

The Daily Movie Magazine

THERE IS A GREAT CAST IN NEW TALMADGE FILM

By CONSTANCE PALMER

Hollywood, Calif.

MISS NORMA TALMADGE started her new picture the day after New Year's. The cast is almost unbelievably good. Listen to this: Conway Tearle, Ruppert Julian, Adolphe Jean Menjou, Rosemary Theby, Kate Lester, Irving Cummings and Otis Harlan. Frank Lloyd, well known for the splendid pictures he directed for Goldwyn, chapman the production, and Tony Grandio, my old favorite, is cinematographer. Frances Marion wrote the script, which is "The Duchess of Langeais," if any one can pronounce it.

Constance Talmadge is at work at United Studios—Brunton that was—"The Divorcee." This morning they were doing some rain stuff, and Harrison Ford, one of her two leading men, was getting wet down his neck and up his legs, much to his discomfort.

As far as I could gather, the story deals with a girl who is in love with two men. One of them goes away—the one she truly loves—and the other, while knowing his whereabouts, will not tell her. Kenneth Harlan, I believe, is the secretive one.

This is the first time I have seen Miss Talmadge in the flesh. She is distinctly no disappointment. Attired in a good-looking suit of tweed knickers, she evidently had been under the raindrops herself, for her lashed hair was getting out of curl. At least she said so. It looked all right to me.

Here's some more news: Zasu Pitts and Tom Gallery, her husband, have closed their house, auctioned their furniture and departed for Chicago, where they will probably live with Tom's people. His father was at one time chief of police in that city, and the name is not Gallery. There will be a little gallery next spring. Nice? And I kept it a secret for ever so long.

He Likes Nickname.

"Broken-Nose," Better Than Baptismal One

"BROKEN-NOSE" MURPHY, who appears in support of Viola Dana in her forthcoming picture, "Baptismal Disposition," has the Christian name of Stephen, but he prefers to be known as "Broken Nose," just as Mr. Montana Brodwick Turner preferred at one time to be known as "Smoke."

Nicknames are more appropriate than any baptismal names," says Mr. Murphy. "They fit the character of the most prominent characteristic of a person. And, after my broken nose is my most prominent characteristic, I want to be called as 'Broken Nose' rather than as Stephen."

Murphy's contention has led the company's director, Harry Beaumont, to figure out how his name would be called if the Murphy theory were generally adapted. Thus:

Viola ("Baby"), Dana, William E. ("Handsome"), Lawrence, Harlee ("Hardy"), Kirkland, Myrtle ("Rosebud"), Rachel, Colin ("Red Eye"), Kenney and Knute ("Cute"), Erickson, Mr. Beaumont did not include himself, but being a director of the driving sort, he is known as Simon Legree.

Lupino Lane, Signed

by Fox, Holds Odd Record in London

WHEN Lupino Lane, pantomime comedian, who has just signed a contract to star in special comedies for William Fox, broke the record for jumping "traps" in London at the great annual pantomime show in 1920, his feat became one of the few instances where a son breaks a world's record held by his father. For twenty years the comedian's father, Harry Lupino, held the record, having jumped seventy-six traps in seven minutes on the stage.

"Traps" is a term used by theatrical folk to denote certain grotesque methods of exit and entrance used by a comedian to induce laughter. Traps are anything from a trapeze in the floor to a hole in the roof of a planks through a side wall. It is the desire of every comedian to break the trap-jumping record. Harry Lupino's brothers, George and Arthur, tried vainly for years to equal the parental record, but it remained for their young nephew to turn the trick.

When Lupino Lane accomplished the bewildering feat of going through eighty-three traps in only three minutes, he became the sensation of the pantomime-loving Londoners.

Quaint Southern Custom

Used in New Film

EVERY race of man has used some symbol to unify the home and home life. The expression "honey-moon" has come to us through countless centuries, but, of course, meant much more in ancient times than it does now. The old Greeks and Romans held the honey-moon as a symbol of some object to symbolize it. A relic of olden customs was an English law several centuries ago whereby a man was fined according to the number of herrings he had in his house.

One of the most beautiful customs of more recent times was a Southern practice, still in vogue in many places, of a newly married couple planting a tree beside their new home. It was believed that as long as the tree flourished no harm would come to the home. Charles Neville Buck, an author on Southern tradition, wrote a story called "The Roof Tree," from which a picture has been made, starring William Russell. The story is laid in the hills of Kentucky, and Russell is seen as a young Virginian who flees to Kentucky after the murder of his sister's husband.

Willie Collier's Cousin

Had Rough Film Debut

LEIGH WYANT, who has the important role of the vampy stenographer with Wanda Hawley in "Too Much Wife," is virtually a newcomer to pictures.

She is a cousin of William Collier, the stage comedian, and received her professional start and training in his company. In her very first picture she participated in a gutter fight of a number of women, which was a catch-ass-crash-can affair.

Counting up her brushes and floggings afterward, she decided that, having undergone her cinema initiation without fatal outcome, she might as well stay on in pictures. So she has.

"Too Much Wife" is her third.

FOR THE FILM FAN'S SCRAPBOOK



MABEL BALLIN
The above is an etching of Miss Ballin in her costume as Jane Erre, made by the well-known artist, W. T. Benda

THE MOVIE FAN'S LETTER-BOX

By HENRY M. NEELY

Valentino's New Contract

IN VIEW of the recent controversy in this department over Rudolph Valentino, I'm sure all the fans will be interested in a letter I have just received from a friend in the New York office of the Famous Players-Lasky Company. He writes:

"I sympathize with you deeply in the plight you are in over Rudolph Valentino. Apparently mention of his name started something among your readers by the way they are reacting to his desecration—and also to attack him."

"In any event, it is good publicity for Rudolph and we are glad of it. He stands here in a little advance time we have just signed him up on a three-year contract to star in our pictures. His first appearance under this new contract will be in the role of the tormented in Blasco Ibañez' novel and play, 'Blood and Sand.'"

"It is going to be a whole of a big production. June Mathis, who did the scenario for 'The Four Horsemen,' will write the continuity for 'Blood and Sand' and supporting Valentino will be Bebe Daniels in the role of the Spanish vamp and May McAvoy in the role of the wife. Who is going to direct the darn thing hasn't yet been decided upon, but Mr. Lasky tells me that he is considering several of the biggest directors."

"You can shoot that for a story if you want to. We shall probably announce it some time next week."

Julia—Mary Miles Minter is not engaged to be married, so you needn't break your heart. Last month it was reported that she was to marry T. F. Wilson, son of the loud-tongued millionaire. She sent the following telegram to her mother: "As these are the holidays and open season for all sorts of engagements and wedding rumors, let's be cheerful and round out the year with a last denial. That's seven for 1921. Say for me I am not engaged, married or in love." By the way, as you ask for a description of her, you'll be interested to know that Mary Miles is not her real name. She was christened Juliette Kelly. She was born in Silverton, La., April 10, 1902. She is five feet two inches tall, weighs 112 pounds, has golden hair and blue eyes. Lila Lee is five feet three inches tall, weighs 110 pounds and has black hair and eyes. You asked for a description, so I suppose that is what you want. If you intended to ask for a biography, let me know and I will give it to you.

Daphne Floyd—All the questions you ask about Valentino have been answered in this department recently. Did you get them?

Gus Costello, Hotel St. James—All of the studios are in need of good manuscripts. But don't send one unless you are sure that your story will be some particular star whom the company is exploiting. If you will let me know what stars seem best suited for the parts in your story, I will be glad to give you the addresses of the studios.

Louis Ruello—No, I can't help you to get on the screen and, frankly, I wouldn't if I could. A boy of four—would he be fit to be given such good high school education to attempt the precarious and not very elevating career of hanger-on about the studios, waiting for jobs, conditions are at present so bad that even experienced and well-known actors and actresses are finding it difficult to secure work. Stick to your studies until conditions improve—and you get your education.

A. M. R.—Address May McAvoy, care of Lasky Studios, Hollywood.

Miss Dempster—care of D. W. Griffith, 303 Longacre Building, Times-square, New York, and Dick care of Inspiration Pictures, 565 Fifth avenue.

Tommy Howell—Thanks for the friendly things you say. You see, I'm trying to stop the Valentino controversy as you suggest.

There have been three really big productions of "Carmen." One was made with Geraldine Farrar and Wallace

granddaughter of the late Oscar Hammerstein, who built the Metropolitan Opera House in this city and jolted the old conservatives into letting us have some fairly good opera here. Carmel Myers was born in San Francisco, April 9, 1901. What are you going to do—send her a birthday card? She'd love it. She is known in private life as Mrs. Isadore Kornblum and is the wife of a noted composer of light operas.

Reader, Bridesburg—Address D. W. Griffith, 303 Longacre Building, Times square, New York.

Rudie Wee—Connie Talmadge is five feet five inches tall. Rudie Valentino is about twenty-seven years old, but I have never seen his exact age given. If you've followed our recent controversy, you'll know what I think he is wonderful or not. Please don't ask me to start it all over again. Yes; I'll print a picture of him soon. Irene Castle is five feet seven inches tall.

Diana—I'm sorry not to be able to print the pictures you request, but not one of the three is acting on the screen now, but cannot be classed as screen stars for a fan's scrap book.

ZIEGFELD FROLIC

OPENS AT GARRICK

Will Rogers Is Feature of Elaborate Show Which Scores Success at Local Premier

The Ziegfeld Frolie, with Will Rogers as the featured player, opened its local engagement at the Garrick Theatre last night in a brilliant and crowded house. It proved its right to carry the New York name of Midnight Frolie, for it was ten minutes past the hour when the first act was on the stage and the success that it scored was shown by the very few persons who left before the end and the fact that the applause was just as long as it finished as at any time during the evening.

The Frolie is a dazzling succession of elaborately costumed stage pictures, with by all odds the best looking choruses that has been here in a long time. There isn't any way of describing it except to say that it is like the Follies, only more so. It is the very best of its kind of scenic settings. In fact, one man set did for most of the features, the background behind a high and wide roadway furnishing the only changes, but marvels were accomplished in this comparatively small framework.

The show is songs and more songs, girls and more girls, costumes and more costumes—and Will Rogers. It was just on the stroke of midnight when he finished the first part of his famous rope-twirling act with the immitable monologue, but still the audience demanded more, and he gave it to them. He explained that they had had a lot of difficulty in putting the piece together and that it would be considered whether he would like the announcement was made, and while his announcement was made, and while his announcement was made.

News-Address Rudolph Valentino care Lasky Studios, Hollywood Calif.

Bernard Peter, 760 South Fourth street—In on the track of the information about Lenore Ulrich for you. Tyrene Power just appeared in a movie studio about two months ago, when he worked in "Footfall" for Fox. I haven't heard of Walter Law since he did "If I Were King" for Fox. Crane Wilbur hasn't been in pictures for some time. He is continuing his activities in writing plays and acting on the stage in the West. Al Jolson did announce his intention of going into the picture game, but he is making such a success in scenario in New York that I doubt whether he will think of the studios again for some time to come.

Maurne Powers, Admirer—In order to get you exactly the data you want I have sent your letter to Miss Powers herself and have received word that she'll answer very soon. I'll print it here when I get it.

Brownie—I'm sorry to say that Gladys Walton doesn't give her age in any of her biographies. But I do know that she was in high school less than three years ago, so you can make a close guess at it. Her real name is Mrs. Frank Laddelle. No; I really don't think her dresses are too short. She has a couple of very excellent reasons for wearing 'em that way. And, thank goodness, I'm not blind. I didn't, by any means, think Pola Negri was "too shy for words" in "Gypsy Blood." She did some of the very best acting I have ever seen on the screen. Elaine Hammerstein was born in 1897. Yes; that is her right name. She is a

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- JEFFERSON** 29th & Dauphin Sts. **AGNES AYRES & RUDOLPH VALENTINO** in "THE SHEIK"
- PARK** RIDGE AVE. & DAUPHIN ST. **ELSIE FERGUSON** in "THE SONG OF SONGS"

intended for comedy, it will probably be taken seriously, for it is too long and there are several skits which fail to get across and might well be dispensed with. Two of these are the burlesques on the Disarmament Conference and "The Curse of Gold."

The Frolie leaves the reviewer almost helpless. There is so much of it, there are so many striking features and so many people that it is impossible to tell about everything and yet almost everything is worth saying something about. There are two exquisite tableaux, in the Follies manner, by Ben All Haggin. There is a dazzling succession of complete costume changes by the entire chorus, each seemingly more resplendent than the others, to go with every song that is sung. There are novelties in unusual lighting effects that will be most striking when the men in charge of the lights know their cues better. There is pretty music, spirited music, jazz music—music of all kinds.

The comedy is fresh for the most

part, though some ancient veterans are dragged out from time to time to see service again. Rogers, of course, leads the funmakers. It's a pity he tries some of it in make-up with an attempt at acting, for he can't act, and the audience wants just him in his own natural person. He is funny enough. Arthur West has a riotous monologue and Jimmy Duffy creates an uproar with his "Horror of 1922." James B. Carson doesn't get across very well with his skit on securing an auto license.

It simply isn't possible to choose among the girls. They are all the best in the show. Barbara Dean is made the most prominent, and no one can object to that. Lotta Miles, Annette Bade, the White sisters, Eva Clarke and Lucille Harmon all have effective numbers with the chorus aiding and abetting, and as long as the chorus is on the stage the show is a success. It is one piece which a deaf and dumb man could thoroughly enjoy.



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