

The Daily Movie Magazine

TEARS MADE IT MIGHTY WET DAY IN THIS STUDIO

By CONSTANCE PALMER
Hollywood, Calif.

YESTERDAY was Goldwyn day for me. I always look forward to it, but hesitate to go too often, for they have to send cars for me, poor things. But the studio is way off at Culver City, so I couldn't very well walk it. Rupert Hughes, blessed, charming, clever man—(there, now I've committed myself! I admire him immensely!)—is at work on "Remembrance," which he not only writes the story and continuity for, but is directing.

When I watched them two weeks ago, they were crying, and they were still crying yesterday. Tears flowed like mountain torrents. The particular occasion was the death of everybody's father, and the family was grouped outside the door of the sick-room. No, I'm not making fun of it. I was sorry.

Patsy Ruth Miller, her arms around Cullen Landis, was huddled on the stairs; Kate Lester, who plays everybody's mother, and in this case a very proud and haughty one, was crying in the foreground, while Lucille Hicksen and Dana Todd were being sorry in the background. Several daughters were weeping in intermittent groups.

I rather think that this picture is a sort of companion piece to "The Old Nest," in that it is a "father story," while that threw the sympathy to the mother. In "Remembrance," the family drives the father unmercifully to make money for them, the struggle eventually culminating in his illness and death.

LIKE Lasky's, Goldwyn has only two companies working at the present time. As we innocently approached the second set we heard the melodious voice of Rowland V. Lee, the director, roar "Quiet!" so that the frightened sheep. As we bounded away, the sobs of Helene Chadwick followed us pitifully. It seemed to be a day of sorrow. The picture in this case was "The Dust Flower," continuity for which was written by Charles Kenyon.

Defeated in our purpose, we amused ourselves by looking at the other sets for the pictures. Eddie Gibbons was again done better than anybody else. I do wish you could see the marvelous detail, the beautiful porcelains, the soft colors and rich stuffs of the upholstery and the richness of the furniture. The rooms are the sort one would want to live in—not the gilded hotels that C. B. De Mille affects.

And THEN, Mr. Lee came along, and as he was going back to Hollywood, took me home. I invited him for tea—upon seeing it, he innocently inquired whether it was black or green—and gave him a store-cake for tea. We talked of many things, and I never realized before that any of them were so interesting.

Approx—my aunt, who is a very keen woman, watched me talking to Rudolph Valentino one day, and said afterward, "Connie, you and Mr. Valentino remind me of a man and a bird. You have the most fascinated expression I ever saw." I wish she could have seen me yesterday!

ALL THE MILLIONS SPENT ON FILM ARE NOT WASTED

MOST of us have heard that yarn about Nero fiddling while Rome was burning. In fact, we have seen at least one distinguished artist's version of the affair which shows the Roman Emperor sitting on the front porch of the imperial palace looking very much as if he had just come from the saloon on the corner after a hard night with the boys.

It has been said that Nero touched a match, or whatever was the equivalent of a match in those happy times, to Rome in order to put the finishing touches on a perfect day.

However, it appears fairly well settled that Rome burned and that Nero was among those present and that he didn't distinguish himself by lending a bucket brigade or by making rescues from extension ladders or anything like that.

And it also would strike the average person that the whole business was a waste of time and money. The point to be made here is:

Would it have been such a total loss if a half-dozen cameramen had been shooting old Nero while he was posing on his piazza, or while he was doing whatever he felt did out that famous occasion, and a few score more of camera men had been out around shooting the rest of what was happening to Rome at the same time?

Can you imagine how much more the led and lasses in school would enjoy history if they could see Rome burning in the "movies," or Pompeii having its last days, or Babylon getting it in the neck?

AND that brings this article right down to what inspired it. That was an observation made the other day by Sophie Wachner, director of costumes for one of the big producing companies. Miss Wachner, who had come East to New York from the Coast to get pre-season ideas and pick up a few thousand dollars' worth of fripperies, said:

"At first I was appalled at the extravagance of the costumes for a single production. Why, I just spent \$15,000 on gowns for Claire Windsor for one picture. But after a time it dawned on me that once a picture is completed it is there for all time. It isn't like the spoken stage where changes can be made from time to time and costumes replaced. Everything in the motion-picture must be perfect because it endures. Therefore, what looks at first glance like extravagance really is just plain common sense."

It is the same way with the house or the palace or the village that the motion-picture architect builds with such pains and at such expense—only to see it burned or blown up or tossed into the discard at the end.

His work is canned for good on the precious little celluloid strip that is the motion-picture. If \$100,000 or \$500,000 was spent to get the results in the picture that finally gives the children of the world—the ones fresh from the crib and the ones who aren't so far from the proverbial six feet of earth—a few hours in fair land, it isn't money so badly spent, is it?

When Rome or anything else is burned or destroyed in the motion-picture lot, or is tucked away in the attic, it continues to live on the silent screen.

Struck by Train, Loses Arm
Wilmington, Del., Dec. 15.—Struck by a Baltimore and Ohio train here yesterday Dennis Desmond, thirty-five years old, was so badly injured that it was necessary to amputate his left arm.

FOR YOUR SCRAPBOOK OF STARS



ANITA STEWART

THE MOVIE FAN'S LETTER-BOX

By HENRY M. NEELY

Josephine Martin, 4269 Wiley road, Beechwood—Rudolph Valentino doesn't tell his age, but I understand he is about twenty-five. He was born in Castellaneta, Italy, and was graduated from both military and agricultural colleges in his native land. Agriculture was his vocation before he came to this country. Here, unable to speak English, he found his talent for dancing offered the best means of making a living. He went on the stage—in musical shows—and found himself in Los Angeles when one of them closed. He drifted into pictures there—naturally. He had a small part with Clara Kimball Young in "Eyes of Youth." June Mathis, who wrote the script for the "Four Horsemen," saw it and remembered him. When Ingram started planning for the "Four Horsemen" she urged him to send for Valentino. You know the rest. He is married to Jean Acker, a picture actress, but she is suing for separate maintenance and he is suing for divorce. It's a pity you can't read the testimony. Perhaps you wouldn't have such a strong admiration for him if you did. I'm not going to give you

could he bin thinking? Wat happened? He was eating a apple and he was eating it so slow it was disgusting to watch him, so I grabbed it off of him and ate it rite to show him how, and he delicately called me a thief, I sed, O eat your suppr, sed pop, Wich I did.

LITTLE BENNY'S NOTE BOOK

By Lee Page

Last nite I came in to supple with one eye all rite and one eye all black and blue, ma saying, Benny, you bin fighting, look at your face. Wich I could imagine, it without looking, on account of the way it felt, and pop sed, You're a fine looking site, you are, wat do you suppose the Peace Conference in Washington will say wen it hears of this?

I dont care, I aint going to levee anybody insult me to my face or enywhere else, I sed.

(Good for you, well spoken, sed pop, and ma sed, Wy, who insulted you? Wat did they say? Wat happened?)

That darn sissy Persey Weever insulted me and I aint going to stand still and be insulted, especially by him or enybody else, I sed.

Good, thats the way they tawked wen nighthood was in flowers, sed pop, and ma sed, Well of course if you were really insulted thats different. Who did it? Wat happened?

Yes, all up a few details, sed pop, Wich I did saying, I aint going to levee Persey Weever or enybody else call me a thief, especially Persey Weever. I bet he wont call me a thief agen in a hurry. If you think I look bad, you aint to see him, I sed.

Thats a bad name to call a Dotts and nobody ever got away with it yet, sed pop, and ma sed, How did he ever come to call you such a thing? Wat

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SAN CARLO COMPANY GIVES SPIRITED "TOSCA"

Brilliant Performance of Puccini Work at the Metropolitan

The first performance of "Tosca" by the San Carlo Opera Company during their stay in Philadelphia at the Metropolitan last evening proved to be one of the high spots in the season of that company. It was unusually spirited, even for this company, which performs everything with enthusiasm and verve.

The cast was very strong, the three principal roles being taken by Anna Fittini, as Tosca; Giuseppe Agostini, as Cavaradossi; and Joseph Rayer, as Scarpia. Miss Fittini was an excellent Tosca in appearance, voice and action, and her conception of the role was delicate and artistic. The famous aria, especially "Vissi d'arte" were finely sung. Mr. Agostini was in exceptionally good voice, singing the beautiful "Recondita Armonia" with splendid effect and being fully equal to all the demands of the role, vocally and dramatically. His defiance of Scarpia in the second act was an exceptional bit of acting.

Mr. Rayer, as Scarpia, was not in the best of voice and had difficulty at times in making himself heard above the heavy orchestration. He acted the part well. The minor roles were well taken by Messrs. de Biasi, Cervi, Tullio, Perez, Canova and Miss Kline. Mr. Peroni allowed the orchestra far too much volume of tone and more than once the singers had to exert themselves to be heard clearly. The stage settings were very good and as the curtain rose on the last act showing the city from the top of the prison they broke into applause. The performance went with spirit and at the same time excellent finish from beginning to end. Tonight the "Barber of Seville" will be sung.

"Carmen" at the Matinee
In the afternoon an excellent performance of "Carmen" was given before a good-sized audience. Tomaso Rosencel as Don Jose and Henri Scott as Escamillo were especially effective both as singers and actors. Nina Francani made a good Carmen and Elizabeth Gutman as Micaela. The other members of the

HAIKOWITZSCH RECITAL

Blind Russian Violinist Gives Difficult Program at Witherspoon Hall

The blind Russian violinist, Abraham Haikowitzsch, gave a violin recital at Witherspoon Hall last evening that was very much enjoyed, and the violinist responding with several encores.

The first number played by Mr. Haikowitzsch was the Brahms Sonata in D minor, which was given a careful and masterfully reading, and especially effective were the second and fourth movements.

This number was followed by the Paganini-Wilhelmj Concerto in D major, and for the third and fourth parts of the program groups of small classics were played, including numbers by D'Ambrosio, Achern, Mubay, Aultra, and the concluding number was the brilliant "Souvenir de Moscow," by Wieniawski. The violinist was ably assisted at the piano by David Shapiro.

Drexel Hill Home Elects
The Drexel Hill-Garretford Home and School Association has reorganized and elected temporary officers, who will serve until next June, when the annual meeting will be held. The election resulted as follows: President, Walter C. Redding; vice president, Miss S. Elizabeth Kirk; secretary, Miss Charles B. Wood; treasurer, Mrs. Charles A. Wagner.

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ORPHEUS QUARTET SINGS

Gives Concert at Bellevue for Benefit of Charitable Institutions

An Indian program was presented at a concert given by the Orpheus Mixed Quartette in the ballroom of the Bellevue-Stratford last evening for the benefit of the Kensington Neighborhood House and the Richmond Soup Society. This quartet is well known for their costume and scenic concerts in seasons past, and it was a unique idea to give a series of the most popular Indian songs with corresponding settings and costumes.

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FIRST FLOOR

The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

Alhambra 12th, Morris & Passyunk Aves. Mat. Daily at 2; Even. 6:45 & 9 RUSSELL SIMPSON in "SNOW BLIND"	GREAT NORTHERN Broad St. at Erie JAMES OLIVER CURWOOD'S "THE GOLDEN SNARE"	BELMONT 32D ABOVE MARKET SESSUE HAYAKAWA in "THE FIRST-BORN"
ALLEGHENY Frankford & Allegheny Mat. Daily 2:15; Even. 8 GLORIA SWANSON in "UNDER THE LAMB"	IMPERIAL 90TH & WALNUT STS. in "THE SPEED GIRL"	CEDAR 60TH & CEDAR AVENUE 1:30 & 3-7 and 9 P. M. ELSIE FERGUSON in "THE SONG OF SONGS"
APOLLO 52D & THOMPSON STS. MATINEE DAILY MIRIAM COOPER in "THE OATH"	KARLTON CHESTNUT WEST OF BROAD DAILY 10 A. M. TO 11:15 P. M. CECIL B. DE MILLE'S "FOOL'S PARADISE"	COLISEUM Market bet. 20th & 22d 1:30 & 3-7 and 9 P. M. DAVID POWELL in "DANGEROUS LIES"
ARCADIA CHESTNUT bet. 16TH & 18TH STS. MARSHALL McLEAN'S "BITS OF LIFE"	Lehigh Palace Germantown Ave. and Lehigh Avenue WILLIAM DE MILLE'S "AFTER THE SHOW"	JUMBO FRONT ST. & GIRARD AVE. Jumbo June, on Frankford MAY ALLEN and SPECIAL CAST in "THE OLD NEST"
ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY ANNA O. NELSON in "WHY GIRLS LEAVE HOME"	LIBERTY BROAD & COLUMBIA AVE. MATINEE DAILY SESSUE HAYAKAWA in "WHERE LIGHTS ARE LOW"	LEADER 41ST & LANCASTER AVE. MATINEE DAILY DAVID POWELL in "DANGEROUS LIES"
BALTIMORE 51ST & BALTIMORE Eve. 8:30, Nat. Mat. Mary Thurman and James Kirkwood in "THE SCOFFER"	OVERBROOK 63D AND HAVENFORD BETTY COMPTON in "THE END OF THE WORLD"	LOCUST 52D AND LOCUST STREET MATINEE DAILY RUPERT HUGHES in "Dangerous Curves Ahead"
BENN 64TH AND WOODLAND AVE. MATINEE DAILY Wesley Barry in Marshall Nelson's "DINTY"	PALACE 1214 MARKET STREET 10 A. M. TO 11:15 P. M. ANITA STEWART in "PLATONIC OF DESTINY"	NIXON 52D AND MARKET STS. MATINEE DAILY Robert McKim and Claire Adams in "THE LURE OF EGYPT"
BLUEBIRD Broad & Riegelmann Continuous 2 until 11 LELA LEAF and JACK HOLT in "AFTER THE SHOW"	PRINCESS 1018 MARKET STREET 8:30 A. M. TO 11:15 P. M. JEWELL CARMEN in "THE SILVER LINEN"	RIVOLI 52D AND RANSOM STS. MATINEE DAILY VIOLA DANA in "THE OFF-SHORE PIRATE"
BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. GLORIA SWANSON in "UNDER THE LAMB"	REGENT MARKET ST. Below 17TH 10 A. M. TO 11:15 P. M. WILLIAM BENSSEL in "DESERT BLOSSOMS"	STANTON MARKET bet. 10TH & 11TH STS. 10:15 A. M. TO 11:15 P. M. WILLIAM POWERS "THE QUEEN OF SHEBA"
CAPITOL 722 MARKET ST. 10 A. M. TO 11:15 P. M. Wallace Reid and Gloria Swanson in "Don't Tell Everything"	RIALTO GERMANTOWN AVENUE AT TULPHOCKEN ST. CONSTANCE TALMADGE in "WEDDING BELLS"	STRAND GERMANTOWN AVE. AT VENANGO STREET SPECIAL CAST in "The Cabinet of Dr. Caligari"
COLONIAL Gth & Maplewood Aves. 2:30, 7 and 9 P. M. SPECIAL CAST in "The Cabinet of Dr. Caligari"	RUBY MARKET ST. Below THE 10 A. M. TO 11:15 P. M. COMEDY DAY BIG BILL OF SPECIAL FEATURES	AT OTHER THEATRES MEMBERS OF M. P. T. O. A. Ambassador Baltimore Ave. at 21st Double Bill—"What Do Men Want" and Ben Turpin in "Why Men Leave Home"
DARBY THEATRE MARY MILES MINTER in "MOONLIGHT AND HONKY-TONK"	SAVOY 1211 MARKET STREET 8 A. M. to Midnight EUGENE O'BRIEN in "THE LANE BOOB"	Germantown 5510 Germantown MATINEE DAILY Viola Dana "The Match Breaker" CHARLIE CHAPLIN in "POLICE"
EMPRESS MAIN ST. MANAYUNK MATINEE DAILY CHARLES RAY in "SCRAP IRON"	SHERWOOD 5418 BELLMORE AVE. MAT. 2; EVE. 6:30 JOHN'S "GOTHIC" HINES in "BURN 'EM UP BARNES"	JEFFERSON 20th & PAERL MAT. 2:15; EVE. 8:15 NORMA TALMADGE in "THE SIGN ON THE DOOR"
FAIRMOUNT 20th & Girard Aves. MATINEE DAILY LOUIS WEBER'S "WHAT DO MEN WANT?"	STANLEY MARKET AT 10TH 10 A. M. TO 11:15 P. M. BETTY COMPTON in "LADIES NEXT LINE"	PARK HIDGE AVE. & DAUPHIN MAT. 2:15; EVE. 8:15 RICHARD BARTHELEMY in "EXPERIENCE"
FAMILY THEATRE—1311 Market St. 8 A. M. TO MIDNIGHT GRACE DAVENSON in "Love, Hate and a Woman"	STANTON MARKET bet. 10TH & 11TH STS. 10:15 A. M. TO 11:15 P. M. ROSEMARY THREY and HIG CAST in "SHAME"	
56TH ST. THEATRE—Below Spruce MATINEE DAILY SPECIAL CAST in "DEAD OR ALIVE"	333 MARKET STREET THEATRE 10 A. M. TO 11:15 P. M. MIRIAM COOPER in "THE SERENADE"	
GLOBE 501 MARKET ST. 2:30, 7 and 9 P. M. WANDA HAWLEY in "THE SNIP"	VICTORIA MARKET ST. ab. 9TH 10 A. M. TO 11:15 P. M. ROSEMARY THREY and HIG CAST in "SHAME"	
GRAND 4022 MILKMAN AVE. Mat. Sat. Vivian and Oran Recital ALL SEATS IN	RIALTO, WEST CHESTER ELSIE FERGUSON in "THE SONG OF SONGS"	