

# The Daily Movie Magazine

## LOIS DIDN'T KNOW HOW TO SIT ON A MAN'S KNEE!

**By CONSTANCE PALMER**

Hollywood, Calif. Remember my telling you that "Is Matrimony a Failure?" was going to be a wonderful comedy? Yesterday I was over watching Lois Wilson and Walter Hillyer in a scene, they are supposed, in the play, to be husband and wife. Jimmy Cruze, the director, said in a matter-of-fact manner: "Now, Lois, you sit on Walter's knee."

Lois looked, hesitated, then turned to Jimmy. "But—but—just how does one sit on a man's knee?"

Needless to say, the company howled with mirth. T. Roy Barnes saved Lois a week of hiding by saying, "Well, I guess a girl would have to have special lessons to be able to sit on Walter's lap—what there is of it."

George Melford was staging a big ballroom scene—they always have them in his pictures—in which a lot of ceryphes did a grand march. Maude Wayne, a blonde show girl for whom there is little or no excuse, led the ladies, and William Boyd, a very nice boy who has just married pretty Ruth Miller, led the gents. Incidentally Ruth was, stupidly enough, relegated to a place near the end of a long line of gorgeous and non-gorgeous ladies. Why cleverness and talent cannot be recognized and exploited is beyond me.

Rudolph Valentino was on the sidelines, attired in rough soldier's dress. It appeared that he had just returned to his former haunts after having been shanghaied by Dorothy Dalton, who plays Moran. The title of the picture, by the way, is "Moran of the Lady Letty," and Miss Dalton plays an undisciplined captain of a trans schooner. She is much taken by Mr. Valentino's looks—who wouldn't be—and causes him to be humbled aboard her boat. There are going to be lots of ladies in complete sympathy with Miss Dalton.

## FOR YOUR SCRAPBOOK OF STARS



RUTH ROLAND

## THE MOVIE FAN'S LETTER BOX

By HENRY M. NEELEY

Marysee, Narberth.—I don't wonder you got mixed up on the Eatons. Here is the family situation: Doris Eaton, former Follies star, is working in pictures. She is a sister of Mary Eaton, this year's Follies dancer, and of Pearl Eaton, who was seen with John Charles Thomas in "The Love Letter." They have a little brother, Charlie, who is playing in pictures on the west coast and two other brothers and another sister who are with stock companies in three of the smaller cities. They were all educated for the stage, but, evidently, father and mother were never professional, though they admit they wanted to be. Does that straighten it out for you?

Ella M.—Gertrude and Mary Astor are not related. Gertrude was born in Cleveland. Mary's real name is Luchanika.

Bernie, 210 King street, Wilmington.—I can possibly tell you "all" about Louise Glaum but here are the brief facts of her biography. Born near Baltimore and educated in Maryland. She was on the stage before going into pictures. She started her screen reputation with Thomas Ince in "The Wolf Woman," "The Sweetheart of the Diamond," "Love and Justice" and "Golden Rule Kate." Then she came under the direction of J. Parker Read, Jr. (who is now her husband), and made "Sahara," "Lone Wolf's Daughter," "The Leaping Woman," "I Am Gaily" and "Greater Than Love." She is five feet five inches tall, weighs 118 pounds and has brown hair and hazel eyes. Enough?

John F. Volkert, 2152 North Thirtieth street, writes: "Regarding the silver sheet, I am quite of your mind. Movie fans expect improvement along the lines suggested by you. Your article for Thomas H. Ince was excellent in form and substance."

W. E. P., 3128 Clatham street.—The baritone solo sung in connection with "The Sheik" was "Kissed" from Lawrence Hope's cycle, "Strain Love Lyrics."

M. E., 4616 Paul street, Baltimore.—That's a pretty big order you give me all at one time, don't you think? Here's where I do my best to fill it. Yes! Wanda Hawley is a blonde. She is married to J. Burton Hawley, who owns a garage in Hollywood. She will send you a picture if you include twenty-five cents. Her address is Reelart Studios, Hollywood, but I haven't been able to find out her age.

No! Mary Thurman is not from Baltimore. She was born and educated in Utah. I have no record of her age, but you can obtain a picture of her by addressing her at 1311 Euclid Drive, Los Angeles, and enclosing twenty-five cents.

You can find out about John Emerson's relatives by writing to him in care of First National Pictures, 9 West Forty-eighth street, New York.

If you'll tell me more definitely what you want to know about Gloria Swanson, I'll try to give you the information.

Mrs. B. S.—You'll have to be more specific. You say, "Please tell me what authors whose age is in the neighborhood of 100 are still writing."

## VERDI'S "ERMANI" PROVES A PLEASANT SURPRISE

Revival of Work by the Metropolitan Pleases Large Audience Immensely

**THE CAST**

Ermani.....Giovanni Martinelli  
Don Carlo.....Giuseppe Danise  
Don Gue Gomez de Silva.....Tosca Mardones  
Elvira.....Rosa Pavesi  
Giovanna.....Grace Anthon  
Don Riccardo.....Giordano Patrignoni  
Zago.....Vincenzo Testa  
Conductor, Gennaro Padi

Verdi's "Ermani," originally revived by the Metropolitan Opera Company this year as a vehicle to exhibit the powers of Titta Rufio, was given at the Academy of Music last evening before a very large and enthusiastic audience. It is true, it was given without the great Titta, but Mr. Danise made a very satisfactory substitute and his performance of the part of the King probably added balance to the cast.

But most of the applause was for the music of the opera, despite the fact that it was sung and acted in the original language. "Ermani," first sung in 1844, and practically off the boards, at least in this country, during the opera-going experience of the present generation, proved to be well worth reviving, not as the medium for a great baritone or bass (for the part of Don Silva is an important role in the opera), but for the sake of the music itself.

Metaphorically it stands about on a level with the works of the so-called second

Verdi period, "Trovatore," "Traviata" and "Rigoletto" and the libretto is considerably superior to any of those in probability and in poetic value. The story of "Ermani" at least might happen—all of the others mentioned are beyond the bounds of the wildest probability. The part of "Ermani" that is old-fashioned is the orchestration, which is slightly advanced beyond the Bellini-Donizetti method in the number and kind of instruments employed, thus giving more color possibilities, but very little advanced in the style of accompaniment, which usually has four measures of a rhythmic figure before the voice begins and then keeps up this accompaniment throughout the aria or recitative.

The performance was one of the best balanced that the Metropolitan has given here for a long time. The three big roles are assigned to the tenor, the baritone and the bass, together with one important female role, the soprano, Messrs. Martinelli, Danise and Mardones and Mme. Pavesi did these parts exceedingly well.

Mr. Martinelli, who went in at the last moment, substituting for Mr. Crimi, who was indisposed, sang the difficult role of Ermani well and acted convincingly. Mr. Danise, whom was given the difficult task of taking the role originally assigned to Mr. Rufio, did all with it that could be asked and Mr. Mardones, who has one of the really great bass voices of the present or any other day, made a decided success of his part, singing the famous "Infelice e in criminali" and other great arias, with exquisite tone.

## "TROVATORE" REPEATED

San Carlo Company Gives Another Excellent Performance

"Il Trovatore" was again sung by the San Carlo Company at the Metropolitan Opera House last evening, but with a cast slightly different. Bianca Saroya was again the Leonora, but the Ameneza was Beatrice Eaton, of this city, and Mr. Viviani sang the role of Count Di Luna, replacing Mario Delle Valle.

The entire opera was carried through with fine precision and with an ear-

ness that has marked all the performances. Vocally it was even better than the first performance. Miss Saroya was in excellent voice and sang all her arias with a freshness of voice and fine sense of the import of the role that gave it much effectiveness. Miss Eaton gave a fine vocal rendering of the Gypsy, and her voice was clear and expressive in the two big duets with Manrico in the second and last acts of the opera, as well as in her solo. At the end of the second act she was called before the curtain a number of times. Tommasini sang Manrico with fine effect throughout. Viviani's Count was also beautifully sung.

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## BY THE WAY, I see by the public prints not only that Rudolph is progressing nicely with his divorce from Jean Acker, but has been signed on a long-term contract to star for Famous Players at a weekly stipend of \$2000.

As your "close-up" man points out, "Not bad for a young fellow, eh?"

And only yesterday Richard Dix said to me, "Why, oh, why, doesn't some producer star Valentino?" And, of course, I said "Why, oh, why," along with him. Mr. Dix's further remarks about Mr. Valentino were distinctly complimentary, and when I asked on a certain day next week, they shall be duly conveyed to him. I think it is nice for one actor to know he is so genuinely admired by another.

They tell me that though there are only two companies working at Lasky's now, within the next two weeks, twelve productions will start and will continue through until spring. Wallace Reid and Gloria Swanson will begin two new pictures; Al Green will direct Tommy Meighan, who is about to commute home from New York; he has not already done so, and Agnes Ayres, Dorothy Dalton, Jack Holt, and I presume, Valentino will shortly start work. So look for lots of news.

## 'STICK TO HOME' FILM WRITER ADVISES HOUSEWIFE

IF YOU'RE a good housekeeper, stick to it. Don't try to knit with one hand and write a scenario with the other. Hays, in his review of the smocking jacket and a good supper ready when he gets home, and he'll take care of the family finances.

That is the way Olga Printzlau, the scenarioist, feels toward her country-struck housewife. She also has some interesting things to say about others who write for the movies.

All told, according to Miss Printzlau, who wrote the scenario of "The Love Romance," "Conrad in Quest of His Youth," "Why Change Your Wife?" and others, there are three classes of writers—"writers," "would be writers" and "can be writers." Here is the advice of one who knows:

"The first-mentioned species may be found, captured, contracted, or paroled by any well-established literary or dramatic institution.

"The second class, which promises immediate interest, may be found in any walk of life, but is generally composed of the feminine sex. Every night plots are prepared, and she will talk these to the dear man until the meat is cold and the gravy like a frozen lake in the pan. When she darts Gilda's looks, she visualizes herself as the ideal girl, and eventually drops the work to write down these ambitious plots.

"She does not realize that all this is only a reflex of what she has seen upon some late screen.

"But how do you know I can't write?" She asks. Why didn't she write before she heard of the screen? It might be a question to ask her. "I didn't think it in the line of my work. I was writing books, the stage, you remind me. Oh, but they're too complex, too difficult to write for. The book requires literary ability, the stage requires a certain amount of experience; but the screen, why, it's awfully easy! Just a lot of exciting action, a love story, a happy ending, and there you are! And, besides, I can stay home. It's a pleasant work and very simple.

"That, in a nutshell, is the philosophy of the world-be.

"Dear world-be, wake up and get a little respect for the screen! It is a thing of dignity, for today the greatest literary and dramatic minds are turning to the screen. They have come to realize the screen's unlimited scope with reverence; and yet you make your approach with a smile of contempt! No wonder your scenario came back last week! For you I can only say—leave this type of creating alone, and properly tend your garden, your husband and your babies!"

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Think of yourself last winter, when the cool bite of Autumn air chilled the house, it was the unwelcome signal that your heating care had begun—that, day after day, during long months, you must have the daily care, or supervision, of firing the boiler, or of raking out the ashes; the anxiety, on coldest days, as to whether the pipes might burst. And then picture the care-free comfort of a

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in your home. Light it in the Fall, turn it out in the Spring. That's all. No coal to handle, no ashes—no dust, sifting through the home, soiling your valuable things. You can spend the entire day and evening away from home, knowing that the Automatic "HOT WAVE" will care for your heating better than you can do it with any other apparatus when you're at home. This remarkable modern method of heating is easily adapted—it is simply connected to your steam, hot-water or vapor heating system, and gives you the most healthful and luxurious heating comforts. Any temperature maintained, day or night. Fully guaranteed. Send for booklet, or visit our daily demonstration. No obligations.

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<b>Alhambra</b> 12th, Morris & Passyunk Aves. 2:15, 7:15, 9:15 P. M. <b>BERT LYTEL</b> in "THE MAN WHO"	<b>GREAT NORTHERN</b> Broad St. & 15th St. 2:15, 7:15, 9:15 P. M. <b>MIRIAM COOPER</b> in "THE SERENADE"	<b>THE NIXON-NIRDLINGER THEATRES</b>
<b>ALLEGHENY</b> Frankford & Allegheny 2:15, 7:15, 9:15 P. M. <b>GLORIA SWANSON</b> in "UNDER THE LAST"	<b>IMPERIAL</b> 60TH & WALNUT STS. 2:15, 7:15, 9:15 P. M. <b>CLARA KIMBALL YOUNG</b> in "WHAT NO MAN KNOWS"	<b>BELMONT</b> 32d ABOVE MARKET ST. 2:15, 7:15, 9:15 P. M. <b>DOUGLAS MACLEAN</b> in "THE HOME STRETCH"
<b>APOLLO</b> 52d & THOMPSON STS. 2:15, 7:15, 9:15 P. M. <b>ETHEL CLAYTON</b> in "WEALTH"	<b>KARLTON</b> CHESTNUT ABOVE BROAD ST. 2:15, 7:15, 9:15 P. M. <b>CECIL B. DE MILLES</b> in "FOOL'S PARADISE"	<b>CEDAR</b> 60TH & CEDAR AVENUE 2:15, 7:15, 9:15 P. M. <b>ELSIE FERGUSON</b> in "THE SONG OF SONGS"
<b>ARCADIA</b> CHESTNUT 10th 10th St. to 11:15 P. M. <b>MIRIAM COOPER</b> in "BITS OF LIFE"	<b>Lehigh Palace</b> Lehigh Avenue and 11th St. 2:15, 7:15, 9:15 P. M. <b>WHY GIRLS LEAVE HOME!</b>	<b>COLISEUM</b> Market bet. 50th & 60th 2:15, 7:15, 9:15 P. M. <b>RICHARD TALMADGE</b> in "TAKING CHANCES"
<b>ASTOR</b> FRANKLIN & GIBBONS AVES. 2:15, 7:15, 9:15 P. M. <b>WHY GIRLS LEAVE HOME!</b>	<b>LIBERTY</b> BROAD & COLUMBIA AVES. 2:15, 7:15, 9:15 P. M. <b>ELSIE FERGUSON</b> in "THE SONG OF SONGS"	<b>JUMBO</b> FRONT ST. & GIRARD AVE. 2:15, 7:15, 9:15 P. M. <b>MARY ALLEN AND SPECIAL CAST</b> in "THE OLD TEN"
<b>BALTIMORE</b> GIBBONS & BAYTHORPE STS. 2:15, 7:15, 9:15 P. M. <b>MARY THURMAN &amp; JAMES KIRKWOOD</b> in "THE SCOFFER"	<b>OVERBROOK</b> 63d & HAVENFORD STS. 2:15, 7:15, 9:15 P. M. <b>BETTY COMPTON</b> in "THE END OF THE WORLD"	<b>LEADER</b> 41ST & LANCASTER AVES. 2:15, 7:15, 9:15 P. M. <b>DAVID POWELL</b> in "DANGEROUS LIES"
<b>BENN</b> 64th and WOODLAND AVES. 2:15, 7:15, 9:15 P. M. <b>"Man—Woman—Marriage"</b>	<b>PALACE</b> 17th MARKET STREET 2:15, 7:15, 9:15 P. M. <b>ANITA STEWART</b> in "PLAYTHINGS OF DESTINY"	<b>LOCUST</b> 32d AND LOCUST STREETS 2:15, 7:15, 9:15 P. M. <b>RUEB HUGHES</b> in "Dangerous Curve Ahead"
<b>BLUEBIRD</b> Broad & Rittenhouse 2:15, 7:15, 9:15 P. M. <b>Kenneth Harlan and Muriel Kingston</b> in "THE BARRICADE"	<b>PRINCESS</b> 1018 MARKET STREET 2:15, 7:15, 9:15 P. M. <b>WHY GIRLS LEAVE HOME!</b>	<b>NIXON</b> 52d AND MARKET STS. 2:15, 7:15, 9:15 P. M. <b>LUCY FOX and BIG CAST</b> in "THE MONEY MANIAC"
<b>BROADWAY</b> Broad & Spruce Aves. 2:15, 7:15, 9:15 P. M. <b>WILLIAM DE MILLES</b> in "AFTER THE SHOW"	<b>REGENT</b> MARKET ST. 2:15, 7:15, 9:15 P. M. <b>WILLIAM RUSSELL</b> in "DESERT BLOSSOMS"	<b>RIVOLI</b> 32d AND SANSON STS. 2:15, 7:15, 9:15 P. M. <b>SPECIAL CAST</b> in "The Cabinet of Dr. Caligari"
<b>CAPITOL</b> 7th MARKET ST. 2:15, 7:15, 9:15 P. M. <b>WALLACE REID &amp; GLENN LYNCH</b> in "DON'T TELL EVERYTHING"	<b>COLONIAL</b> 6th & Mifflin Aves. 2:15, 7:15, 9:15 P. M. <b>MARION DAVIES</b> in "ENCHANTMENT"	<b>69TH STREET</b> THEATRE 69th St. & Market St. 2:15, 7:15, 9:15 P. M. <b>SPECIAL CAST</b> in "The Cabinet of Dr. Caligari"
<b>DARBY THEATRE</b> 11th MARKET ST. 2:15, 7:15, 9:15 P. M. <b>"THE LITTLE FOWL"</b>	<b>EMPRESS</b> 11th ST. MARKET ST. 2:15, 7:15, 9:15 P. M. <b>"THE WOMAN UNTAMED"</b>	<b>STRAND</b> GERMANTOWN AVE. & VENANCE ST. 2:15, 7:15, 9:15 P. M. <b>PAULINE FREDERICK</b> in "THE LURE OF JADE"
<b>FAIRMOUNT</b> 52d & Girard Aves. 2:15, 7:15, 9:15 P. M. <b>MARION DAVIES</b> in "ENCHANTMENT"	<b>FAMILY THEATRE</b> 11th Market St. 2:15, 7:15, 9:15 P. M. <b>GLADYS WALTON</b> in "HIGH HEELS"	<b>AT OTHER THEATRES MEMBERS OF M.P.T.O.A.</b>
<b>56TH ST.</b> THEATRE—Below Spruce ALL STAR CAST 2:15, 7:15, 9:15 P. M. <b>"HEARTS ARE TRUMP"</b>	<b>GLOBE</b> 59th MARKET ST. 2:15, 7:15, 9:15 P. M. <b>WANDA HAWLEY</b> in "THE SMOG"	<b>Ambassador</b> Baltimore Ave. at 69th 2:15, 7:15, 9:15 P. M. <b>Double Bill—"What Do Men Want?"</b> and Ben Turpin in "Why Men Leave Home!"
<b>GRANT</b> 1022 Locust Ave. 2:15, 7:15, 9:15 P. M. <b>GLADYS BROCKWELL</b> in "THE SAGE HEN"	<b>RIALTO WEST CHESTER</b> 2:15, 7:15, 9:15 P. M. <b>ELSIE FERGUSON</b> in "THE SONG OF SONGS"	<b>Germantown</b> 5510 Germantown Ave. 2:15, 7:15, 9:15 P. M. <b>Russell Simpson in "Snow Blind"</b>
		<b>JEFFERSON</b> 29th & Dauphin Sts. 2:15, 7:15, 9:15 P. M. <b>NORMA TALMADGE</b> in "THE SIGN OF THE CROSS"
		<b>PARK</b> RIDGE AVE. & DAUPHIN ST. 2:15, 7:15, 9:15 P. M. <b>RICHARD HARRIS</b> in "EXPERIENCE"

**Buster Greeted Norma and Made Film, Too**

THE arrival of his noted sister-in-law, Norma Talmadge, didn't stop Buster Keaton from continuing with his duties of making pictures. Instead of taking the morning off, Buster just arranged his work so that he could "shoot" films in the vicinity of the depot, where Miss Talmadge was to arrive.

Right in the midst of a scene Buster's attention was called to the fact that the Trans-Continental Limited was bearing down on the city, called for an cessation of work, dashed toward the depot and arrived just in time to join the city's dignitaries in the welcoming of Norma Talmadge and her husband, Joseph M. Schenck.

After the "howdy" ceremony was at an end and he had assisted in the welcome, he left to complete his day's work.