. The newer crowd does not interest me much with the exception of perhaps Little May McAvoy, whom I think shows great promise. I have never seen Betty Compton, but imagine from what you have said that she must be very good.

"Somehow or other I can't forget the old stars and the old pictures which were attracting attention only a few years ago. One of the best was Florence Turner, who had one of the most expressive faces I have ever seen. Do you remember her forgotten picture in which she played entirely without supporting cast? She made a real success of it, too, which is something that few of our present stars could do. Florence Turner recalls the old days when Vitaphone was supreme and Lillian Walker, Dorothy Kelly, Helen Gardner, and Leah Baird the stars. Later came Norma Talmond, Anita Stewart and Clara Kimball Young. That reminds me—did you notice that Flora Finch played a small part in "Orphans of the Storm"? She was one of the starving women whom the Chevalier befriended.

"My recollections go back even further than Vitaphone—to Snare, Imp, Reliance and Lubin days. Ann Shaffer, Mary Pickford, Muriel Ostriche, King Baggott, Lois Weber and Phillips Smalley all come to mind when these companies are mentioned. "I was glad to see Gladys Hulette in 'Tolable David,' as I hadn't seen her since Edison days. Some one mentioned Marc McBermett the other night, and I agree with you that there are few better. Edison pictures never appealed much to me and I have forgotten all their stars except Mary Fuller, and I will not take up any more of your time, and in closing, want to bet you a good cigar that you can't place Marion Leonard, one of the oldest stars I pride myself on remembering back further than any of my movie fan friends.

"The recent death of Rose Coghlan recalls her picture version of 'As You Like It,' with Maurice Costello. Remember? Did you know that Pauline Frederick is in London, having signed a five-year contract with A. H. Woods to appear in the English capital. (Hope I haven't bored you.)"

(Wow, you are an old-timer for fair. I surely do remember Florence Turner, though I didn't see that "Forgotten Favorite." She and Harry Morey and Rogers Lytton made a fine combination. I saw her not so very long ago in a film made in England, and it was

Uncommon Sense Loyalty By JOHN BLAKE It is not surprising that the word "traitor" is the bitterest reproach with which a man can be loaded. In every human heart is instilled a respect for loyalty. Nothing is more beautiful, or more deserving of sympathy, than the sight of a mother and father stanchly standing by a son who has gone wrong, or a daughter, who because of ignorance or bad associations, made an irreparable mistake. Nothing is finer than to see a son or a daughter stand by parents in their hour of adversity—even standing by parents who have done deliberate wrong. SHAKESPEARE'S noblest tragedy, "King Lear," is a moving story—a lack of loyalty to a kindly father—a treacherous son who reads it. Read it again if you have not read it. Read it again if you have. It is one of the greatest stories of life that has ever

slight investigation of the war record of that hero might be a very conclusive way to tell whether he has the qualities of his role, or a well-developed streak of an undesirable color. "This does not apply to any one star, but is my thought on the whole subject of hero worship. "I do want to add just one more thing, Mr. Neely, and that is what ever you do, please do not bother to answer such questions as 'How old is Ann?' or 'how many husbands has Betty had?' "Anybody who wants to know all that can read the movie magazines, which hand out only such opinions as they are paid to print. Keep your column as it is and let us continue to have the constructive criticism of yourself and your admirers."

(Go to it! If you can convince some of my fans on the point you make, I'm for you. I'm just as tired of writing "How Old Is Ann" answers you mention as you are of reading them, though I never object to answering legitimate and interesting questions. For one paragraph of your letter out, as you will readily see, but that wasn't because I didn't appreciate your kind letter. From the general tone of your letter, it strikes me the Letter Box has a very real addition, and so your "May I come again?" request is not necessary. By all means—repeat.)

HOLD UP FILM OF "OMAR" FOR LEADING WOMAN By CONSTANCE PALMER Hollywood, Calif. VIRGINIA BROWNE FAILS, who is to play Shireen to Guy Bates Post's Omar, in Tully's production of "Omar the Tentmaker," returned from location in San Francisco barely in time to start her work in the picture. She has been working in a Robertson-Cole production, but James Young, the "Omar" director, shot as many scenes as possible without Miss

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Fair, in order to give her the advantage of the other picture. When one remembers that she has been waiting a year for the Tully production to start, and has been all that time under contract, but not under salary, with the organization, it was the least they could do for her. Alfred Green has taken Wally Reid's company making "The Ghostmaker" up toward San Francisco for location scenes. They had hardly returned from Big Bear Valley, before they started for the North. They will stop at San Luis Obispo, where the narrowest narrow-gauge railroad in the State of California is supposed to be. They will work here for a week, probably, and then go on to S. F. for dock scenes. They will come back to Los Angeles by boat, making shots on the way to represent incidents aboard a transatlantic liner. Walter Hiers and Lila Lee are members of the cast supporting Wally. Speaking of ships—Betty Compton is going to use a big one of a bygone day in her current picture, "To Have and to Hold," which is taken from Mary Johnston's novel. They are building the ship now at the studio, and when it is finished the colonist-extras will embark in it and be conveyed from England to Virginia, studio-istically speaking. Afterward, it will really sail the ocean blue from San Pedro to Balboa, more scenes being shot. Bert Lytell is supporting Miss Compton, and Theodore Kosloff, a favorite of Letter-Boxers, is playing a buffeted and bejeweled heavy. George Fitzmaurice is directing from a script written by his wife, Ouida Bergere. After Dorothy Dalton has finished "The Siren Call" she will start "On

the High Seas," which is Edward Sheldon's first screen story. He is the author, you know, of "Salvation Nell," "The Song of Songs" and "Romance." Jack Holt is to be Miss Dalton's leading man, and Mitchell Lewis is another of the principals. Irvin Willat, who directed the star in "The Siren Call," will also direct the new picture. Watched Connie Talmadge today in a scene from "East Is West," which she just started. She is a new Connie these days, wearing a smooth black wig and a Chinese costume. The black of the wig brings out the delicacy and piquancy of her face much more than her own blonde hair. She was belaboring a Chinaman—in the scene—for some misdeed. He was crouching at her feet, and she was threatening him with her parasol. Director Sig Franklin, behind the camera, was telling Connie to say "Shut up" to the Chinaman. But the latter, thinking it was his cue—no pun intended—squealed in a shaky voice, "Shut up when Connie and every one else burst into fits of laughter."

Identify Dead Robber Suspect The robber suspect shot and killed early yesterday morning on Seventh street and Columbia avenue was identified today as Wesley Hurdie, a Negro, twenty-five years old, Bolton street near Twenty-first. The identification was made at the morgue by Ike Turpita, who lives in the same house, Wilmar Schweinsberg, the overseas veteran who fired the shot, has been released in \$1,500 bail. Schweinsberg saw Hurdie trying to break into the rear of the men's furnishing store of George D. McClarin, 1028 Columbia avenue.

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