

The Daily Movie Magazine

FASCINATING SETS IN TALMADGE FILM, SAYS CONNIE

By CONSTANCE PALMER
Hollywood, Calif.

NORMA TALMADGE'S new picture, "The Duchess of Langens," started. While Miss Talmadge was not working the day I visited, the set was intensely interesting.

The story is from a tale of the same name by Balzac—so tame as to have a vague in pictures, doesn't he?—and the script was written by that most mistress of the art, Frances Marion. I hear from one who read Miss Marion's product that it is splendid.

The set yesterday represented an eighteenth century inn, with its huge fireplace and roaring fire, piazzas, bay windows and heavy timbered roof, as designed by the same man who did the sets for "Little Lord Fauntleroy."

Frank Lloyd is directing. Meeting him for the first time yesterday, watching him work, I was impressed by his business-like, sure manner. He inspires confidence in his players and staff, and possesses the priceless gift of getting out of them everything they have to give. "Back" under his direction are Irving Cummings, Adolphe Menjou, Rosemary Theby, Kate Lester, Otis Harlan and Thomas Hickey.

This big production offers a splendid opportunity to one of the best-known and most capable directors in the business.

Between scenes I had a short talk with Mr. Cummings. One of the oldsters, coming to the screen in its earliest glories after nine years on the stage, he recalled for us other days, other manners. Often high ideals become tarnished by the rubbings of existence. An idealist is usually thought of as a vague sort of dreamer. I was surprised to find Mr. Cummings a practical business man who is still an actor and a director aiming straight upward in his betterment of the art of pictures.

In his eighteenth century costume, he was a perfect Beau Brummell, suave and elegant—that is, if Beau lived now. It was, he was Beau's son.

Mr. Lloyd's selection of types is wonderful. There were perhaps fifteen or twenty men in the scene, each of them looking as if he had stepped from the pages of Balzac. Adolphe Menjou, who was a kingy King in "The Three Musketeers," is a marvelous romantic type.

Dear Tony Gaudio is cameraman—and that assures us the best photography obtainable. Upon greeting him, he surprised me by presenting me with a most interesting set of facts, which I enjoyed immensely.

The costumes for the piece were all made by Miss Talmadge's wardrobe. She spent the last week being fitted for the most beautiful and elaborate gowns possible—gowns that only a Duchess could wear.

JUST before I left, Buster Keaton, the melancholy Dane, came on the set. And a more lugubrious young man I never saw. His expression in his comedies is assuredly not assumed.

I visited nice Mark Larkin, Miss Pickford's and Mr. Fairbanks' publicity man, for a moment before coming home. I found his office most unlovely, decorated. He has pasted magazine and newspaper pictures of the two stars over the four walls of the room, completely covering them. One will represent "Little Lord Fauntleroy," another "The Three Musketeers," and a third those fascinating publicity stills of the couple that we all love so dearly. He says he has reserved the ceiling for the new picture.

Jack Pickford's production of "The Tailor Made Man" will probably start in a couple of weeks. Prior to that time, preparations will be made for a technical perfection which will insure its success. Miss Pickford, you know, is going to supervise the production, and will get the best director, cameraman and scenarist obtainable to work under her.

Lottie Pickford and Allan Forrest were married last Saturday night, and the whole crowd was there to see them step off.

David Butler Plays
Role of a Tramp

DESPITE published reports to the contrary, David Butler has not abandoned the field of independent production. This minor activity, however, when David, at solicitation of Tod Browning, consented to co-star with Gladys Walton in a special production "Kind Deeds" is the little.

As soon as David completed his work in the Tod Browning special he went at once to the Louis Burston studio and put on make-up. According to "Hoyle," the Lottie Horner-Glyde Westover story. In this story Butler portrays the role of a tramp in the earlier scenes. Then he discovers that there is but one right way to live, and that is by a set of rules.

PRETENDING
By NORMA TALMADGE

PRETENDING is my profession, as it is of every actress. In one film I pretend I am a daughter of the underworld. In another I am the smart wife of a New York banker. In a third I must persuade myself I am a shy-hearted child of an Irish gentleman. My success with critics and public depends on my ability to make these pretenses seem real. To make them seem real not only to myself but to others.

I came to the studio the other day discouraged over a new role. I couldn't pretend it to suit myself. "It doesn't come, somehow—that character," I said to my mother. "Pretend harder," she advised. "Pretend the way you and Constance used to when you were children. Pretend with all your soul, the way you used to when you were Mary Queen of Scots in one of my old dresses and the children of the neighborhood had to pay six pins to see you—look," she interrupted. The electrician's youngest daughter, aged five, was playing by herself in the dark corner of an empty set. A piece of colored cheesecloth fell from her head to the floor, trailing behind her tiny feet like a train. She strutted proudly. "Who are you pretending to be, dear?" I asked.

"I'm not pretending," she said loftily. "I AM a princess."

"I believe you," I admitted gravely. "And thanks for your advice on my new role. Mother, good actresses and children don't merely pretend. They actually believe!"

FOR THE FILM FAN'S SCRAPBOOK



DORIS KENYON

We will be glad to publish the pictures of such screen players as are suggested by the fans

THE MOVIE FAN'S LETTER-BOX

By HENRY M. NEELY

Mrs. Rizal, 252 Harvard avenue, Collingswood—Valentino was born at Castellana, Italy—not Castellani. His right name is Rudolph Valentino Guglielmi.

W. V. H., 2104 G. St.—Write to Thervald Solberg, Register of Copyright, Library of Congress, Washington, for full information about copyrighting your scenarios. Copyrighting costs a dollar and requires that you send two carbon copies for their files. All studios are in the market for good stories. Tell me the stars for whom yours are best suited and I will tell you how to address them.

G. E. M., 3451 Frankford avenue, writes: "This is my first venture into your dandy column, so as a beginner always does, I'm asking you a lot of questions and also have a lot to say. 'How did Wanda Hawley?' Don't you think the make-up about her house, the way it was fixed up, was good in 'The House That Jazz Built?' I know a lot of people who fix up their houses not quite but somewhere nearly as bad as that—kewpie dolls, fix chasers, little devils, big cats, light fixtures shaped like moons and painted as such, and they think it's awfully cute and original."

"In Nazimova's 'Billions' I thought she dressed horribly, or am I queer in my taste? You think?"

"Who was the leading lady in 'Bar Nothin'?' How do you like it?"

"I don't like serials, usually because most of the time there is pretty bad acting in them. I got this impression from 'Miracles of the Jungle.' I think the lions did their parts better of all. What happens to the monkey? The giant caught, or rather saved? Weren't they all 'zoo' animals? Red Fox was pretty villainous, so he'll pass, and the girl was pretty good, too, and a few other less important; but outside of that—why did they kill the pretty blonde girl in the picture or how did she die?—I only saw about seven or eight episodes, so you'll kindly excuse my blankness."

"I think I read that Conway Tearle was forty-two or thereabouts. Why, I only took him to be about thirty-four when he's all dressed up."

"I like Eugene O'Brien and Norma Talmadge a lot. Anita Stewart always puts me in mind of a girl who is suffering sweetly, or is that the part she has to play? That's a shame. She ought to be given the part of a Campfire Girl of some sort. It would ease my mind, because I always feel sorry for the actress who is not satisfied with the serious view of life. Did you see 'Only 38'?' The widow, who had spent her life with crayon pictures of ministers and horsehair furniture, fixed up her new home to suit herself. It wasn't artistic, but it was cheerful. But I confess that, like you, I don't like Nazimova's dresses. They are always just a little too much so, if you get what I mean. They are ugly, and they are ugly. Ruth Ronick was the leading lady in 'Bar Nothin'.' Pretty, isn't she? She is five feet two inches tall. I think she is the animal in the jungle serial were all zoo beasts, but that doesn't make 'em any safer or more pleasant playmates—at least I should think so. Conway Tearle was born in 1880, so you can figure it out for yourself. I don't think Anita Stewart would be particularly good as a carefree girl. She's rather serious minded and not at all the romping type; not that she lacks a good sense of humor, but she doesn't suggest the flighty kind of flapper that I imagine you have in mind."

Reader, Musical Art Club, writes—"It was my pleasure to see the Misses Gish the other night enter the theatre after they had had their photographs taken by a newspaper representative. But what interested me most was during the performance a young man stopped them and asked them for their autographs. The sisters willingly complied with his request. It is in wonder how they can put up with such things. The young man did not mean any harm, I dare say, but he should have seen that the sisters had enough to do to escape the sea of admirers who surrounded them. I wish you would write an article denouncing this practice."

(But why should I? There's nothing to denounce. The Gish sisters came here for the express purpose of showing themselves to their admirers and having those admirers make a fuss over them. They like it. So would you, if you were a movie actress. You don't get any adulation in the studios, as they do on the stage. And you like it. When you make a personal appearance and a

DR. BROOME TO TALK
Will Discuss Community's Duty to Unfortunate Children

Tonight in the Municipal Courtroom at City Hall, Superintendent of Schools Dr. Broome will talk on "The Community's Duty to the Unfortunate Child." This is one of a series of addresses on questions of public service.

Discussion of Dr. Broome's remarks will be opened by J. Prentice Murphy, of the Children's Bureau; Bruce M. Watson, of the Child Labor Association, and Alfred Whitman, of the Society for the Prevention of Cruelty to Children.

LEGION TO START DRIVE
Membership Campaign Will Be Opened by MacNider Here

National Commander MacNider and State Commander Thompson will launch a State-wide membership drive for the American Legion Tuesday evening at Green's Hotel, Francis A. Lewis, 3d, is to preside.

Two-minute suggestions from the diners as to the best plan of conducting the campaign will be received by the chair and considered by the committee. Each post in Philadelphia will send at least five members to the dinner.

Concert for War Victims
Shell-shocked British soldiers are to get the proceeds of a concert given tonight at Lu Lu Temple, Broad and Spring Garden streets. Among the performers will be Henry Such, Arthur E. Jackson, James W. Greenwood, Jr., Jesse Stackhouse and Jeanie Weaver. There will be a bapiste solo by T. MacLeod.

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APOLLO 822 & THOMPSON STS. MARSHALL NEILAN'S DAILY "BITS OF LIFE"	LIBERTY BROAD & COLUMBIA AV. BETTY COMPTON in "THE LITTLE MINISTER"	The NIXON-NIRDLINGER THEATRES
ARCADIA CHESTNUT BEL. 10TH 10 A. M. to 11:15 P. M. WILL ROGERS in "DOUBTING FOR ROMEO"	ORIENT WOODLAND AVENUE 10 A. M. to 11:15 P. M. TOM MIX in "THE ROUGH DIAMOND"	BELMONT 822 ABOVE MARKET 1:30 & 3:30-5:30 to 11 P. M. PRISCILLA DEAN in "CONFLICT"
ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY ANITA STEWART in "PLAYTHINGS OF DESTINY"	OVERBROOK 624 HAVENFORD AVENUE AGNES AYRES & RUDOLPH VALENTINO "THE SHEIK"	CEDAR 60TH & CEDAR AVENUE 1:30 and 3:30 to 11 P. M. HOOT GIBSON in "ACTION"
BALTIMORE 51ST & BALTIMORE AVE. 10 A. M. to 11:15 P. M. MAY McAVOY in "EVERYTHING FOR SALE"	PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. NORMA TALMADGE in "THE WONDERFUL THING"	COLISEUM Market bet. 29th & 31st 1:30-3:30-5:30 to 11 P. M. PRISCILLA DEAN in "CONFLICT"
BLUEBIRD Broad & Susquehanna STS. 10 A. M. to 11:15 P. M. WYNDHAM STANDING in "THE JOURNEY'S END"	REGENT MARKET ST. below 17TH 10 A. M. to 11:15 P. M. GARETH HUGHES in "THE HUNCH"	JUMBO FRONT ST. & GIRARD AVE. Jumbo June on Frankford "L" ELSIE FERGUSON in "FOOTLIGHTS"
BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. THOMAS MEIGHAN in "A PRINCE THERE WAS"	RIALTO GERMANTOWN AVENUE AT TULPINCROCK ST. PAULINE FREDERICK in "ROADS OF DESTINY"	LEADER 41ST & LANCASTER AVE. 1:30 to 5; 7 and 9 JAMES OLIVER CROWOODS "God's Country and the Law"
CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. "Get-Rich-Quick Wallingford!"	SHERWOOD 54th & Baltimore Ave. 10 A. M. to 11:15 P. M. MARY MILES MINTER in "DON'T CALL ME LITTLE GIRL"	LOCUST 62D AND LOCUST STREETS 1:30, 3:30, 5:30, 7:30 to 11 P. M. PRISCILLA DEAN in "CONFLICT"
COLONIAL Gtn. & Mappowood Aves. 2:30, 7 and 9 P. M. WILLIAM S. HART in "WHITE OAK"	STANTON MARKET ABOVE 10TH 10 A. M. to 11:15 P. M. "A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"	NIXON 82D AND MARKET STS. 2:15, 7 and 9 GARETH HUGHES in "GARMENTS OF TRUTH"
FAIRMOUNT 9th & Girard AVE. MATINEE DAILY EUGENE O'BRIEN in "CLAY DOLLARS"	333 MARKET STREET THEATRE AT 9th & 10th STS. AGNES AYRES & RUDOLPH VALENTINO "THE SHEIK"	RIVOLI 62D AND BANSLOW STS. 1:30 and 3:30; 5:30 to 11 P. M. ALL-STAR CAST in "Don't Neglect Your Wife"
56TH ST. THEATRE—Below Spruce MATINEE DAILY MILDRED HARRIS CHAPLIN in "OLD DAD"	VICTORIA MARKET ST. at 9TH 10 A. M. to 11:15 P. M. KATHERINE MacDONALD in "TRUST YOUR WIFE"	69TH ST. Theatre—Opp. "L" Terminal 2:30, 7 and 9 P. M. THOMAS MEIGHAN in "A PRINCE THERE WAS"
GREAT NORTHERN Broad St. at 9th 10 A. M. to 11:15 P. M. VIOLA DANA in "HOME STUFF"	GRANT THEATRE 4022 Girard Ave. Mat. Daily 1:30, 3:30, 5:30, 7:30, 9:30 to 11 P. M. WM. FOX'S SPECIAL PRODUCTION "OVER THE HILL"	STRAND Germantown Ave. at Venango 2:30, 7 and 9 P. M. WILLIAM S. HART in "WHITE OAK"
IMPERIAL 60TH & WALNUT STS. 10 A. M. to 11:15 P. M. SPECIAL FOX PRODUCTION "OVER THE HILL"	KARLTON CHESTNUT ABOVE BROAD DAILY 10 A. M. to 11:15 P. M. Wallace Reid & Elsie Ferguson in "PETER IRVINGTON"	AT OTHER THEATRES, MEMBERS OF M. P. T. O. A.
Lehigh Palace Germantown Ave. at WALLACE REID & GLORIA SWANSON in "Don't Tell Everything"	Ambassador Baltimore Ave. at 56th 10 A. M. to 11:15 P. M. ANTONIO MORENO in "A GUILTY CONSCIENCE"	JEFFERSON 29th & Dauphin STS. MATINEE DAILY BETTY COMPTON in "LADIES MUST LIVE"
	Germantown 6510 Germantown Ave. MATINEE DAILY CONSTANCE BINNEY in "ROOM AND BOARD"	PARK RIDGE AVE. & DAUPHIN STS. Mat. 2:15, 5:30, 8:45 to 11 P. M. WALLACE REID & GLORIA SWANSON in "Don't Tell Everything"