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The Daily Movie Magazine

SING HO FOR THE MERRY GREENWOOD!

From the rapier of D'Artagnan, Douglas Fairbanks has turned to the trusty bow and arrow of Robin Hood, and the streets of Paris and the roads of France give way to the fastnesses of Sherwood Forest. That he occasionally uses a sword even in this film is shown by the above picture

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

X.—The easiest and quickest way to address Charlotte Greenwood is care of Oliver Morosco, Morosco Theatre, New York City. Miss Greenwood's company is now proceeding westward, and it would be hard to say just how to address a letter directly to her.

• • •

Cal A. Han—Wendham Standing and Maldon Hamilton played the two husbands in "Earthbound," and Naomi Childers and Flora Ravelles the two wives in the same. I don't quite "get" your question: "What was Priscilla Dean's right name before her marriage?" On screen and stage aliases are many and often not public property, but I had always believed that Priscilla was the daughter of May Preston Dean, stage actress. Priscilla, as you evidently know, is now Mrs. Wheeler Oakman.

• • •

Billy Dick writes: "I just wouldn't resist writing again when I read 'F. C. C.' letter. Every time I read a letter from one of the old-timers I just can't help going back to the good old days when the nickel held its own, and at the neighborhood movie we could see several one and two reel dramas (not forgetting the old split-reelers, remember 'em?) with Mary Pickford, Blanche Sweet, Kate Price, Gish girls, directed by Griffith, Biograph, Edith Storey, Leah Baird, Clara K. Young, Mabel Normand, Norma Talmadge, Florence Turner, Dorothy Kelly and George Cooper in Vitagraph pictures, and a comedy with John Bunny, Lillian Walker, Wally Van and Flora Finch, or go on to the next movie where a Universal program was being shown and see Pearl White, King Baggot, Grace Cunard, Francis Ford, Marion Leonard and Wallace Reid, and an old French comedy with Max Linder. They were the days.

"The newer fans have missed all this; something I wouldn't trade for a good deal. They only know of the present-day features and so-called spectacular pictures. Some of the old players have retired and we hear only of them occasionally. Some make unsuccessful attempts to 'come back,' while others seem to have vanished from the earth completely. Nevertheless they helped to make the movies what they are today and should be remembered.

"For the sake of the 'old-timers' and the newer fans who might be interested, allow me to repeat a few more of the plays and players of the golden yesterday.

"Glen White (Universal), Vinnie Burns (Lubin), Virginia Norden (Universal), Donald Hall (Vitagraph), Ollie Kirby (Kalem), Edna Mayo (Essanay), Irene Wallace (Universal), Ivy Dukes (Kalem), Beatrice Michelena (California), Yale Boss (Edison), Pauline Bush (Universal), Gertrude McCoy (Edison), William Shay (Universal), Norma Phillips (Mutual).

"Do you remember the Marguerite Gibson of yesterday, who is the Patricia Palmer of today, and when Gretchen Hartman became the Russia star Sonia Markova, for Fox?

"Plays—

Marion Leonard in "The Desert's Sting" (Rex).

"The Blind Princess and the Poet," with Blanche Sweet, Charles West, Dell Henderson, Jack Dillon, Florence La Badie, Marguerite Marsh, Wilfred Lucas and Jeanie McPherson (Biograph).

Barbara Tennant in "Lady Babbie" (Eclair).

Mary Pickford, Mabel Normand and Charles West in "A Mender of Nets" (Biograph).

Blanche Sweet in "The Coming of Anglo" (Biograph).

Ormi Hawley in "Race Suicide" (Lubin).

Marie Cahill in "When Betty Betz" (Marden).

Cleo Ridgley in "Scotty Weed" (Kalem).

Florence Turner in "A Welsh Singer" (Turner-Mutual).

Pola Negri in "The Jewess" (foreign made).

"Prairie Trail" (101 Bison) with William Clifford, Phyllis Gordon, Clarence Burton, Sylvia Ashton and Marcia Moore.

Mary Fuller in "The Heart of a Mermaid" (Victor).

Florence Lawrence and Earle Foxe in "His Wife's Child" (Victor).

"The Golden Princess," with Ramond Langley, Stella Adams, Russell Bassett, Lee Moran (Nestor).

"The Seventh Son," with Mary Maurice, Earl Williams, Wally Reid and James Morrison (Vitagraph).

Mary Pickford and King Baggot in "Mr. Burglar, M. D." (Imperial).

Mary Pickford and King Baggot in "The Sultan's Garden" (Imperial).

Alice Joyce in "School for Scandal" (Kalem).

Mary Pickford and Owen Moore in "Wilful Peggy" (Biograph).

Grace Cunard and Francis Ford in "From Dawn Till Dark" (Bison).

Valda Valkyrien in "The Image Maker" (Thanhouser).

Mary Fuller in "Mary Queen of Scots" (Edison).

Jackie Saunders in "Rose of the Alley" (Balboa).

"Temptation of Jane," with George Loane Tucker, Jane Gail and Irene Wallace (Imperial).

Clara K. Young in "David Garrick" (Vitagraph).

"The Siren of Corsica" with Lilly Leslie, Florence Hackett and Jack Standing (Lubin).

Marguerite Courtot in "The Barefoot Boy" (Kalem).

Viola Dana in "The Cossack Whip" (Edison).

"The Valley of the Moon" with Myrtle Stedman and Catherine Calhoun (Morse).

Mary Miles Minter in "The Fairy and the Waif" (Frohman) (her first picture, by the way).

Barbara Tennant in "Closed Road," with House Peters (World).

Eugene O'Brien in "Just Out of College" (Frohman).

Elsie Janis in "'Twas Ever Thus" (Bosworth).

Harold Lockwood and May Allison in "The End of the Road" (American).

"Some time ago you told one of the fans not to believe that Alice Terry wore a blonde wig. Sorry, old dear, but she does, and furthermore her own tresses are auburn, but she could have most any color and still be nice.

"I quite agree with Shirley M. on the way the fans roast certain players because of their dislike for them. I've known people who claimed they didn't like Mary Pickford, and yet they never miss one of her pictures. They come out of the theatre with sort of 'she wasn't so bad after all' expression. Mary's an artist, and I'm for her 100 per cent. I never go see pictures in which players appear I do not care for.

"I'm very much against comedies in which animals appear. I've seen in different studios small animals, such as mice, chickens, cats and rabbits, pulled and yanked around on strings and wires until they were too exhausted to stand. Of course, there are exceptions, as 'Teddy' and 'Strongheart,' the canine actors. But, as a rule, they are abused. These comedies are not enjoyed by the better class of photoplay-goers. Give us more Harold Lloyds and Charlie Chaplins.

"Do you remember Mlle. Jane Renouardt, the French beauty, who was supposed to come to America some years ago and make pictures? Wonder what became of her?

"I want to take this opportunity thank you for what you said about my last letter; also for printing it. It was a pleasure to write, and I'm only sorry I didn't get to write about Hollywood, as I had promised to this time. Should I ever be forgiven for this, I'll be glad to write again some time."

(Several of the fans have asked for another from you, Billy Dick, so I'm glad you've obliged. Your postscript I'm going to print as a separate letter, because of the exigencies of space. Mlle. Renouardt seems to have disappeared entirely as far as U. S. is concerned; I've made a number of inquiries, but can learn nothing about her. Almost all yours "pictures of yesterday" are very familiar, but one which I did not see interested me the most—Pola Negri in "The Jewess." My favorites of the lot you mention were "The Seventh Son," with inimitable Jimmy Morrison, and "School for Scandal." I note, without reply, your news as to Alice.

• • •

Dolores—I wouldn't take the stories about Buster Keaton never laughing too seriously, Dolores. If they were true, can you imagine the kind of life Mrs. Buster (Natalie Talmadge) Keaton would lead? As to "who is the best actor and the best looking between Valentino and Reid," why I've made a Fourth of July resolution to duck that particular question. But, if you really must know, I think just the opposite of what you'd like to have me think. Billie Burke hasn't disappeared. She appeared here on the stage last year in "The Intimate Strangers," but is not doing many pictures these days. No, I didn't like Nazimova in "Camille," though I hadn't thought about her nose being at fault. "The Prisoner of Zenda" will probably come in the early fall. As to pictures of Gloria, Rodolph and Alice—have a heart, have a heart!

• • •

L. J. F.—Honestly, now, do you think it's fair to ask me for the addresses, all in one swoop, of sixteen players? Well, anyway, I don't and—won't. You can reach Reid, Holt, Agnes Ayres and Tom Meighan, care of Famous Players-Lasky Studio, Hollywood, Calif., and Norma at United Studios, same place. Olive Thomas is dead, and the rest I'll print at another time. Have a heart!

HAYS IS MAKING ROUNDS OF STUDIOS ON COAST

By CONSTANCE PALMER

Hollywood, Calif.

WILL HAYS is in Hollywood, visiting his motion-picture kingdom! There is a good deal of ballyhooing being done, and there is going to be a lot more as the week goes on.

The Chamber of Commerce has turned out to welcome him; banners reading "Welcome, Will Hays," are stretched across most of the streets, and the studios are decked with flags.

Today he is making a round of his domain. I encountered him at Lasky's, where he was making a speech to the minions. Three rousing cheers heartened him at the right moments and everybody seemed to be having a more or less good time. Hays-ing the movies, as 'twere.

Just what Mr. Hays is to accomplish during this week of pomp and show is as yet rather indefinite. Doubtless there will be heavy conferences at which our most momentous questions will be decided. Among other things, every earnest worker hopes that the need for censorship—if, indeed, there is any need—will be done away with.

As long as we are discussing the denizens of the altitudes we might point out that they are all here, and are advancing to the front in close formation. Those who have been East have come back to the West, and those who remained here, continue to do so. There are going to be a lot of dinners and a lot of speeches, and somewhere, somehow—some one might hear something besides moldy platitudes.

MME. MIURA TO SAIL

Tokio, Aug. 1.—Following a family conference in Miura clan, a compromise has been arrived at by which Madame Tamaki Miura, Japan's prima donna, will be permitted to sail tomorrow for the United States, where she will appear with the Chicago and Metropolitan Opera Companies.

The prima donna's husband, Dr. Miura, had appealed to the authorities to refuse his wife a passport.

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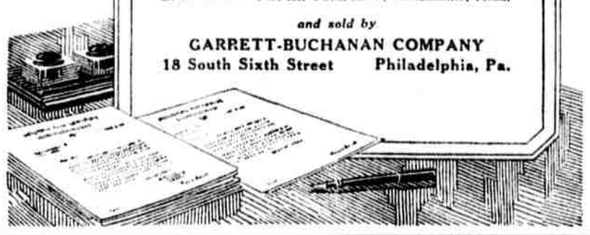

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