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**The Daily Movie Magazine**

**A NEW STAR ON THE HORIZON**



Marguerite De La Motte, who first attracted the attention of screen fans with her beautiful face in "The Mark of Zorro" and "The Three Musketeers," will be a featured player in the film based on William Donald Shays' fascinating short story, "Thing, Thing, Chameleon," Harrison Ford and Lou Chatter are in the cast.

**THE MOVIE FAN'S LETTERBOX**

By HENRY M. NEELY

E. C. K. writes: "Aren't you a little prejudiced in favor of a few of your correspondents who indulge in a stream of words without saying anything? Now that I blame you for wanting to get away from the usage of hard questions and requests for your own opinions, which I need if I can't find any."

"The insurance, I've been looking forward to reading what you thought of Edward H. Hughes in 'Forget Me Not.' Is it possible I missed it? A moment ago you were going to let loose the floodgates of 'Blood and Sand'?"

"Now Miss Mathews, as the company for 'The Hunt' has a reputation for being a little bit of a snob, I would like to see you with her in mind. I hope it will be the young man in Robert Taylor's 'Latter Days' it says well on the stage."

"Nelson seemed to comment on what Robert Vignola has done for Milton Brown. Of course, there is a K. K. in the back of his head, but I wouldn't have done it without some brains on the part of the director."

"And speaking of directors, I'm not sure that 'The Great Gatsby' is not a masterpiece of the kind that has made the name of the director who made it famous."

"Did you see a letter in a New York paper, the one that said that the 'Blood and Sand' was a masterpiece of the kind that has made the name of the director who made it famous?"

"Is Valentino showing 'backbone' or 'stomach'? Did you really get a face-plant expression of his personality? He has made a name for himself, but I don't think he is a real actor. I don't think he is a real actor. I don't think he is a real actor."

"I don't think it would be possible to see the 'Blood and Sand' really fight. I don't think it would be possible to see the 'Blood and Sand' really fight. I don't think it would be possible to see the 'Blood and Sand' really fight."

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astonished at—your views of 'The Prisoner of Zenda,' but we can't discuss it here until everybody has had a chance to see it.

I only wish it were true that dainty Marguerite Clark is to appear in pictures again, but I seriously doubt it. She seems to have retired definitely since her marriage to Lieutenant Patterson Williams, and I understand they are living down South somewhere.

"Old Timer" I assure you your conclusion is wrong. The man you called on never in his life gave instructions that he was "out" when he was in. He isn't that kind. His office door is always wide open and anybody can walk right in on him without being announced. Try it again.

Miss F. K. S.: Kirkwood was not in "The Passion Flower" with Norma Talmond. The two male leads were Courtenay Foote and Harrison Ford.

"Anonymous"—Address Richard Barthelme, care of Inspiration Pictures, 565 Fifth Avenue, New York.

Shay is unknown to film fame, so far as my books and records show. I'm writing your letter in the hope that some reader may be able to give us the desired information. Meanwhile I suggest you write a brief note to the existing list to whom I refer, 175 Fifth Street and Fourth Avenue, New York, and include a self-addressed postal card so he can let down Shay's present whereabouts for you.

Ben Lillian Gish isn't making pictures at present. She will soon begin under her new contract with the same firm that produces the Barthelme pictures. Dorothy is working with Dick now in "Fury," but they haven't announced what the first one will be. Why don't you write Lillian? I like her, especially very much. I'm hoping that, once free from the Griffith domination, she will strike out along more versatile lines. I haven't filed her screen work lately because it's all so much the same as everything else she has ever done.

I guess Blanche Sweet is all right. I never saw her. She is just one of the list to whom I refer, 175 Fifth Street and Fourth Avenue, New York, and include a self-addressed postal card so he can let down Shay's present whereabouts for you.

"Popsy"—I'm interested in—and

after doing so thought that I would like to give you a copy of it.

I think Mrs. Hughes got it from Nat. To me she introduced a new kind of snob on the screen. What a difference she is from some of the other snobs—scandalous "snobs." She is a snob in the best sense of the word. I am so glad you like her. I wonder she hasn't been spotted. Whenever I have seen her she seemed to be the best thing in the picture. In the 'Blood and Sand' and 'Experience' she was wonderful.

By now to a more impressionistic style. I don't know why, but I think she has a suitable temper for such a picture, one with a little more of course. I realize her part didn't call for any more action, but didn't she do it well? I don't know.

"As for Valentino, the only part I ever liked in which he played was that of 'The Four Horsemen.' Perhaps I am not treating him fairly, but I can't stand him."

The picture as a whole I thought very well done, and admirably directed, with the exception of the final fight, which was taken in an aerial view.

Irving writes: "If by any chance you have in your possession a picture of William H. Shay, will you be good enough to publish it? Mr. Shay was

formerly a Fox player, and later appeared in pictures directed by Herbert Brenson. He played with Annie Keeler in 'A Daughter of the Gods,' and with Bert Lyell and Hazel Dawn in 'The Lone Wolf' (Wertheimer of the Pack)."

"Have you ever seen this actor?" "You referred in your column several days ago to 'Who's Who in Filmdom, 1922.' Can you tell me where I can see this book?"

"Or if you have it in your possession, will you look up William H. Shay and give me whatever data you can secure concerning him? I lost track of him after he appeared in 'The Lone Wolf' several years ago. If you can help me to locate him, I shall be deeply grateful."

"Shay is unknown to film fame, so far as my books and records show. I'm writing your letter in the hope that some reader may be able to give us the desired information. Meanwhile I suggest you write a brief note to the existing list to whom I refer, 175 Fifth Street and Fourth Avenue, New York, and include a self-addressed postal card so he can let down Shay's present whereabouts for you."

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