News Notes Gathered From the World of Stage and Screen

RACE FOR 1924 SCREEN HONORS STARTS WITH COLLEEN MOORE WELL IN LEAD

Scores High Honors

Her Work in "Flaming Youth" is Favorably Commented On.

(By Jack Jungmeyer.) Hollywood, Jan. 22.-As the 1924 barrier lifts in the race for screen honors, Colleen Moore is disclosed well in the van for her striking character-ization of Patricia Fentriss in "Flam-

ization of Patricia Fentriss in "Flaming Youth."

'This picture, in which she mirrors "the terrible necker" of Fabian's sensational novel, reveals in Miss Moore a reserve supply of histrionic gift which previous producers and directors apparently haven't sensed.

It comes as a belated dramatic debut for her, with First National and Director John Dillon sponsors.

In a manner quite her own, vivid with personality, and ripe with understanding, she conveys the spirit of Warner Fabian's civilized discussion of the single standard of morals as exemplified in the house of Fentriss.

To appreciate fully Colleen Moore's rich garniture of the role with undisciplined young emotion, gradually shaping to seductive sophistication, one has but to conjure up the vapid stereotypes which have been passing current as expressions of flapperism on the

as expressions of happenism on the screen.

Premature enaul, the yawn of satiation, usually keynotes such characterizations. The result is a film automaton. But Miss Moore portrays the role of Patricia, youngest of the pagan Fentrisses, with the feverish zest and the squirming curiosity of this generation of adolescents. Not once does she wear the look of boredom. That is for the elder members of the family who boast of having taken their pleasure where they found it and who are for the nonce rather fed upon romantic roguery.

ways so indicative of inarticulate impulse. And most appropriate it is to her present role.

Aside from Miss Moore's capital contribution to "Flaming Youth," the picture has many elements of excellence. Considering the censor problem, Harry Hoyt did a first-class job of adaptation. Director Dillon and his cameraman sustained the interest and dramatic essentials of the story so far as the youngest Fentriss is concerned, with striking pictorial effect. The bathing pool incident of the novel was compassed with a remarkable living frieze of silhouetted figures disrobing without vulgarity.

PROTESTS "FLAMING YOUTH."

Showing of the motion picture that motion picture (Flaming Youth," starring Colleen Moore, at a Hackensack, N. Y. theatre, has provoked a storm of protest. Members of the local Woman's Club had a private showing of the film the dramatic episodes and artistic entertainment of the picture. There are many laughs interspersed in the dramatic moments. They are wholesome laughs, produced in a wholesome way; a few tears, and a decided thrill in the scene depicting the train collision, reproduced with a real filt that the vomen, but said he could see nothing wrong. "It is just what goes on in everyday life," he said,

One of the motion picture that motion picture that may find the dramatic episodes and artistic entertainment of the picture. There are many laughs interspersed in the dramatic episodes and artistic entertainment of the picture.

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The trainment of the picture for the picture for young people to see."

Mayor Spencer Baldwin attended the private showing at the request of the woole, see the pic

without vulgarity.

Myrtle Stedman gives every semblance of "Mona Fentriss," the daring mother of a daring, erotic brood; and Milton Sills makes a good "Carey Scott," except that in spots he forgets some of the man's extreme urbanity. Elliott Dexter is well cast as "Doctor 130hs," loyal confessor of the family size. Sylvia Breamer and Betty Francisco are perfunctory in portraying the Sylvia Breamer and Betty Fran-tico are perfunctory in portraying the isters "Dee" and "Connie," hardly

recognizable in the film version. New Leading Man. Jack Edwards, son of J. Gordon Edwards, well-known Fox director, is play- Entirely Remedied by Lydia ing opposite Shirley Mason in her ner Fox picture "Love Letters."



Absorbined

W. F. YOUNG INC.

Fine Mixture of Humor and Pathos.

When Edward Childs Carpenter wrote "Connie Goes Home," as presented by the F. James Carroll Players wrote "Connie Goes Home," as presented by the F. James Carroll Players last evening at the Opera House, he extracted the pathos from "Cinderella," mixed with it the piquant humor of "Peg o' My Heart," and the dramtic beauty of "Pollyanna," and rolled the whole into one satisfying piece that combines the sterling qualities of all three. It was one of the most delightful plays presented so far this season, and every one of the characters was cleverly handled. The story is that of a 20-year old stage girl who assumes the character of an II-year-old to get half-fare on a train journey; the result of her hasty action causes a series of humorous and touching situations that are well drawn.

Miss Preston is especially adapted to the name part and her work was rewarded by frequent applause. James G. Coots was well cast in the part of Jim Anderson, whose finding of the waif and bringing her home as a "surprise" to his uncle, furnished the the mea around which the main story is built. Owen Coll, as Uncle George Barclay, a character much like that of the carl of "Fanultroy," gave one of the finest presentations of his stage career, Clyde Franklin, as Chester, another nephew, had a role which

the finest presentations of his stage career. Clyde Franklin, as Chester, another nephew, had a role which made him universally hated, but he gave a fine portrayal. Miss Marsh and Miss Kelton, portraying the parts of two ultra-fashionable society girls, made charming appearances and although their parts were not principal ones, they handled them well. Miss Virginia Odeon made her usual charming appearance as Edna St. Cloud, an actress friend of Connie, while Jack Valentine, Paul Broderick and Carleton J. Pinckney had minor parts which they put over well.

Said Mrs. Cowies. "Women should stick with wmoen."

Los Angeles, Jan. 22—Mabel Normand will appear before the Women's Association of Commerce if they want her and if it is possible for her to travel, Mack Sennett, her employer, said. He expressed appreciation in behalf of the actress for the action of the Illinois club women in refusing to approve a resolution recommending banning of the Normand films until they heard the defense of the actress.

Tons of human hair are being used to

is taken their pleasure where they found it and who are for the nonce rather fed upon romantic roguery.

Colleen's "Patricla" gayly lights the fuses of emotional cambustibles. She becomes the very apotheosis of the cult of unhampered youthful self-e-'ression. From the moment when she dons her sister's decollet and puts on war paint to steal those "thrills" which asserts that whatever is souce for the gooling.

In the end, being but an earthly daughter of Salamander, fabled spirit of firs, she is singed by her own flam. Buf even yet, being also the daughter of her mother, scoffer of domestir gods, she hesitates at marriage because it strangles love."

It is a hectic role, even though the picturization screens some of Fablan's effilm actress, shot him. As in the examination of Edna Puriane, film actress, shot him. As in the examination of Edna Puriane, film actress who with Miss Normand of the flapper audience expecting literal translation.

In the way Miss Moore uses her mouth to convey emotional reflex, she has added something new and distinctive to the screen. Pew actresses seem to realize the potential range of thought in the flapper audience expecting literal translation.

Colleen uses not alone the lips, but the jaws, the tongue and teeth as well to indicate the objective and subjective explorations of Patricla. It is as it she had carefully observed and applied the mouth expression of children, and ways so indicative of inarticulate impulse. And most appropriate it is to her present role.

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Aside from Miss Moore's capital mounts and respected to the prosent role.

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PAINS, CRAMPS

E. Pinkham's Vegetable Compound

Eberts, Ont.—"I started with cramps and hearing-down pains at the age of eleven years, and I would get so nervous I could hardly stay in bed, and I had such pains that I would scream, and my mother would call the doctor to give me something to take. At eighteen I married, and I have four healthy children, but I still have pains in my right side. I am a farmer's wife with more work than I am able to do. I have taken three bottles of Lydia E. Pinkham's Vegetable Compound and I feel that it is helping me every day. My sister-in-law, who has been taking your medicine for some time and uses your Sanative Wash, told me about it and I recommend it now, as I have received great relief from it."—Mrs. Nelson Yott, R. R. I, Eberts, Ont.

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medicine.

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OPERA HOUSE HAS FAIR PLAY IS ASKED FOR MICC MODIMAND

Illinois Organization is to Hear Her Before Banning Her Films.

they put over well.

The stage settings were particularly good and the lighting effects, particularly in the third act, were in good taste. The orchestra gave a delightful entra'acte programme. The play will week

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Imperial Theatre Concert Orchestra

Soprano—(a) Irish Song, "Mifanwy" Dorothy Forster (b) The Star J. H. Rogers

Miss Erminie Clime

Jazz Group—(a) No. No, Nora Erdman

Announcement was made by the Nigh-Smith Picture Comapny that the second in a miniature drama series is now in preparation. It is called "Her Memory," in which Lucille La Verne has the leading role. The first of these productions was released under the title of "Among the Missing." They are known now as the short stories of the screen, the first having been quite successful. Pathe will distribute these features. Will Nigh is said to have spent fifteen years accumulating scenarios for these short dramas.



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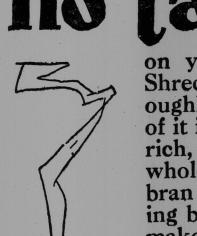
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In constipation, say intestinal specialists, lies the primary cause of more than three-quarters of all illness including the gravest diseases of life.

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