

The National Guide to Motion Pictures

N.S.E.

PHOTOPLAY

August 25c



Marion
Davies

What Are the Chances of a Beginner Today

The beach at Deauville—summer rendezvous
of les élégantes from all the world.



From DEAUVILLE News of the Day's "Mode de Toilette"

Deauville! That French seaside village which becomes for a few short weeks the rendezvous of *les élégantes* from all the world. Deauville! There one naturally looks for the day's mode in the intimate affairs of the *toilette*. What, then, is that mode?

Ah! *Madame*, it is so simple! In the very words of France, it is this: "*On ne mélange jamais les parfums*," (one should never mingle varying scents). Rather should one choose a subtle French *odeur* which will lend its fragrance to each article of the toilet table.

What, then, will *Madame* choose but Djer-Kiss, supreme creation of *Monsieur Kerkoff*, which brings to America the very spirit of Paris herself. Djer-Kiss—that alluring French *parfum* which graces with its fragrance each *Djer-Kiss spécialité*—Parfum, Toilet Water, Vegetale, Face Powder, Talc, Sachet, Soap, Rouges, Compacts and Creams.

If *Madame* knows not the charm of Djer-Kiss, may we suggest that she visit to-day her favorite shop and learn through the purchase of the *Djer-Kiss spécialités* the joy of a perfect harmony of the *toilette*.

SPECIAL SAMPLE OFFER

In return for 15c *Monsieur Kerkoff's* Importateurs will send to *Madame* their Parisian Paquet containing dainty samples of Djer-Kiss Parfum, Face Powder and Sachet. Address Alfred H. Smith Company, 26 West 34th Street, New York City



Djer-Kiss Talc! The best Talc because the finest. Cooling after the burning sun or the hot summer winds. Refreshing for *Monsieur* as well as *Madame*.

Djer-Kiss Face Powder! So soft! So fine! So pure! So French! Used with Djer-Kiss Vanishing Cream—the last dainty touch to the *toilette complète*.

Djer-Kiss

Made in France

KERKOFF, PARIS

EXTRACT • FACE POWDERS • TALC
TOILET WATER • VEGETALE • SACHET • ROUGE
LIP ROUGE • FACE CREAMS • SOAP • BRILLIANTINE

These spécialités—Rouge, Lip Rouge, Compacts and Creams—blended here with pure Djer-Kiss Parfum imported from France

Outp 59-62

Five New Writers Sell Photoplays

or win studio staff positions—Send for Free Test which tells if you have like ability



Jane Hurrel,
portrait painter, sold her story, "Robes of Redemption," to Allen Holubar.



Waldo C. Twitchell,
graduate engineer, now assistant production manager at Fairbanks - Pickford Studios.



Euphrasie Molle,
a school teacher at Oakland, California, recently sold her story, "The Violets of Yesterday," to Hobart Bosworth.



John Holden
Now in a studio staff position with one of the large producing companies.



Ethel Styles Middleton,
Pittsburgh, wrote the first Palmerplay. She receives royalties on the profits of the picture for five years, having already received an advance payment of \$1000.

HERE are five men and women, trained by this Corporation, who have, through this training, recently sold stories or accepted studio staff positions with prominent producing companies.

Picked at random from many, they prove that the ability to write belongs to no one class. One is a housewife, one a school teacher, another a graduate engineer, a portrait painter and the other has written fiction.

All have been amply repaid for the time, effort and money they invested in this work.

Not one of these men and women realized a short time ago what latent screen writing ability he or she possessed.

But each took advantage of the opportunity that you have at this moment. They tested and proved themselves by the novel method we have developed.

We offer you the same test free—no obligation. Merely send the coupon.

New Writers Needed

We make this offer because we are the largest single clearing house for the sale of screen stories to the producing companies. And we must have stories to sell.

Through daily contact with the studios, we know that a serious dearth of suitable screen material exists.

Novels, short stories and stage plays, adaptable for the screen, have been practically exhausted.

Scenario staffs are greatly overworked. They cannot keep pace with the present day demands.

New screen writers must be developed if we are to supply the producing companies with the necessary photoplays, for which they gladly pay \$500 to \$2000.

It is not novelists, short story writers and playwrights that are

needed. Many of them have tried this work; few succeeded.

The need is for men and women in every walk of life who possess Creative Imagination—story telling ability. Unusual aptitude for writing is not a requisite, for little else than titles appear on the screen in words.

We Pay Royalties

We are also producers, making the better type of pictures—Palmerplays. It is therefore of vital importance to us that we find the stories that make better pictures possible.

So we offer to new writers, Palmer trained, royalties for five years with an advance payment of \$1000 cash, on the profits of the pictures selected for Palmerplays.

You must admit the opportunities. On this page are five of the many men and women who have succeeded.

Can You Do It?

Now the question of importance is, can you succeed in this work? We will test you free, because we want to train those who have the necessary ability.

Simply send for the Palmer Creative Test. Spend an interesting evening with it. Mail to us for our personal examination and detailed report on what your test shows. (*Tests returned by persons under legal age will not be considered.*)

If you have Creative Imagination, you will receive additional information relative to the Palmer Course and Service. If you do not have it, you will be told so courteously and frankly.

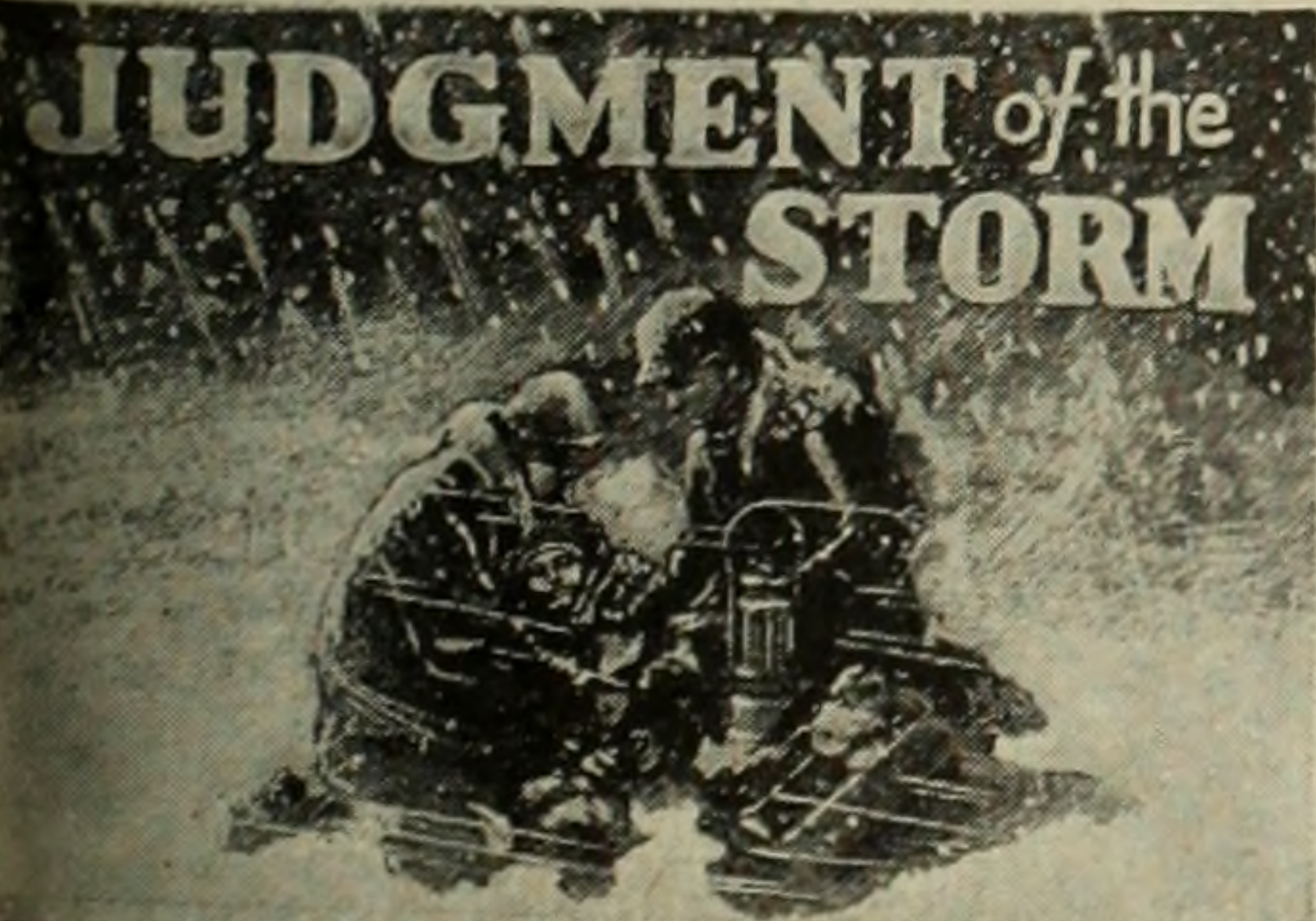
Mail the coupon now. You will also receive Carrol B. Dotson's interesting booklet, "How a \$10,000 Imagination Was Discovered."

Palmer Photoplay Corporation,
Department of Education, Sec. 1208
Palmer Building, Hollywood, California.

Please send me by return mail your Creative Test which I am to fill out and mail back to you for analysis. It is understood that this coupon entitles me to an intimate personal report on my ability by your Examining Board, without the slightest obligation or cost on my part. Also send me, free, Carrol B. Dotson's booklet, "How a \$10,000 Imagination Was Discovered."

NAME.....
STREET.....
CITY..... STATE.....

All correspondence strictly confidential



See "Judgment of the Storm"

At Your Local Theatre

Ask the manager when it will be shown. Written directly for the screen, it presents a visual lesson in screen technique. A powerful story of love, redemption and sacrifice.

Only 97¢ —to lose 30 pounds in 30 Days!



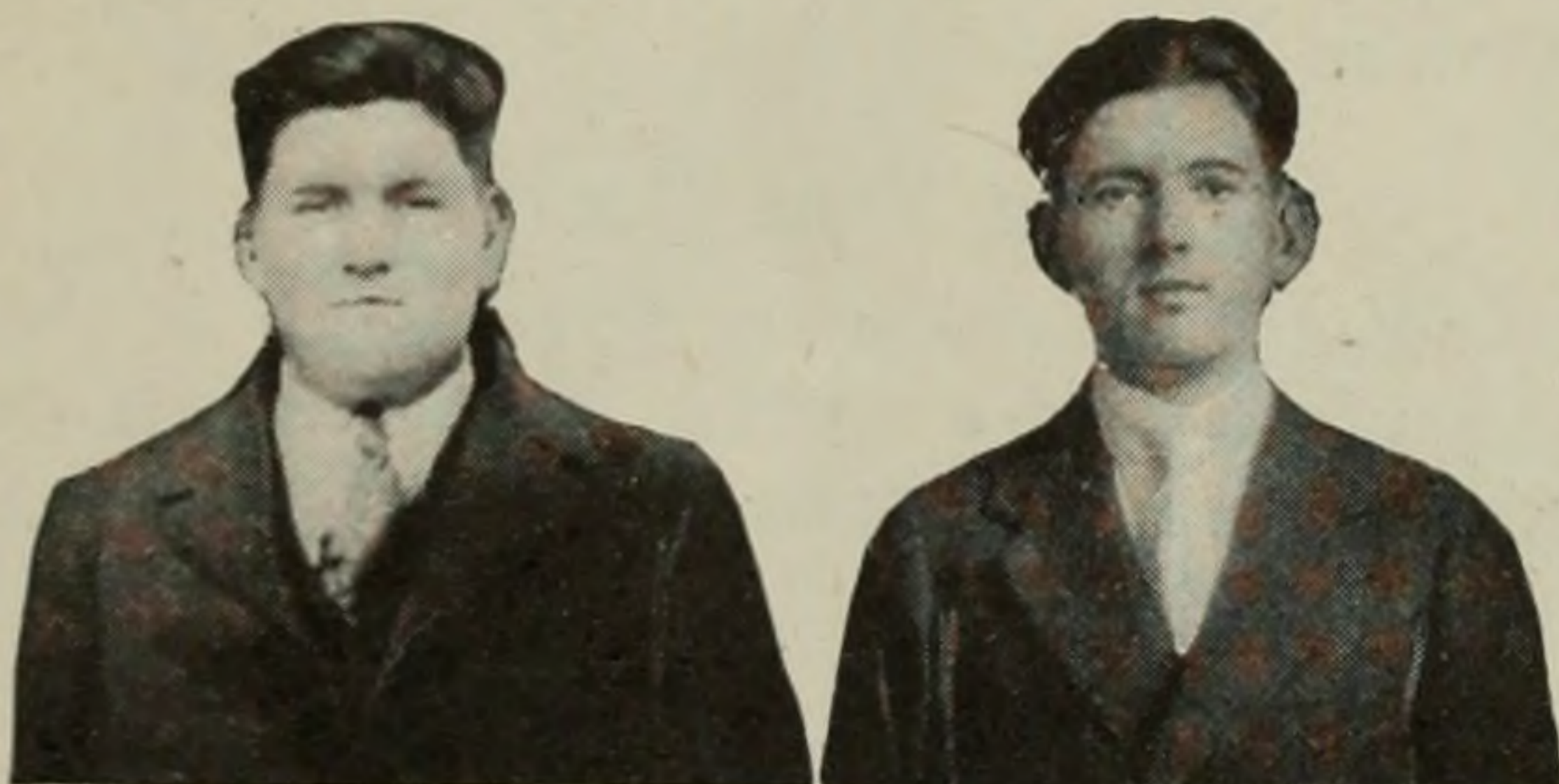
Mrs. Denneny before she used the new method. Weight, 240 pounds.

Mrs. Denneny after she used the new method. Weight, now 168 pounds and she is still reducing.

**Loses 74 pounds—
Feels Like a New Woman**

"I weighed 240 pounds when I sent for your course. The first week I lost 10 pounds. My weight is now 166 pounds and I am still reducing. I never felt better in my life than I do now. There is no sign of my former indigestion. And I have a fine complexion now, whereas before I was always bothered with pimples. Formerly I could not walk upstairs without feeling faint. Now I can RUN up. I reduced my bust 7 1/2 inches, my waist 9 inches and my hips 11 inches. I even wear shoes a size smaller. Formerly they were sixes, now they are fives."

(Signed) Mrs. Mary J. Denneny,
82 W. 9th St., Bayonne, N. J.



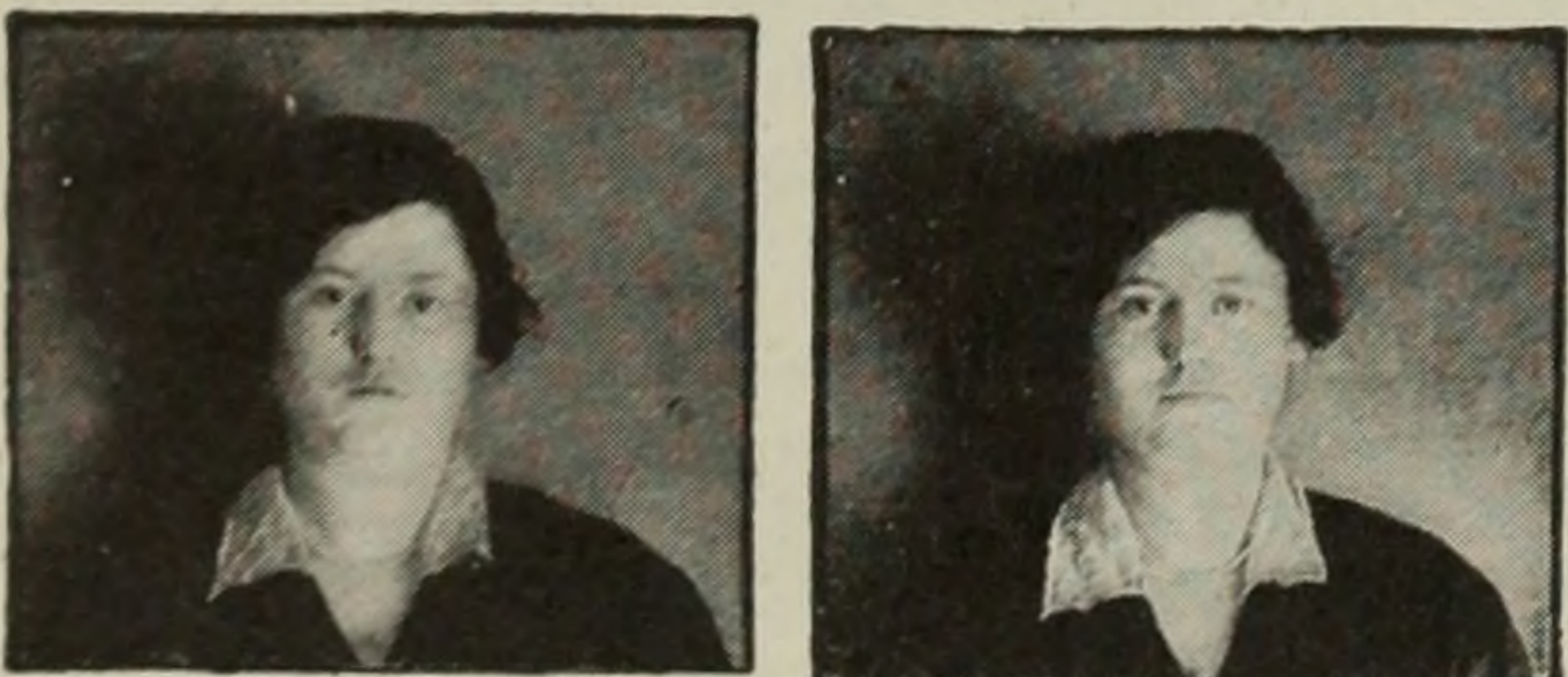
John Griswold before using new discovery. Weight, 266 pounds.

John Griswold after using new discovery. Weight, 162 pounds.

**Loses 104 Pounds
Reduces Waistline 17 Inches**

"When I sent for your method I weighed 266 pounds. I reduced at the rate of about 5 pounds a week until I reached 162 pounds. I reduced my waistline 17 inches. Today I am in good health and am now free from all avoirdupois ailments. I find that all one needs is your course in order to become the person of his dreams."

(Signed) John Griswold, Anthony, Kan.



Mrs. Geo. Guiterman the day she started reducing the new way.

Mrs. Geo. Guiterman eight days later. Note the wonderful improvement.

Loses 13 Pounds in 8 Days

"Hurrah! I've lost 13 pounds since last Monday. I used to lie in bed an hour or so before I could get to sleep. But now I go to sleep as soon as I lie down, and I can sleep from 8 to 9 hours. I feel better than I have for months."

(Signed) Mrs. Geo. Guiterman,
420 E. 66th St., New York City.

That is all it will cost you—and you don't even have to pay that now! You lose your excess flesh through a wonderful new discovery which does not require any starving, exercise, massage, drugs or bitter self-denials or discomforts. Sent on 10 DAYS' TRIAL to PROVE that you can lose a pound a day.

TAKING off excess weight by this new method is the easiest and quickest thing imaginable. It is absolutely harmless and really fascinating. Almost like magic it brings a slender, graceful, supple figure and the most wonderful benefits in health. Weakness, nervousness, indigestion, shortness of breath, as well as many long-seated organic troubles, are banished. Eyes become brighter, steps more elastic and skins smooth, clear and radiant. Many write that they are positively astounded at losing wrinkles which they had supposed to be inefaceable.

Reduce Fast or Slowly

The rate at which you lose your surplus flesh is absolutely under your own control. If you do not wish to lose flesh as rapidly as a pound a day or ten pounds a week, you can regulate this natural law so that your loss of flesh will be more gradual. When you have reached your normal weight you can retain it without gaining or losing another pound.

The Secret Explained

Scientists have always realized that there was some natural law on which the whole system of weight control was based. But it remained for Eugene Christian, the world famous food specialist, to discover the one safe, certain and easily followed method. He found that certain foods when eaten together **take off** weight instead of adding to it. Certain combinations **cause** fat; others **consume** fat. For instance, if you eat certain foods at the same meal they are converted into excess fat. But eat these same foods at different times and they will be converted into blood and muscle. Then the excess fat you already have is used up. This method even permits you to eat many

delicious foods which you may now be denying yourself!

Ten Days' Trial—Send No Money

Eugene Christian has incorporated his remarkable secret of weight into an interesting course called "Weight Control—the Basis of Health." To make it possible for every one to profit by his discovery, he offers to send the complete course to any one sending in the coupon.

Why the Coupon Is Worth \$1.00 to You Now

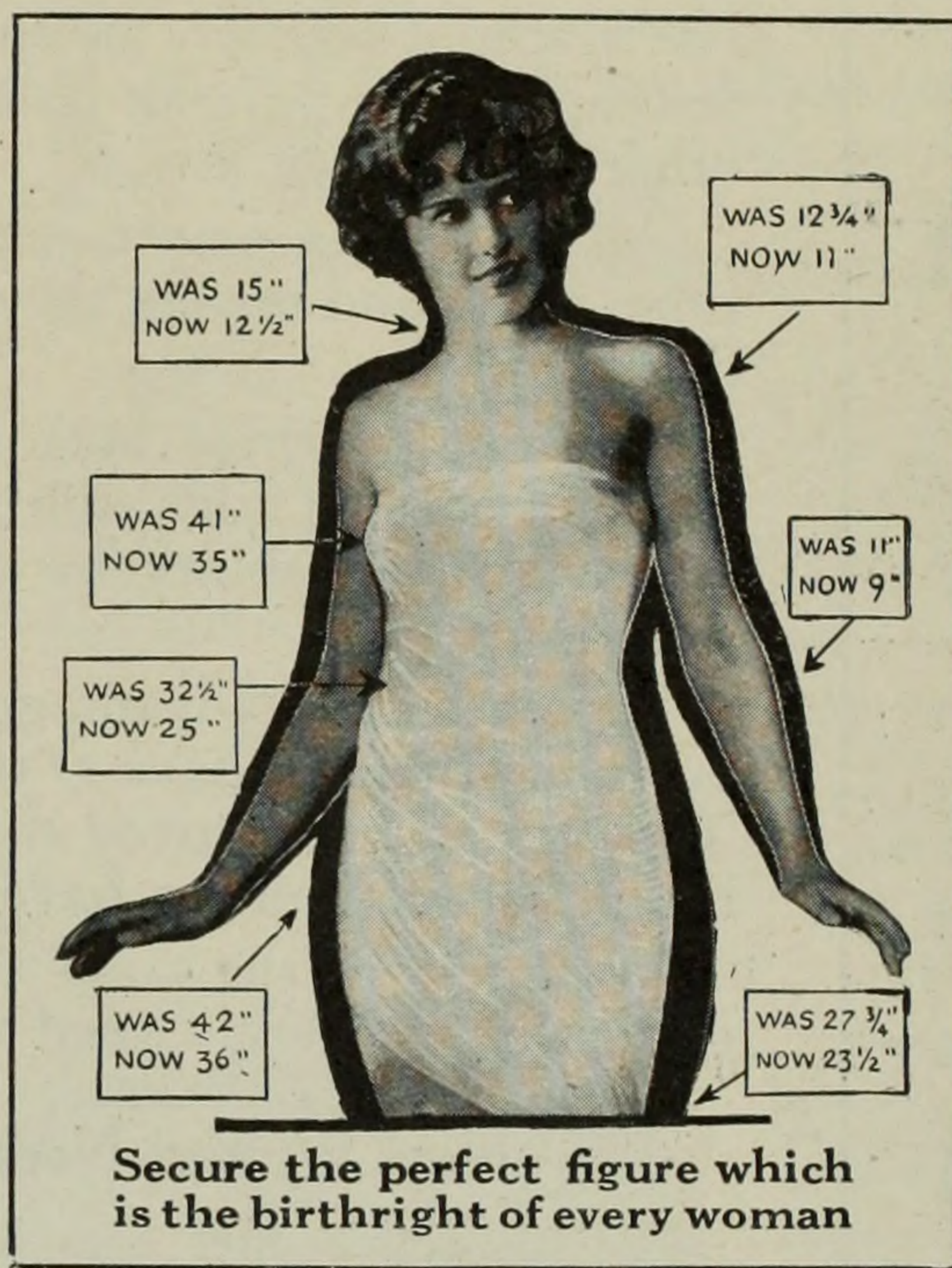
Those who reduce rapidly are usually so enthusiastic that they cannot refrain from mentioning this method to their friends. This will be the best kind of advertisement for us. So we are willing to lose money in order to secure a great number of users in the shortest possible time.

So here is our offer. Just mail the coupon without sending a penny. The coupon will be accepted as worth \$1.00 on the purchase of this course, for which others have to pay \$1.97. Then when the course arrives all you have to do is to pay the postman only 97c plus the few cents postage and the course is yours. There will be no further payments at any time. But if you are not thoroughly pleased after a 10 day test of this method, you may return the course and

your money will be refunded instantly. (If more convenient, you may remit 97 cents with the coupon, but this is not necessary.)

Our liberal guarantee protects you. Either you experience in 10 days such a wonderful reduction in weight and such a wonderful gain in health that you wish to continue this simple, easy, delightful method, or else you return the course and your money is refunded without question.

Don't delay. This special price may soon be withdrawn. Mail the coupon NOW. Corrective Eating Society, Dept. W-2088, 47 West 16th St. New York City.



Secure the perfect figure which is the birthright of every woman

This Coupon Is Worth \$1.00 to You (Under Conditions Named Below)

**Corrective Eating Society
Dept. W-2088, 47 West 16th St., New York City**

Without money in advance, you may send me, in plain wrapper, Eugene Christian's Course on "Weight Control—the Basis of Health." You are to accept this coupon as worth \$1.00 (ONE DOLLAR) on the purchase of this course. Therefore, when the course arrives I will pay the postman only 97 cents (plus a few cents postage) in full payment and there are to be no further payments at any time. Although I am benefiting by the special reduced price, I retain the privilege of returning this course within 10 days, having my 97 cents refunded if I am not surprised with the wonderful results. I am to be the sole judge.

Name.....
(Please write Plainly.)
Street.....
City..... State.....



The World's Leading Motion Picture Publication

PHOTOPLAY MAGAZINE

FREDERICK JAMES SMITH
MANAGING EDITOR

JAMES R. QUIRK, EDITOR

ADELA ROGERS ST. JOHNS
WESTERN EDITOR

VOL. XXIV

No. 3

Contents

August, 1923

Cover Design	Marion Davies	
From a Pastel Portrait by J. Knowles Hare		
Brickbats and Bouquets		10
Letters from Readers		
Friendly Advice	Carolyn Van Wyck	12
The Department of Personal Service		
Brief Reviews of Current Pictures		15
In Tabloid Form for Ready Reference		
Rotogravure:		19
New Pictures: Evelyn Brent, Lew Cody, Norma Talmadge, Dorothy Knapp, Corinne Griffith, Eleanor Boardman, Bessie Love		
Speaking of Pictures (Editorials)	James R. Quirk	27
Why Did the Viders Separate?	Adela Rogers St. Johns	28
That Is the Question All Hollywood Is Asking		
How Twelve Famous Women Scenario Writers Succeeded (Photos)		31
They Have Proved That the Typewriter Is Nearly as Mighty as the Klieglight		
What Are the Chances of a Beginner		34
The Most Famous Directors Here Tell You		
The Lady of the Vase	Adela Rogers St. Johns	38
Norma Talmadge's Personality Reflects the Vital Spirit of an Old Legend		

(Contents continued on next page)

Photoplays Reviewed in the Shadow Stage This Issue

Save this magazine — refer to the criticisms before you pick out your evening's entertainment. Make this your reference list.

Page 64	
The Exciters.....	Paramount
Only 38.....	Paramount
The White Rose.....	United Artists
Page 65	
Penrod and Sam.....	First National
The Spoilers.....	Goldwyn
Main Street.....	Warner Brothers
Page 66	
The Girl of the Golden West	First National
The Man Next Door.....	Vitagraph
The Mark of the Beast.....	Dixon
The Heart Raider.....	Paramount
Garrison's Finish.....	United Artists
Children of Dust.....	First National
Page 67	
The Shock.....	Universal
Mary of the Movies.....	F. B. O.
Fog Bound.....	Paramount
A Man of Action.....	First National
Slander the Woman.....	First National
Snowdrift.....	Fox
Page 91	
The Ragged Edge.....	Goldwyn
The Snow Bride.....	Paramount
Michael O'Halloran.....	Hodkinson
Don Quickshot of the Rio Grande	Universal
Boston Blackie.....	Fox
Rice and Old Shoes.....	F. B. O.
Railroaded.....	Universal
Page 92	
Divorce.....	F. B. O.
Burning Words.....	Universal

Published monthly by the PHOTOPLAY PUBLISHING CO.

Publishing Office, 750 N. Michigan Ave., Chicago, Ill.

Editorial Offices, 221 W. 57th St., New York City

The International News Company, Ltd., Distributing Agents, 5 Bream's Building, London, England

EDWIN M. COLVIN, Pres. JAMES R. QUIRK, Vice-Pres. R. M. EASTMAN, Sec.-Treas.

YEARLY SUBSCRIPTION: \$2.50 in the United States, its dependencies, Mexico and Cuba; \$3.00 Canada; \$3.50 to foreign countries. Remittances should be made by check, or postal or express money order. **Caution**—Do not subscribe through persons unknown to you.

Entered as second-class matter April 24, 1912, at the Postoffice at Chicago, Ill., under the Act of March 3, 1879.

Copyright, 1923, by the PHOTOPLAY PUBLISHING COMPANY, Chicago.

Contents—Continued

The Romantic History of the Motion Picture	Terry Ramsaye	40
In This, Chapter XXVII, We See the First Glimmers of Stardom		
The Countess Dombski—Pola Negri (Photograph)		44
Close-Ups and Long Shots	Herbert Howe	45
Comment on the Activities of Screen Personalities		
“Celluloid Boulevard” (Fiction)	Frank R. Adams	47
A Brilliantly Written Story with an Unexpected Twist		
<i>Illustrated by Kenneth F. Camp</i>		
A Parisian Chinese Lily	Herbert Howe	50
Jetta Goudal, Daughter of France, Is Reminiscent of the Orient		
A Cockney Beauty	Jameson Sewell	51
Dorothy Mackaill Brings Her English Loveliness to Our Movies		
The Press Agent Who Is Paid \$1,000 a Week		
	Glendon Allvine	52
If You Have Anything Worth Advertising, Harry Reichenbach Will Make It Nationally Famous		
Off for a Roman Honeymoon! (Photograph)		53
The Eternal City Is Chosen by Mr. and Mrs. Jack Dougherty (Barbara La Marr)		
The Studio Secret (Fiction)	Frederic Arnold Kummer	54
The Most Remarkable Story of Hollywood Life Ever Penned		
<i>Illustrated by James Montgomery Flagg</i>		
The South Sea Siren—Gilda Grey (Photograph)		58
Rotogravure:		59
\$5,000 in Fifty Cash Prizes!		
Rules of PHOTOPLAY Magazine's Great Screen Contest with Eight Puzzle Pictures Awaiting Your Solution		
Rodolph Valentino (Photograph)		
The Shadow Stage	Frederick James Smith	63
The Department of Practical Screen Criticism		
Gossip—East and West	Cal York	68
The Latest News of the Film Folk		
The Man Who Came Back	Bettina Bedwell	70
A Light on the Real Nature of Adolph Zukor, President of Famous Players-Lasky		
The PHOTOPLAY Medal of Honor		72
You Are Invited to Cast Your Ballot for What You Consider to Be the Best Picture of 1922		
“Will Mae Marsh Come Back?” (Photograph)		74
Her Performance in “The White Rose” Seems to Answer the Question		
Questions and Answers	The Answer Man	81
Why Do They Do It?		82
Screen “Breaks” Caught by Readers of PHOTOPLAY		
“The Face on the Cutting Room Floor”	Peter Milne	96
Casts of Current Photoplays		108
Complete for Every Picture Reviewed in This Issue		

Addresses of the leading motion picture studios will be found on page 11

Does the Camera Lie? of course it does

It lies beautifully, artistically and convincingly.

It lies to create and maintain illusion. It lies because, in very many instances, a lie is infinitely better than the truth.

If the camera never lied you would not have half the enjoyment in pictures that you do have. You would not see on the screen the marvelous castles, the miles of forest, the thrilling train disasters and shipwrecks that lift you out of your seats in so many big pictures.

How does it lie?

That is what PHOTOPLAY will tell you in the September number. It will explain the latest and greatest secret of the motion picture trade. It will place before you, very simply and with self-explanatory illustrations, the truth about “glass work,” double exposures, double printing and miniature sets.

This is not an expose. It is an explanation. It not only will not lessen your enjoyment of the pictures, but it will increase your wonder at the marvelous strides that the industry is making in art and efficiency.

Don't miss
Photoplay
for September
Out August 15th



We all enjoy play, and
play brings thirst.

Enjoy thirst ~ wherever
you are, quench it with
this beverage ~ not
from one vine or one
tree, but a blend of
pure products from
nature's storehouse
with a flavor all its
own

Drink

Coca-Cola
TRADE MARK
REGISTERED

Delicious and Refreshing

5¢

The Coca-Cola Company
Atlanta, Ga.

Served ice-cold at fountains
or in bottles.

COMING!
3 months of great

Paramount

FOR many months Paramount's famous stars, directors, players, dramatists, photographers and screen technicians have been working to give you a giant program of thrilling photoplays for the season of 1923-24.

Any expenditure, any effort, is of little importance to Paramount compared with America's "Well Done!"

Fourteen pictures of that program are listed here—14 pictures full for you of the most vivid life, healthy excitement and glorious adventure, all a gleam on the screen by the consummate art of Paramount.

Plan ahead with Paramount again this season and you'll be sure of seeing the best.

*"If it's a Paramount Picture
it's the best show in town"*

TRADE MARK



Save the list
& ask for the dates

Pictures

The cream of America's screen entertainment is presented
in 14 special Paramount Pictures for the patrons of the finest
theatres everywhere

A James Cruze Production
"THE COVERED WAGON"

Adapted by Jack Cunningham.
Novel by Emerson Hough.

Kenma Corporation Presents
"THE PURPLE HIGHWAY"
With Madge Kennedy

Monte Blue, Pedro deCordoba, Vincent Coleman, Dore Davidson. Adapted by Rufus Steele from the play "Dear Me." By Luther Reed and Hale Hamilton. Directed by Henry Kolker.

The Cosmopolitan Corporation Presents
"THE LOVE PIKER"
with ANITA STEWART

and an all-star cast including Wm. Norris, Robt. Frazer, Frederick Truesdell and Arthur Hoyt. By Frank R. Adams. Directed by E. Mason Hopper. Scenario by Frances Marion.

A William deMille Production
"SPRING MAGIC"
with Agnes Ayres and Jack Holt

supported by Charles deRoche, Bobby Agnew, and Mary Astor. Screen play by Clara Beranger, from the play "The Faun" by Edward Knoblock.

A James Cruze Production
"HOLLYWOOD"

By Frank Condon. Adapted by Tom Geraghty. Twenty real stars, forty screen celebrities.

A Zane Grey Production
"TO THE LAST MAN"

With Richard Dix and Lois Wilson. Supported by Frank Campeau and Noah Beery. Directed by Victor Fleming. Adapted by Doris Schroeder.

An Allan Dwan Production
"LAWFUL LARCENY"

With Hope Hampton, Nita Naldi, Conrad Nagel and Lew Cody. From the play by Samuel Shipman. Adapted by John Lynch.

A Charles Maigne Production
"THE SILENT PARTNER"

with Leatrice Joy

Owen Moore and Robert Edeson. From the story by Maximilian Foster. Screen play by Sada Cowan.

A George Fitzmaurice Production
POLA NEGRI in "The Cheat"

With Jack Holt. Supported by Charles deRoche. Adapted by Ouida Bergere—from the story by Hector Turnbull.

GLORIA SWANSON in
A Sam Wood Production
"Bluebeard's Eighth Wife"

Screen version by Sada Cowan. From Charlton Andrews' adaptation of Alfred Savoir's play.

A George Melford Production
"SALOMY JANE"

With Jacqueline Logan, George Fawcett, Maurice Flynn. Book by Bret Harte. Play by Paul Armstrong. Adapted by Waldemar Young.

A James Cruze Production
of Harry Leon Wilson's novel
"RUGGLES OF RED GAP"

With a special cast. Adapted by Tom Geraghty.

An Allan Dwan Production
GLORIA SWANSON in "Zaza"

Play by Pierre Berton. Screen play by A. S. LeVino.

THOMAS MEIGHAN in
"All Must Marry"

by George Ade. Directed by Alfred E. Green. Adapted by Tom Geraghty.

Re "In Search of Her Soul"

P. O. Box 523, Kansas City, Mo.
EDITOR PHOTOPLAY MAGAZINE.

Dear Sir: In that article entitled "A Star in Search of Her Soul," which was published in the June issue of PHOTOPLAY, Mr. Herbert Howe writes of Pearl White's decision to enter a convent. Among other interesting things he tells of the star's childhood in Greenridge, Missouri; he quotes her concerning "the hideous house 'that was going to rack and ruin,'" telling incidentally of how she saved up pennies—which were hoarded under a jug in the corner of the cellar—in order to buy a doll that she had seen in a drugstore window.

I doubt whether any other reader of PHOTOPLAY will be able to grasp that particular part of the narrative in the exact way that I do. For I, as a youthful tramp—just then weak from sickness and lack of food—slept in that same cellar of the "hideous house" where Pearl White shortly afterward hid her pennies under the jug. And I knew well the storekeeper, Mr. Redmond (his name is Fordyce, rather than "Fortis"), who, seeing the light die out of Pearl's eyes upon finding that she did not have enough pennies to pay for it, gave her the beautiful large doll—thus begetting in her a feeling of undying gratitude.

Perhaps it is conducive to a clearer understanding of the feelings on my part if I say that I am the author of the fact-story serial, "Up From the Death Cell," now running in various newspapers throughout the United States and Canada. But it is not solely because I have gone through all imaginable hells of adversity with their sweat, blood and tears that I harbor a special sympathy for Pearl White and accept as genuine her declaration that she is now going to look after the welfare of her soul; it is because she, like unto Faust, is far from being an ordinary individual.

When I think of the sordidness and actual filth of the earlier surroundings of Pearl White, I stand in amazement at the heights of success she has attained. Her own life drama is in some measure as unusual and great as that one greatest written by the master pen of Goethe. She, the same as Faust, represents the human race. Like unto millions of others she has struggled and attained, and she has known the stream of earthly pleasure and what it is to be drowned therein. And now after all the striving and successes—after a resurrection from the death incident to being hurled into that stream that flows so near to worldly hope and attainment—she realizes that the greater Good is yet to be found.

Truly, the declaration of Pearl White that she has heretofore neglected her soul but will now begin to care for it is a grand confession, equal to that of the author of "Faust." Skeptics may smile and look wise. Materialists and those who have not been through the purging fire may dismiss her announcement as a publicity play. But irrespective of what cause or various contributing causes that led up to her decision, I for one hear that announcement as the cry of a lonely soul seeking the way of a nobler path. And whether her stay in the convent may be of long or short duration, I sincerely hope that Pearl White may find that peace and joy "more precious than the rubies of the kings."

JOHN W. KANE.

Business of Bowing

Corry, Pa.

EDITOR PHOTOPLAY MAGAZINE.

Dear Sir: With each succeeding issue PHOTOPLAY shows improvement. Last evening I was reading the October 1919 issue. Then we wrote to the Answer Man for the cast of a favorite picture. Now we have the selection of the six best photoplays monthly and the cast of every picture reviewed appears also.

Brickbats & Bouquets

LETTERS FROM READERS

The readers of PHOTOPLAY are invited to write this department—to register complaints or compliments—to tell just what they think of pictures and players. We suggest that you express your ideas as briefly as possible and refrain from severe personal criticism, remembering that the object of these columns is to exchange thoughts that may bring about better pictures and better acting. Be constructive. We may not agree with the sentiments expressed, but we'll publish them just the same! Letters should not exceed 200 words and should bear the writer's full name and address.

And it is with a great deal of pleasure that we look forward to the Annual Medal of Honor Contest. I like the editorials too, because they hit the mark.

F. H. PATRICK.

Concerning Faulty Features

Boston, Mass.

EDITOR PHOTOPLAY MAGAZINE.

Dear Sir: I have just seen "Adam's Rib" and was, with hundreds of others, greatly disappointed. The story was unreal—what mother would ever let her daughter know that she intended sacrificing her husband for the sake of romance? And the much talked of "cave-man" scene was just sensuous.

Rex Ingram is certainly capable of doing greater things than "Where the Pavement Ends."

It didn't "get" you at all.

For me, "Brass" was spoiled by a hazy, uncertain ending.

How much better are pictures like "Robin Hood," "The Flirt," "Clarence," "Java Head," "The Pilgrim," "The Ghost Patrol," "Back Home and Broke," "Kick In" and "Down to the Sea in Ships."

HARRIET KNOWLTON.

Inside Lighting Effects

Chicago, Ill.

EDITOR PHOTOPLAY MAGAZINE.

Dear Sir: In the February "Why Do They Do It" column, J. B. H. of Reno, Nevada, complains about the lack of outside wiring in "Wild Honey" while the house was lighted by electricity. I did not see the picture he refers to, but would like to advise him that I own a country estate remotely situated here in

Illinois, and that it is electrified without outside wiring of any sort, above or under the ground, and needing no outside wiring as the electricity is supplied by a small plant situated in the basement. If J. H. B. will look into it he will find thousands of these plants in the United States and will not need to worry about "mistakes" made by the director of "Wild Honey."

I wish to thank you for your history of the motion picture industry, and would be further indebted to you, were you to convince Florence Turner, Florence Lawrence, Mary Fuller, and more of the old stars and pioneers to come back. Don't you think they could succeed now, when they did so well in the old days?

It was rather a shock to find no mention of Wallace Reid's death in the February Magazine until I realized that the magazine was printed too early to cover that subject, but I am looking forward to some memorial in the March issue. Wally probably made mistakes, but he occupied a unique place and can never be replaced, and I am glad to note that the general public is feeling its great loss and not condemning

A. H. WADDINGTON.

Some Thumb-Nail Impressions

Milwaukee, Wis.

EDITOR PHOTOPLAY MAGAZINE.

Dear Sir: May a college girl venture a few opinions? First of all, Bebe Daniels. She is beautiful, and to my mind, one of the screen's most capable players. She is a wonderful clothes model and enacts her society characters perfectly. Some say Miss Daniels appeals only to the young, but my mother and her friends, who are far from young, think Bebe is "just right." So that's that. The following are some of my thumb-nail impressions of stars:

Rodolph Valentino—A sincere, capable actor, who is handicapped by excessive good looks and a distinctly foreign air.

Lila Lee—A beauty who hasn't the slightest idea of what it is to act.

Thomas Meighan—Runs neck and neck with Jackie Coogan for title of "the best actor on the screen today."

Norma Talmadge—She has ability as well as beauty, dignity as well as charm, and a personal magnetism.

May McAvoy—Day by day, in every way she is getting better and better.

Conrad Nagel—Knows he can act without being conceited.

Leatrice Joy—A second Norma Talmadge.

Malcolm McGregor—Continued exertion leads to success.

Marion Davies—A flash in the pan.

Pauline Garon—Practice makes perfect.

BETTY REID.

The Talents They Possess

Chicago, Illinois.

EDITOR PHOTOPLAY MAGAZINE.

Dear Sir: Why are the fans so quick to throw brickbats at stars simply because they do not suit them in one way or the other? We should admire Mae Murray because she is a wonderful dancer and not scorn her because she is not a wonderful actress.

Let us respect Agnes Ayres because she is beautiful and wears gorgeous clothes and not say she is worthless because she is not as perfect as Norma Talmadge. Norma is not perfect. Pola Negri is a far superior actress than she.

Mae Murray is a dancer and Norma is not. Agnes Ayres has a sweet expression and is a fair actress. So let's applaud the stars for what they can do and not scorn them for what they cannot.

ALLAN Q. SMITH.

Studio Directory

For the convenience of our readers who may desire the addresses of film companies we give the principal active ones below. The first is the business office; (s) indicates a studio; in some cases both are at one address.

- ASSOCIATED FIRST NATIONAL PICTURES, 6 West 48th Street, New York City.
 Richard Barthelmess Productions, Inspiration Pictures, 565 Fifth Avenue, New York City.
 Edwin Carewe Productions, Associated First Nat'l Pictures, 619 Pacific Finance Bldg., Los Angeles, Calif.
 Allen Holubar Productions, Union League Bldg., Third and Hill Streets, Los Angeles, Calif.
 Thomas H. Ince Productions, Ince Studios, Culver City, Calif.
 John M. Stahl Productions, Mayer Studio, 3800 Mission Road, Los Angeles, Calif.
 Norma and Constance Talmadge Productions, United Studios, Hollywood, Calif.
 Maurice Tourneur Productions, United Studios, Hollywood, Calif.
 Laurence Trimble-Jane Murfin Productions, Associated First Nat'l Pictures, 6 West 48th Street, New York City.
 Louis Mayer Productions, 3800 Mission Road, Los Angeles, Calif.
 Richard Walton Tully Productions, United Studios, Hollywood, Calif.
- EDUCATIONAL FILMS CORPORATION, 370 Seventh Avenue, New York City.
 Christie Comedies, Christie Film Co., Inc., Sunset at Gower St., Los Angeles, Calif.
 Hamilton Comedies, Lloyd Hamilton Corp., 5341 Melrose Avenue, Hollywood, Calif.
 Mermaid Comedies, Jack White Corp., 5341 Melrose Avenue, Hollywood, Calif.
- FAMOUS PLAYERS-LASKY CORPORATION (PARAMOUNT), 485 Fifth Avenue, New York City.
 (s) Paramount, Pierce Ave. and Sixth St., Long Island City, N. Y.
 (s) Lasky, Hollywood, Calif.
 British Paramount, (s) Poole St., Islington, N. London, England.
 Wm. S. Hart Productions, (s) 1215 Bates Street, Hollywood, Calif.
- FOX FILM CORPORATION, (s) 10th Ave. and 55th St., New York City. (s) 1401 N. Western Ave., Los Angeles, Calif. (s) Rome, Italy.
- GOLDWYN PICTURES CORPORATION, 469 Fifth Avenue, New York City; (s) Culver City, Calif. Marshall Neilan, King Vidor Productions and Hugo Ballin Productions.
 International Films, Inc. (Cosmopolitan Productions), 729 Seventh Avenue, New York City; (s) Second Avenue and 127th St., New York City.
- W. W. HODKINSON CORPORATION, 469 Fifth Avenue, New York City.
- MASTODON FILMS, INC., C. C. Burr, 135 West 44th Street, New York City; (s) Glendale, Long Island.
- METRO PICTURES CORPORATION, 1540 Broadway, New York City; (s) Romaine and Cahuenga Avenue, Hollywood, Calif.
 Tiffany Productions, 1540 Broadway, New York City.
 Buster Keaton Productions, Keaton Studio, 1205 Lillian Way, Hollywood, Calif.
 Jackie Coogan, United Studios, Hollywood, Calif.
- PALMER PHOTOPLAY CORPORATION, Palmer Bldg., Hollywood, Calif., Producing at Thos. H. Ince Studios, Culver City, Calif.
- PATHE EXCHANGE, Pathe Bldg., 35 West 45th Street, New York City; (Associated Exhibitors).
 Hal E. Roach Studios, Inc., Culver City, Calif.
 Ruth Roland Serials, United Studio, Hollywood, Calif.
- PREFERRED PICTURES, 1650 Broadway, New York City; (s) Mayer-Schulberg Studio, 3800 Mission Road, Los Angeles, Calif. Tom Forman, Victor Schertzinger and Louis J. Gasnier Productions.
- PRINCIPAL PICTURES CORPORATION, 1540 Broadway, New York City; (s) 7200 Santa Monica Blvd., Los Angeles, Calif.
- R-C PICTURES CORPORATION, 723 Seventh Avenue, New York City; (s) Corner Gower and Melrose Streets, Hollywood, Calif.
- ROTHACKER FILM MFG. COMPANY, 1339 Diversey Parkway, Chicago, Illinois; Rothacker-Aller Laboratories, Inc., Hollywood, Calif.
- UNITED ARTISTS CORPORATION, 729 Seventh Avenue, New York City.
 George Arliss Productions, Distinctive Prod., 366 Madison Avenue, New York City.
 Rex Beach Productions, United Artists Corp., 729 Seventh Avenue, New York City.
 Charlie Chaplin Studios, 1416 LaBrea Ave., Hollywood, Calif.
 D. W. Griffith Studios, Orienta Point, Mamaroneck, N. Y.
 Jack Pickford, Mary Pickford Studio, Hollywood, Calif.
 Mary Pickford and Douglas Fairbanks Studio, Hollywood, Calif.
 Charles Ray Productions, 1428 Fleming Street, Los Angeles, Calif.
 Mack Sennet Comedy Productions, Los Angeles, Calif.
- UNIVERSAL FILM MFG. COMPANY, 1600 Broadway, New York City; (s) Universal City, Calif.
 Century Comedies, Circle Blvd., Hollywood, Calif.
- VITAGRAPH COMPANY OF AMERICA, (s) East 15th Street and Locust Avenue, Brooklyn, New York; (s) 1708 Talmadge Street, Hollywood, Calif.
 Whitman Bennett Productions, 537 Riverdale Ave., Yonkers, New York.
- WARNER BROTHERS, 1600 Broadway, New York City; (s) Sunset Blvd. at Bronson, Los Angeles, Calif.

Would YOU Like to Make \$50.00 to \$200.00 a Week

—writing Stories and Photoplays?

Wait! Don't say it is impossible. Men and women everywhere, who didn't think they *could* write, now make big money in their spare time. It may be just as easy for YOU. It won't cost a penny to find out, anyway. "The Short-Cut to Successful Writing" will tell if you can write. This wonderful book is ABSOLUTELY FREE. Read about it below.

WHEN you talk to most people about writing stories and photoplays, they laugh at the idea. They think it impossible. They doubt that one can be successful without being a "genius" or having "pull." And these mistaken ideas rob them of fame and fortune.

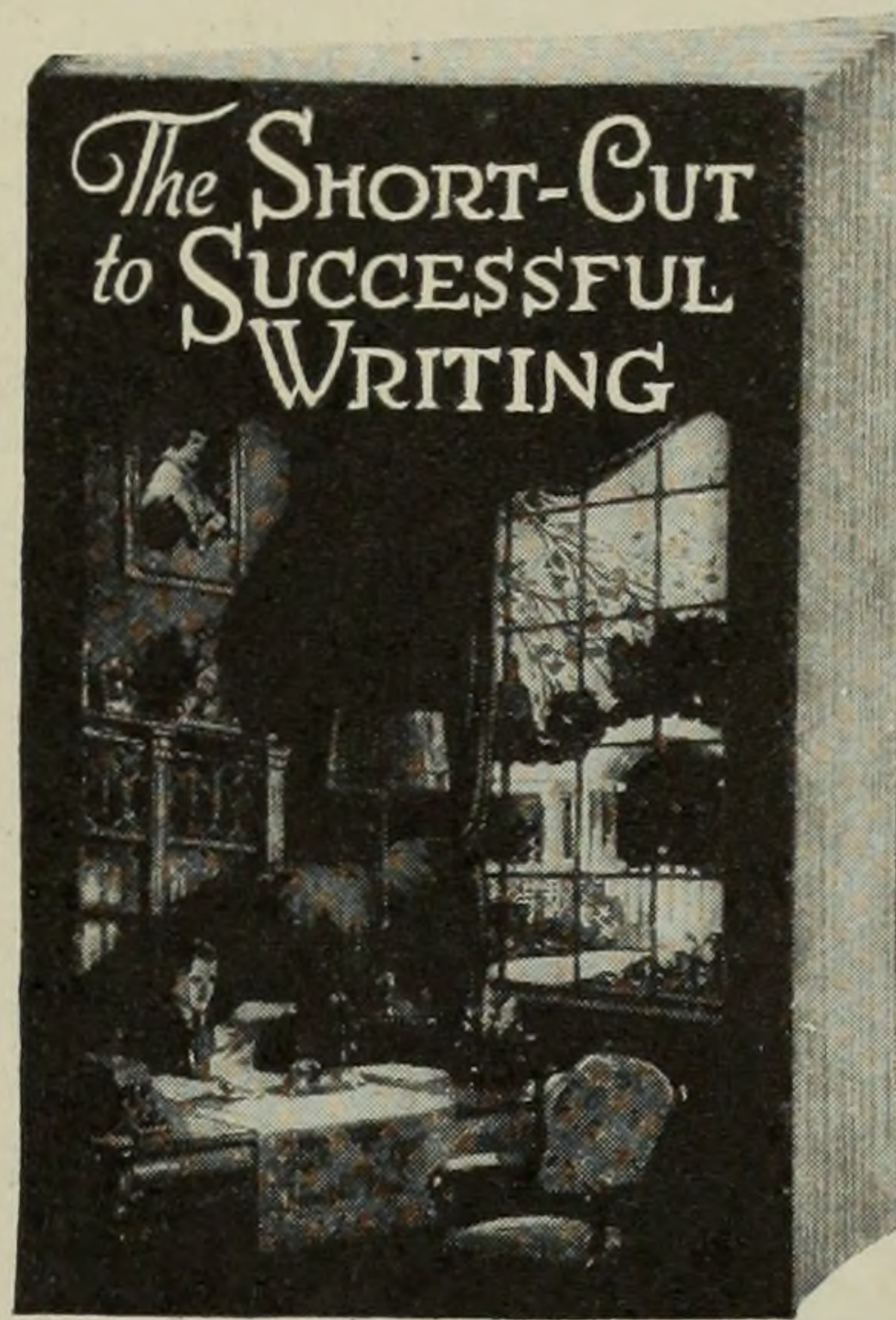
A short time ago a poor lad was following the plow in Minnesota. From early dawn until late sunset he toiled in the withering sun—for a few dollars. But he had dreams. He longed to write for the movies. His friends laughed at the idea. "That's foolish," they told him. "You've got to be a *Genius* to write." But the farm lad was not discouraged. He knew there was nothing to lose if he failed, but a great deal to gain if he succeeded. So he resolved to try. Late one night—after a hard day in the fields—he wrote his first photoplay. And he succeeded! To-day he is said to receive a salary of \$2,000.00 a week—\$104,000.00 a year—more than the President of the United States!

A busy housewife, who didn't *dream* she could write, followed our suggestions and sold her first photoplay for \$500.00. Janett Burrows, a Cleveland, Ohio, stenographer, earned over \$4,500.00 in six months. Peggy Reidell, a clerk in Chicago, sold her first story for \$250.00. One young man quickly sold three stories to Canadian magazines. The wife of an Ohio farmer sold an article to *Woman's Home Companion* and a story to *The Farmer's Wife*. A Massachusetts housewife sold forty manuscripts in two years. Just imagine how much she earned!

YOUR story or photoplay has as much chance as that of any other person. Why not? It has happened before—time and time again. Often the unknown author springs to fame overnight. Out of the crowd—out of the unknown—come our famous authors and playwrights.

Editors will welcome a good story or photoplay from you just as quickly as from any well-known writer. They will pay you well for your ideas, too—a good deal bigger money than is paid in salaries.

Don't think you can't write because you have an ordinary education—that may be a HELP instead of a hindrance. Many brilliant people have really done less than the plainer, persistent ones who had common sense and determination. Thousands of people of ordinary education, who didn't think they *could* write, now produce stories and photoplays in their spare time! Why not YOU?



This Book FREE

How to Prove That You CAN Write

If you want to prove to yourself that you *can* write, if you want to make big money in your spare time, simply fill out the coupon below and mail it to The Authors' Press, Auburn, N. Y. They will send you "The Short-Cut to Successful Writing" ABSOLUTELY FREE. This wonderful book shows how easily stories and plays are conceived, written, perfected, sold. How many who don't *dream* they can write, suddenly find it out. How your own Imagination may provide an endless Gold Mine of Ideas that bring Happy Success and Handsome Cash Royalties. How new writers get their names into print. How to tell if you ARE a writer. How your friends may be your worst judges. How to avoid discouragement and the pitfalls of failure. How to WIN!

This surprising book is ABSOLUTELY FREE. No charge. No obligation. Your copy is waiting for you. Write for it NOW. Get your pencil—fill out the coupon below—mail it to The Authors' Press before you sleep to-night. This little act may be the turning point in your whole career.

THE AUTHORS' PRESS, Dept. 45, Auburn, N. Y.

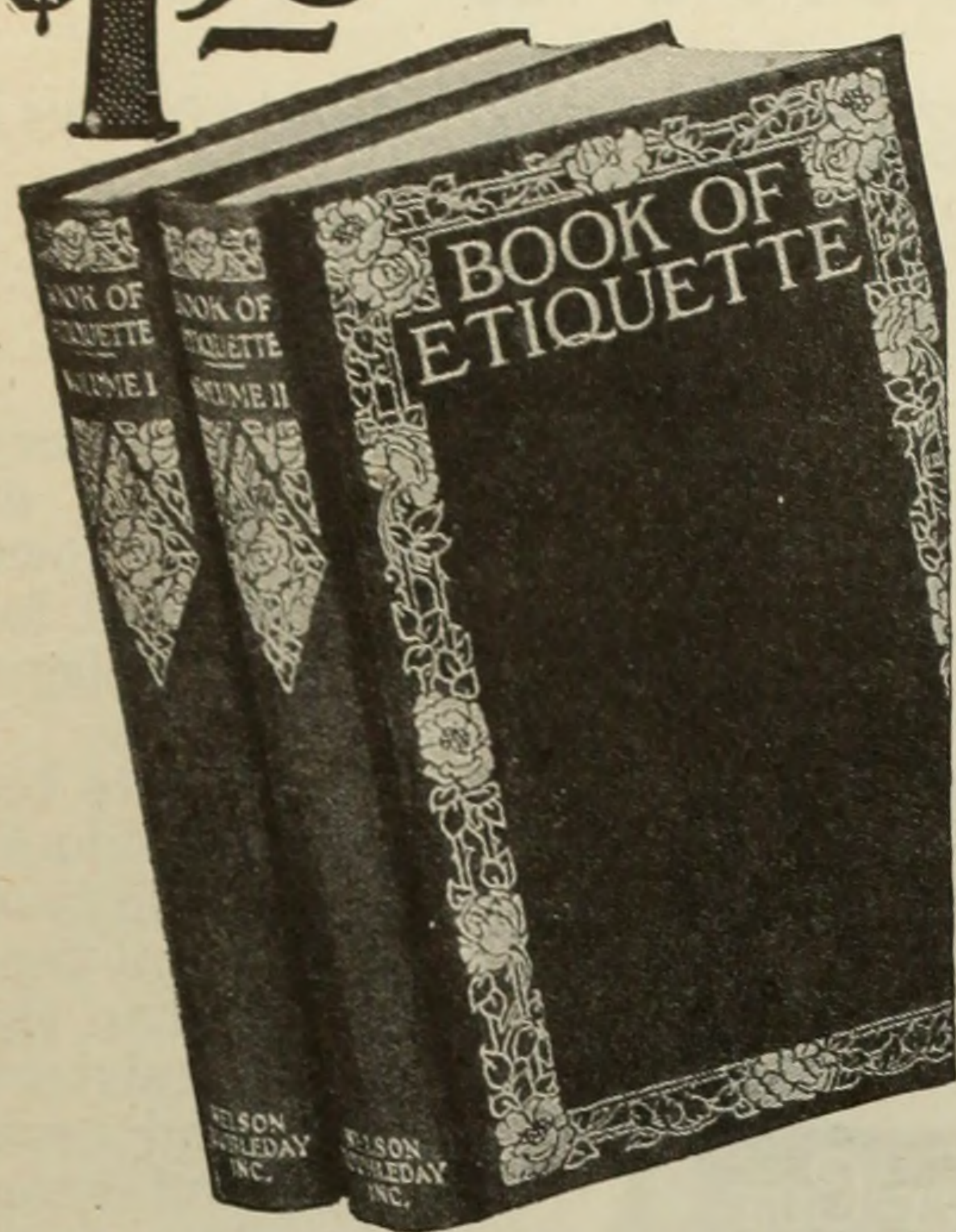
Send me ABSOLUTELY FREE "The Short-Cut to Successful Writing." This does not obligate me in any way. (Print your name and address plainly in pencil.)

Name.....

Address.....

City and State.....

Now Only \$1.98



The Famous Book of Etiquette

An Amazing Bargain—Nearly Half-Million Sold at \$3.50—Special Limited Offer at Only \$1.98. Send Your Order Now!

THE Book of Etiquette needs no introduction. It is the recognized authority on the subject among people of culture, refinement and good breeding everywhere. It covers every phase of proper conduct and manners—at the wedding, dance, dinner, on the street, in the theater—at all places and at all times. Nothing is omitted. It saves you from distressing embarrassments which arise at the most unexpected moments—gives you delightful ease, poise, confidence in yourself.

Nearly 500,000 people have paid the regular publisher's price of \$3.50 for this wonderful 2-volume social guide. Only the summer lull in the book business, when the presses would normally be idle, has prompted the publishers to make this extraordinary short-time reduction in price. When the orders reach a certain number, this offer will be immediately withdrawn.

Send No Money

Drop us a line—a postcard will do—and the famous two-volume Book of Etiquette will be mailed at once. Pay the postman only \$1.98 (plus a few cents postage) and the books are yours. But remember, this remarkable offer may be withdrawn at any moment. So don't delay. Send your order now. If for any reason you are not satisfied, return the books within 5 days and your \$1.98 will be promptly refunded.

Nelson Doubleday, Inc.
Dept. 778, Garden City, N. Y.

EARN MONEY AT HOME

YOU can make \$15 to \$60 weekly in your spare time writing show cards. No canvassing or soliciting. We instruct you by our new simple Directograph system, pay you cash each week and guarantee you steady work. Write for full particulars and free booklet.

WEST-ANGUS SHOW CARD SERVICE LIMITED
Authorized Capital \$1,250,000.00
65 Colborne Building Toronto, Can.



For 58 years these little marchers have led band instrument buyers to better quality and value!

Everything for the BAND PLAYER!

—from a drumstick to world's finest instruments! Used by Liberati, Army, Navy, Victor Record Makers. SEND FOR FREE CATALOG; mention instrument interests YOU. Free Trial! Easy payments. Sold by leading music merchants everywhere. Write TODAY!

LYON & HEALY, 71-80 Jackson Blvd., CHICAGO

\$500 CONTEST

We want a fourth verse for our song, "Empty Arms." \$500 will be paid to the writer of the best one submitted. Send us your name and we shall send you the words of the song and the rules of this contest. Address Contest Editor, World M. P. Corp., 245 W. 47th St., Dept. 752A, New York, N. Y.



FRIENDLY ADVICE

From
Carolyn Van Wyck

EVERY woman wants to be attractive. She wants to be admired—to be popular. Each day I receive letters from young girls, from debutantes, from business women and from wives and mothers. All asking me to give them the secret of charm. All asking me how they may attain those two desirable, but elusive, qualities—personality and beauty.

It is the privilege of every woman to be charming. To taste of the sweets of life. That is my answer to each query! A woman should make the most of herself. She should carefully consider her best features—and her worst ones! She should build a barrier of attraction between herself and plainness.

Clothes—both in shade and style—must be considered carefully. Hair dressing. Cosmetics. A woman should study her type, and dress accordingly, if she would have charm. If she is slim and demure her clothes and, yes, her make-up, should match her natural gifts. If she is vivid, dark, alluring—then her gowns and her coloring and her touches of jewelry should be exotic and bizarre.

Charm, however, does not entirely depend upon external things. Good manners, poise, tact and intelligence play their part in the scheme of things. Sweetness of nature and unselfishness make themselves felt.

To have charm a girl or woman must first of all be a gentlewoman. (This is a matter of training and cleverness and good taste, rather than that of social background.) And then she should work out her personal problem in regard to good looks, just as a school child does an example in arithmetic, and as a business man figures over a prospective deal.

Every sensible woman—and all women who want to be pretty and attractive—are sensible—realize that charm is the thing that goes to make popularity. They should, knowing this, judge of their requirements or, if they are unable to judge, they should ask questions of someone whose advice they can trust.

H. M. O., IRVINGTON, N. Y.

Do not be self-conscious about your height. The day of the flapper is passing—with longer skirts and hair in vogue, taller women will be the fashion. And, anyway, five feet seven inches is not too tall!

Do not, because of your height, allow your carriage to become slouchy. Walk well, with chest out and head proudly erect. Wear, for every day, two piece dresses that follow the Bramley pattern, and loose swinging capes and

coats. For afternoon and party frocks you may adopt the very full skirt, the panniers, and the slightly wired hoops. Do not wear draped or one-piece gowns—they will make you seem taller. Your dresses should have a definite waist line.

HELEN S., NORWALK, CONN.

A good astringent would help to model your cheeks and also occasionally an alcohol massage. There are certain flesh reducing creams which might do you some good, too. If you will send me a stamped, addressed envelope, I will give you some information regarding freckle creams that are safe and sane to use.

NELL, EAST GREENWOOD, R. I.

A bad complexion does not always come from the outside—are you sure that your digestive apparatus is in order, and that your system is unclogged and healthy? If you are certain that your physical condition is all that it should be, there are many ways that you can improve your complexion—from the outside. The Woodbury treatment is a fine one, and many of the complexion clays bring about really splendid results. So do the skin foods and facial creams that are on the market. And, last but not least, a good stimulating facial massage is always beneficial to clogged pores.

JANET M. K., NEW YORK CITY.

You say that Nestle's Lanoil wave has been recommended to you, and ask me what I think of it. I am glad to answer that I have found it perfectly satisfactory. A permanent wave, when done skilfully, is a joy—especially in the warm summer months when even the prettiest straight hair is apt to have a hopeless appearance. Contrary to many reports a good permanent wave does not do any harm. But one unskilfully given can damage the hair very much indeed.

M. E. T., CHICAGO, ILL.

If you think that the man you are engaged to cares more for another girl than he does for you, I think that you are unwise to want to hold him to his promise. A promise unwillingly kept ceases to mean anything. Marrying a man who does not want to be your husband will be torture for him and, incidentally, for you. Make sure of the situation before you stumble blindly ahead—and, if you are not in complete possession of your fiance's love, break the engagement before it is too late.

Let Carolyn Van Wyck be your confidante She will also be your friend

CAROLYN VAN WYCK is a society matron, well known in New York's smartest and most exclusive inner circle. She is still young enough fully to appreciate the problems of the girl—she is experienced enough to give sound advice to those in need of it; be they flappers, business women, or wives and mothers. She invites your confidences—she will respect them—on any subject. Clothes, charm and beauty, love, marriage, the dreams and hopes that come to every one, the heartbreaks and the victories—who has not wished to talk them over with some woman who would be tolerant and just, sympathetic and filled with human understanding? Here is the opportunity to do so.

—The Editor

DOROTHY A., MOBILE, ALA.

It is certainly too bad that your profile is not pretty—especially when your full face is so charming. Are you quite sure that you aren't overestimating the trouble. Turnup noses are often piquant rather than objectionable, and the shape of your mouth can be altered slightly by the careful use of a lip stick. Do not use too-white powder on your nose—it will accentuate the outline. And wear hats with irregular brims, they will help, greatly. In fact a style of hair dressing, and careful attention to hats and make-up often seem to change features.

L. S. R., UTICA, N. Y.

When a young man loses interest in a girl there is little that she can do. Going more than half way is usually useless, as well as humiliating. Broken appointments, promises that are never kept, evasive excuses—they are all danger signals! It is better to keep a fragment of your dignity, and to pretend at least that you are not being hurt, than to do the pursuing! Always remember—for it is truth that many women have had to accept—that there is nothing colder than the burned out ash of a dead love!

MARGARET H., PHILADELPHIA, PA.

A girl with light brown hair, blue-gray eyes and fair skin with a hint of yellow in it, must be very particular in the choice of color. She should wear blues and greens and violet tints, but she should avoid browns, yellows, and shades of red. Black is always good, and pale grey—never taupe! She should not wear "odd" colors, such as olive drab, sulphur, tangerine, or cerise.

A girl with dark brown hair, brown-grey eyes and a dark skin is a simpler type to choose shadings for. The warm colors, always. Brown, red, tangerine, flame, yellow, old gold, bronze and orange will be her best choice. But she can also wear blues, and pinks, and some greens.

B. S., BROOKLYN, N. Y.

Five feet, six inches, is not a great height. Not more than an inch above the average, I should say. And tall girls are the vogue, this year. You are underweight, though—you could do nicely with an added ten pounds. Don't bob your hair this year—especially since your mother objects to bobbed hair. Long hair is becoming smarter every day, and girls are wishing for their discarded tresses.

You will look well in a cape, and in the loose type of coat that is worn for sports. Light colors will be especially becoming to you, for they will make you seem less slender—and, for that reason, less tall. And so I am sure that the camel's hair suit will be quite charming. A tight hip line is always good, I think.

M. S. W., INDEPENDENCE, IOWA

I should not like to advise the use of a curling iron—electric or otherwise. For a curling iron, unless it is in super-skillful hands, is likely to do more damage than good. Even splendid hair-dressers are apt to burn hair, without in the least meaning to. I feel sure that the unheated appliance is by far the best, and certainly the safest. The hair is often more healthy when left straight—if it is naturally straight. But I know how hard is it to see others with curly locks, and not have them. Then, too, the hat problem is more easily solved if one wears waved hair.

"VANITY," SEATTLE, WASH.

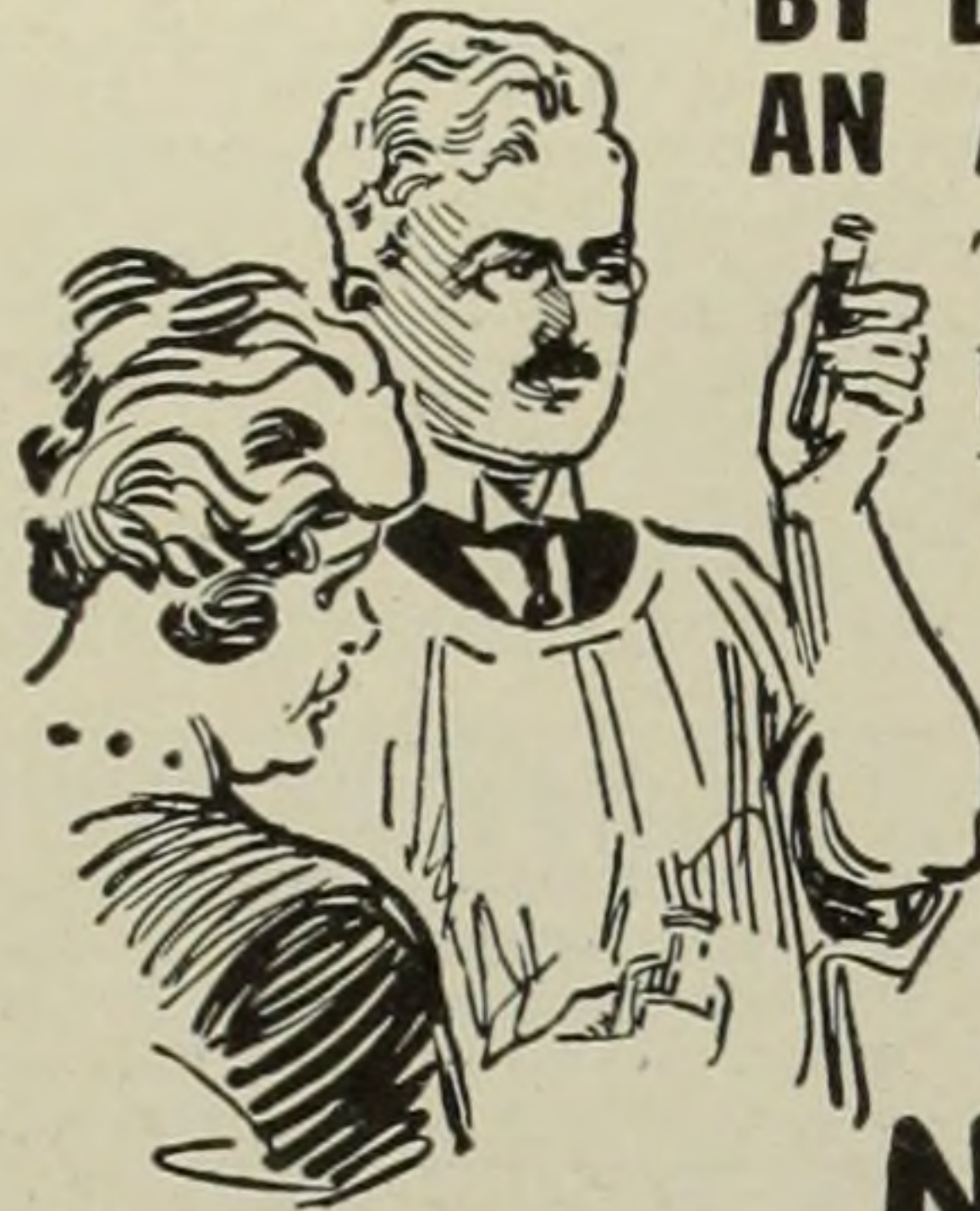
A too fleshy face is a drawback. Massage will help, undoubtedly, and so will diet—that is if your body is also too fleshy. Fashion experts say that the very slim figure is a thing of the past—that the new gowns demand more flesh. Curves, rather than straight lines. If this is so you have less to worry about! It is wrong to say that all men dislike women who are inclined to be plump. Some really stout women are very popular. After all, disposition and charm are more important than mere surface good looks.

FAT

the ENEMY that is shortening Your Life

BANISHED!

BY DISSOLVING THE YEAST CELLS THAT MAKE AN ALCOHOL DISTILLERY OF YOUR STOMACH



The fat in your body is caused by a simple chemical process.

Yeast cells in your stomach combine with starch and sugar and form ALCOHOL. When alcohol gets in the blood, fatty tissue is made instead of healthy, lean muscle. Fat people, even though they be TOTAL ABSTAINERS have four billion yeast cells (or more) in their stomachs—enough to make 4 ounces of alcohol a day. Destroy this excess of yeast cells and you immediately destroy Fat at its source!

NO DANGER
GUARANTEED HARMLESS

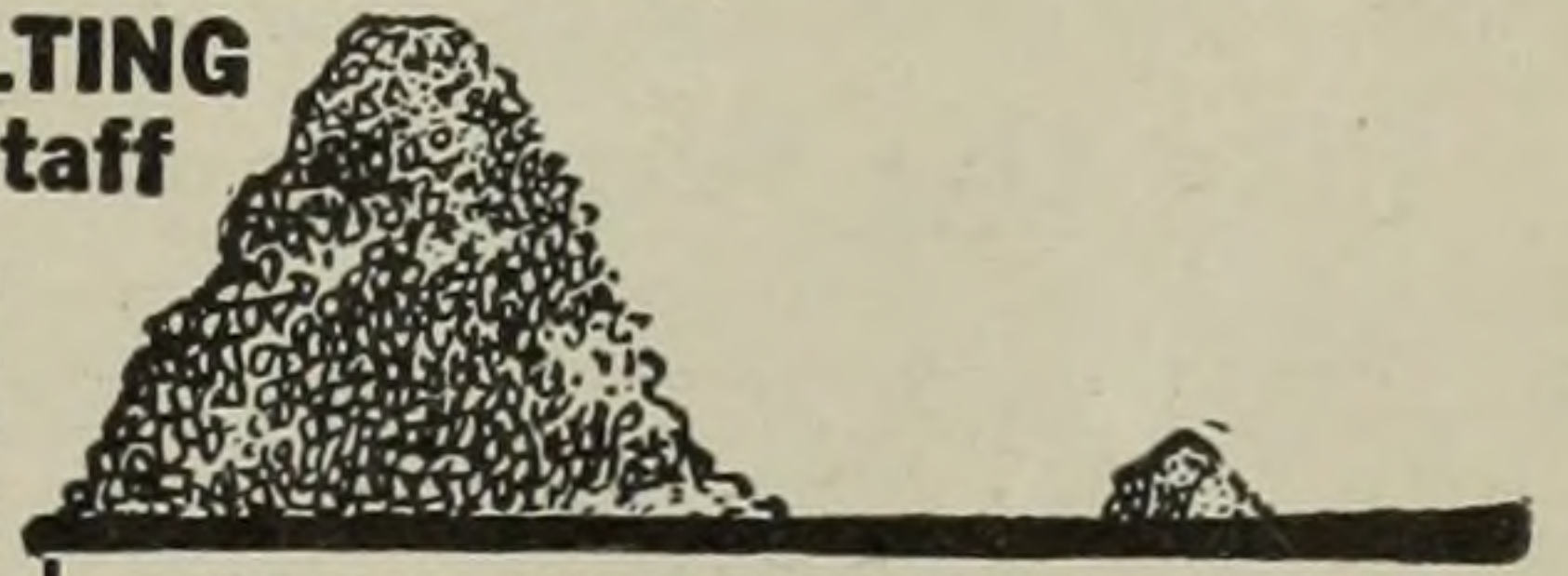
NO DIET-NO BATHS-NO EXERCISE!

Dr. R. L. Graham's marvelous prescription, known as NEUTROIDS, destroys the yeast cells, stops alcoholization and reduces fat. No bother or inconvenience; can be carried in vest pocket or hand bag. Neutroids are composed of harmless ingredients that act only on the yeast cells that make you fat and not directly

on the body. Neutroids are personally guaranteed by R. Lincoln Graham, M. D., to accomplish satisfactory reducing results and, furthermore, they are guaranteed to contain no thyroid extract, no harmful laxatives, no dangerous, habit-forming drugs. Don't bother with dieting, baths or exercise when Neutroids will accomplish better results with no inconvenience.

FREE PERSONAL MAIL CONSULTING SERVICE--by Dr. Graham's Staff

R. Lincoln Graham, M. D., discoverer of the marvelous prescription known as Neutroids, although a practising physician, has finally been prevailed upon to offer his priceless remedy to the public. He insists, however, that Neutroids must be only a PART of his fat-reducing service. You are to write him fully and confidentially. Dr. Graham, or a member of his staff at his New York sanitarium will give careful attention to your inquiries and write you a personal letter of advice. Anyone ordering Neutroids may use this service.



SKETCH VISUALIZES MARVELOUS REDUCTION IN STOMACH YEAST CELLS AFTER ONLY ONE TREATMENT

SEND NO MONEY—SEND ONLY THIS COUPON

Fill in and mail this coupon only, to my sanitarium. I will send you two full weeks' treatment of fat-reducing Neutroids. Pay the postman only \$2 (a small portion of my regular consulting fee) plus 15 cents postage. If the treatment does not effect a satisfactory reduction, return the empty box and I will refund your money. (Signed) R. Lincoln Graham, M. D.

DR. R. LINCOLN GRAHAM, care of The Graham Sanitarium, Inc., 123 E. 89th St., Dept. 112, New York City:—Send me 2 weeks' treatment of Neutroids which entitles me to free professional mail consulting service and free booklet on Obesity. I will pay postman \$2 (plus 15c postage) on arrival of the Neutroids in plain package. I understand my money will be refunded if I do not get a satisfactory reduction from this 2 weeks' treatment

Name.....Age.....Sex.....
Address.....Weight.....

\$1800 for a Story!

RECENTLY an American writer was paid \$1800 for a single short story. By learning to tell the stories of her dreams this woman has found her way to fame and fortune. You can learn to write, too. A new practical course of instruction will give you the training right in your own home during your spare time. Endorsed by eminent writers including the late Jack London.

Write Today for new booklet "The Art of Story Writing." No obligations—booklet is free. Special offer now being made. Write Today—Now!
HOOSIER INSTITUTE, Short Story Dept.
Dept. 1728 Ft. Wayne, Indiana

Moles

HOW TO BANISH THEM

A simple, safe home treatment—16 years' success in my practice. Moles (also BIG growths) dry up. Write for free booklet giving full particulars.



WM. DAVIS, M. D.
126-H Grove Ave. Woodbridge, N. J.

Stop Aches!

Quickly—pleasantly—conveniently with magic

Midol

Thousands of people have used it for years—it is safe—leaves no after effect—contains no dangerous drug

- Spring Fever
- Brain Fog
- Headache
- Rheumatism
- Neuralgia
- Lumbago
- Neuritis
- Nerve Aches
- Women's Ills

You will consider it a lucky day when you send for these wonderful little pain relievers. MIDOL stops pain—but it doesn't jar the system. MIDOL is an old, time tried remedy. For ten years it has relieved headache, neuralgia, rheumatism, toothache, neuritis, Spring fever, asthma, etc. MIDOL is better than Antipyrin, Acetanilid or Phenacetin. MIDOL relieves pain, acts as a bracing body tonic—makes you feel well and enjoy life.

The fame of MIDOL is rapidly spreading. If your druggist hasn't gotten it yet do not deprive yourself, your family and your friends of MIDOL'S wonderful aid—Send for a box of MIDOL tablets and be free from pain and discomfort.

Put up in Two Convenient Sizes, 15c and 40c. Send Coin or Stamps today!

GENERAL DRUG COMPANY Dept. (16)
94 N. Moore Street, New York

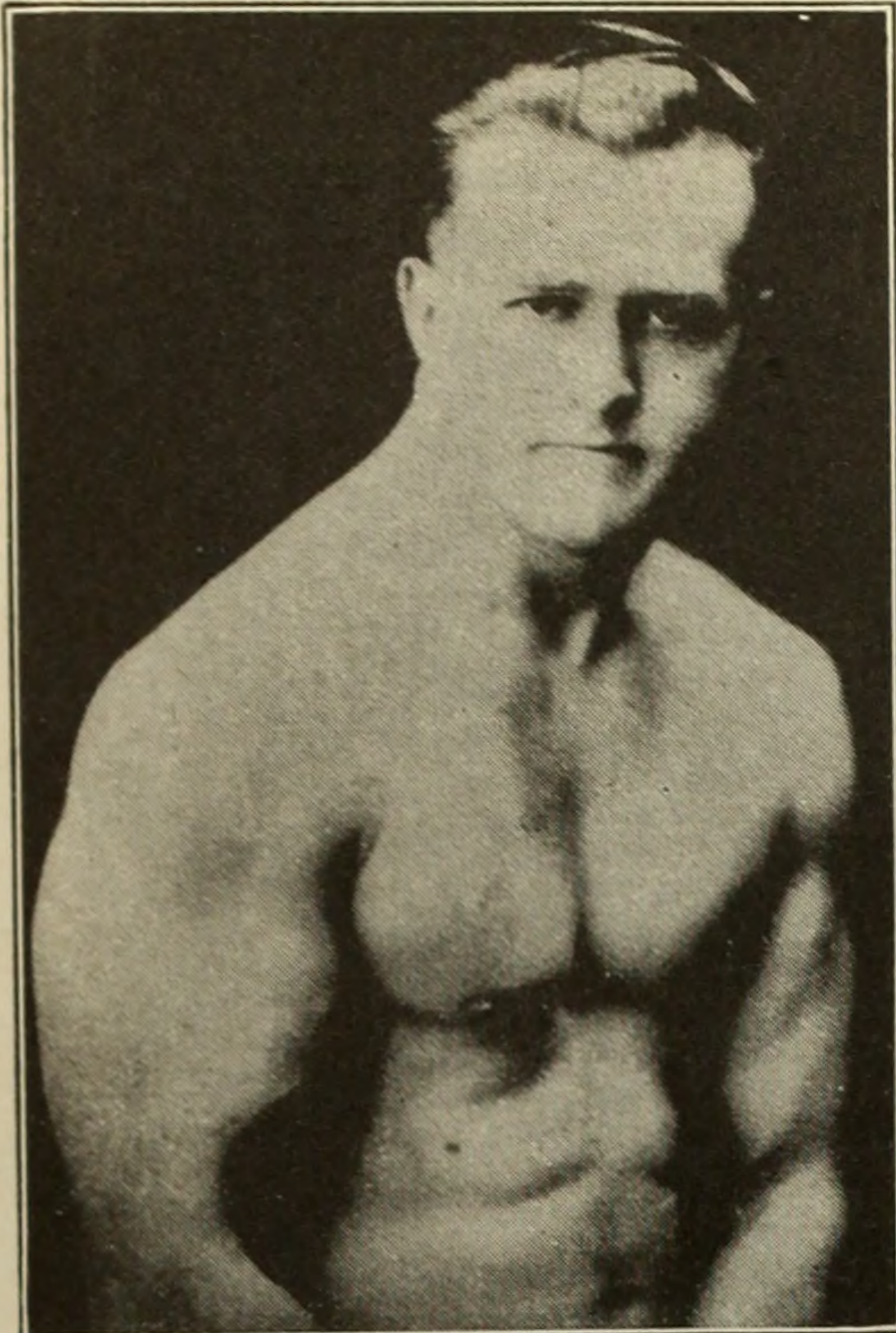
Women!
Midol relieves the pains from which women frequently suffer. Midol is a general pain remedy also, — always keep a box handy for family use.

Send for MIDOL today!

CLASSIFIED ADVERTISING

Rate 35 cts. per word.

FORMS FOR SEPTEMBER ISSUE CLOSE JULY TENTH



Earle E. Liederman as he is to-day

Gee! But It's Great To Be Healthy!

Up in the morning brimming with pep. Eat like a kid and off for the day's work feeling like a race horse. You don't care how much work awaits you, for that's what you crave—hard work and plenty of it. And when the day is over, are you tired? I should say not. Those days are gone forever. That's the way a strong, healthy man acts. His broad chest breathes deep with oxygen purifying his blood so that his very body tingles with life. His brain is clear and his eyes sparkle. He has a spring to his step and a confidence to tackle anything at any time.

Pity the Weakling

Don't you feel sorry for those poor fellows dragging along through life with a neglected body? They are up and around a full half hour in the morning before they are half awake. They taste a bite of food and call it a breakfast. Shuffle off to work and drag through the day. It's no wonder so few of them ever succeed. Nobody wants a dead one hanging around. It's the live ones that count.

Strength Is Yours

Wake up fellows and look the facts in the face. It's up to you right now. What do you plan to be—a live one or a dead one? Health and strength are yours if you'll work for them, so why choose a life of suffering and failure?

Exercise will do it. By that I mean the right kind of exercise. Yes, your body needs it just as much as it does food. If you don't get it you soon develop into a flat-chested, narrow-shouldered weakling with a brain that needs all kinds of stimulants and foolish treatments to make it act. I know what I am talking about. I haven't devoted all these years for nothing. Come to me and give me the facts and I'll transform that body of yours so you won't know it. I will broaden your shoulders, fill out your chest, and give you the arms and legs of a real man. Meanwhile, I work on the muscles in and around your vital organs, making your heart pump rich, pure blood and putting real pep in your old backbone. This is no idle talk. I don't promise these things—I guarantee them. If you doubt me, come on and make me prove it. That's what I like.

Send for My New 64-Page Book "MUSCULAR DEVELOPMENT"

It contains forty-three full-page photographs of myself and some of the many prize-winning pupils I have trained. Some of these came to me as pitiful weaklings, imploring me to help them. Look them over now and you will marvel at their present physiques. This book will prove an impetus and a real inspiration to you. It will thrill you through and through. All I ask is 10 cents to cover the cost of wrapping and mailing and it is yours to keep. This will not obligate you at all, but for the sake of your future health and happiness, do not put it off. Send to-day—right now, before you turn this page.

EARLE E. LIEDERMAN
Dept. 108, 305 Broadway, New York City

EARLE E. LIEDERMAN
Dept. 108, 305 Broadway, New York City

Dear Sir:—I enclose herewith 10 cents for which you are to send me, without any obligation on my part whatever, a copy of your latest book, "Muscular Development." Please write or print plainly.

NAME.....
STREET.....
CITY..... STATE.....

AGENTS AND SALESMEN

\$60-\$200 WEEK—FREE SAMPLES GOLD LETTERS for store windows. Easily applied. Liberal offer to general agents. Metallic Letter Co., 436 North Clark, Chicago.

WE START YOU WITHOUT A DOLLAR. SOAPS, Extracts, Perfumes, Toilet Goods. Experience unnecessary. Carnation Co., Dept. 205, St. Louis.

WE START YOU IN BUSINESS. FURNISHING everything; men and women. \$30.00 to \$100.00 weekly, operating our "New System Specialty Candy Factories" anywhere. Opportunity lifetime; valuable booklet free. W. Hillyer Ragsdale, Drawer 90, East Orange, New Jersey.

BIG MONEY AND FAST SALES. EVERY OWNER buys Gold Initials for his auto. You charge \$1.50; make \$1.35. Ten orders daily easy. Write for particulars and free samples. American Monogram Co., Dept. 169, East Orange, N. J.

AGENTS: \$12 DAILY, EASY INTRODUCING Ladies' Summer Sweaters in silk and artificial silk; 12 colors. Latest novelties. Going like wildfire. You simply show samples we furnish; take orders; we deliver and collect. Your pay daily. Mac-O-Chee Mills Co., Form 1088, Cincinnati, Ohio.

AGENTS—\$6 to \$12 A DAY EASY. 250 LIGHT-Weight, fast selling, popular priced necessities, food flavors, perfumes, soaps, toilet preparations, etc. Agent's outfit free. Write today—quick—now. American Products Co., 9697 American Bldg., Cincinnati, Ohio.

WONDERFUL SELLER. BIG PROFITS. HARper's Ten Use Cleaning Set washes and dries windows, scrubs, mops, cleans walls, sweeps, etc. Complete set costs less than brooms. Can start without investing a cent. Write Harper Brush Works, 133 A St., Fairfield, Iowa.

\$50 TO \$90 A WEEK MADE BY BEGINNERS—men who never sold a dollar's worth of goods in their life before. You can do as well—possibly better. Greatest selling proposition ever offered. Easy sales. Big commissions. We are not exaggerating. We can prove every statement we make. Write at once and get Facts. Goodwear Chicago, Inc., Dept. 524, Chicago, Ill.

\$5 TO \$15 DAILY EASY—INTRODUCING NEW Style Guaranteed Hosiery. Must wear or replaced free. No capital or experience required. Just show samples, write orders. Your pay in advance. We deliver and collect. Elegant outfit furnished, all colors and grades, including silks, lises and heathers. Mac-O-Chee Mills Co., Desk 2448, Cincinnati, O.

BUSINESS OPPORTUNITIES

MAKE MONEY WITH YOUR CAMERA. WRITE Lancaster, Box 967, Los Angeles.

PHOTOS—PHOTOGRAPHY

KODAK FILMS FINISHED. WRITE FOR SAMPLES and prices. Prager's, 38 11th St., Wheeling, W. Va.

HELP WANTED

ALL MEN, WOMEN, BOYS, GIRLS, 17 TO 60 willing to accept Government Positions, \$117-190, traveling or stationary, write Mr. Ozment, 265 St. Louis, Mo., immediately.

BE A DETECTIVE; EXCELLENT OPPORTUNITY; good pay; travel. Write C. T. Ludwig, 367 Westover Bldg., Kansas City, Mo.

WOMEN TO SEW. GOODS SENT PREPAID TO your door; plain sewing; steady work; no canvassing; send stamped envelope for prices paid. Universal Company, Dept. 21, Philadelphia, Pa.

DETECTIVES EARN BIG MONEY. EXCELLENT opportunity. Experience unnecessary. Particulars free. Write, American Detective System, 1968 Broadway, New York.

BECOME A PROFESSIONAL PHOTOGRAPHER



EARNING \$35 TO \$125 A WEEK
Three to six months' course.
Motion Picture, Commercial,
Portraiture. Practical instruction.
Modern equipment.
Ask for Catalog No. 37.

N. Y. INSTITUTE OF PHOTOGRAPHY
NEW YORK CHICAGO BROOKLYN
141 W. 36th St. 630 S. Wabash Ave. 505 State St.

\$25 A DAY
Selling Shirts

Large shirt manufacturer wants agents to sell complete line of shirts, pajamas, and night shirts direct to wearer. Advertised brand—exclusive patterns—easy to sell. No experience or capital required. Entirely new proposition. Write for free samples.
Madison Shirt Co., 503 Broadway, N.Y.C.

WANTED!
U.S. RAILWAY
MAIL CLERKS

\$133 to \$192 Month. 3 days on—3 days off—full pay. Travel—see the country. Common education sufficient. Write immediately for free list of Government positions obtainable and information telling how to get a position.
FRANKLIN INSTITUTE, Dept. W237, Rochester, N. Y.

HELP WANTED

LOOK! YOU ARE WANTED. MEN-WOMEN, 18 up. \$95-\$192 Month. Government positions. Steady Work. Vacation. Common education sufficient. List positions free. Franklin Institute, Dept. W-134, Rochester, N. Y.

EARN MONEY AT HOME DURING SPARE TIME painting lamp shades, pillow tops for us. No canvassing. Easy and interesting work. Experience unnecessary. Nileart Company, 2220, Ft. Wayne, Indiana.

GIRLS-WOMEN. LEARN GOWN DESIGNING-Making. \$40 week. Sample lessons free. Write immediately. Franklin Institute, Dept. W-507, Rochester, N. Y.

PATENTS

PATENTS. WRITE FOR FREE GUIDE BOOK and Evidence of Conception Blank. Send model or sketch for opinion of its patentable nature. Highest References. Prompt Attention. Reasonable Terms. Victor J. Evans & Co., 763 Ninth, Washington, D. C.

INVENTORS DESIRING TO SECURE PATENTS should write for our book, "How To Get Your Patent." Send model or sketch of invention for free opinion of patentable nature. Randolph & Co., Dept. 462, Washington, D. C.

PATENTING AND COMMERCIALIZING INVENTIONS explained. Lester Barrett, Master Patent Law, 629 F Street, Washington, D. C.

POEMS-VERSES

A \$500 CASH PRIZE IS OFFERED TO THE WRITER of the best second verse for our future song release "Where is Your Smile." Those wishing to compete may receive a free copy of song and rules of contest by addressing Handy Bros. Music Co., 2573 Eighth Ave., New York.

\$500.00 PRIZE CONTEST. IF YOU WRITE THE best fourth verse of our song "Empty Arms," you will receive \$500.00. Send your name and we shall send you free the contest rules and words of this song. World Corp., 245 W. 47th St., Dept. 751A, New York.

PHOTOPLAY TEXT BOOKS

AMBITIOUS WRITERS SEND TODAY FOR FREE copy America's leading magazine for writers of photo-plays, stories, poems. Instructive, helpful. Writer's Digest, 611 Butler Building, Cincinnati.

OF INTEREST TO WOMEN

SWITCHES MADE FROM COMBINGS. THE NEW way. Write for style booklet. Mrs. E. Vandervoort, Davenport, Iowa.

MANUSCRIPTS-TYPING

AUTHORS' & WRITERS' TYPING SERVICE Bureau, 1653 Conway Bldg., Chicago, State 4396.

MANUSCRIPTS TYPED, REVISED. REASONABLE. Hayworth Typing Service, 5423 Locust, Philadelphia, Pa.

ENTERTAINMENTS

304 PARODIES, RECITATIONS, MINSTREL AND Joke Books, \$1.25. 12 Vaudeville acts, \$1. Everything, \$2. Gamble Publishing House, East Liverpool, Ohio.

EDUCATION AND INSTRUCTION

LEARN TO ATTRACT BY INDIVIDUAL INSTRUCTION. Let me help you to charm, to be at ease, to have confidence in yourself. Write me your problem, enclosing your photograph and two dollars. I will send you instructions suited to you individually. Darlia P. Matson, Suite 415, 500 Fifth Ave., New York.

STOLEN! MY PHOTOPLAY IDEA

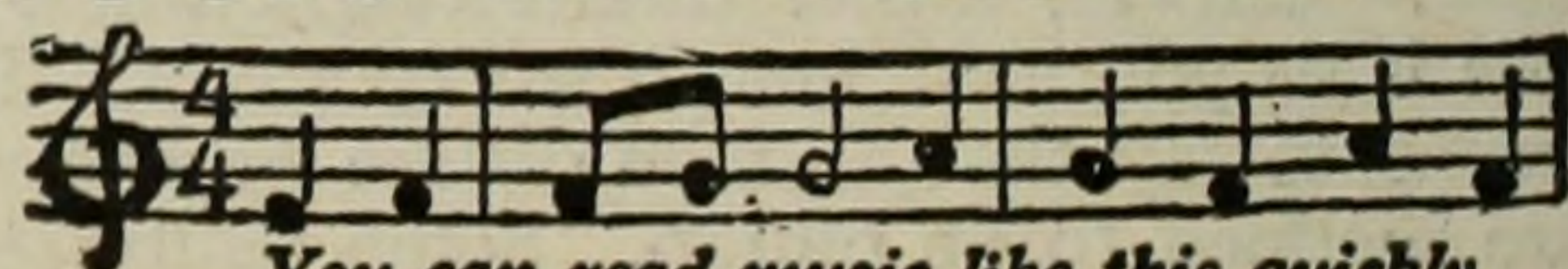
Original plots are worth money and should be protected by copyright before being offered for sale. We furnish copyright protection for scenarios, ideas, stories, by publication in our monthly magazine which is sent to all studios. Advice free. Submit your MSS. Address UNIVERSAL SCENARIO CORPORATION, 928 Western Mutual Life Bldg., Los Angeles, California.

Send for free sample copy Publishers SCENARIO BULLETIN-DIGEST

PIANO JAZZ

By Note or Ear. With or without music. Short Course Adult beginners taught by mail. No teacher required Self-Instruction Course for Advanced Pianists. Learn 67 styles of Bass, 180 Syncopated Effects Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato and 247 other Subjects, including Ear Playing. 110 pages of REAL Jazz, 25,000 words. A Postal brings our FREE Special Offer.
Waterman Piano School 247 Superba Theatre Bldg. Los Angeles, Calif.

MUSIC LESSONS GIVEN



You can read music like this quickly
IN YOUR HOME. Write today for our FREE booklet. It tells how to learn to play Piano, Organ, Violin, Mandolin, Guitar, Banjo, etc. Beginners or advanced players. Your only expense about 2c per day for music and postage used.
AMERICAN SCHOOL of MUSIC, 67 Lakeside Bldg., Chicago



Brief Reviews of Current Pictures

ABYSMAL BRUTE, THE—Universal.—A woman-shy young man with a wallop in his right fist and a come-hither in his eye, played by Reginald Denny in a way both manly and appealing. Jack London characters faithfully reproduced. This is a picture for everybody. (July.)

ADAM AND EVA—Paramount-Cosmopolitan.—Marion Davies does some very good light comedy work as a spoiled daughter of wealth. (May.)

ADAM'S RIB—Paramount.—Cecil de Mille's latest—and worst. Started out to be an epic of the flapper and wound up as a rhinestone-set tale of the girl who sacrifices her reputation to save her mother. (May.)

AFFAIRS OF LADY HAMILTON, THE—Hodkinson.—Lady Hamilton comes to a bad finish, but her road of life is not tedious by any means. Rather heavy German production. Not for children. (July.)

ALICE ADAMS—Associated Exhibitors-Pathé.—A true celluloid counterpart of Booth Tarkington's thoroughly human account of small-town Indiana life. (April.)

ALL THE BROTHERS WERE VALIANT—Metro.—A whaling good story of the sea, though over long. (April.)

ARE YOU A FAILURE?—Preferred Pictures.—A story in seven reels that deserves three. It may amuse the old folks and children. A small town seemingly inhabited entirely by actors. (May.)

BACKBONE—Distinctive Pictures.—Anything but distinctive—just average. A far-fetched tale, ornately mounted. (May.)

BAVU—Universal.—A gory tale of Bolshevich Russia, decidedly artificial. Th's doesn't apply to Wallace Beery, however, the double-dyed villain. Flappers may like the ultra-heroic Forrest Stanley. (July.)

BELLA DONNA—Paramount.—Pola Negri's first American-made picture does not fit her as well as those tailored in Berlin. Pola is more beautiful but less moving; a passion flower fashioned into a poinsettia. The picture is thoroughly artificial. (June.)

BELL BOY 13—Ince-First National.—Tries desperately hard to be funny. Douglas MacLean all right, but this is a two-reeler that didn't know when to stop growing. (April.)

BOHEMIAN GIRL, THE—American Releasing Corporation.—It all depends. Ivor Novello and Gladys Cooper. Creaky light opera retold in celluloid. (April.)

BOLTED DOOR, THE—Universal.—Husband and wife have a quarrel, a fortune hunter threatens to break up what little domestic happiness is left, but virtue triumphs in the end. (May.)

BRASS—Warner Brothers.—Not for those who read the novel by Norris. A story which doesn't dare anything. Harry Myers excellent in small role. (June.)

BRIGHT SHAWL, THE—First National.—A pretty play of distinct atmospheric charm, a tale of Havana intrigue with Cuban strugglers for liberty on one side and soldiers of Spanish oppression on the other. Well acted by Richard Barthelmess, Dorothy Gish, Jetta Goudal and William Powell. (July.)

BUCKING THE BARRIER—Fox.—Dustin Farnum beating up thugs who wouldst thwart him from claiming his rightful estates. (June.)

CAN A WOMAN LOVE TWICE?—F. B. O.—Apparently she can. Ethel Clayton, as the harassed heroine of a dull, long-drawn out drama, does. (May.)

CANYON OF THE FOOLS—F. B. O.—After seeing this picture, any audience will agree that all the fools aren't in the canyon. Some of them wrote and directed this story. (April.)

CASEY JONES, JR.—Educational.—Two reels of good fun for the whole family. A colored porter and a goat offer some amusing gags. (May.)

CORDELIA THE MAGNIFICENT—Metro.—High society with everybody blackmailing everybody, even the heroine, who does it unconsciously, of course. Badly adapted story. (July.)

COVERED WAGON, THE—Paramount.—The biggest picture of the screen year. Real pioneers fighting their tortuous passage across the plains and mountains. Recommended to everyone, without reservations. A Will Hays promise made good. (May.)

CRASHING THROUGH—F. B. O.—Not so bad—not so good. A Harry Carey jumble of heroics. (June.)

CRINOLINE AND ROMANCE—Metro.—A saccharine picture of an embittered colonel who tries to keep his granddaughter away from the lures of the wicked world. (April.)

CRITICAL AGE, THE—Hodkinson.—Another Ralph Connor Glengarry story, well told. Lacking in the original force and spiritual element. (July.)

CROSSED WIRES—Universal.—And yet another little Cinderella. She prefers sassiness to the switchboard, and she achieves her heart's desire, not without some heart-throbs and much laughter. (July.)

AS a special service to its readers, PHOTOPLAY MAGAZINE inaugurated this department of tabloid reviews, presenting in brief form critical comments upon all photoplays of the preceding four months.

PHOTOPLAY readers find this department of tremendous help—for it is an authoritative and accurate summary, told in a few words, of all current film dramas.

PHOTOPLAY has always been first and foremost in its film reviews. However, the fact that most photoplays do not reach the great majority of the country's screen theaters until months later, has been a manifest drawback. This department overcomes this—and shows you accurately and concisely how to save your motion picture time and money.

You can determine at a glance whether or not your promised evening's entertainment is worth while. The month at the end of each tabloid indicates the issue of PHOTOPLAY in which the original review appeared.

DADDY—First National.—A shopworn and old fashioned story with Jackie Coogan as its redeeming feature. (May.)

DARK SECRETS—Paramount.—No excuse for this in this day and age. Dorothy Dalton pursued by an Egyptian gent with Coue ideas. (April.)

DEAD GAME—Universal.—Hoot Gibson does some hard riding and fast thinking. (July.)

DOLLAR DEVILS—Hodkinson.—Dull and dreary. Small oil town story—that's all. (April.)

DOUBLE-DEALING—Universal.—A stupid young man buys property of a confidence man, and of course the property assumes a great value. Otherwise how could it all end so happily? (July.)

DRIVEN—Universal.—A celluloid surprise, mountain folks—not cabaret hounds. For those who are interested in the best on the screen. (April.)

DRUMS OF FATE—Paramount.—"Enoch Arden" up-to-date. Mary Miles Minter. Better attend a bridge club tonight. (April.)

ENEMIES OF WOMEN—Paramount-Cosmopolitan.—An Ibanez romance filmed in Paris and Monte Carlo, decorated by Urban, dressed by Poiret and girded by Ziegfeld. A million dollars' worth of beauty, including Alma Rubens, and superb acting by Lionel Barrymore. (June.)

EX-KAISER IN EXILE, THE—Hodkinson.—The Ex-Kaiser striding through many acres of pleasant woodland in Holland acting like a caged lion. Wilhelm looks quite healthy—too healthy to make the film enjoyable. (May.)

FAMOUS MRS. FAIR, THE—Metro.—"Arise, Fred Niblo, Photoplay dubs you a directorial knight of the screen." A perfect motion picture and a perfect cast. You can't afford to miss this. (May.)

FIGHTING BLOOD—F. B. O.—One of the best of the serials. Whether you are a fight fan or not, you will enjoy them. (April.)

FIRST DEGREE, THE—Universal.—Frank Mayo does fine work as a misunderstood brother. Sylvia Breamer weakens the story. (April.)

FOOLS AND RICHES—Universal.—The handsome hero and his money are soon parted, but being a hero he wins another fortune, and being handsome wins the girl. (July.)

FOUR ORPHANS, THE—Hodkinson.—A comedy. Not the funniest ever made, but almost amusing enough. Charles Murray is the real star. (May.)

FOURTH MUSKETEER, THE—F. B. O.—Johnnie Walker at his best as a young prize-fighter who gives up certain championship for the little wife. (June.)

FURY—First National-Inspiration.—A he-picture of the sea with wallops in every other scene. Richard Barthelmess and Dorothy Gish. (April.)

GENTLEMAN FROM AMERICA, THE—Universal.—Hoot Gibson and an army pal adventuring in a Spanish duchy. (April.)

GHOST PATROL, THE—Universal.—Fairly good entertainment. George Nichols—new star. Does usual stunt of walking away with picture. (April.)

GIMME—Goldwyn.—Slightly over the average. Young bride who has to beg coin from husband with inevitable consequences. (April.)

GIRL I LOVED, THE—United Artists.—We recommend this without a single qualification to the entire family. It deserves your attention. A fragile wistful little lyric inspired by J. Whitcomb Riley's poem of a country boy who loves his foster sister. Ray gives one of the best performances of the screen year, superb in its humanness and tenderness. We cannot recommend it too highly. (July.)

GIRL WHO CAME BACK, THE—Preferred.—The dear girl doesn't come back, really, but she does get diamonds and two husbands. So everybody's happy, unless possibly the audience. (July.)

GLIMPSSES OF THE MOON, THE—Paramount.—Beautiful sets, beautiful gowns and oh, such beautiful ladies! In a word, an eyeful. But nothing much for the heart. (June.)

GO-GETTER, THE—Paramount-Cosmopolitan.—The Go-Getter has lost much of his pep passing from magazine to screen, but it is a pleasant, well-round narrative for a' that. (July.)

GOSSIP—Universal.—Gladys Walton ends a great strike and marries the mill owner—all because she is a sweet, innocent little girl who knows nothing of life, or the conventions. (May.)

GRUB STAKE, THE—American Releasing Corporation.—Fifty-seven varieties of woodland creatures, ranging in styles from bears to porcupines. Also Nell Shipman. A unique forest picture. (June.)

What's Wrong With YOU!



Pep, Nerve, Vigor—Gone?

Do you dare ask yourself why your strength and vitality are falling—why your life-forces are ebbing away? Look at yourself in the glass and ask what's wrong. Ask yourself why you are unable to achieve success and get the joy out of life. Do you realize that your ailments and weaknesses are dragging you down? Is it Catarrh, Constipation, Rupture, Nervousness, Indigestion, Rheumatism or Bad Blood? Are you Flat Chested, Round Shouldered, too Thin or too Stout? I want to help you—I can help you.

STRONGFORTISM—The Modern Science of Health Promotion will Banish Your Ailments and Revive Your Flagging Powers—no matter what your condition is, or what caused it. I guarantee it.

Mention the subjects on which you want special confidential information and send with 10c to help pay postage, etc., on my book—**"Promotion and Conservation of Health, Strength, and Mental Energy."** It's a man-builder and a life-saver. Send for my free book **Right Now TODAY.**

LIONEL STRONGFORT

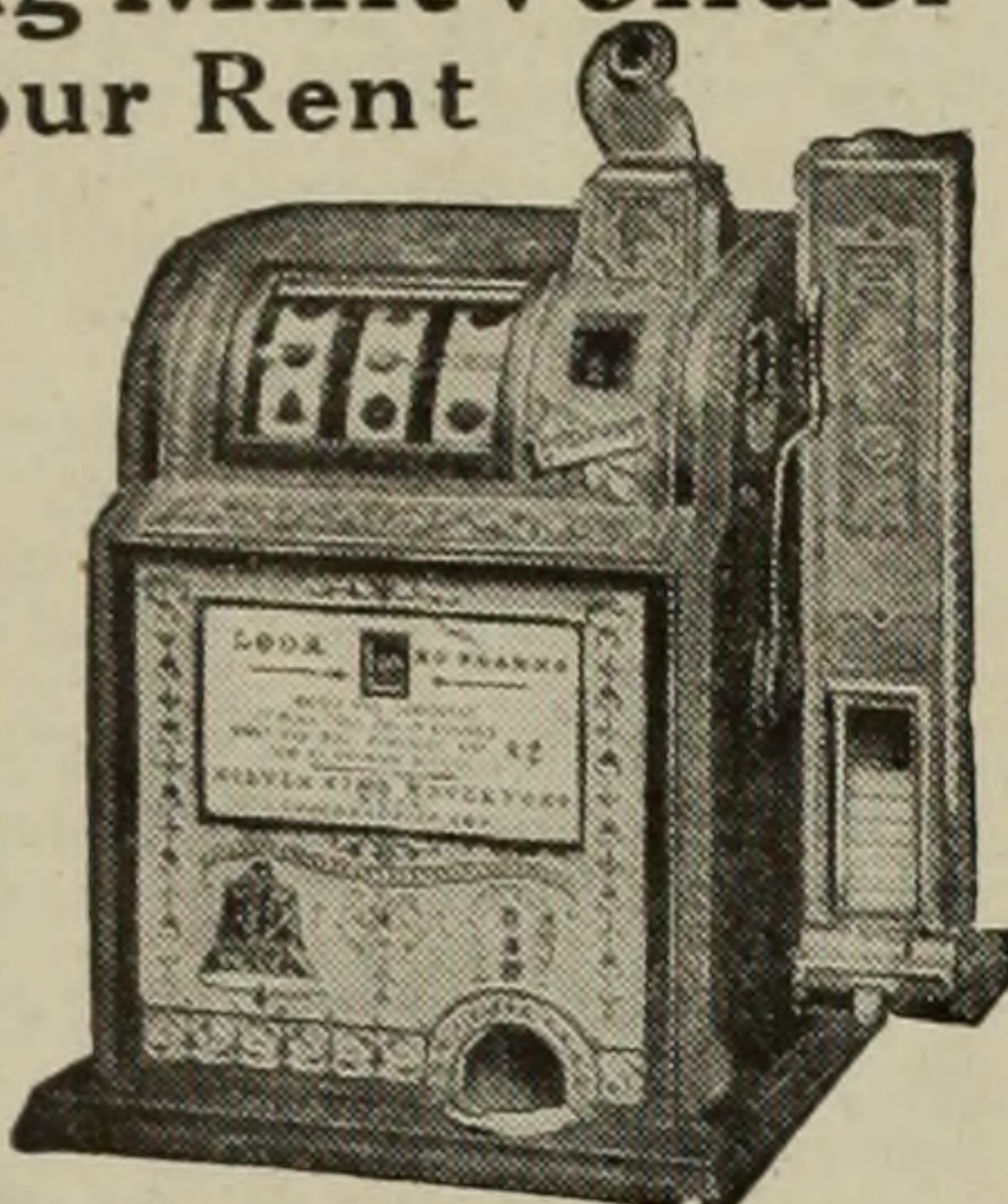
Physical and Health Specialist

Dept. 493 Newark, New Jersey

Strongfort, the Perfect Man

\$10 to \$20 a Day Profit Silver King Mint Vender Will Pay Your Rent

Install one in your store or any public place and get this money. Requires no attention. Always works. Machine's profits pay the rent. Write us about rebuilt machines. Finished like new. In excellent running order. Pay their cost in 10 days. Write or wire today. Price \$125. \$25 down payment. Balance C. O. D. Mints \$15 Per Case of 1000 5c packages.



Silver King Novelty Co., 300 Williams Bldg., Indianapolis, Ind.

Bad, aching teeth!

They are dangerous to health. Treat them regularly with Dent's Toothache Gum. It does four things for bad teeth.



DENT'S TOOTHACHE GUM

1. Stops toothache instantly.
2. Cleanses & protects cavity.
3. Retards further decay.
4. Destroys all odor.

Contains no creosote or harmful ingredients. Does not spill or dry up like liquids. At all druggists' 25c, or by mail upon receipt of price. Made for 35 years by C. S. Dent & Co., Detroit.



DO YOU LIKE TO DRAW?

CARTOONISTS ARE WELL PAID
We will not give you any grand prize if you answer this ad. Nor will we claim to make you rich in a week. But if you are anxious to develop your talent with a successful cartoonist, so you can make money, send a copy of this picture, with 6c in stamps for portfolio of cartoons and sample lesson plate, and let us explain.

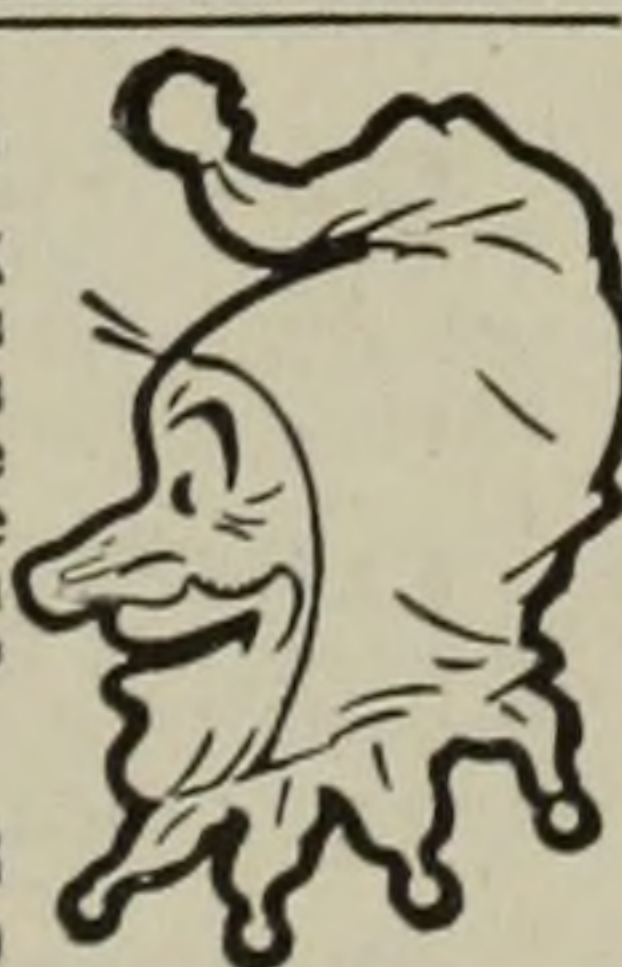
The W. L. Evans School of Cartooning
850 Leader Bldg., Cleveland, O.

WRITE JOKES

EARN FROM \$50 TO \$150 PER WEEK writing jokes, epigrams and humorous stories for publications. Tremendous demand for material. Our short course in Humor Writing teaches you to write humorous material that sells. Learn in your spare time—earn in your spare time. Complete marketing plan and markets furnished.

Write today for full particulars

AMERICAN INSTITUTE OF HUMOR
Office C, 414 Park Bldg., Cleveland, Ohio



Pimples

Your skin can be quickly cleared of Pimples, Blackheads, Acne Eruptions on the face or body, Barbers Itch, Eczema, Enlarged Pores, Oily or Shiny Skin.

FREE Write today for my FREE Booklet, "A CLEAR-TONE SKIN," telling how I cured myself after being afflicted for 15 years. \$1000 Cash says I can clear your skin of the above blemishes. E. S. GIVENS, 140 Chemical Bldg., Kansas City, Mo.

GRUMPY—Paramount.—A superb characterization by Theodore Roberts. (June.)

HER FATAL MILLIONS—Metro.—A swiftly moving comedy of a girl's fibs—Viola Dana's—to a suitor whom she believes faithless. (July.)

ISLE OF LOST SHIPS, THE—First National.—A fantastic romance of derelicts in the Sargasso Sea, screened with imagination by Tourneur. (June.)

JAVA HEAD—Paramount.—From Hergesheimer's novel. Misses much, but, even so, a screen drama well above the average. (May.)

JAZZMANIA—Metro.—Another generous helping of Mae Murray marshmallow screen fare. (May.)

LEOPARDESS, THE—Paramount.—Montague Love tries taming Alice Brady, a wild gal of the South Seas. He also tries to tame a leopardess—and gets tamed most effectively. The leopardess should have ended matters in the first reel. (June.)

LION'S MOUSE, THE—Hodkinson.—Blackmail, robbery, hairbreadth escapes, the papers and the poils! But entertaining for a' that. (June.)

LITTLE CHURCH AROUND THE CORNER, THE—Warner Brothers.—A situation after the manner of "The Miracle Man," with a wealthy mine owner, a mine disaster and a minister. (June.)

LOST AND FOUND—Goldwyn.—Hollywood hokum dropped in the South Seas. A beautiful background and good players wasted. (June.)

LOVEBOUND—Fox.—A well-knit, consistent story, with strong climaxes, of a district attorney who falls in love with his secretary. The girl's father is a jewel thief, and the conflict between her loyalty to father and love for prosecutor is well-developed. Shirley Mason draws sympathy. (July.)

LOVE LETTER, THE—Universal.—Gladys Walton, cute and big-eyed, and flapperly satisfactory. Just too sweet for anything. (April.)

MAD LOVE—Goldwyn.—Pola Negri's last picture in Germany. They have changed her many lovers to husbands in the American titles. (May.)

MADNESS OF YOUTH—Fox.—An engaging crook enters a home to rob a safe, meets the daughter of his victim, etc. Marriage and honor in the end. John Gilbert is sincere and with Billie Dove makes the affair almost plausible. (July.)

MAN FROM GLENGARRY, THE—Hodkinson.—Ralph Connor's erstwhile best-seller has suffered in the screening, but the logging scenes are fine and the Canadian landscapes impressive. (June.)

MASTERS OF MEN—Vitagraph.—Well-done story of the Spanish-American war. Cullen Landis fine. Earle Williams, Alice Calhoun and Wanda Hawley in the cast. (June.)

MIDNIGHT GUEST, THE—Universal.—A young lady thief who reforms. Not quite for children. (May.)

MIGHTY LAK' A ROSE—First National.—It makes you cry and that is about the highest praise that can be given any picture—even if it is a little cloying in its sweetness. Worth while. (April.)

MILADY—American Releasing Corporation.—Advertised as "beginning where 'The Three Musketeers' left off," this French production is nearer Dumas than Douglas Fairbanks. Worth while. (April.)

MILLION IN JEWELS, A—American Releasing Corporation.—Our old favorite, Helen Holmes, tries to smuggle in the Russian Crown Jewels. Helen should be given a chance to smuggle herself into a good picture. She would make good. (April.)

MR. BILLINGS SPENDS HIS DIME—Paramount.—Is bullet-proof farce and one of the best things of its kind in a long time. (May.)

MODERN MARRIAGE—American Releasing Corporation.—The team of Beverly Bayne and Francis X. Bushman return in a commonplace story smoothly screened. (June.)

NE'ER-DO-WELL, THE—Paramount.—Not altogether successful, nor altogether uninteresting, for Thomas Meighan is in it. Old-fashioned. (July.)

NOBODY'S BRIDE—Universal.—A runaway bride, a down-and-out suitor of other days, a bag of jewels, a band of crooks, etc., etc. (June.)

NOBODY'S MONEY—Paramount.—Light comedy, but very entertaining. (April.)

NOISE IN NEWBORO, A—Metro.—Cinderella of the small town goes to the city and comes home rich. Viola Dana gingers up this weak concoction. (July.)

NTH COMMANDMENT, THE—Paramount-Cosmopolitan.—The brave little girl struggles to maintain her home when her husband falls desperately ill. The human note is missing. (July.)

OLD SWEETHEART OF MINE, AN—Metro.—J. Whitcomb Riley's poem screened with considerable charm and touches of melodrama. (July.)

OREGON TRAIL, THE—Universal.—A serial that has real historic value as well as drama and suspense. If the boys don't like history in school, take them to see this. (April.)

OTHELLO—Ben Blumenthal.—A German adaptation of the tragedy directed by a Russian, in which Emil Jannings is a German Moor. (May.)

OUR GANG COMEDIES—Pathe.—One hundred per cent kid stuff—for the whole family. Don't miss Little Farina, age two, colored. (June.)

PILGRIM, THE—First National.—Not Chaplin's best, but worth anybody's money. The great comedian masquerading as a minister. Imagine that. (April.)

POOR MEN'S WIVES—Preferred Pictures.—Not bad, not good. Barbara La Marr a shabby, discontented wife. (April.)

POP TUTTLE, DETEKATIVE—F. B. O.—Dan Mason and a screamingly funny set of false whiskers as the graduate of a correspondence course in detecting, furnishes great amusement. (April.)

POP TUTTLE'S POLECAT PLOT—F. B. O.—Fashioned after the Fontaine Fox-Toonerville Trolley type of cartoon humor. (May.)

POWER OF A LIE, THE—Universal.—David Torrence does some fine work as the harassed liar. Complications pile up until everybody lands in the police court. (April.)

PRISONER, THE—Universal.—An extravagant plot with Herbert Rawlinson as the heavy lover who saves a little blonde from an unfortunate marriage. (May.)

PRODIGAL DAUGHTERS—Paramount.—Another tirade against the jazz babies of 1923. This time it is adapted to the girl who leaves the old home—stead only to return in the snowstorm of Christmas-time. (July.)

PRODIGAL SON, THE—Stoll Film Corp.—Steeped in the gloom of church yards and deathbeds, lost loves and debts. (July.)

QUEEN OF SIN, THE—Not sinful but awful. The queen's sin is weight. (June.)

QUICKSANDS—American Releasing Corporation.—Drug smuggling across the Mexican border is stopped by Lt. Richard Dix and Helene Chadwick of the Secret Service. (June.)

RACING HEARTS—Paramount.—Unless the auto stuff has been worn threadbare with you, it may entertain you. To us the motor seems to miss. (May.)

REMITTANCE WOMAN, THE—F. B. O.—Ethel Clayton's loveliness shines out from the dim and mystic East, where Ethel gains a sacred vase and nearly loses her life. (July.)

ROBERT BRUCE WILDERNESS TALES—Educational.—Mr. Bruce makes the scenery, and even the dogs, a background for wee stories that without much plot are decidedly interesting. (April.)

ROD AND GUN SERIES—Hodkinson.—The wealth of detail and the excellent photography don't quite compensate for the distaste of such utter destruction of ducks, geese, quail and fish. (May.)

RUSTLE OF SILK, THE—Paramount.—The triangle of a British statesman, his unfaithful wife and an adoring lady's maid, who loves the statesman from afar, isn't much of drama. But told with fine taste and discretion. Betty Compson, Anna Q. Nilsson and Conway Tearle excellent. (July.)

SAFETY LAST—Pathe.—Harold Lloyd's best—seven reels that speed like two. Prepare for laughter, shrieks and general hysteria. (June.)

SCARS OF JEALOUSY—First National.—See "Poor Men's Wives." Ditto. (May.)

SINGLE HANDED—Universal.—Hoot Gibson as an eccentric musician who discovers a buried treasure. Hoot's better at handling hosses. (June.)

SIXTY CENTS AN HOUR—Paramount.—An ambitious soda clerk plans to marry the daughter of the bank president, and go into business—all on seven-fifty a week. A riot of laughter. (July.)

SOUL OF THE BEAST—Metro.—Cinderella elopes with an elephant. Hard time has Cinderella, but all ends well, even for friend elephant. (July.)

SOULS FOR SALE—Goldwyn.—A Cook's tour of the Hollywood studios. A false and trivial story, but it takes you behind the camera and is very entertaining. (June.)

SPEEDER, THE—Educational.—A Lloyd Hamilton comedy that tickles the funny bone. (April.)

STEPPING FAST—Fox.—Tom Mix mixes with desperadoes. He saves a girl from the rascals after a trip to China. The girl says "yes." (July.)

STORMSWEEP—F. B. O.—Wallace Beery trying to be a successor to Rodolph Valentino. Not for children—and we are all children to a certain extent! (May.)

SUNSHINE TRAIL, THE—First National.—The story of a nice young man who wants to spread sunshine everywhere but gets under a cloud in his own home town. (June.)

SUZANNA—Allied Producers.—Mack Sennett tries plot instead of pies without so much success, but Mabel Normand stirs in some fine humor. Early California, missions, Spaniards—and Mabel. (June.)

TEMPTATION—C. B. C. Film Sales Corp.—Original in that the couple who are struggling unhappily under the weight of their millions do not lose the bankroll and live forever in a cottage. (July.)

THREE JUMPS AHEAD—Fox.—Tom Mix and his horse Tony leap a chasm and give you an hour of Western thrill with love interest. (June.)

TIGER'S CLAW—Paramount.—Jack Holt goes to India, gets bit by a tiger, married to half-caste, and mixed up in poison plots. (June.)

TILLERS OF THE SOIL—Thoughtful, but gloomy. A few rays of sunlight and cheer would help it. Made in France. (April.)

TOWN SCANDAL, THE—Universal.—Gladys Walton is a chorus girl who runs out of a job and goes home to write her memoirs for the local gazette. Of course the poor girl's misunderstood. (June.)

TRAILING AFRICAN WILD ANIMALS—Metro.—This Martin Johnson picture is the best of its kind. The best animal close-ups ever made, and some tremendous thrills. (July.)

TRAIL OF THE LONESOME PINE, THE—Paramount.—Mountaineers, moonshiners, Minter and Moreno. Also Ernest Torrence. The players are the thing. (June.)

TRIFLING WITH HONOR—Universal.—The story of a home-run king, resembling Babe Ruth, who is the idol of the small boys. Intensely dramatic and worthy. (July.)

TRIMMED IN SCARLET—Universal.—Characters displaying their lack of sense in a way that may earn your pity but not your sympathy. (June.)

VANITY FAIR—Goldwyn.—Hugo Ballin's workmanlike visualization of Thackeray's novel. Not brilliant, but adequate. (June.)

VENGEANCE OF THE DEEP—American Releasing Corp.—Sharks, devil crabs, sea weed and treasure chests make the under-sea pictures interesting and thrilling. But the actors on dry land are not so interesting. (July.)

VOICE FROM THE MINARET, THE—First National.—A reunion of Norma Talmadge and Eugene O'Brien. Good. (April.)

WAGGIN' TALE, A—F. B. O.—Sorry to say that a clever dog actor takes all the honors away from the Carter De Havens. (May.)

WESTBOUND LIMITED—F. B. O.—A homely, sympathetic tale built about the railroad and its men. A love interest, too—though hardly necessary. (July.)

WHAT A WIFE LEARNED—First National.—It was the husband who learned and it required six reels. You feel that he should have gotten wise in the second. How Milton Sills suffers. (April.)

WHAT WIVES WANT—Universal.—After many reels the husband realizes that all business and no love will wreck any marriage. You probably will realize it from the first. (July.)

WHEN KNIGHTS WERE COLD—Metro.—It follows the scenery and action of "Robin Hood" with some surprising results and some not so surprising. (April.)

WHERE THE PAVEMENT ENDS—Metro.—Ramon Novarro (girls, don't miss him) and Alice Terry in what seems to us Rex Ingram's best picture. Recommended. (May.)

WHILE PARIS SLEEPS—Hodkinson.—You will, too. Wouldn't have thought this of Maurice Tourneur. Better stay at home. (April.)

WHITE FLOWER, THE—Paramount.—Hawaii and Betty Compson are alluring. Nothing else matters if you like them. And who doesn't? (June.)

WITHIN THE LAW—First National.—An expensive production with big names, but lacking inspiration and vitality. Norma Talmadge seems afraid to act. The best work is that of Lew Cody as the crook. (July.)

WOMAN OF BRONZE, THE—Metro.—Clara Kimball Young as the wife, who after disillusionment and anguish proves to be the ideal woman for her husband. (June.)

WORLD'S APPLAUSE, THE—Paramount.—Bebe Daniels. Story of publicity built idol who gets involved and demolished. She's innocent. (April.)

WORLD'S A STAGE, THE—Principal Pictures.—Elinor Glyn's Hollywood might just as well have been laid in any other small town. (April.)

YOU CAN'T FOOL YOUR WIFE—Paramount.—Good money and players wasted upon an absurd story. Again the husband on the edge of the restless forties, the neglected wife and the regulation vampire. (July.)

YOUR FRIEND AND MINE—Metro.—Really good, but slightly silly. The wife is too trusting, the villain too bad, the ruined girl too resigned. (May.)



WANTED NEW FACES and PERSONALITIES in the MOVIES

NEW EASY WAY!

Get Into the MOVIES No Beauty Contest

Here is the opportunity of a lifetime—a chance to get into the movies by a short cut—a new easy way! No special qualifications needed—no professionals accepted.

All Types—All Ages
We want new types—men, women and children of all ages—to take part in Arrow Picture's coming feature, "Gambling Wives." Good salaries. Big Opportunity. This picture will be directed by Dell Henderson, who worked with D. W. Griffith. It will be filmed in Hollywood—we will send ten people to California, all expenses paid!

The Road to Fame
This is the most startling offer you ever read—it opens for you

the same road that Mary Pickford, Theodore Roberts, Mary Carr and Jackie Coogan and hundreds of other successful men and women traveled.

A Mammoth Production
"Gambling Wives" is to be one of the greatest pictures of the year. It will be featured in leading theatres throughout the United States.

This is your opportunity to break into the movies with a crash! Don't hesitate. You may be the very type we want! No matter where you live you can try for a part in Arrow Pictures by mailing this ad. with your name and address. Send it this minute—if you wait, you may be too late to qualify.

J. D. LYMAN, Mgr., Dept. 68, 630 W. Jackson Blvd., Chicago, Ill.

NAME _____
ADDRESS _____



MAKE MONEY AT HOME

15 to 50 Dollars a week for your Spare Time—No Canvassing—Experience Unnecessary—Free Outfit—Write for Illustrated Booklet and Terms Free.

UNITED SHOW CARD STUDIO
213 Dinan Bldg. DETROIT, MICH.

PATENTS

Write today for free instruction book and Record of Invention blank. Send sketch or model for personal opinion. CLARENCE A. O'BRIEN, Registered Patent Lawyer, 923 Southern Building, Washington, D. C.

"Don't Shout"



"I hear you. I can hear now as well as anybody. 'How?' With the MORLEY PHONE. I've a pair in my ears now, but they are invisible. I would not know I had them in myself, only that I hear all right."

DEAF

is to the ears what glasses are to the eyes. Invisible, comfortable, weightless and harmless. Anyone can adjust it. Over 100,000 sold. Write for booklet and testimonials.

THE MORLEY CO., Dept. 789, 26 S. 15th St. Phila.

SAVE YOUR BODY

Conserve Your Health and Efficiency First
"I Would Not Part With It for \$10,000"

So writes an enthusiastic, grateful customer. "Worth more than a farm," says another. In like manner testify over 100,000 people who have worn it.

THE NATURAL BODY BRACE

Overcomes WEAKNESS and ORGANIC AILMENTS of WOMEN and MEN. Develops erect, graceful figure. Brings restful relief, comfort, ability to do things, health and strength.

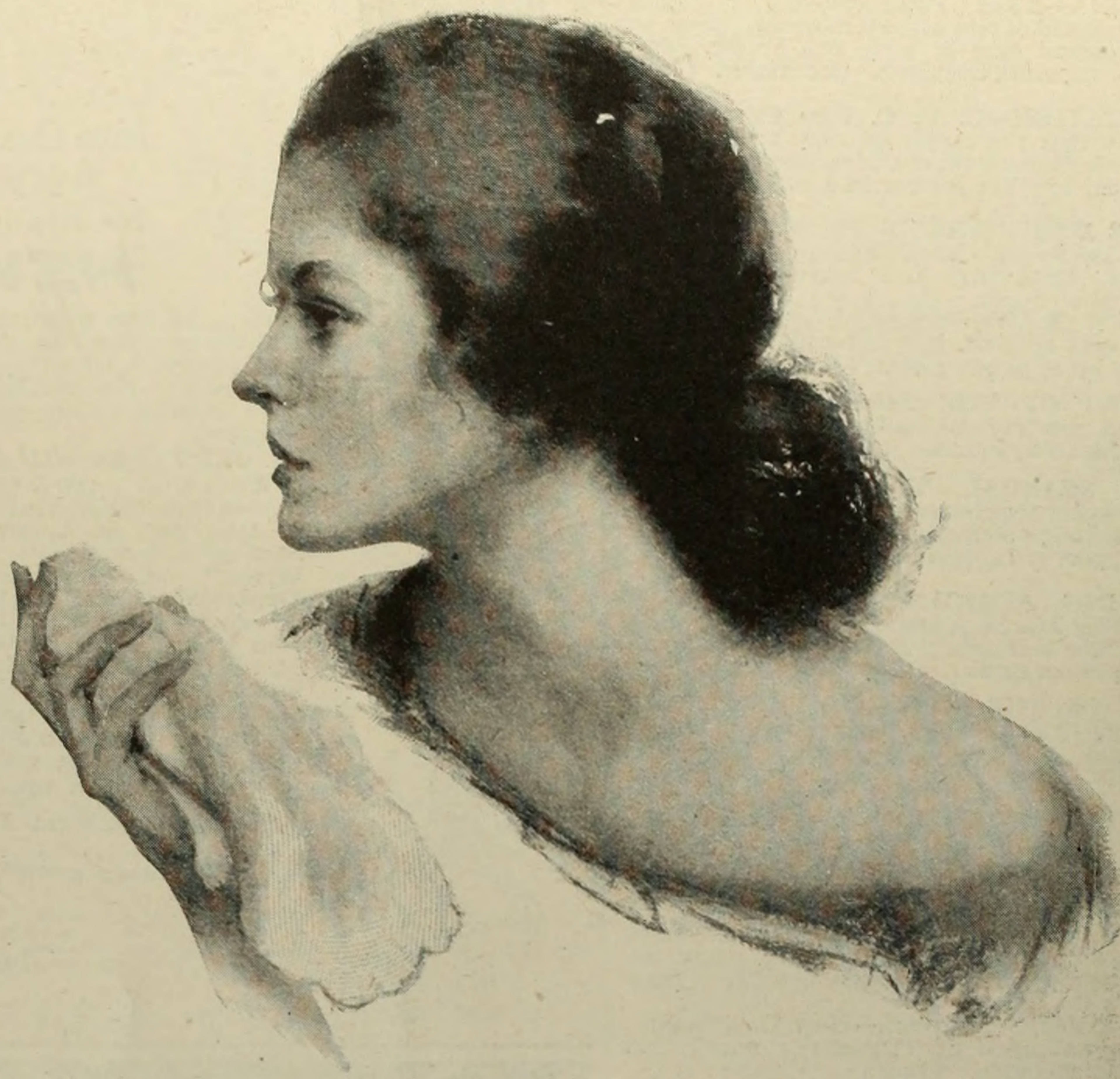
Wear It 30 Days Free At Our Expense

Does away with the strain and pain of standing and walking; replaces and supports misplaced internal organs; reduces enlarged abdomen; straightens and strengthens the back; corrects stooping shoulders; develops lungs, chest and bust; relieves backache, curvatures, nervousness, ruptures, constipation, after effects of Flu. Comfortable and easy to wear.

For Boys and Girls Also

Keep Yourself Fit
Write today for illustrated booklet, measurement blank, etc., and read our very liberal proposition.

HOWARD C. RASH Pres. Natural Body Brace Co. 330 Rash Bldg., SALINA, KANSAS



“Some skins are especially susceptible to blackheads; they require a special method of cleansing.”

Blackheads are a Confession

Blackheads are a confession that your skin is not getting the care it needs.

Some skins are especially susceptible to blackheads. If your skin has a tendency to be large-pored or oily, or if it is very much exposed to dust and soft coal smoke—then you will find that blackheads have a tendency to form. You will have to use a special method of cleansing in order to overcome this trouble.

This treatment has benefited thousands

Thousands of girls and women, by using this special treatment, have found that they can keep their skin absolutely free from blackheads—fresh and smooth and clear as a child's in this respect—

Every night before retiring, apply hot cloths to your face until the skin is reddened. Then with a rough washcloth work up a heavy lather of Woodbury's Facial Soap and rub it into the pores thoroughly, always with an upward and outward motion. Rinse with clear hot water, then with cold. If possible rub your face for thirty seconds with a piece of ice. To remove blackheads already formed, substitute a flesh brush for the washcloth in this treatment. Then protect the fingers with a handkerchief and press out the blackheads.

Use this treatment persistently, and within even a week or ten days you will see a

decided improvement. In time this disfiguring trouble will vanish altogether.

Different types of skin need different care

This is only one of the famous treatments given in the booklet, “*A Skin You Love to Touch*,” which is wrapped around every cake of Woodbury's Facial Soap. You will find a special treatment for each different type of skin in this booklet.

Get a cake of Woodbury's Facial Soap today, and begin, tonight, the right treatment for *your* skin. You will be surprised to see how easily you can overcome defects in your complexion—how your skin will gain, day by day, in clearness, softness, brilliancy.

The same qualities that give Woodbury's its beneficial effect in overcoming common skin troubles make it ideal for regular toilet use. A 25 cent cake of Woodbury's lasts a month or six weeks for regular use, including any of the special Woodbury treatments. Woodbury's also comes in convenient 3-cake boxes.

Three Woodbury skin preparations—guest-size—for 10 cents

THE ANDREW JERGENS CO.
508 Spring Grove Ave., Cincinnati, Ohio

For the enclosed 10 cents—Please send me a miniature set of the Woodbury skin preparations, containing

A trial size cake of Woodbury's Facial Soap
A sample tube of the new Woodbury's Facial Cream
A sample box of Woodbury's Facial Powder
Together with the treatment booklet, “*A Skin You Love to Touch*.”

If you live in Canada, address The Andrew Jergens Co., Limited, 508 Sherbrooke St., Perth, Ontario. English Agents: H. C. Quelch & Co., 4 Ludgate Square, London, E. C. 4.

Name

Street

City..... State.....

Cut out this coupon and send it to us today



Hesser

New Pictures

EVELYN BRENT recently gave up her role of leading woman for Douglas Fairbanks, feeling that the period between productions was too long. The lure of appearing in his new spectacle, "The Thief of Bagdad," apparently held nothing for her



Eglinton

LEW CODY came mighty near hanging out a sign reading, Dr. Lewis Joseph Cote. He packed up his medical diploma and sought work on the stage. Despite his early success as a "male vampire," he refused to continue in that type of role



Spurr

THIS unusual study presents an interesting phase of the many sided Norma Talmadge. Hers is an ever changing and broadening personality. Miss Norma Talmadge is one of the most distinguished graduates of old Vitagraph



Johnston

DOROTHY KNAPP has come to films after winning a prize at the Atlantic City beauty show of 1922. Last Winter she topped it all by winning New York City's Venus contest. PHOTOPLAY predicts a brilliant future



Hesser

CORINNE GRIFFITH is one of the pulchritudinous dozen of filmdom—the beauties of celluloidia. She was born in Texas, educated in New Orleans, came to the films after winning the first prize for beauty at a Mardi Gras ball



Hesber

ELEANOR BOARDMAN is one of those screen rarities: the winner of a film contest who seems likely to justify herself. She comes from Philadelphia and found photoplay opportunity after losing her voice behind the footlights



Bull

D W. GRIFFITH once said that Bessie Love was the most promising young actress he had ever directed. Somehow, after her rare first days at old Triangle, something blocked her progress. Now, she is returning to her own

To eliminate washing-risks— Apply this simple soap-test before you choose soap for precious garments

There is a way to test soap for delicate fabrics, like silk, wool and lace—a simple, yet conclusive, test which can be made merely by asking yourself this question:

*Would I use this
soap on my face?*

This is the test. If your answer is "no," think twice before you risk your precious garments.

Ivory Flakes will protect your delicate garments because it could not harm your skin. Ivory Flakes is simply Ivory Soap in flake form—the very same Ivory Soap that has protected the complexions of millions of women for 44 years—pure, mild, gentle, white.

Many women, knowing Ivory's purity, used to shave the Ivory cake to make their own flakes. Now Ivory Flakes—thinner than rose petals—may be bought, ready for instant suds, in the convenient blue and white package shown below.

Besides having a unique margin of safety for your most delicate things, Ivory Flakes has the additional advantage of economy—you can use it for all the heavier garments that require careful washing.

Simple directions for using Ivory Flakes will be found on the package; but we should like to have the privilege of sending you our illustrated booklet,

"The Care of Lovely Garments," containing many additional suggestions which we believe will be of value to you.

At the same time, we shall send you a sample package of Ivory Flakes, without charge. You will find directions for ordering in the lower right-hand corner of this page.

Remember—Ivory Flakes has a *margin of safety* beyond other soaps for the most precious things you own.

Full-size packages of Ivory Flakes are for sale in grocery and department stores everywhere.

PROCTER & GAMBLE

IVORY SOAP FLAKES

Makes dainty clothes last longer

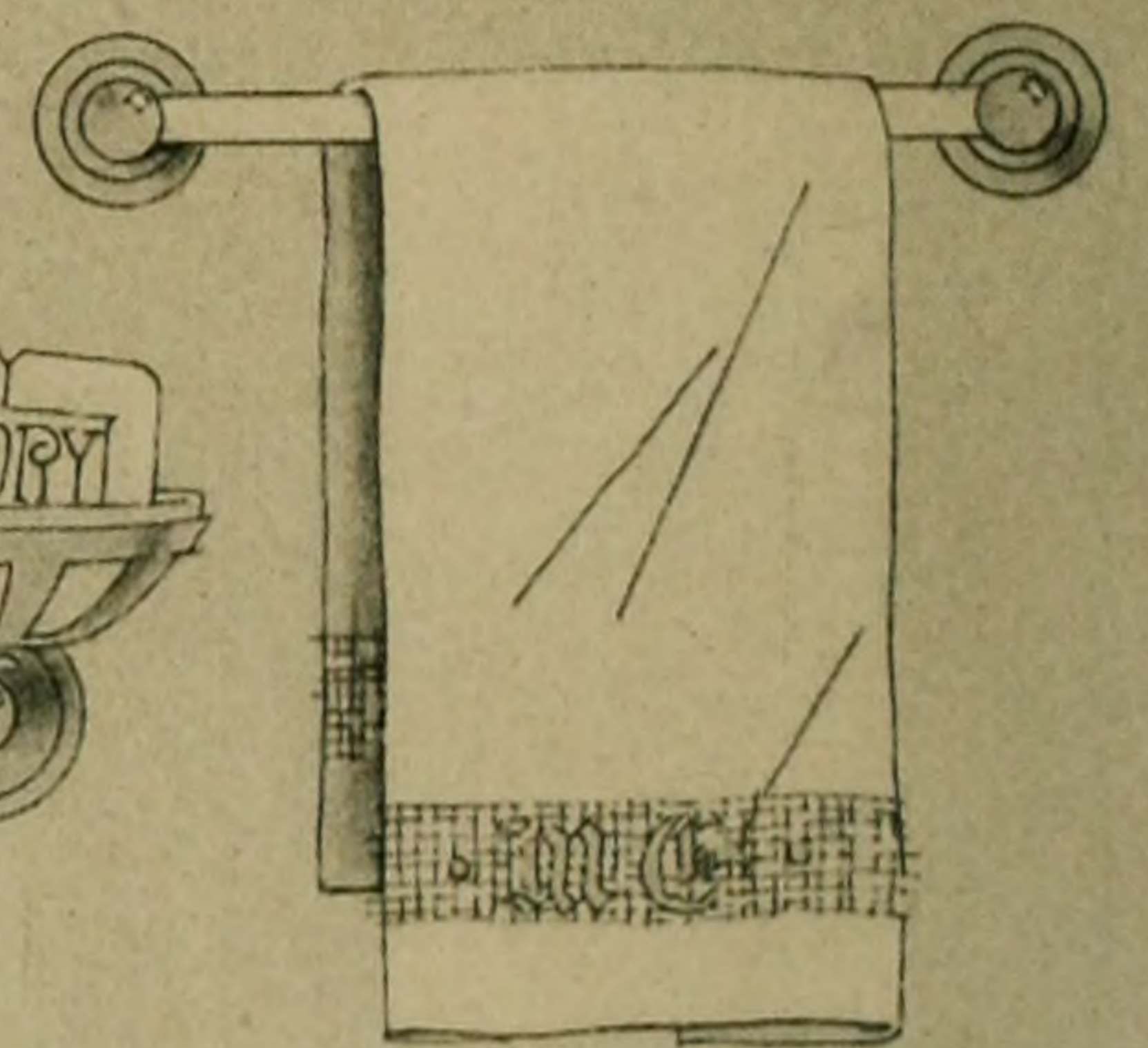
\$45.00 at stake—

She "held her breath"

The owner of this charming dress (tan canton crepe and pussywillow taffeta in Paisley colors) thought sour milk had ruined it. "However," she says, "I held my breath and plunged the dress into Ivory Flakes suds. It came out so beautifully that I have laundered it no less than 20 times, exactly as I would a cotton dress. The colors are as fresh as new. With Ivory Flakes, one's clothes seem almost indestructible."

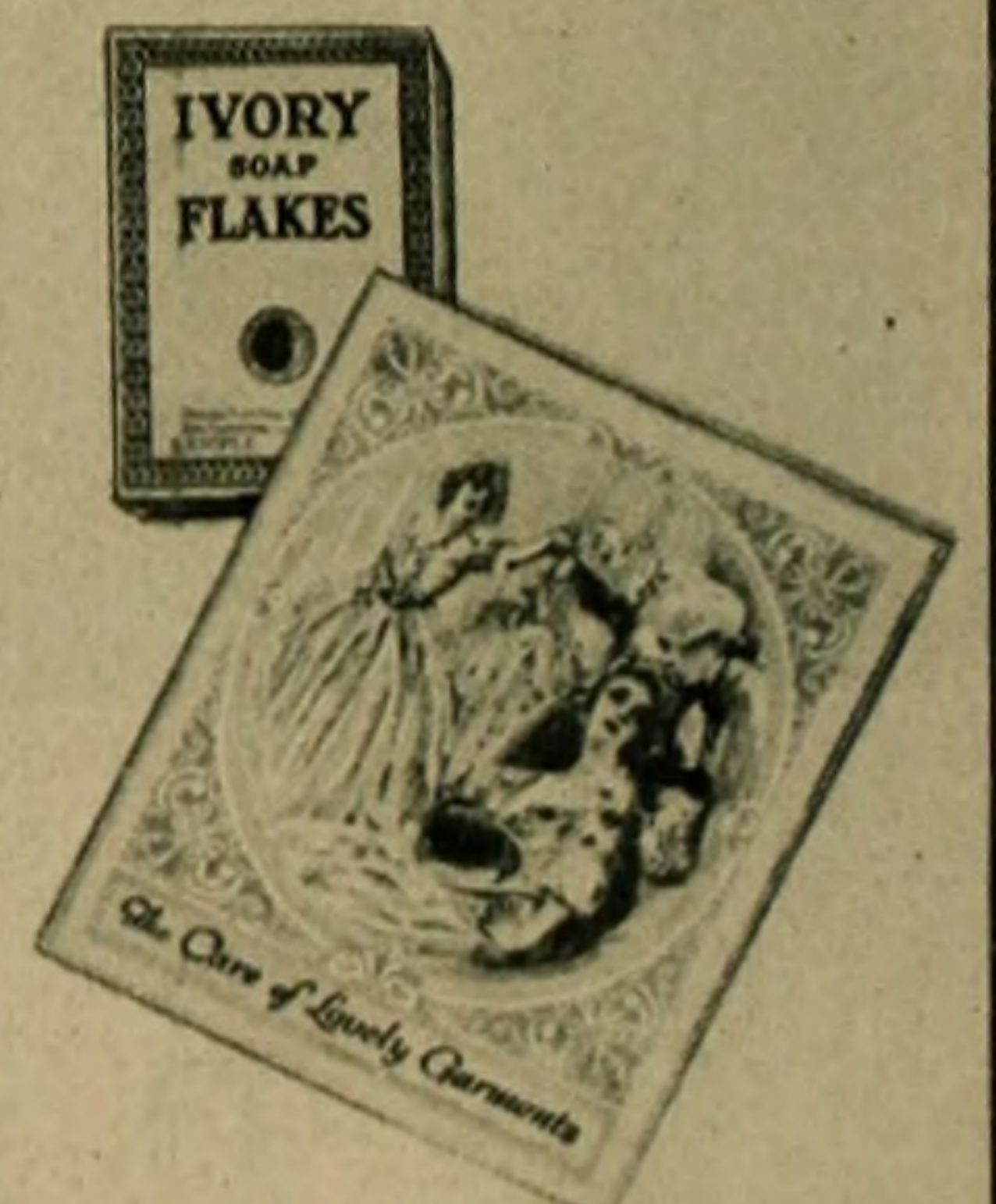
20 Washings with Ivory Flakes—Safe!

This dress and owner's letter on file in the Procter & Gamble office.



FREE—This package and booklet

A sample package of Ivory Flakes and the beautifully illustrated booklet, "The Care of Lovely Garments," will be sent to you without charge if you will mail a post card request to Section 45-HF, Dept. of Home Economics, The Procter & Gamble Co., Cincinnati, O.



PHOTOPLAY

August, 1923

Speaking of Pictures

By James R. Quirk

AS this issue of PHOTOPLAY goes off to the presses the news comes of a striking new recognition of the functions of the motion picture in the greater affairs of the world and its service of the causes of civilization. On the desk of David Wark Griffith at Times Square, on Broadway, there is pending a picture proposal that reaches down into the diplomatic secrets and world policies of far-away Downing Street in London.

A proposal from patriotic and influential British subjects—which merely means the government operating through one of its many unofficial but none-the-less effective channels—has come to Griffith to make a great spectacular production in India which shall carry a propaganda message to the world.

The British Empire wants peace in India. The effective answer to Ghandi, and the effective appeal to the potential colonists of the white world, can, these British leaders feel, be more forcefully phrased in the motion picture than in any of the other media of modern propaganda. It is something of a testimonial to the screen.

There is, too, something which perhaps pleases our patriotic pride in having this commission laid before an American master of the art that is so peculiarly American. Regardless of what the ultimate fate of the tentative project may be, all of the elements of the recognition are real.

SOMETHING of the immortality of good work even in the fragile, fleeting medium of the films is indicated in the announcement from the offices of D. W. Griffith that "Judith of Bethulia" is reissued, available to the independent state's right exchanges. "Judith of Bethulia" is the oldest American masterpiece of the screen, the greatest picture which Griffith made at the culmination of "the golden age of Biograph," now a decade in the past. It antedates "The Birth of a Nation." In the cast are Blanche Sweet, Lillian and Dorothy Gish, Henry Walthall, Mae Marsh, Elmo Lincoln and many another now enshrined in screen fame.

Five years ago "Judith of Bethulia" was reissued by other interests under the banal title of "Her Condoned Sin" and failed for lack of adequate presentation. Now that it has come again to the hand of its maker, perhaps the justice of a fuller appreciation may be expected.

WELL, the authors and the producers got right down to cases at the first international congress on motion picture arts held under the auspices of the Authors League of America, in New York City recently. It was just a happy family, and what a grand time they had telling each other how much the other didn't know about pictures. Of course the story is always the thing, but what seems difficult for the author to understand is that the motion picture has its own art form and that it is impossible to follow a book literally from the first paragraph to the last.

THE best answer to the author who insists on a literal adaptation of his novel is given by an author, who is now one of our rising young directors, Rupert Hughes. He screened his own story, "Souls for Sale," and the plot of the book can be found in the screen version only with a high powered microscope.

Yet it is a picture that will entertain millions. It has in it everything that the literary technicians say it should not have. Yet it can be rated as very worth while and worth anyone's quarter or fifty cents.

WE motion picture devotees are getting mighty hard to please. Did you ever stop to realize how the motion picture is developing the critical sense of the American people? The average motion picture goer is familiar not only with the personnel of the profession, but with the technical terms of the business. Everyone thinks he would make a good scenario writer or director, and it has become part of the pleasure of attending the theater to dissect the picture and tell how it can be improved.

AFTER all, what is the test of a good motion picture? From what viewpoint should we review pictures and guide PHOTOPLAY readers in the expenditure of their motion picture time and money?

Should the professional critic or reviewer approach them as art subjects, submitting them to the hypercritical standards of a profound intimacy with painting, sculpture, literature and music?

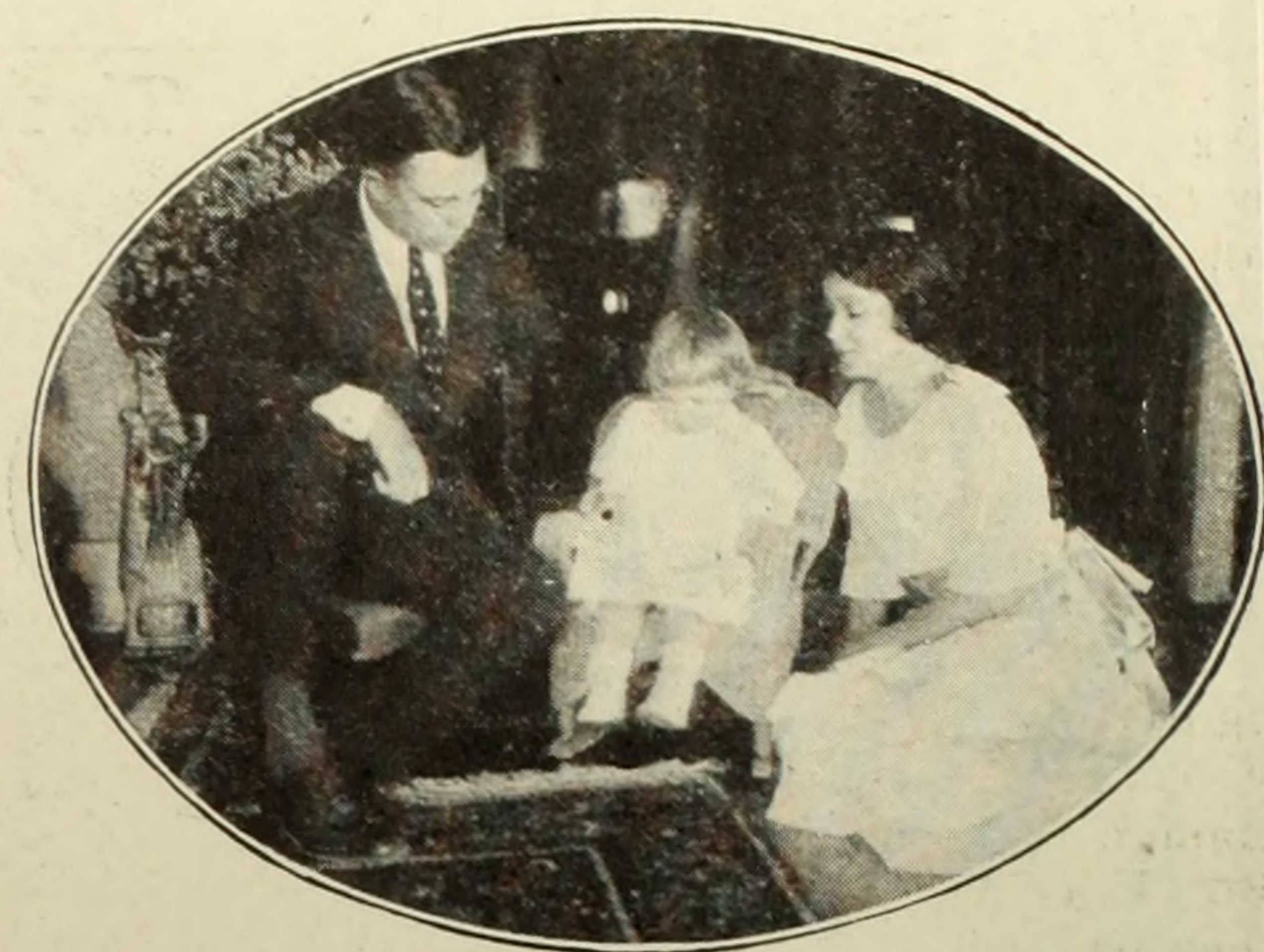
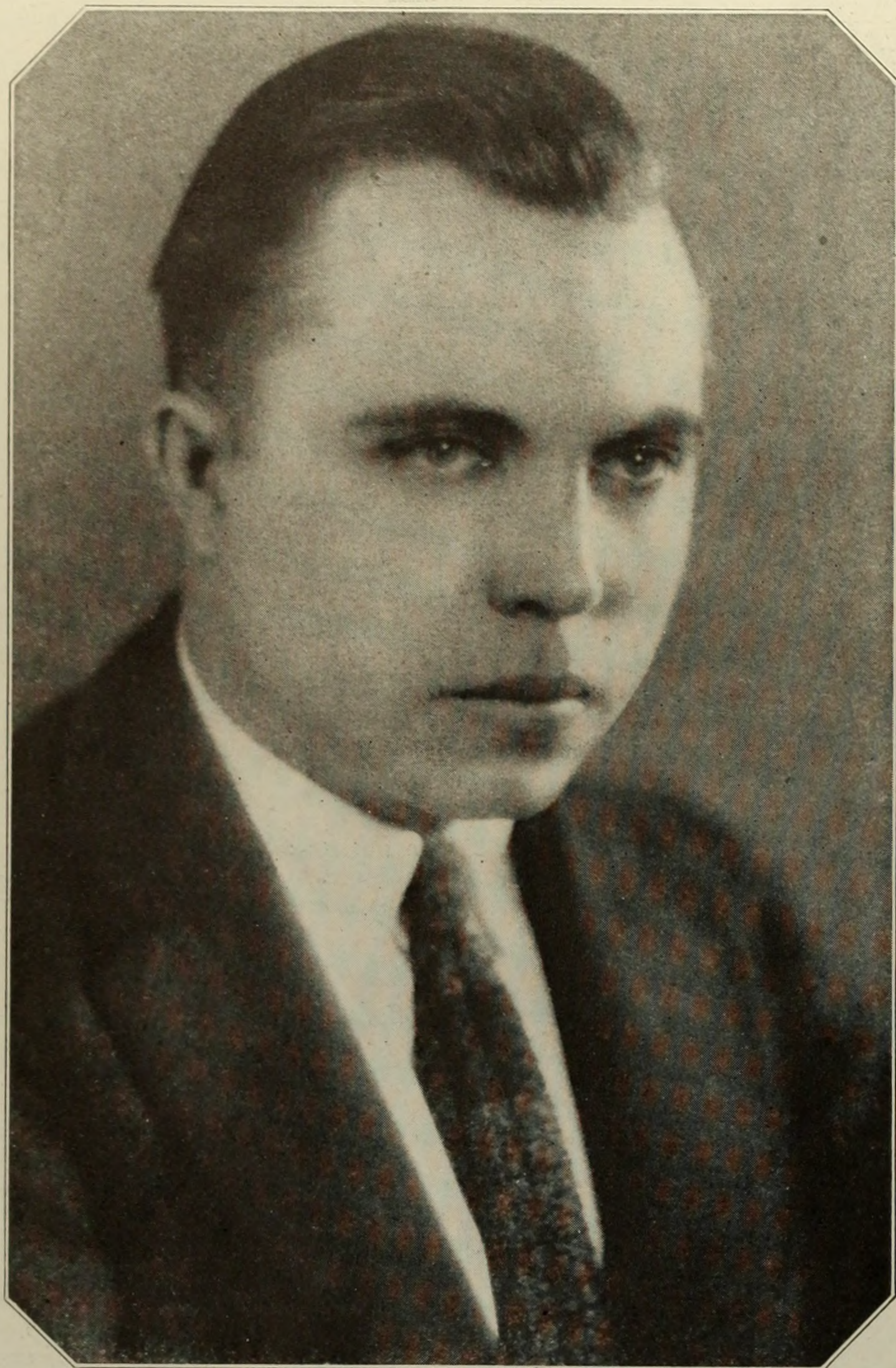
Or as an average human being seeking a few hours of entertainment, of vicarious adventure and romance, or as a mental anesthesia that will blot out for a few hours the sometimes stern and bitter realities of life?

FOR its part PHOTOPLAY will continue to "report" pictures for its readers. It will tell them if the picture is worth while entertainment. It will warn them against the shoddy, unclean, and absurd ones, and direct their pennies toward the theater when it can conscientiously recommend them.

WHENEVER they want to show some uncouth characters in the Hollywood studios they send out for some of the old coots whose motion picture asset is a rough, shaggy beard and straggling hair that hits their coat collar. The barbers are their deadly enemies.

Eddie Dillon, the director, wanted about twenty of these professional extras to play Kentucky mountaineers—you know the sort that gather around the illicit still and throw off a jug of moonshine in one swallow.

"Hey, Frank," he yelled at his assistant, "get me twenty airdales for tomorrow."



Why Did The Vidors Separate?

Childhood sweethearts
who achieved everything that
young lovers dream of
—only to part

By Adela Rogers St. Johns

They stood on the peak of dreams fulfilled—King Vidor a recognized great director, Florence a film idol and famed beauty, and, with them, little Suzanne with her father's eyes in her mother's lovely face. And then—separation

IT began when he carried her books home from school. . .
And it ended—shattered to shreds—just a little while ago,
at the very mountain peak of success and achievement and
fulfilled desire.

The story of King and Florence Vidor, as the world outside
knows it, is a tremendous story of modern marriage that cannot
be ignored, because it is a mystery story without an answer.

Nothing has ever happened in Hollywood which has caused
greater surprise—or regret.

For most things, Hollywood can understand. Most things,
Hollywood foresees. But for years it has watched the Vidors as
its favorite children, has loved and enjoyed their wedded bliss,
has pointed with pride to their happy home life.

Whenever the discussion of Hollywood and its matrimonial
and moral difficulties arose, we said: "But look at the Vidors."

And now the matrimonial bark of the Vidors has been
wrecked upon some hidden reef in the pitching sea of life—some
deeply buried and uncharted rock that in itself is a tragedy.

There is no more delightful love story in modern literature
than the true story I can sketch for you concerning King Vidor
and pretty Florence Arto of Texas. There is no more pathetic
climax.

Neither ever had any other sweetheart. Because, even in
grammar school days, red apple-pigtail-and-marble days, they
were so openly devoted that the rest of the world passed them by.

And as Florence grew lovelier and became the acknowledged
belle and beauty of the southern town where they lived, that
same devotion discouraged the swarm of ardent swains that
gathered about her doorstep.

There never was any other boy for Florence. There never
was any other girl for King.

I imagine that even in the party games of post-office, none
but King ever won a letter from the town beauty.

And then, one night, in a southern garden, with the night-
blooming jasmine scattering its magic perfume all about them,
they looked into each other's eyes and knew the greatest secret
in all the world—the secret of young love.

They were very young—oh, very, very young. But they
knew. And she put her hand in his, and they stood shoulder to
shoulder and looked out courageously and happily along the
road of life.

So they were married, just as they had intended to be in the
days of her gingham frocks and his short pants.

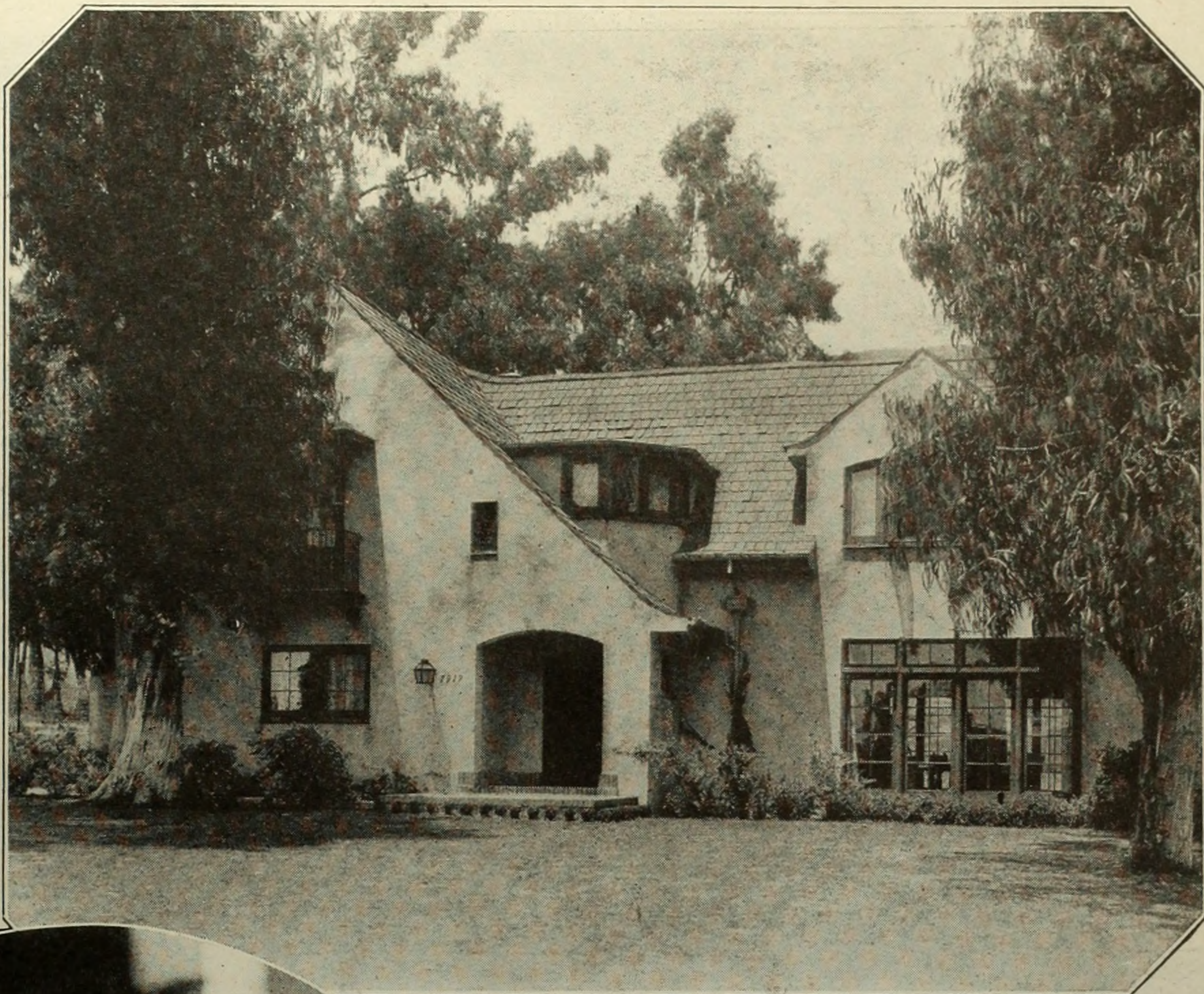
Dreamers, both of them. Ambitious, filled with great
romantic desires and longings. Ahead of them, hidden in the
clouds of the unguessable future, they saw the high mountain
peaks of success and fine accomplishment and fame they meant
to climb.

The way was pretty rough and rugged to start with.
But it was the kind of a journey that binds two hearts forever

in a thousand shared memories, a thousand deeper understandings, a thousand appreciations of courage and helpful hands and laughter.

They started out from the little town in Texas in a Ford. It wasn't easy going, that long hard drive, the camps at night, the endless mountains in the day time.

It took longer than they had figured and they hit San Francisco without money enough for their next meal. But King had a shotgun. So they pawned it, and spent the little money with reckless good fellowship, sitting on high stools in cheap restaurants, planning the dinners they



Florence Vidor, screen colony's favorite beauty — almost their idol—one woman about whom all other women agree as to her beauty, charm and sweetness of disposition



There was an air of southern hospitality within their home—the home they built together—where Florence now lives alone with little Suzanne

would order when their ship came in. The first years in Hollywood were lean enough. For King Vidor was a young crusader in pictures in those days. He saw with a vision clearer, and perhaps nearer to a higher intelligence. For he believed in a great many things that most picture producers did not believe in.

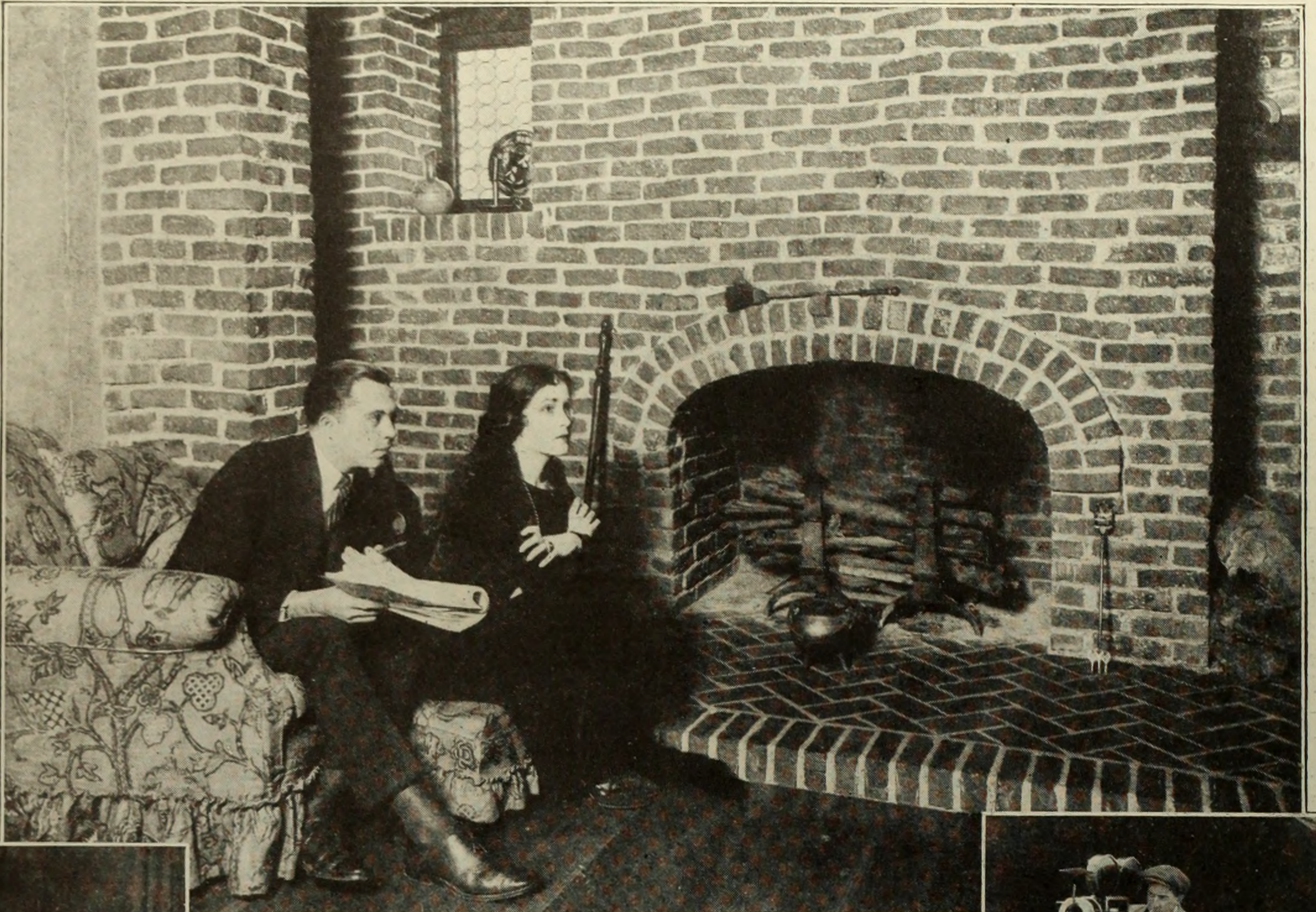
He had a creed, and an aim, and a clean driving young mind and soul behind it. Somehow, after working at odd jobs here and there and eating none too regularly, he sold himself to enough people to make his first picture, "The Turn in the Road."

And Florence's beauty could not be hidden. She played a part in "The Tale of Two Cities" with William Farnum. The editor of PHOTOPLAY saw her, and, in the next issue, a page appeared with Florence's picture and the words, "Here is a star!"—the first recognition of her great gifts.

The worst was over then. It was just a case of a steady, uphill climb. Until, not so long ago, they stood upon that very mountain peak they had dimly seen so far ahead.

Success was theirs, tremendous success for two youngsters still in their twenties. Their names were known around the world. Florence stood among the famous beauties of the twentieth century. King's name was recognized in the list of the ten great motion picture directors.

They had fulfilled their dreams. And with them, on the mountain peak, stood a small person with her father's eyes in her mother's lovely face. A



Young dreamers together, King and Florence, sharing in work, in play and in the loveliest, friendliest home of all Hollywood. . . . Now, each alone, living and working apart, yet hoping that somehow the broken romance will mend



small person whose name is Suzanne Vidor and who loved them both very much.

It is difficult to make you understand just all the Vidors had and all they stood for.

There was no more gracious, more delightful home in all Hollywood than Florence Vidor's. It had, somehow, that air of southern hospitality, of serene personality and cheer that belonged to Florence herself. There were little touches—everywhere that spoke of happiness. The bright fire blazing. The scattered music upon the piano. The shaded lights.

Their names stood for the respect and the admiration of a community of people who loved them—really loved them.

Florence Vidor is the screen colony's favorite beauty. She is almost their idol. She is the one woman about whom all other women agree as to her beauty and her irresistible charm and sweetness of disposition.

They believed in the same religion. They were doing the same work. Their interests and their careers were identical. They had money enough to buy the very stuff that dreams are made of—the things you've always wanted and never had.

When Florence gave a party, you found the most delightful and intellectual and worthwhile people gathered under her roof. And you found that circle, that gathered only in a few other homes, expressing a sincere and complete friendship for the young host and hostess.

Mary Pickford and Douglas Fairbanks entertained them.

Laurette Taylor and Hartley Manners found them the most congenial people in Hollywood during their stay there.

Fred Niblo and Enid Bennett and the Charlie Rays were devoted to them.

Then, suddenly, came the rumor of a separation.

Florence sailed for Honolulu. Came back to admit that, for the time at least, she and King had agreed to disagree—that the future was indefinite—that she might sue for divorce or she might not—that she and King were still friends.

And Hollywood, stunned, said: "Well, if *they* can't make a success of marriage, who can? What separated them? What's

the matter with them?"

But as yet there is no answer.

There is one thing certain. The Vidor separation proves conclusively that the thing that makes for happy marriages is deeper, infinitely deeper than outward compatibility, than professional communion, than success and money and friends and a home.

For all these things belonged to King and Florence Vidor. But behind, behind it all must have been some creeping serpent of doubt, or jealousy, or ego, or lack of understanding in the really important things.

In the relation of marriage there are many things that the public can never see. Perhaps, since the starlit night in the jasmine garden, King and Florence Vidor have actually become other persons altogether. And those persons may look even more charming to the outside world—but they may not be at all the persons King and Florence Vidor want to live with.

Success hasn't turned their heads, that's certain. Anyone who knows them knows that they realize too much what is still to be done even to be semi-satisfied with what has been done. But success has undoubtedly changed them. Perhaps King wanted the girl in the jasmine garden to be a delicious, adoring housewife and not a celebrated beauty and a successful actress. Perhaps Florence Vidor expected different things from the boy who sold the shotgun in San Francisco. Perhaps they married too young, before either of them had actually had a chance to find out much about life, and about sex, and about what they really wanted from marriage. Perhaps they were too young to know love in its real meanings at all. And in these years of the long upward struggle, perhaps they have never had time, nor opportunity to see this. And to say so to each other.

Perhaps Hollywood, the Hollywood of hard play and hard work, has suddenly inspired young King Vidor to sow his crop of wild oats that, in his youth,

[CONTINUED ON PAGE 103]

How Twelve Famous Women Scenario Writers Succeeded

in this profession of unlimited opportunity and reward



Anita Loos was born in California of French Huguenot ancestry. At sixteen she sold her first script to D. W. Griffith. She wrote some of Doug Fairbanks' best known early comedies. She met John Emerson, then directing Doug, and married him. Read the story of her start in pictures in "The Romantic History of the Motion Picture" in this issue



Frances Marion began her career as a newspaper reporter in San Francisco, her home city, and became an illustrator and special writer. Attracted to pictures, she became an extra in Mary Pickford's company in order to learn film technique. She wrote a script for Mary, took up the work seriously, came to New York and hit high success

ALL of them normal, regular women. Not temperamental "artistes," not short haired advanced feminists, not fadists. Just regular women of good education and adaptability who have caught the trick of writing and understand the picture mind. These twelve women are essentially the feminine brains of the motion picture business, making good equally with men. The field of scenario writing is unique in its possibilities for women. Several of the twelve writers here pictured have earned as high as a half million a year, and most of them earn from five hundred to a thousand a week.

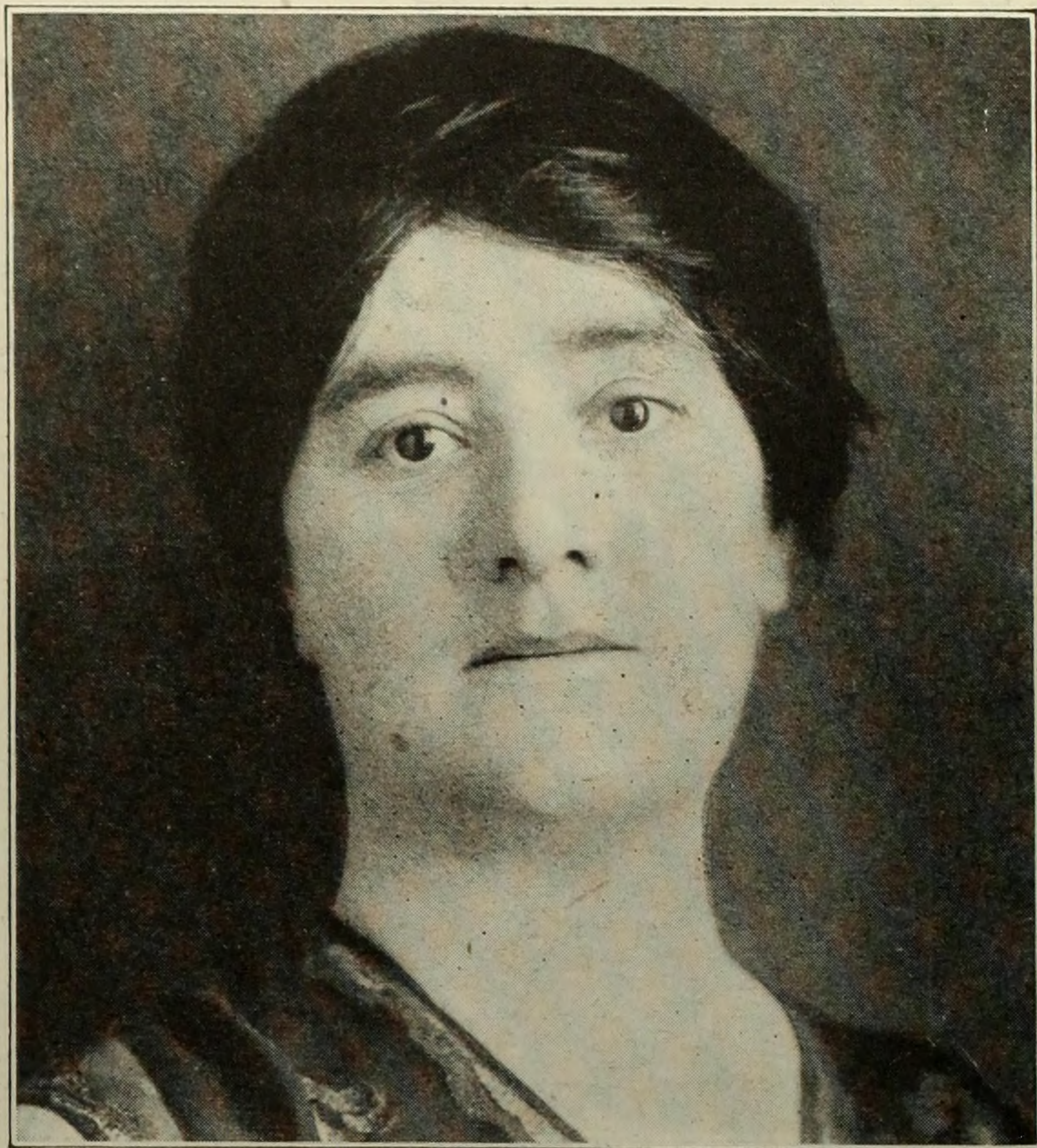
Ouida Bergere came to the screen via the foot-lights. Born in Spain, she went on the stage when quite young. She wrote her first script for Pathe as an experiment. She kept writing through the various stages of her career as players' representative, play agent and manager. She is married to George Fitzmaurice, the director. June Mathis was born in Leadville, Col., and educated in San Francisco and Salt Lake City. She went on the stage as a child and, as an actress, began writing for the screen. Miss Mathis is one of the foremost scenarists and much of the credit for the discovery of Rodolph Valentino and the production of "The Four Horsemen" goes to her



Where do the Successful Screen Writers Come



Olga Printzlau is the daughter of a Danish mother and a Russian writer, although she was born in Philadelphia. She began writing for newspapers, studied portrait painting, but gave it up to try writing scenarios. Like Anita Loos, she sold her first script to D. W. Griffith. She wrote eighteen before she had another accepted. Olga Printzlau is distinctly a home person. She has a daughter



Margaret Turnbull was born in Scotland and came to the screen after considerable success as a writer of plays and novels. She has been devoting herself to scenarios for a long time and has some sixty scripts, both originals and adaptations, to her credit. Her brother, Hector Turnbull, formerly a dramatic critic, is also a well known scenarist. With her brother, she is the author of several dramas



Clara Beranger was born in Baltimore and educated at Goucher College. She became a newspaper writer and then began to contribute to magazines. She made the step to motion pictures in the early pioneer screen days and wrote her first stories for Pathe and Fox. For a long time she wrote exclusively for Baby Marie Osborne. She is married



Jane Murfin was the wife of a Detroit lawyer when she became interested in the stage. She took up playwrighting and then scenario writing—becoming very successful. This she attributes to her extensive reading. She has a fine education. It was but a step to the active production of pictures. Miss Murfin owns Strongheart, the dog star, and has made much money with her productions

From? The Answer is—EVERY PLACE



Beulah Marie Dix was born in the Pilgrim town, Plymouth, Mass., and educated at Radcliffe College. She began writing children's stories, tried short stories and then wrote three or four highly successful romantic novels. Miss Dix turned to the stage and contributed several successful dramas. Then she became an active screen worker and has many successful scripts to her credit -



Marion Fairfax was born in Richmond, Va., and educated at Emerson College in Boston. Miss Fairfax wrote a number of successful dramas and incidentally became the wife of Tully Marshall, the actor. It was quite natural that both should turn to Los Angeles, the center of screendom, for their united efforts. She has directed several pictures



Eve Unsell hails from Kansas. She laid her plans carefully for a career as a playwright. She was graduated from a Missouri college, took a special course at the Missouri State University and matriculated at Emerson College in Boston with a two year literary and dramatic course. She went on the stage to get a working knowledge of the drama and there wrote her first scripts

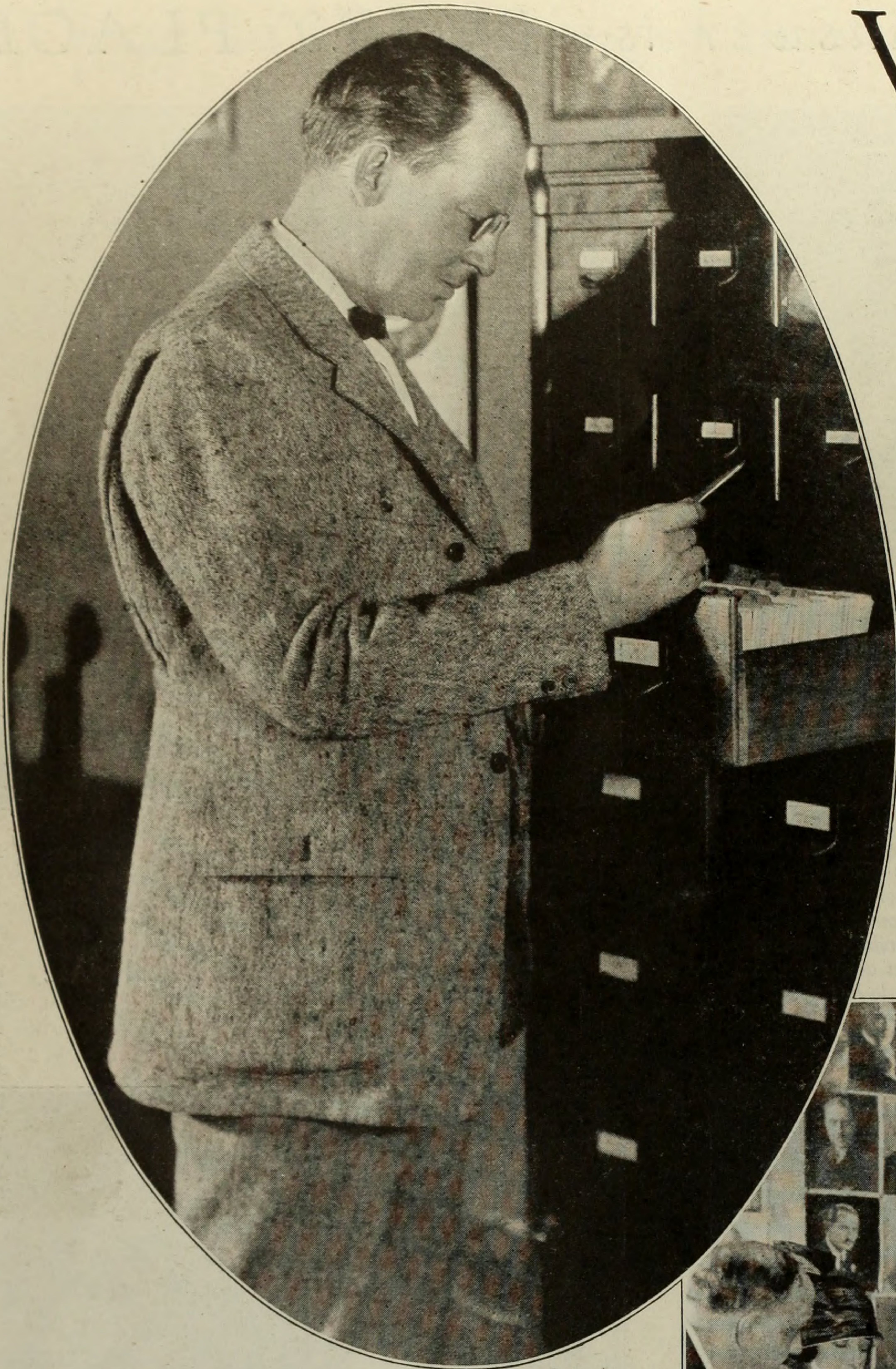


Sada Cowan was educated on the continent and began writing in Paris. Successful as a short story writer, she turned to one act vaudeville playlets with equal success. She took up scenario writing by chance, first adapting one of her own plays to the films. She became a regular script worker with Famous five years ago and has a long line of celluloid dramas to her credit

What are

There never has been a better year for the beginner in pictures, say the men who know—but they make emphatic qualifications

Casting director Robert B. McIntyre of Goldwyn consulting his files in quest of the right types for a picture. These files, common to all studios, contain photographs of registered applicants, together with index cards giving their descriptions, qualifications, addresses and telephone numbers



These men ought to know—

The chances of a beginner in pictures—The most vital and interesting question of the studios is answered by the greatest authorities:

DAVID WARK GRIFFITH	REX INGRAM
CECIL B. DE MILLE	ALLAN DWAN
MARSHALL NEILAN	JOHN M. STAHL
HOBART HENLEY	CHARLES MAIGNE
L. M. GOODSTADT, Casting Director for Lasky.	
HARRY KERR, Casting Director for Metro.	
CLARENCE JAY ELMER, Casting Director of Cosmopolitan Productions.	
ROBERT B. MCINTYRE, Goldwyn Casting Director.	
WILLIAM COHILL, Eastern Paramount Casting Director.	
JAMES RYAN, Casting Director for Eastern Fox studios.	

Clarence Jay Elmer, casting director of the Cosmopolitan Productions, has a soft spot in his heart for beginners because he has been there himself, starting his career as Little Lord Fauntleroy

the Chances of a Beginner



The "Little Green Window" of the Fox studio, where casting director Ryan passes on profiles and deals in destinies. Many a celebrity of today started on the road to fame at this window—Alice Lake, Wanda Hawley, Peggy Sharp, and others

THERE never was a time in the history of the motion picture when there was a greater demand for trained players. Those of established reputations are being offered more engagements than they can accept, with the result that some of them are working in three productions at the same time. The demand for stars is greater than the supply because of the tremendous increase in productions.

Believing that the opportunities for beginners are greater than ever before, PHOTOPLAY has conducted a comprehensive research, getting plain, practical statistics and opinions from the directors to whom the beginner must go for employment. In a word, we are presenting the best market reports from the most authoritative sources. There are conflicting views, as is always the case in an honest campaign of this sort.

S. R. Kent, general manager of the great Famous Players-Lasky corporation, declares that now is the time for the person with ability to try for the cinema. There is no limit as to types, in his opinion. He refers particularly to the Hollywood studios where the tremendous production activity has caused keen rivalry among producers for the services of first-rate players.

On the other hand, E. J. Ludwigh, secretary for the same corporation, says there are practically twenty-five thousand experienced actors and actresses out of work in New York today. "What chance has the untrained little home girl or nice young stenographer with such competition?" he asks.

D. W. Griffith says there is always a chance for the right sort of beginner. And Rex Ingram coincides in this view, declaring that he believes the motion picture offers greater opportunities for young people than any other business because it is new and not rigidly organized, and by its very nature requires new faces. Marshall Neilan is not so optimistic. "Despite the fact that production has reached its highest point in years, I would not encourage outsiders to attempt entering the field at this time. While there is a shortage of players now this shortage applies to people established as actors and actresses."

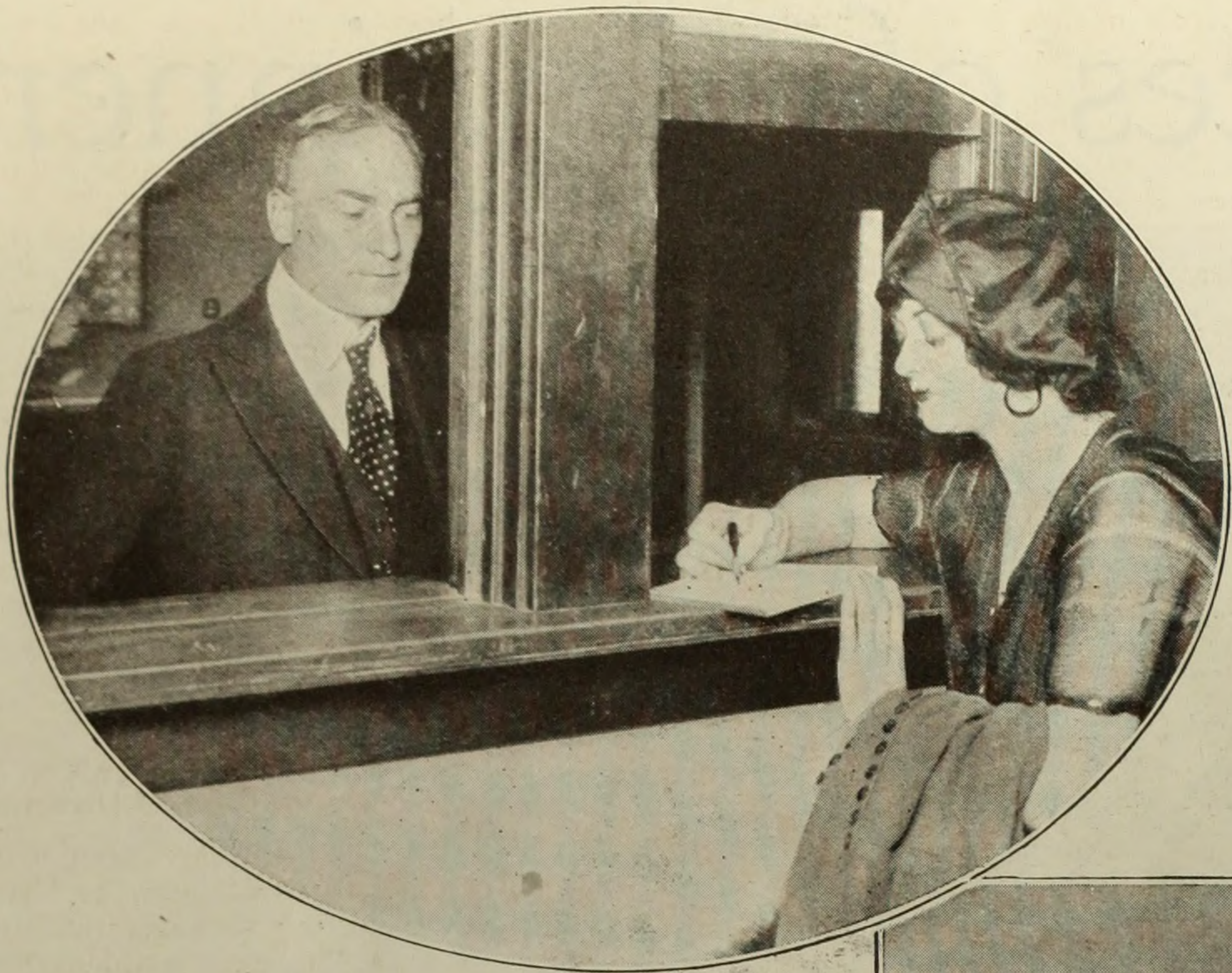
But all authorities agree on one point, that the problem is up to the individual, and from their special statements for PHOTOPLAY the individual may gain the best possible insight into the problem.

DAVID WARK GRIFFITH—Director

THERE is always a good chance for the right sort of beginner. That applies to every field of human activity. Indeed, in making motion picture dramas I am inclined to favor beginners.

"They come untrammelled by so-called technique, by theories and by preconceived ideas.

"If you were to ask me what sort of beginner I liked best, I would say in brief: I prefer the young woman who has to support herself and possibly her mother. Of necessity, she will work



The beginner's first step—registering for extra work at the casting director's office. Lorrie Larsen is filling out the questionnaire here under the eye of Neal Harper, assistant casting director at the Lasky studio. Miss Larsen is one of the best-known extras in Hollywood

hard. Again, I prefer the nervous type. I never engage a newcomer who applies for work without showing at least a sign or two of nervousness. If she is calm, she has no imagination. The imaginative type can picture the glamorous future with its possible great success—and is always nervous. Imagination—and nerves—are highly essential.

"To me, the ideal type for feminine stardom has nothing of the flesh, nothing of the note of sensuousness. My pictures reveal the type I mean. Commenters have called it the spirituelle type. But there is a method in my madness, as it were. The voluptuous type, blooming into the full blown rose, cannot endure. The years show their stamp too clearly. The other type—ah, that is different!



"When I consider a young woman as a stellar possibility I always ask myself: Does she come near suggesting the idealized heroine of life? Every living man has an ideal heroine of his dreams. Thus the girl, to have the real germ of stardom, must suggest—at least in a sketchy way—the vaguely formulated ideals of every man. Again, she must suggest—and this is equally important—the attributes most women desire. If she is lucky enough to have all these things, she may well look forward to popularity and success—if she has great determination."

REX INGRAM—Director

"THE beginner must get the right attitude toward the motion picture as a career. It's not a game; it's a business."

"A beginner has one chance in five thousand," says James Ryan, casting director for the Fox studios in New York, interviewing an applicant who is willing to take the chance



"A beginner in most any profession expects to spend several years at a university, during which he must have enough money to pay his way. He earns nothing.

"If the beginner in motion pictures would take a similar attitude there would be fewer hard luck stories. Extras do not get work every day, by any means. It takes time to learn a business, and during that time you cannot expect to earn a great deal.

L. M. Goodstadt, casting director for the Lasky Hollywood studio, smiles optimistically—even though he turns them away. "There never was a more opportune time for the right type of girl," says he "but, on the other hand, only one in a thousand has the stuff of which stars are made"

"There are hordes of extras in Hollywood; there are hordes of beginners in every business. But we haven't enough intelligent, educated, well-bred young people with imagination.

"I believe the motion picture offers greater opportunities for young people than any other business, because it is new and not rigidly organized. By its very nature it requires new faces. Its stock is personalities and that stock must be continually replenished in order to offer novelty.

"Directors now realize more fully the value of discovering new talent than they did a few years ago. Every company is eager for new personalities of distinction who may be developed as star material.

"Not only is the industry in an expansive mood right now but it is more open for experimentation. Producers realize that the only way to reduce high salaries is by developing more talent for competition."

CECIL B. DE MILLE—
Director

"NEVER were chances better for the beginner. After a player has been in pictures five or more years, the public seems to tire of him, to a more or less degree, and to cry out for new faces. This is perhaps more true right at this time than it has ever been, because we have reached a period when the first generation of players, the pioneers of 1910 and thereabouts, are slowly passing out.

"All producers and directors hope to get a new face which will please the public and most particularly a new feminine face. We have found that the public's pleasure is so lucrative in this connection that we can afford to experiment. Every studio is giving new people more chances than ever to show their ability.

And I would say that the road to the top is quicker than ever. If a new player shows that rare quality which is 'box office appeal,' lack of training is not a detriment. We can quickly supply sufficient dramatic training if the personality seems strong enough to attract and hold the attention of the theater-going public.

"But the personality today needs to be stronger, more forceful.

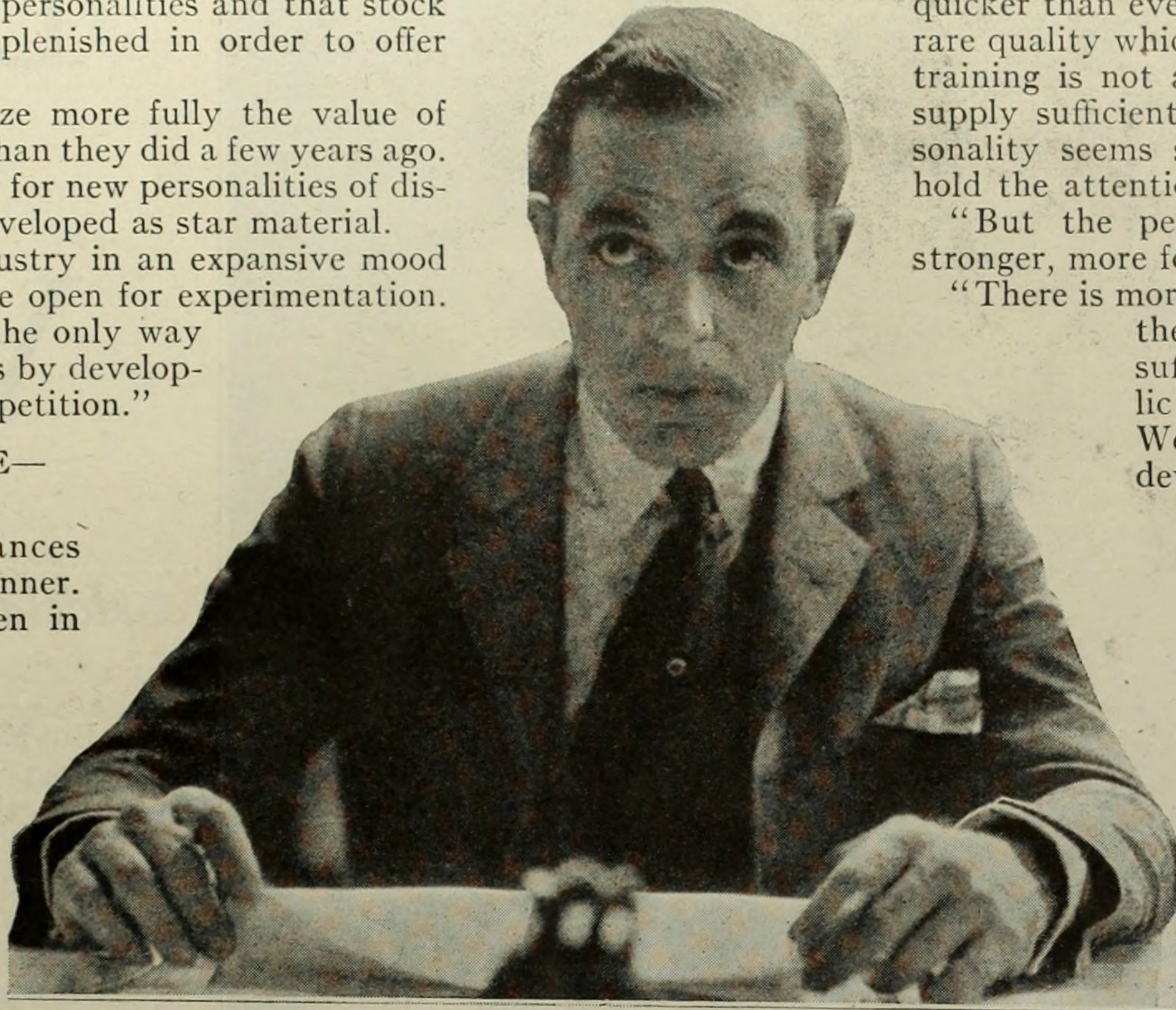
"There is more work in motion pictures than there is supply of people who are sufficiently popular with the public to justify their employment. We must therefore be ever keen to develop new people."

ALLAN DWAN—
Producer and Director

"THE race is not to the swift, nor the battle to the strong; but time and chance happeneth to them all.' Ecclesiastes 9:11.

"If a beginner in motion pictures is financially able to bide his time and wait for his chance there may be great opportunities for him in screen work, provided the spark is there. But one should not hope, at the beginning, to

[CONTINUED ON PAGE 106]



A test for the beginner—the appraising eye of William Cohill, casting director for Eastern Paramount. If an applicant can pass this look without fainting dead away he can face the camera with considerable assurance



Applicants in the waiting room of the Cosmopolitan studio sit from early morning until closing time at night, hoping for the glance of a director in quest of types. Each beginner must adopt this policy of watchful waiting, just as Merton did

The Lady of the Vase

By
Adela Rogers St. Johns



Norma Talmadge embodies the rare perfection and polish and beauty of a vase—the vase of the Chinese legend which was so adored by the young Prince that it was miraculously changed into a lovely, living woman

THE moment you start to write about Norma Talmadge you are affected by her own viewpoint about herself.

A "nothing-to-get-excited-about-be-yourself-we're-all-human" sort of viewpoint that forces you into a position of telling the truth, the whole truth, and nothing but the truth.

Charlie Chaplin has an interesting theory that the development of an ego is necessary to the development of an artistic career—both as a protective measure (like a porcupine's quills) and a mental cocktail.

Maybe so.

But if he's right, I don't see how Norma Talmadge has risen to such artistic heights.

In all my life I have never met a person with so little ego.

There is no method in the world by which you can force Norma Talmadge into the center of any gathering. No amount of scheming will make her occupy the spotlight. There is no way in which you can make her assume that she is the important person in any conversation.

Just can't be done, that's all.

Not that she is shy and retiring. Far, oh very far, from it. But she's just "one of us"—whether there are fifty people in the room or two. And the idea of "The Great Norma Talmadge" elevated on a pedestal and delivering opinions tickles her sense of humor so that it's impossible for her, splendid actress as she is, to get away with it.

There is no question of Norma's position upon the screen. She holds her place as one of the leading dramatic actresses of the silversheet against foreign invasion, new discoveries and every effort to unseat her.

Mary Pickford and Norma Talmadge. The great development of the motion picture, the millions of dollars thrown into its market, the spread of its appeal, have no effect upon these favorites.

And it is doubly remarkable in that I have never known two women so utterly, completely different in every way.

Mary awakens your love.

Norma awakens your admiration.

Mary makes you long to be of service to her.

Norma makes you long to have her friendship.

Mary shrinks from life—from its ugliness, its crowds, its joys and sorrows and depths. The staring throngs make her unhappy and shy. She loves the life of a recluse, devoted to her work, surrounded by a few very close, beloved friends.

Norma loves life—down to the last drop in the cup. Her hands reach out for more of it without fear or favor. She is vitally interested in people. The staring throngs bother her not at all—either she doesn't see them, or she stares back. She

adores parties and lights and gaiety and excitement and people—oh, lots of people, with new ideas and new emotions and new faces.

Mary Pickford is a sort of divine child, who always seems far away from you, glowing in a soft light, filled with a genius she herself hardly understands. Norma Talmadge is an intelligent, brilliant woman of the world, with every faculty keyed to the highest pitch, constantly animated by a keen sense of humor and a restless eagerness.

Mary's work is her life.

Norma's work is her profession.

I like to call Norma "The Lady of the Vase."

There is an old Chinese legend, which I discovered in a dust-encrusted volume while I was poking about an old book store one day, which tells a tale concerning a young Prince who owned a beautiful vase, the most perfect vase in all China.

Now, says the story, the handsome young Prince loved this vase more than all his possessions. None of the other priceless treasures which filled his palace won from him more than a passing glance.

And because he was a wise and good Prince, who had served his people faithfully, the gods rewarded him. One day, as he sat gazing at his vase, its form changed and, behold, there stepped down from the pedestal a living, breathing woman, who embodied all the rare perfection and polish and beauty of his vase.

The Lady of the Vase had come to life, as Galatea came to life for Pygmalion, and she and the Prince were married and lived happily ever after.

Whenever I think of the Lady of the Vase, I always think of Norma Talmadge. Often, when I see a cloisonne vase that is particularly lovely, it reminds me of Norma. I can think of no other way to describe to you that colorful, aloof, polished charm of hers.

I have met but three absolutely natural women in my life.

One was a Duchess with whom I happened to cross the North Sea in a very rough gale on a very small steamer which seemed determined, between them, to land us all in a watery grave.

One was a lady in jail for shooting a couple of her husbands.

The other is Norma Talmadge.

Marie Antoinette in the gardens of petite Trianon.

(By the way, I should like to see her play Marie Antoinette, sometime—and Portia.)

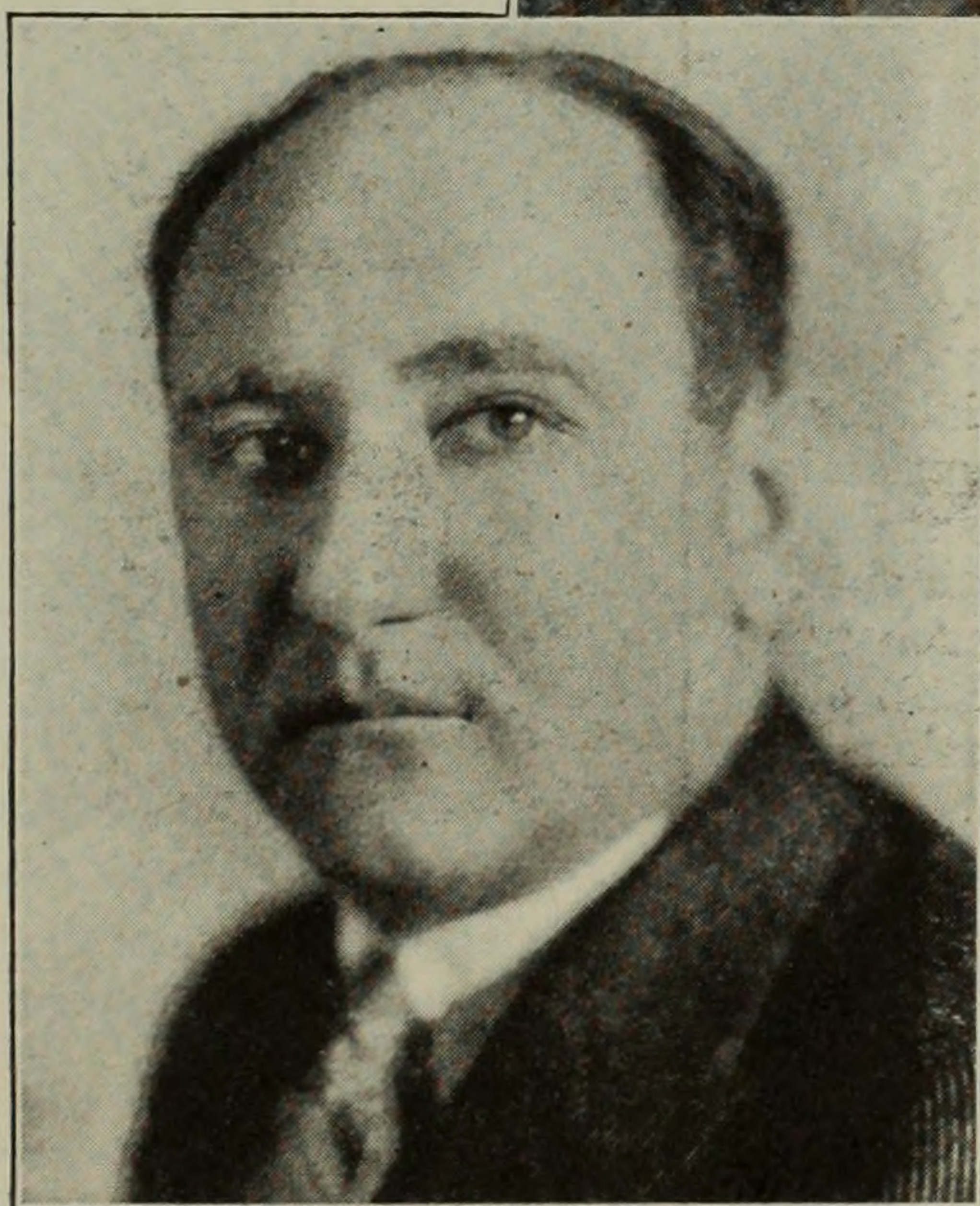
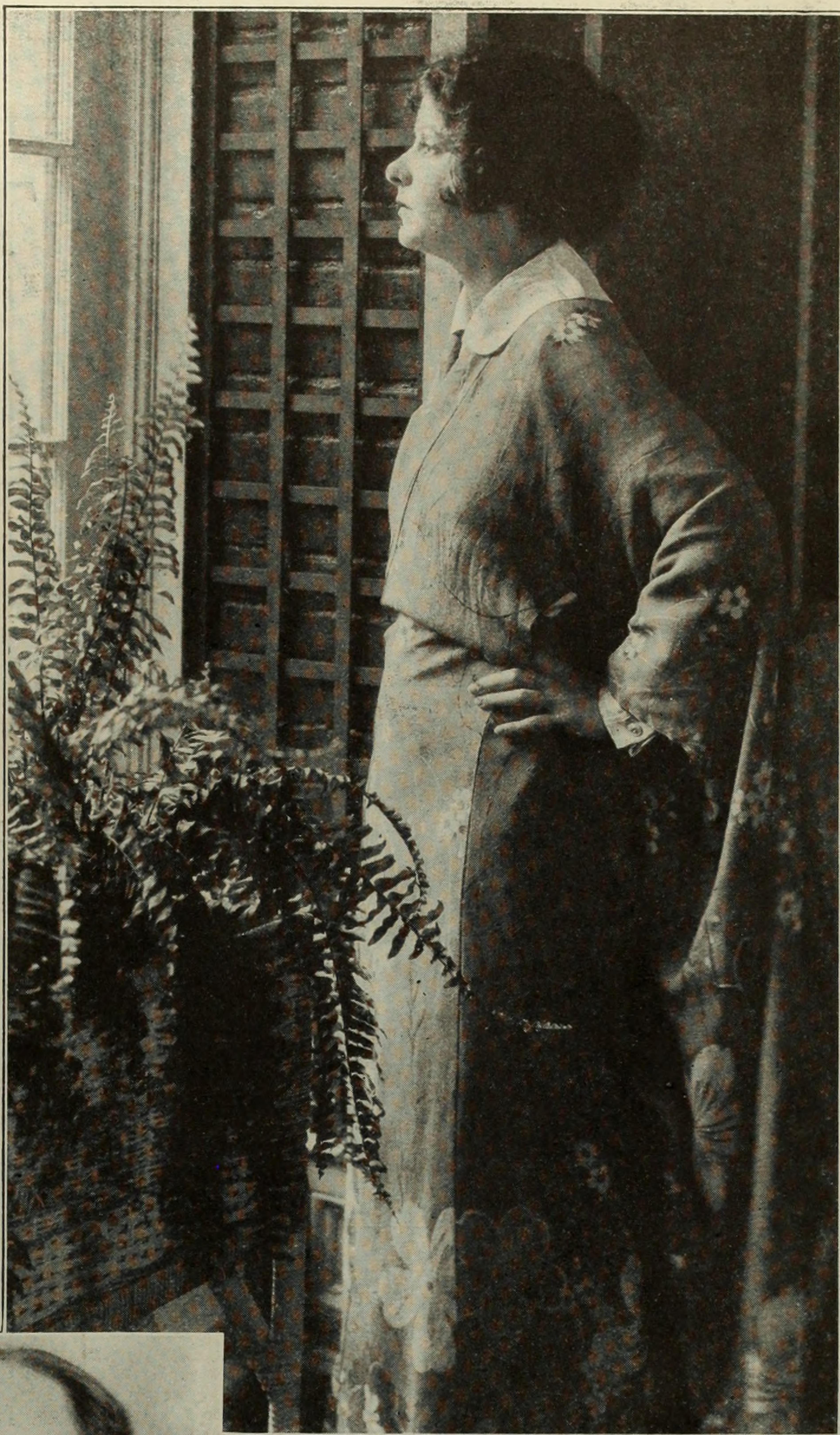
And there is something in Norma's character that makes me perfectly sure that she would walk up the steps of the guillotine as daintily and as indifferently as any 18th century marquise.

It never makes any difference where you find Norma—at the Sixty Club, in the swimming pool, on location, on the set. Her manner never varies a fraction.

I saw her the other morning shopping on Hollywood Boulevard, her hair flying, her nose powderless, her slenderness accentuated by a straight pink and white apron.

She was having the best time and she had forgotten everybody and everything—most of all Norma Talmadge.

She never admits her identity if she can help it. One day in a theater lobby a group of girls dashed up and said, "Oh, you are Norma Talmadge, aren't you?" Norma opened surprised eyes, pulled her hat over her ears and said, "My gracious, no! Is she around here?"



©Spurr

Above, the star who at home is Mrs. Joseph Schenck. At the left, her husband, one of the wealthiest and shrewdest of producers, who relieves her of every detail of worry and strife about her pictures. Theirs is one of the happiest marriages in all film records

It isn't upstage. It's a form of bashfulness. She will not be gushed over and she finds it hard to accept her fame and the adulation that goes with it.

Norma originated "cat parties" in Hollywood. Of course you know what cat parties are. Soirees for ladies only. Female smokers.

And the most entertained—and very often the most silent—person in the room is usually Norma Talmadge. She gets a tremendous vicarious kick

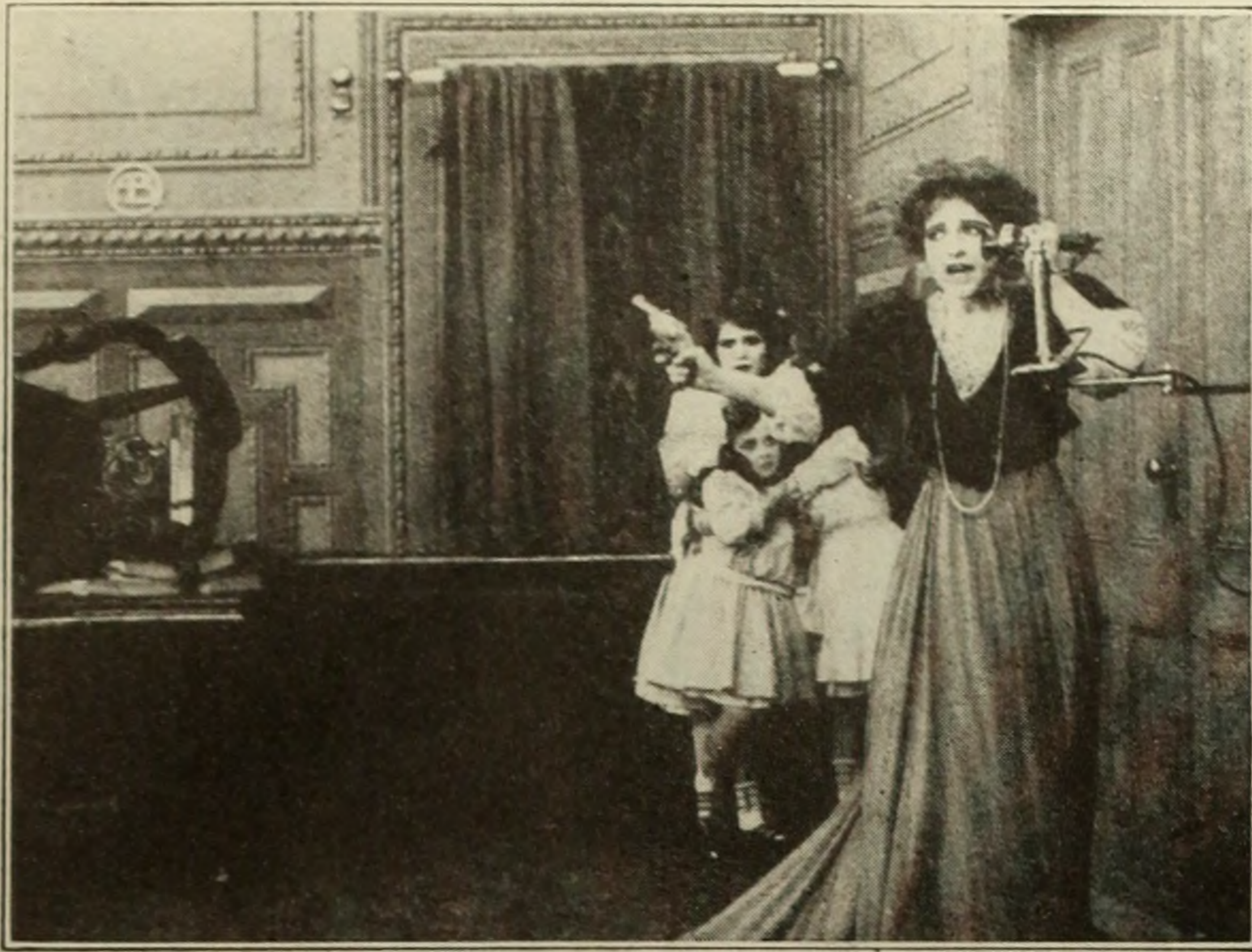
out of other women's experiences. Her eyes are eager, interested, and her active, alert brain absorbs everything like a sponge. The whys and the wherefores of what women do intrigue her intensely.

I suppose, later, we reap the benefit of that on the screen.

She is the best listener—the most inspiring listener—I have ever encountered. It doesn't [CONTINUED ON PAGE 104]

The Romantic History of the Motion Picture

By Terry Ramsaye



Mary Pickford's first screen appearance, in the background of "The Lonely Villa." The actress at the phone is Marion Leonard, then a leading woman in Griffith's Biograph Stock



And here is Mary Pickford's first real part, playing opposite David Miles in "The Violin Maker of Cremona," another old Biograph classic of the primitive days of 1909.

Chapter XVII

WHEN the members of the Film Service Association filed into their assembly room at the Imperial Hotel in New York for the opening of their convention in January, 1909, they found an announcement from the newly formed Patents Company neatly laid in each chair.

The Film Service Association was made up of the exchange men who bought films from the makers and rented them out to the theaters. This new combination of the film makers in the Patents Company meant some kind of a new deal.

Last month we told of the formation of the Patents Company as the end of the long battle between Edison and Biograph over the basic inventions of the motion picture, a development that came just as the Film Service Association was evolved out of the common interests of the exchanges. When the week of January 9, 1909, came, the motion picture industry for the first time in its existence was fully organized.

It was a tense and vital moment. These exchange men were now on the high road to millions. Haberdashers, cloth spongers, book makers, cowpunchers, loan sharks and carnival followers were taking their first glimpse of a real prosperity and more money than they had expected to see in all the world. Things might have been a bit complicated and speculative under the old catch-as-catch-can regime but they were prospering anyway. Now came a new order. They feared it.

For the first few minutes of the convention there was only

In this chapter read how—

ANITA LOOS sold her first scenario to Biograph and it became one of the first pictures in which Lionel Barrymore appeared.

MARION LEONARD upset all filmland precedent by asking Griffith for a salary of a hundred dollars a week and compromised at the record figure of seventy-five.

COLONEL SELIG, with an actor made up as Theodore Roosevelt, made "Hunting Big Game in Africa" in a Chicago studio and started the animal picture vogue.

PAT POWERS, a talking machine magnate, broke into the business with an "Independent" studio and took a hand in the fight on the Patents Company.

BILL SWANSON declared himself in on a party so that he could overhear secrets of the "Trust," and stayed until they put him to bed at a club.

THE "IMP" COMPANY started with Gladys Hulette playing in "Hiawatha" under the direction of William V. Ranous—the beginning of Universal today.

MARK DINTENFASS hid his infringing independent picture making operations by secretly working in one of the Patents Company's own studios.

ANNETTE KELLERMAN made her first screen appearance in a Vitagraph feature over half a reel long.

CECILE SPOONER, a star of stock company fame, got her name mentioned in the advertising of a picture, breaking all Edison precedents.

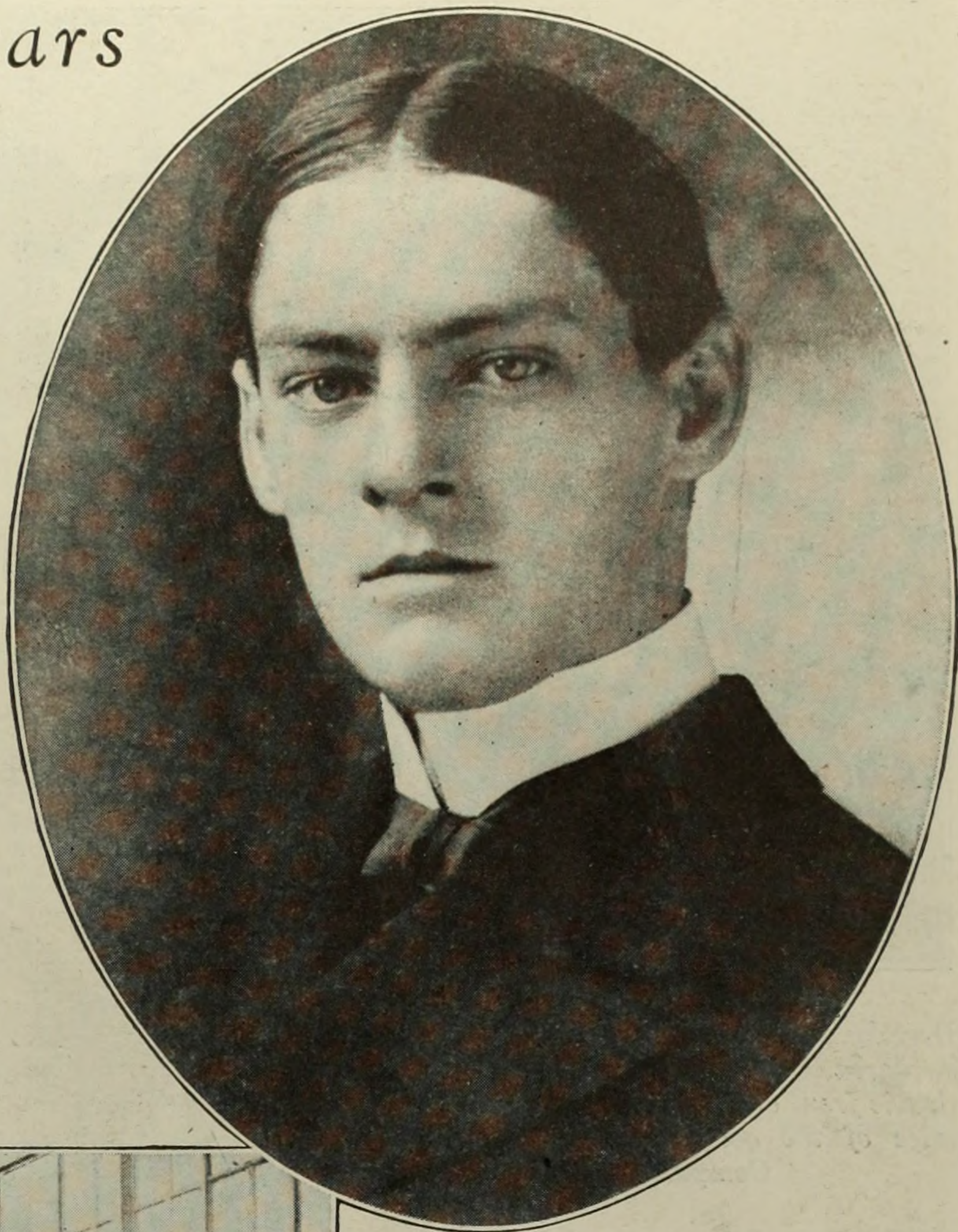
Battles that Made the Stars

THIS chapter sets forth for the first time the beginning of the struggles of the "independents" in their battles against the dominance of the Motion Picture Patents Company, the war out of which the star era of today was born. In 1909 players were nameless puppets of the screen. Under Patents Company rule the public would have never heard of Mary Pickford or her director, D. W. Griffith. Here we read of the origin of the unrecognized forces that made them world famous.

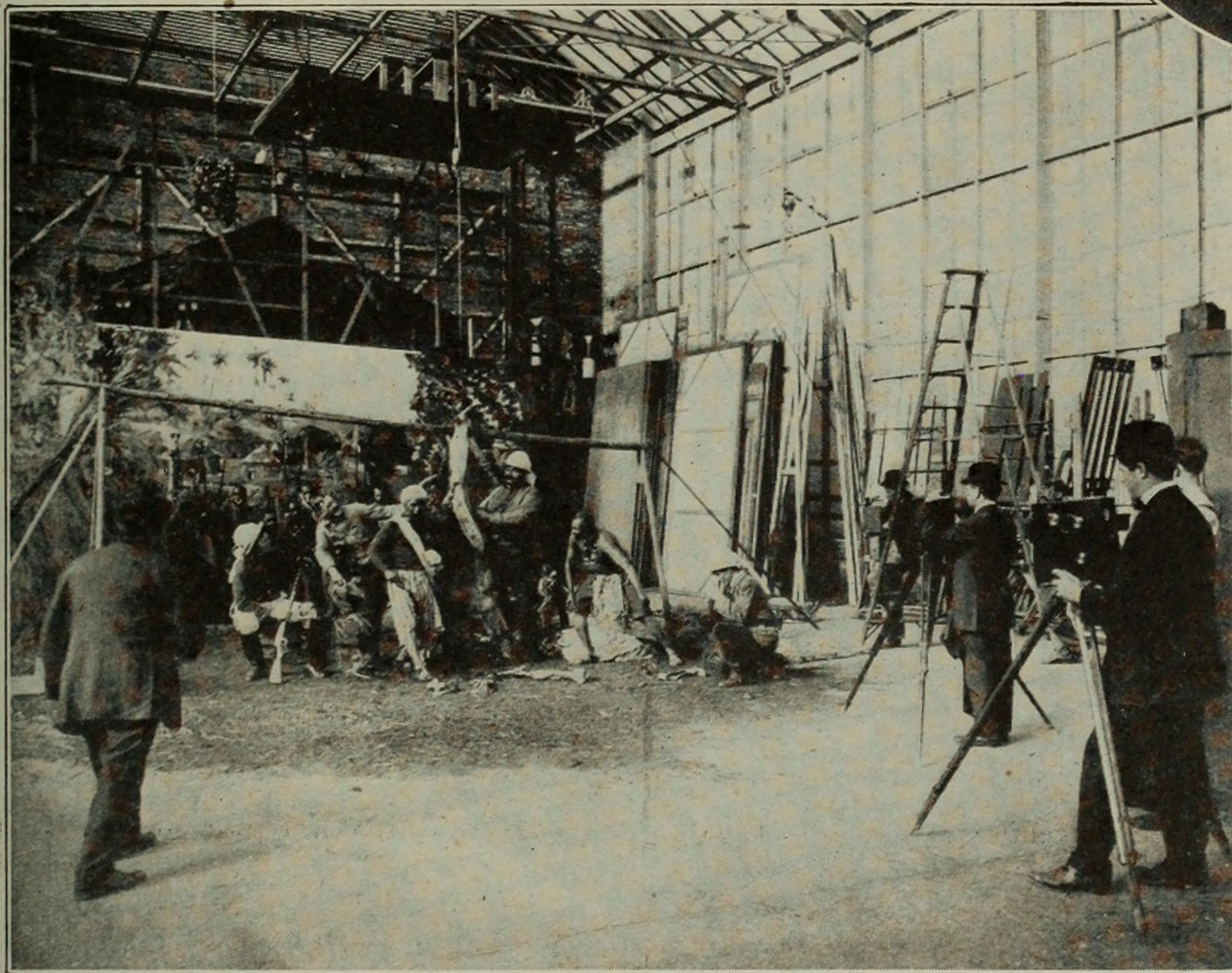
Here, too, are many of the secrets of those embattled days of fourteen years ago, revealed now for the first time. Obscure facts that have exerted a controlling influence on the making of the motion picture as it is now are brought to light in their real relation to the complicated affairs and astonishing romances of the rise of the screen. There can be no understanding of the institution of the motion picture of 1923 without a knowledge of these remote beginnings and the always interesting and sometimes whimsically peculiar personalities who made the history of 1909.

Last month we told the story of Mary Pickford's beginnings on the screen. Next month's installment will tell of the fast moving affairs of the "independents," Imp's flight to Cuba, and the birth of natural color pictures.

JAMES R. QUIRK, *Editor.*



Lionel Barrymore when he came home from art school in Paris in 1909 and Griffith cast him for a part in "The New York Hat," a scenario from Anita Loos, a California school girl



When Roosevelt went on his African hunt, Colonel Selig staged the Colonel's adventures in his Chicago studio, with Otis Turner directing and Tom Persons at the camera

the rustling of papers as the exchange men read the portentous document from the Patents Company, and reading was a tediously slow art with many of them.

Observers for the Patents Company were judiciously spread about to gather the comment that might arise. Jeremiah J. Kennedy of Biograph and the Patents Company started his espionage system with the beginning. Keeping informed of what the other fellow said and thought was the basis of Kennedy's strategy.

Frank N. Dyer of the Edison Company addressed the gathering and explained in more detail the plans of the Patents Company, placing emphasis on the vast benefits that would accrue from the elimination of litigation over patents, and

saying much less about the iron handed control that the new concern would exercise over the business in general and the exchanges in particular. Stenographic records of the session do not seem to have included any parentheses enclosing (laughter) or (applause).

In brief the Patents Company proposed to license exchanges to deal in the film to be made by the licensed studios, which film was to be rented only to theaters using licensed projection machines. Various rules and fees were provided, including a charge of two dollars a week for each projection machine. No unlicensed film could be handled and no licensed film could be served to any but licensed theaters. It was all a neat package from studio to exchange to theater. Everybody had to have a

license but the patron and he paid at the box office.

The Film Service Association solemnly acknowledged the arrangement. Meanwhile there were a good many whispered conferences about the Imperial and in secluded corners of the busy bars of Broadway.

The majority were sure that the Patents Company had the best of the situation and that they would have to let it go at that. If Bill Swanson and Carl Laemmle had been so minded the rest of this story would be considerably different.

Swanson was on the warpath. It was near midnight when George Kleine, George K. Spoor and Colonel W. N. Selig strolled into Jack's restaurant in Sixth avenue for a snack of supper.

When the Greatest Raised to



Dorothy Bernard and Edwin August as they appeared in "The Failure," a one reel classic from old Biograph's album of memories of the golden days of the Patents Company period

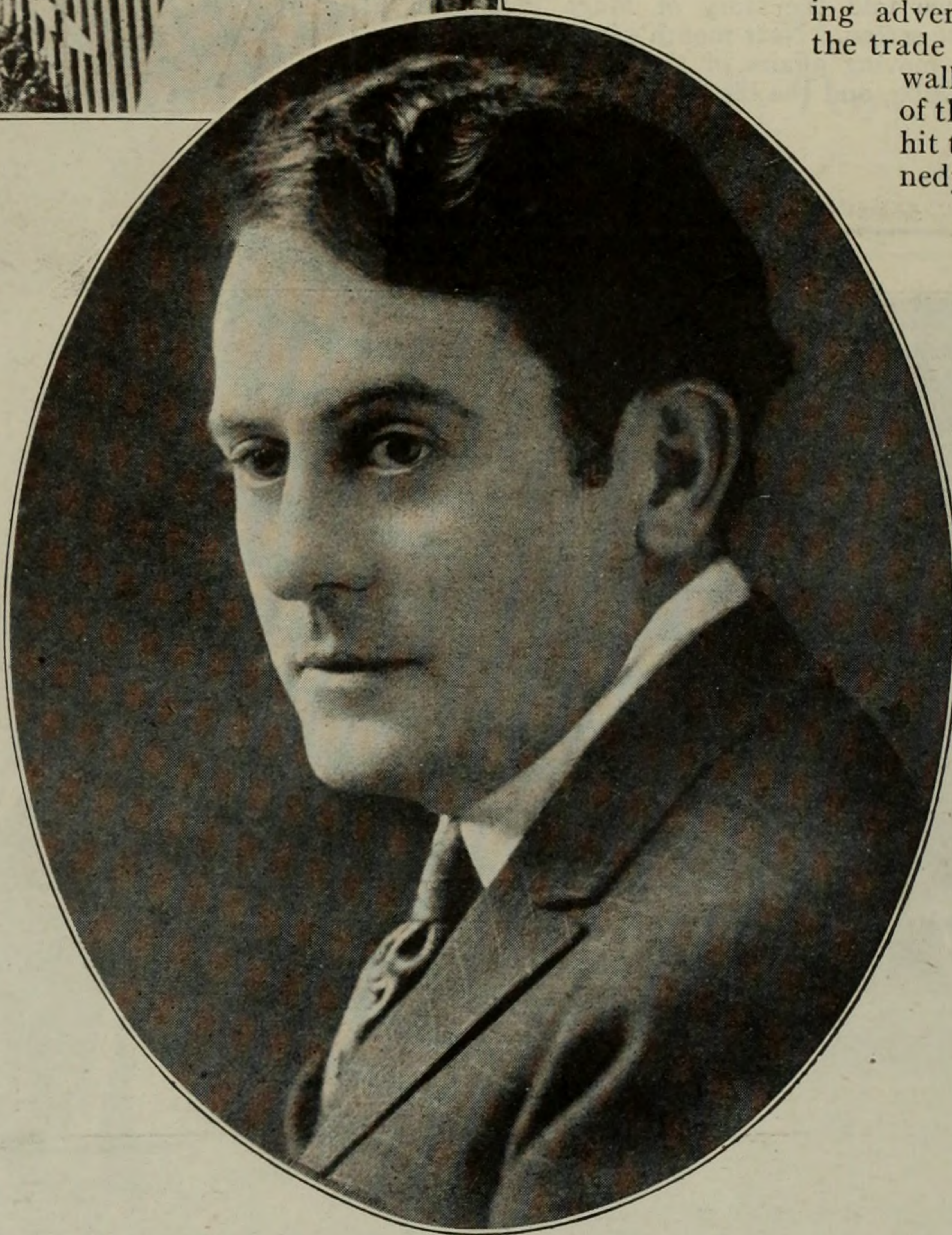
At a table not far away sat Swanson and a group of secretly dissenting exchangemen. Swanson arose and sauntered over to the table occupied by the three Chicago producers—a Patents Company trio. Swanson's manner was ultra jovial and carefree, but the conversation did not flow so well after he arrived. There was a notion that he came in with long ears.

Presently the three film makers arose and started out. Swanson followed with them and he was still with them when they tried to excuse themselves for the night and turned into the Republican Club in Fortieth Street.

Swanson insisted on conversation and entertainment. In despair the Chicago group sat down and chatted. There were drink orders now and then, with George Kleine insisting on plain Apollinaris. It was three o'clock in the morning when they gently put Swanson to bed in a room down the hall. They were reasonably satisfied that when Swanson awoke the next day he would have nothing but a headache for his pains and nothing to remember.

It was about three thirty when Swanson tiptoed most soberly down the hall with a steady step and a determined air. He had made up his mind about what to expect of the Patents Company. By noon he had collected a list of twenty-eight exchange men who pledged themselves to oppose the combine's terms and licenses.

Four years later the story of Swanson's spying came out on the witness stand in the case of the United States vs. The Motion Picture Patents Company. The accounts given by Swanson testifying for the government and Spoor testifying for the defense differed markedly as to what was said across the table at Jack's and up in the room at the Republican club. The only point of agreement was that George Kleine would drink nothing but Apollinaris water because a friend of his was the agent. A considerable point was made of the statement that Swanson did not confine himself to water.



Edwin August Phillip von der Butz, who was world famous under half a dozen names in the days before the picture producers had learned the value of playing up screen personalities

The insurrection had begun. March 20, 1909, Swanson announced to the trade that he had gone "independent," scorning the products and work of the trust.

April 12 Carl Laemmle burst forth with an announcement, "I have quit the Patents Company," in bold face type, and followed it up the next week with the announcement, "I am as happy as a Sunflower." Laemmle started a war of ridicule and cartoons against the Patents Company. His advertisement of May 1 opened with, "Good Morrow—have you paid \$2 license to pick your teeth?" This was a jibe at the two dollars a week per projection machine license. Laemmle under the guiding hand of Cochrane was placing the most effective and striking advertising that graced the trade journals. It had a

wallop. Every time one of these advertisements hit the eye of J. J. Kennedy down at the Patents Company at 85 Fifth avenue, he grinned and then bit the end off his cigar. There was going to be a merry battle with this fresh Laemmle person.

Meanwhile the Patents Company looked about for the opportunity to make a few fine examples of the new discipline. Obviously the best way to hammer these upstart exchangemen into subjection was to make it impossible for them to get any film.

Over at Eleventh Avenue and 53rd street the Actophone Company, an independent motion picture concern, had started into business in an awkward, uncertain sort of way.

Such an invasion of the field that the Patents Company had just fenced off for itself was not to be tolerated an instant. The presumptuousness of this concern starting right up in the face of their newly declared authority was an exasperation and a challenge to the heads of the combine. This must be crushed out at once. Investigators were assigned forthwith to get information upon which an injunction would be sought to shut the Actophone Company down. It was to be spectacular and sudden, an example to the trade.

Gumshoe McCoy, the Edison investigator, went on the trail. The first thing that was discovered was that William Rising, who had been trained in the making of motion pictures at the

Star in Pictures was \$75 a Week

Edison studios by Edwin S. Porter, was the Actophone's director.

So this daring "independent" had had the consummate nerve to raid the studios of the very inventor of motion pictures himself!

This did call for action.

Behind the Actophone Company's beginning was a typically adventurous business career. Back in 1903 Mark M. Dintenfass, a blithe young salesman of salt herring, fell out with his father, a Philadelphia importer and jobber of fish, and quit the business. Young Dintenfass had been a deal of a traveler, with his trips to Europe and the ports of the North Sea buying fish, and his journeys over the United States selling them again. He was of a fitful disposition, too earnestly fond of change and excitement to spend his life in the salt herring business. Two years later found him the proprietor of "Fairlyland," the second motion picture house in Philadelphia, an imposing institution of one hundred and thirty seats.

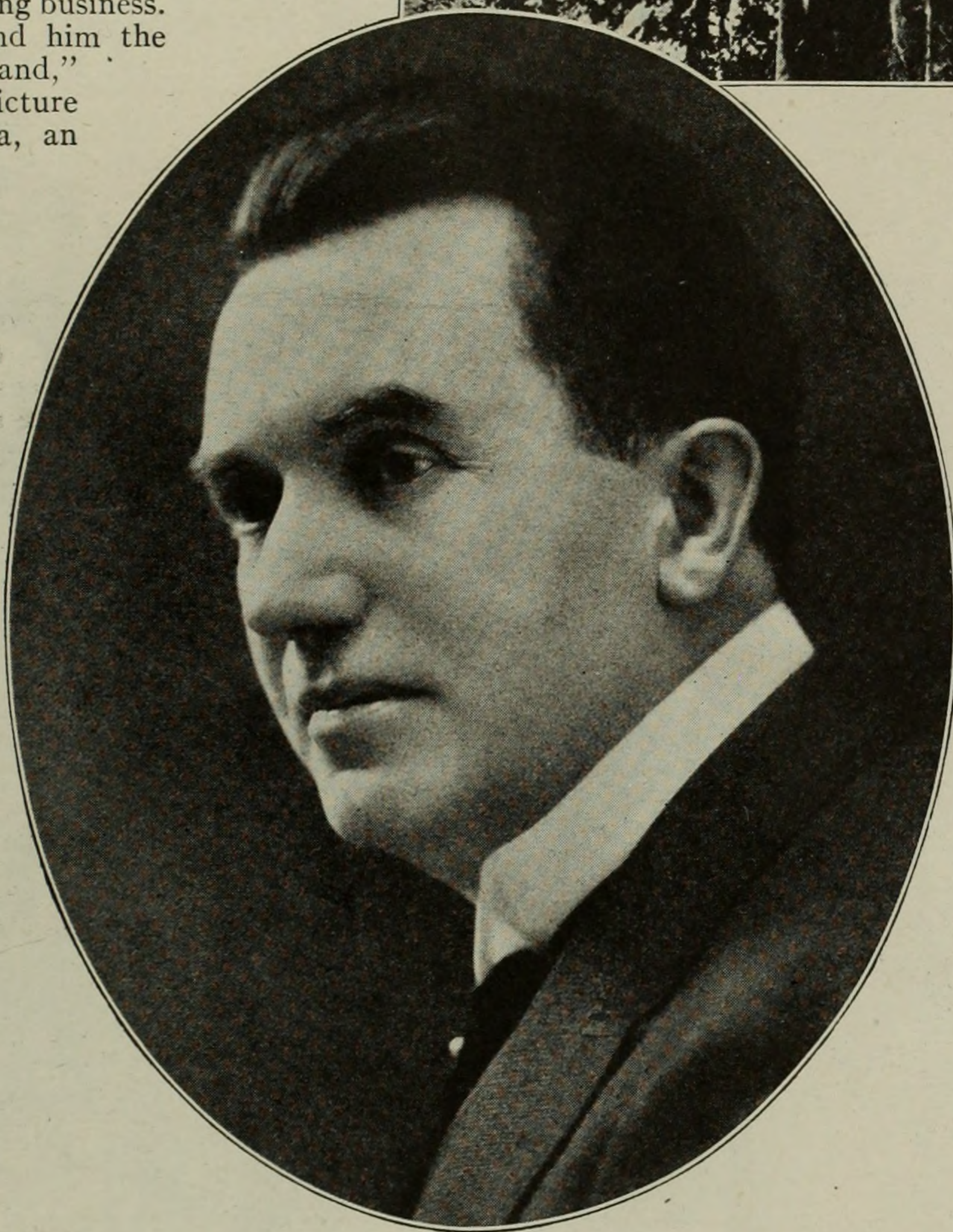
Dintenfass was just doing well with his "Fairlyland" when Harry Davis of Pittsburgh, the father of the nickel-odeon theater in the east, came in next door with the "Family Bijou" and gave competition with two changes of film a week. Seeking a novelty to meet this competition Dintenfass went to New York to look into Camera-phone pictures, the new talking picture device that presented Blanche Ring and Eva Tanguay on the screen in dances to accompany phonographic records of their acts. The Cameraphone ran a short life as a novelty, with a career of trouble due mostly to the difficulty of synchronizing the phonograph and the film, and in the end Dintenfass found himself in possession of the remains of the company. Then by the transmutation of names so common to the motion picture, when he gathered up the fragments and reorganized to make ordinary motion pictures, he substituted Actophone for Cameraphone, despite the fact that the "phone" end of the enterprise had been abandoned.

The Actophone studios became the germinating nest of the independent picture enterprises in the rise of the exchangemen against the Patents Company control.

Dintenfass became doubly obnoxious in the eyes of the Patents Company, which laid siege to his studio, seeking the incriminating fact that would prove him an infringer.



Marion Leonard and James Kirkwood in a scene on location in wildest Westchester county where Griffith directed them in "Comanche, the Sioux," a thriller of fourteen years ago



Belligerent P. A. Powers, the phonograph magnate, who entered the film field with the rise of the "Independents" to take a hand in their entertaining war against the "Trust"

The studio doors were under lock and no one was admitted except as he passed peep hole examination by the watchman. Within, a great sheet iron safe was built and within this the camera stood. This camera was an imported Pathe, purchased abroad and secretly brought into the country with great caution. The camera was operated through a port-hole in the iron box and no one was permitted to see it except the photographer, Harry Ferrini, a technical expert hired away from the Edison plant.

When it was necessary to move the camera closer to the stage the whole iron safe, mounted on a truck, was wheeled forward. It was cumbersome and awkward, but an essential precaution against the prying eyes of investigators. Night and day the studio was under guard, lest Patents Company detectives should break in in the dark hours and examine the infringing camera.

Then came the ill-fated day when Ferrini took the camera out on location to make an exterior scene. Just at the corner where the cameraman set up was a genial stranger, loafing about. He was precisely in the way of the scene to be made.

"If you'll just stand over at one side, please," the cameraman suggested.

"Sure," replied the by-stander, "what are you doing with that contraption?"

"Moving pictures."

"Awful interesting, never saw one before," the stranger murmured. "Can I stay here and watch you?"

"Oh sure!" Ferrini opened up his camera and threaded the film through the mechanism getting ready to shoot the scene.

The stranger hung over him, asking foolish questions about gear wheels and things.

But this stranger was Mr. Gum-

[CONTINUED ON PAGE 98]



THE Countess Dombiski of Poland has become an ordinary citizeness of Hollywood. With plucked brows and a pet dog, Pola is now the *Bella Donna*—the pretty lady. Will we ever see again the bedeviling *Du Barry* or the vivid, seductive *Carmen*?

C L O S E - U P S

& LONG SHOTS

By Herbert Howe

SHADES OF HUMPTY! Mr. Griffith advertises his "The White Rose" as "the story of a fallen man." The only fallen man I'd ever heard of was Humpty Dumpty. But Ivor Novello is no such egg. He looks like the guy that posed for the Apollo Belvedere. And he has a profile that pays and pays and pays—photographically. There isn't a stretch of scenery south of the Mason-Dixon line that it wasn't plastered against. Acting with the profile is no easy feat. About the only way to express emotion is by turning up the nose. And there didn't seem to be any reason for that. Everything was sweet. When Mr. Novello got a chance to face the congregation from the pulpit of the church he was quite effective. I cannot predict what his future will be because when the advertisements appeared about the fallen man, Ivor fled to England. It probably will take all the king's horses and all the king's men to drag him back again.



Our Wandering Gal Returns: Mae Marsh is back! She came stumbling back through the rain and the night without a wedding ring, or even an umbrella, but in her arms a bouncing Mellins Food product. We were so glad to see her we didn't care if she never wore a ring, though we did wish she'd remember her rubbers because we never want to lose our Mae again. Compared with her most other stars are merely sing-song girls with sing-song faces. Mae's plainness is one reason for her greatness. You couldn't help but feel sorry for a face like hers. It's just a little piece of twisted rag when she cries. Unhampered by a consciousness of beauty, Mae can give her entire mind to acting, whereas the stellar shebas are occupied with thoughts of camera angles and graceful postures. They would not dare to act if given the ability, for emotions are not pretty and tears mess up the makeup. Though histrionically punk, such stars are financially sound. Thus Katherine MacDonald retires with a fortune, and Mary Miles Minter rates as a millionaire. Both were non-acting stars. Mae Marsh will never be a great star financially. She hasn't the face of an angel food cake—nor the icing

Also the Wandering Boy: Charles Ray also comes back after erring sadly for some time. In "The Girl I Loved" he gives the most graphic performance I ever saw from a starring star. Only once, previously, have I been so moved by a screen actor—that was by Charles Ray in "The Coward." I doubt whether women can appreciate him as men do. He is the echo of male youth before it takes flight from the world behind the sophistication of maturity. When the girl he loves tells him she loves Willie Brown you behold the most terrible spectacle on earth—the slow breaking of a man's heart. Only a moment before you were convulsed by his social attempts at a party. In addition to being my favorite actor, Ray is also my favorite dancer. I'd rather see him step out at a barn dance than see the Sheik do his coochiest tango.

Bill Goes Sheiking: Bidding farewell to the follies, Will Rogers packed up his lariat, took a fresh stick of chewing gum and set out for Hollywood to star in comedies for Hal Roach. He said in parting: "I'm going out to the coast to make pictures again. The last time I went out there I went to take Charlie Chaplin's place. This time I'm going out for Valentino."

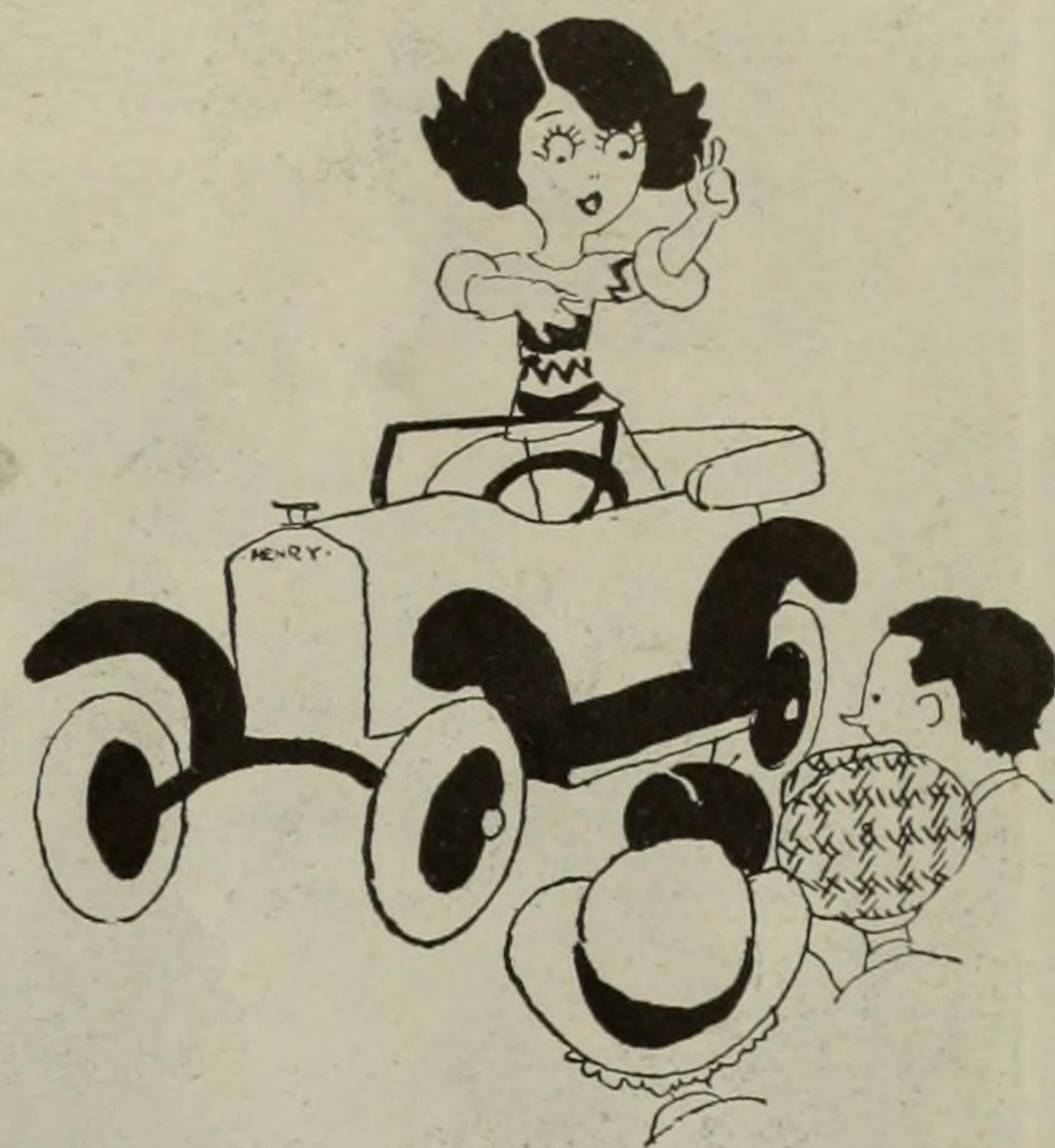
Do Your Own Casting! There ought to be lively bidding for the screen rights to F. Scott Fitzgerald's "The Vegetable." Judging by the title it is admirably suited to any one of a number of stars. If titled "Vegetables" it might be produced with an all-star cast as a picture of Hollywood life, like "Souls for Sale." A more appropriate title for that Hughes picture would have been "When Cabbages Are Kings."

Honesty the Best Policy: Though I have never met her, I must confess a secret admiration for an actress who bears the name of Lotta Cheek.

Our Most Popular Star: An unusual thing happened at the Capitol theater in New York when "The Girl I Loved" was shown. The spectators applauded Ray's picture as it flashed on the screen at the introduction of the

film. True, they had just applauded the King of England in the news reel. But such is not unusual. The King of England is just about the most popular man of the day with the American public, particularly with those who get their stuff from Canada. I haven't attended a single party recently at which a toast was not offered in his honor, after derogatory reference to our own Mr. Volstead.

A Vote for Viola: Henry Ford is accused of becoming a movie magnate in order to further his campaign for presidency. When Viola Dana heard about Henry going into the movie business she came right back at him by going into the flivver business, buying a garage in Hollywood. Now we'll see who's going to be president!



Film Tests for Presidents: All candidates for public office should be compelled to take film tests, because most of an official's work nowadays is posing for news reels. Will Rogers endorses my stand. He writes that he will pick out a couple of good presidential types to run on the republican and democratic tickets. "I'm bound to find 'em," says Will; "there are all sorts of types in Hollywood."

Blame the Movies: The Chinese bandits, who captured a bunch of foreign tourists, say they got their idea of derailing the train from a serial motion picture.

A sheik out in the Sahara seized Mrs. Ernest Thompson Seton, wife of the explorer, and passionately embraced her. He doubtlessly had been seeing Valentino.

Sudden Fame: Margaret Leahy, a little English girl, was lifted out of the unknown into sudden fame as winner of a London beauty contest, presided over by Norma and Constance Talmadge. The Talmadges brought her to this country in a veritable triumph, heralding her as a "find," who was to play a big part in "Within the Law." Last month little Margaret crept back to England, unnoticed. She played in one picture with Buster Keaton. Such is the tragedy of sudden fame.

Hot Tamale Day in Hollywood: Rex Ingram happened to mention that he wished a few Spanish types for "Scaramouche." The next morning Ramon Novarro burst into the office beaming. "I've got them," he said. "Got what?" asked Ingram, and the next minute was nearly bowled over by the onslaught of several hundred healthy young Mexicans. Ramon had visited the Mexican section of Los Angeles and rounded up all his countrymen he could find. For a time it looked as though the French revolution of "Scaramouche" might be turned into the war of the Spanish succession.

Our Astral Discovery of the Month

The New Charmer Exotic—



MME. JETTA GOUDAL

She comes from Versailles, France, the home of queens and sirens.

In "The Bright Shawl" she is a seductive Chinese Lily, and in person an equally seductive *fleur de lis*.

VIVE LA FRANCE!

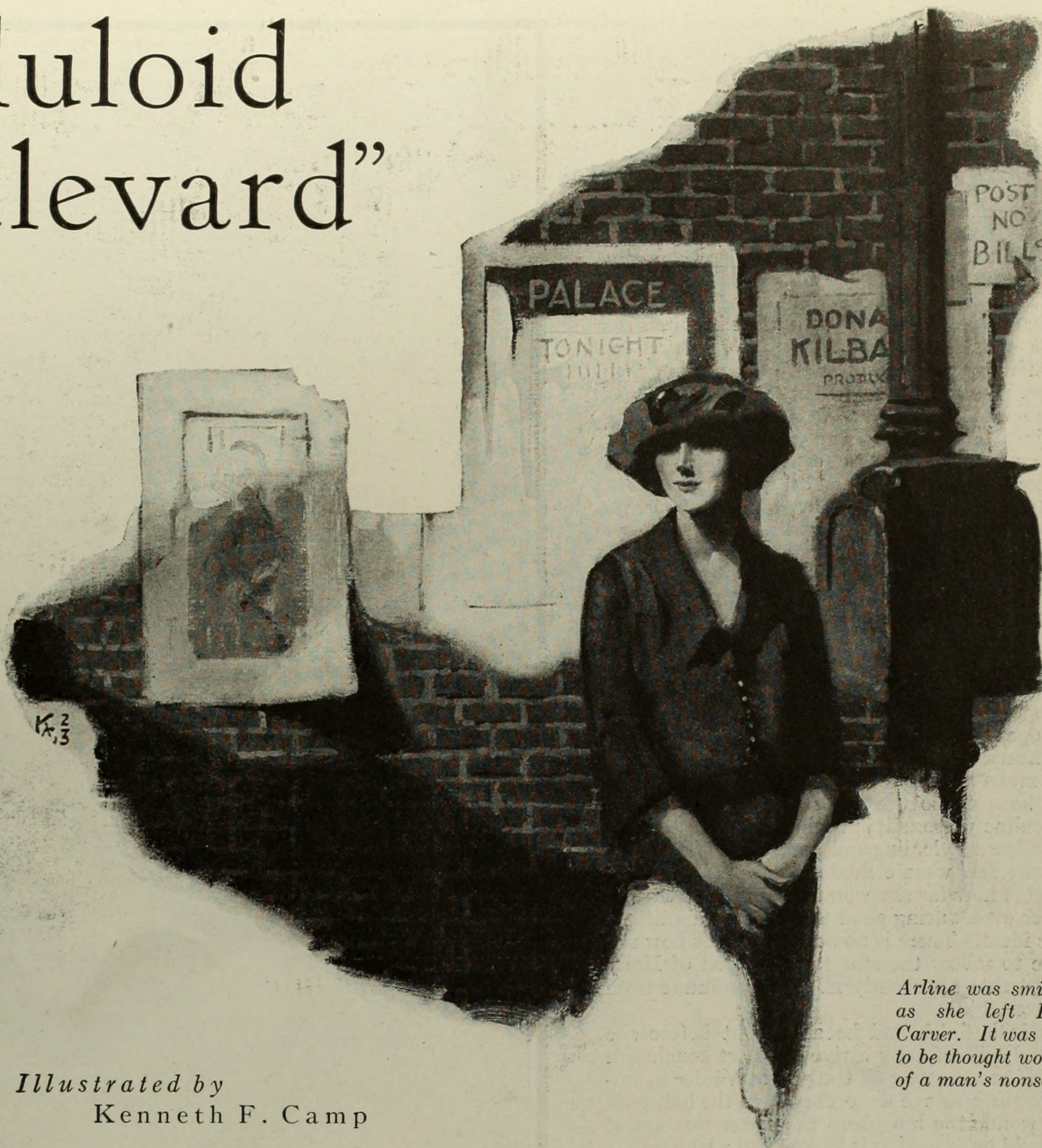


"Dick," said Arline seriously, "would you mind marrying me right now? It will cancel all questions"

"Celluloid Boulevard"

A story
that
gives you a
new slant on
heart affairs in
Hollywood

By
Frank R.
Adams



Illustrated by
Kenneth F. Camp

*Arline was smiling
as she left Dick
Carver. It was nice
to be thought worthy
of a man's nonsense*

JUST as Broadway is the Highway of Hope on the east coast so is Hollywood Boulevard on the west. One thoroughfare cuts through the center of the greatest theatrical activity in the world and the other bisects practically the entire film industry.

Both streets are excellently paved. So is the Avenue to Avernus, we are told. Both are lined with splendid buildings, many of them air castles. Sometimes in Hollywood there is a real castle, as, for instance, Douglas Fairbanks' set for Robin Hood, still standing, which looms up like the Singer Building on the landscape and irks the California realtors much because Doug won't allow them to try to sell it for a winter home to some sucker tourist from Iowa or even farther east. (They come a long ways now to be trimmed by the Los Angeles terra firma vendors. And the native sons are skillful at it, too; you have to give 'em credit—every real estate salesman knows how to handle the calf's papa.)

The opening up of Celluloid Boulevard as a Mecca for temperament and self discovered genius took a tremendous strain off from New York. Before that Broadway had to absorb and tame everybody who had ambition and railroad fare. Now a large portion of the inflamed egos do a Horace Greeley in the other direction. There must be a great continental divide for talent and beauty somewhere about Wellville, Kansas—Wellville, where they still use out-of-door plumbless plumbing and enjoy many other rural inconveniences. From that interoceanic ridge genius must flow nowadays in two equal torrents, some flows east and some flows west and some, unquestionably—flows "over the cuckoo's nest."

So much of it flows west that Los Angeles has more pretty waitresses than any other city in the world. Handling "ham

and," hash and hamburger is the ultimate destination of many an ambition that was originally pointed westward in the general direction of twinkling stardom. When all the leading parts are taken, when the casting director doesn't need any more stars or ingenues or character women or bits or even atmosphere, what are you going to do? One must live somehow.

Celluloid Boulevard, like its older and wickeder sister, Broadway, runs up-hill all the way no matter which direction you are headed. It's hard enough going for those who have superlative talents, for the others it's a grade that knocks out many an engine even on low gear.

Quite naturally in a struggle that is so intense few of the competitors have much time to pity those who fall by the wayside. If they slacken speed they may be out of the race themselves.

Up to a certain point the story of Arline De Vino was practically the same as that of all the other mid-western winners of beauty contests who pack up their belongings and the family bank-roll and make Cinderella tracks toward the land of the setting sun.

About the time she arrived on the coast the censors began getting tough about the one-piece bathing drapery and makers of comedies cut out the pulchritude display or else Arline would have gone through the Christie-Sennett school of applied art. She was pretty enough and as shapely as one of those tall slender glasses we used to drink rare wines out of in the days before Mr. Whatshisname popularized the jug and the coffee cup.

Yes, Arline was pretty and sweet enough but there wasn't sufficient kick in her to cause her to have any enemies. None of the other aspirants feared her. There wasn't a chance that

she would ever be mentioned in anybody's divorce bill or that Mr. Hays would have to do anything to her when he started to clean up the movies.

Why Arline, in spite of the prop name, was just as sweet as your sister.

If she hadn't been ambitious she could have been the belle of North Platte, Nebraska, for as many seasons as she chose to remain unmarried.

But she got the bug, came to Cinemaville, learned how to make-up from having it done for her when she was an extra on the Richfield lot during a society sequence, and then hung around while one dull season after another blighted the motion picture industry.

There were two reasons why she did not go home. One of them was that all of her family, save her father who had staked her, considered her just the same as eternally damned for having chosen what was to them practically a life of shame and the other was that the father, above mentioned, had died since she went away. There was no welcome awaiting her from her aunts and cousins—she could be certain of that.

Arline's pride became a negligible thing. She was quite willing to work at anything. But she was a little too good looking for a housemaid. At least that's what one of her employers told her as she let her go after a regrettable incident with the head of the house. And she had no commercial education that would avail her in a stenographic position. Besides Arline lacked business enterprise; she couldn't force herself in and make a place for her talents to shine. She was born to be the other half of a dominant masculine personality; nothing else; her nature was all sweet yielding and generous submergence of self; she wasn't modern at all. You can imagine how far she would ever get on her own power even during good times when conditions were ideal. There is no accounting for how she came to follow the star to the Wood of Holly except that apparently no one is immune from the contagion.

Arline's finish had been in sight before she started. She finally arrived at that conclusion herself as she stood on the pier at Venice listening to the music of the orchestra in the ballroom and wondering how deep the water was and if it would be as cold as it looked and wishing that she had the nerve to try starvation a little longer.

II

THE electricians and one of the assistant directors of the Donald Kilbane Productions were getting ready to take a Coney Island sequence that was to include a scene or two on the Ferris Wheel, a flash at the scenic railway and a comedy episode with the man who guesses your weight. They never build Coney Island sets at the studios; it's too easy to take the company to the Venice pier where they have all the amusement park apparatus going full blast, set up a few portable electric generators and shoot it from life, with a crowd of non-salaried extras made up of the regular patrons.

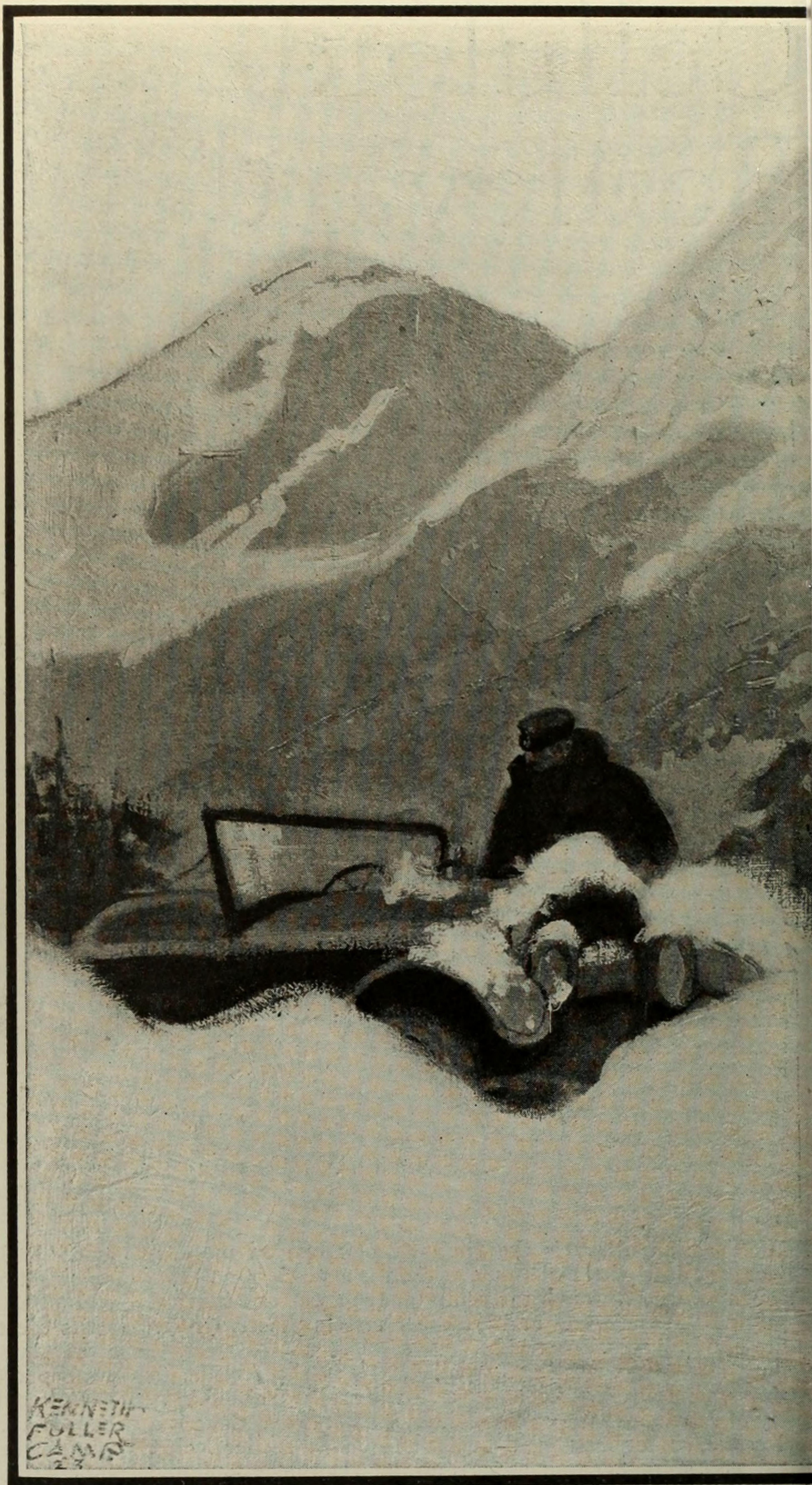
While the staff was attending to the preliminaries Donald Kilbane himself, who was to be in the sequence, and his "heavy," who was also his best friend, walked out on the pier arm in arm chatting amiably, although in half an hour or so Donald would, according to the script, be obliged to punch Dick Carver forcibly in the jaw and throw him out of a car on the Ferris Wheel.

"You ought to have a double do that fall," Donald was arguing. "It isn't too late yet to get a 'stunt man' about your size and—"

Carver interrupted him with a laugh. "You don't get anybody to do your trick stuff, Don."

"No, but I'm used to it."

"So am I and I'm several years younger than you are, Don, although I'll admit I don't look it. So tie a can to the idea.



If I get hurt it's my own fault. The picture is all done except this sequence and if I should sprain my little finger or something it won't interfere with art in the least. Thanks just the same for being so considerate."

Dick Carver was not a man of as fine fibre as his friend Donald Kilbane. Don was perhaps the highest type that the stage and the movies have yet produced, a man born to the traditions of Booth and Barrett, trained in the old school of fine acting and then swept over, ideals and all, to the new art of which he became one of the most conspicuous ornaments.

Don was a gentleman, a living refutation of the gossip to the effect that motion picture actors are impossible people. An ignoble course of action never suggested itself to Don Kilbane and it never occurred to him to evade his responsibilities. No wonder his friends, and they included everybody in the business whether they knew him or not, idolized him, and the public, which got the idea some way without its ever being mentioned in the newspapers, always excepted him from its



Finally Don decided to abandon the car and take to snowshoes.

"You can come along, or stay with the car, if you like," he told Larry. "I'll come with you," Larry decided. His boss was already several hundred feet ahead

sweeping charges against the characters of cinema people.

No, Dick was not so fine as Don. He was more masculine, stocky where Don was lithe, powerful while Don's strength was swift lightning, his face even was serious, heavy, and Don's was a semi-humorous sketch of a man who was afraid he might think well of himself. But Dick was a handsome dog, a dark, dangerous man such as fortune tellers use as a bugaboo. He was a villain to make ladies shudder while they secretly wished that they were in his clutches themselves. That's the sort of part he almost always played on the screen. On the street he was a golf-dub and a tongue-tied conversationalist, except with men. And Don Kilbane liked him better than anyone he knew, which was all the recommendation Dick should need from anybody.

"We'd better turn back, I suppose," Don decided. "They must be nearly ready."

Dick was not paying attention. He was watching something and Don looked in the same direction to see what it was.

It was only a girl standing by the pier railing.

"What's the idea?" Don demanded. "Business before pleasure, you know, young fellow."

"Hush! This dame started to climb over the railing and then didn't when she saw that couple just walking by her now. I think we ought to watch her a minute. We're in the shadow, here, where she can't see us."

Don acquiesced. The interrupting couple passed on, heedlessly, toward the dance pavilion. The girl at the railing watched them out of sight and then, with almost incredible speed, flopped over the rail and down to the water below before Don and Dick could utter the exclamations of protest which were on their lips as they ran up [CONTINUED ON PAGE 110]



White

Jetta Goudal is a personification of Hergesheimer's Chinese Water Lily and yet she was born near Versailles, France, and she has a strange beauty of Oriental, well nigh Slavic, cast

A Parisian Chinese Lily

By
Herbert Howe

accent. "It was during the war. . . ."

Her voice paused on the note of tragedy—personal tragedy doubtlessly—and did not continue. There is about her a curious remoteness, an inscrutable charm. Her revelations are as the lifting of delicate veils behind which there are many other veils.

She is a perfect visualization of Hergesheimer's *Pilar*—that water lily bloom, so densely pale, whose lips of artificial carmine were like the applied petals of a geranium.

Yet she is not a Chinese lily, but a *fleur de lis*, born near the palace of those most exquisite charmers, Du Barry, Maintenon and Pompadour, at Versailles in France.

With the candor and charm of the French she has a strange beauty of Oriental cast. She might be Slavic. There is a marked resemblance to Nazimova in her smile and the inflections of her voice. She speaks with delicate gestures of her hands. Her fingers are long and slim with polished pointed nails.

It would seem that anyone with a personality of such fascination and talents so thoroughly schooled would find easy access to the screen, and yet she says, "You must put your pride

in the safety deposit when you go for work at the studios."

When she saw herself in "The Bright Shawl"—in her first screen part—she was disheartened.

"So many scenes were missing—I was all cut away," she said plaintively. When the critics acclaimed her, she was astonished.

"I went to see the picture again, thinking perhaps they had put back my scenes. *Mais non.*" She shook her head mystified. "I still do not understand—there was so little of me!"

Jetta Goudal unquestionably will take her place on the peacock dais along with Sirens Naldi, Swanson and La Marr. She is distinctly a charmer of men, though she does fly from them to the protecting arms of "the so dear Martha."

She likes American men. *Ah, oui.* "But I like better them among men," she smiles subtly. "Yet they must not be judged by their attitude toward a French actress—a so wicked French actress."

And, I might add, a French enigma—one who looks like a siren and lives like a nun.

A FRENCH actress of luring accent, carmined lips flashing from a face of saffron pallor, oblique eyes that reflect the amber light of pendant earrings, a slim silhouette of fluid grace about whom hovers a secret perfume compounded by herself—Jetta Goudal is the Chinese Lily of "The Bright Shawl" with Parisian modifications. A siren fashioned delicately for rooms of peacock silks and fretted alabaster. And yet—

She lives at the Martha Washington hotel, from which men are barred, believes devoutly in the spirit of prohibition, and looks with cold disdain upon the flirtations of this promiscuous flapper age.

Nothing whatever was known of her when she triumphed over the screen in her first part—that of *Pilar de Lima* in "The Bright Shawl."

She is in fact what our other sirens are in fiction—a lady of mystery.

"I came to America because I thought I might as well be miserable here as any place," she said with her slow, coloring

And A Cockney Beauty

By
Jameson Sewell

DISCOVERED by Marshall Neilan and given her first real opportunity by Edwin Carewe. This, after appearing in motion pictures in England and France.

At ten a teacher of dancing in her father's academy in Hull, England. At sixteen dancing in Paris and London. At seventeen leading two numbers in the Ziegfeld Midnight Frolic.

Something of a record — and actually an outline of Dorothy Mackaill's career.

Miss Mackaill is a curious mingling of Cockney and Americanism. She was born in Hull. How she made the leap to one of the pulchritudinous chosen few of the Ziegfeld Midnight Frolic forms an interesting tale.

Her father maintained a dance academy in Hull and there the daughter studied until she herself had a class. Even as a youngster her personality stood out and visitors suggested that she try London and the stage.

So she went to London and for a time appeared at the Hippodrome in "Joybelles." Then she ventured to Paris and danced there in a revue. Before this last adventure, however, she had tried a single English motion picture. "I went to see it afterwards and, when I couldn't find myself, I thought something had been left out. So I sat through it again—but I was still missing. That nearly broke my heart." In Paris Miss Mackaill appeared in a few Pathe comedies. "This was lots of fun," she explains, "for they never understood me and I never knew quite what they wanted me to do.

"Some of the girls from my revue were coming to America—and so I decided to try my luck, too. Over here, I was in a maze. I picked up a newspaper, read Flo Ziegfeld's name and guilelessly went around to see him. Then I didn't realize how difficult it is to see a manager in America. At his outer office I announced myself as Dorothy Mackaill of London and pushed by the astonished office-boy. Mr. Ziegfeld looked up as I burst in. 'You don't know me,' I announced, 'but I want to work in your midnight show. Will I do?' Mr. Ziegfeld laughed. 'You'll do,' he chuckled and gave me a note to the manager. I didn't realize my luck for weeks.

"It was Marshall Neilan who 'discovered' me over here. While I was dancing with the Frolic he gave me the rôle of the deaf barber's faithless wife in 'Bits of Life.' Remember that?"

After which came some Torchy comedies, Charles Giblyn's "A Woman's Woman," "The Isle of Doubt," "The Streets of



Dorothy Mackaill is a curious mingling of Cockney and Americanism. She was born in Hull, England, and yet she stepped to motion pictures via Flo Ziegfeld's famous Midnight Frolic

New York," and Edwin Carewe's "Mighty Lak' a Rose." Then John Robertson selected her for the chief feminine rôle of Dick Barthelmess' new vehicle, "The Fighting Blade."

Robertson says she's the most promising young actress he's observed in several years. "She has a fine sensitiveness and a superb sense of humor," he says. "What more could you ask?"

Oh yes, and she has beauty, too. Better still, distinction. She's slim, blonde and of a witching boyishness. In "The Fighting Blade" she wears boy's disguise in most of her scenes and handles a sword like a cavalier.

But it's her vividness and verve that count.

That connoisseur of beauty, Flo Ziegfeld, said to her:

"A girl who can think as fast as you do ought to be a good leader. If your feet work as fast as your brain you should be nimble."

Nimble is *le mot juste* for Dorothy. She moves swiftly and surely. Already she has appeared on the stage of three countries—France, England and America—and it will not be long, I predict, before she will be featured on every screen.

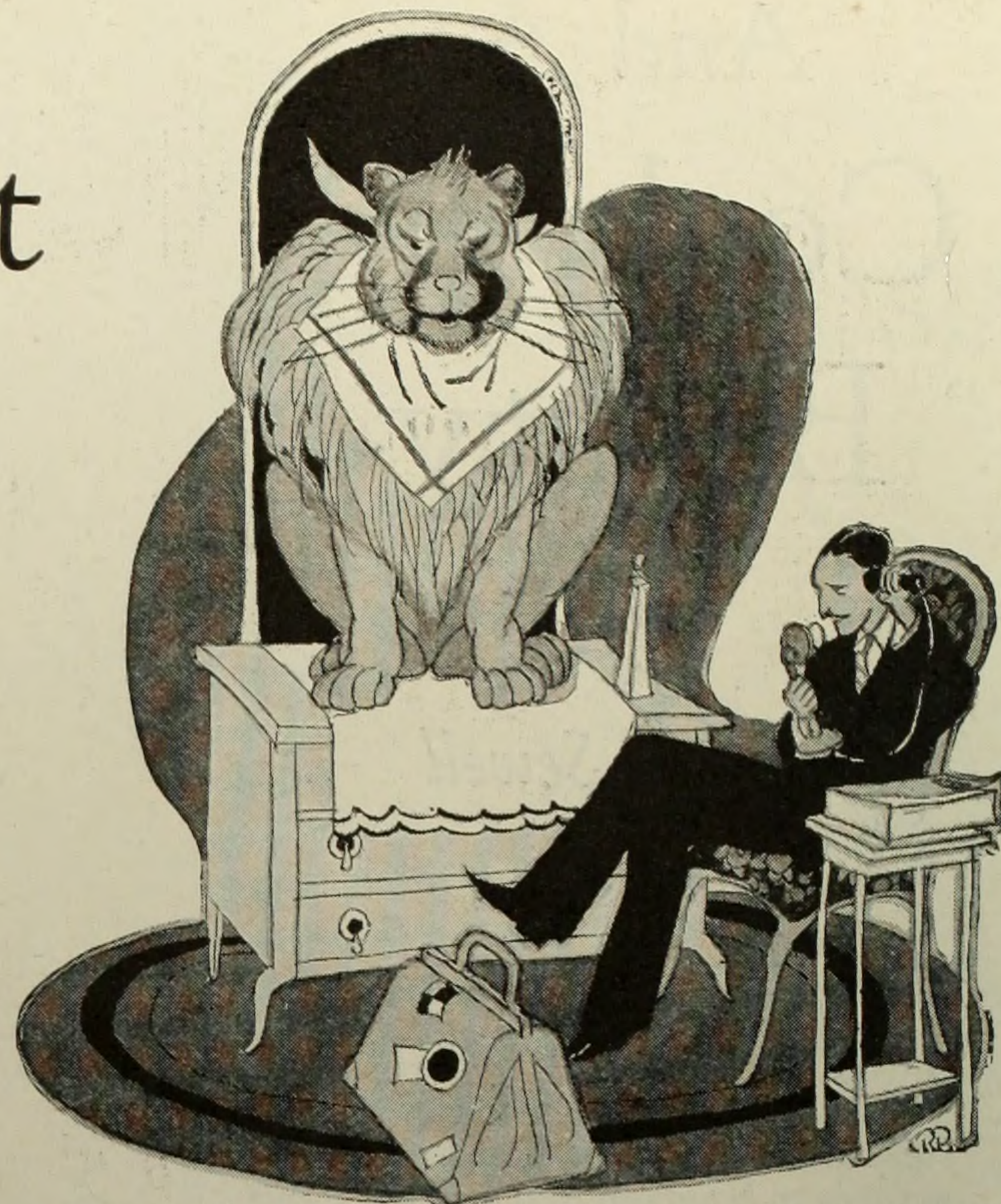
Following her appearance in "Mighty Lak' A Rose," her salary skipped up several hundred, and now offers are arriving from everywhere.

So Dorothy has little to worry about in her apartment overlooking Central Park, which she shares with Mama Mackaill.

The Press Agent

who is paid
\$1000
a week

By Glendon Allvine



While handling D. W. Griffith's production, Reichenbach succeeded in having the names of Michigan Boulevard in Chicago and 43rd Street in New York changed to "Dream Street"

A PRESS agent who makes a star's salary—that's the way Harry Reichenbach is denominated.

He's the star of publicity men. His salary is \$1,000.00 a week. He isn't hired—he is retained like a crack corporation lawyer.

He is great in his profession because he specializes in imagination, because to him nothing is impossible of accomplishment, because he believes in himself.

Big film magnates give him contracts reading, "for exploiting, publicizing, and attracting attention, and for creating sensational manifestations" for their pictures. They find that it pays.

One of the most "sensational manifestations" was in connection with the exploitation of "Tarzan," the jungle picture. Reichenbach installed a lion in a hotel room engaged by a man registered as "T. R. Zann." The guest had represented himself to be a musician, and had asked that his piano, boxed, be hoisted through the window to his room. The next morning after the installation of the piano box, the hotel clerk was astounded by a breakfast order for ten pounds of raw steak.

"Ten pounds of raw steak!" gasped the clerk, suspecting the gentleman of lunacy.

"Yes," came the reply over the telephone. "My lion is very hungry."

A house detective and a policeman investigated, and discovered a lion leaping playfully from bed to dresser in the room. Although the city editors regarded the affair with suspicion, they couldn't ignore it. It was too good a story. The stunt



Harry Reichenbach specializes in imagination—and receives a star's salary in return

While exploiting "Tarzan," Reichenbach's assistant registered at a hotel in New York as "T. R. Zann," and smuggled in a lion in a piano box. Thus landed a big newspaper story

earned thousands of columns of space in American newspapers.

Perhaps you recall the sensation caused by the arrival of a royal Turkish delegation in quest of a lady escaped from the sultan's harem. Eight stalwart Turks registered at a New York hotel and explained through an interpreter that the Sultan had sent them to comb America for the prize of his harem. Detectives were engaged to assist in the search. It was a colorful story, and editors printed hundreds of columns about it. Eventually the fair one was found washing dishes in an East Side restaurant, and the Turks announced that the virgin of Stamboul had been recovered. Simultaneously Carl Laemmle announced the showing of "The Virgin of Stamboul," his motion picture starring Priscilla Dean!

The Turk story would have attracted even wider attention but for the skepticism of *The New*

York Tribune. One of its reporters observed a Turk stopping to adjust a Paris garter. This didn't look right to the gentleman of the press, so he telephoned to Mr. Morgenthau, our former ambassador to Turkey, with whom the delegation was scheduled to lunch. The ambassador knew nothing of the party or its mission, and so *The Tribune* kidded the story. Despite this exposure, the stunt awakened great curiosity.

Universal re-engaged Reichenbach for a campaign to advertise "Shipwrecked Among Cannibals," agreeing to pay him \$1,000.00 a week, with the contract stipulation that "no concrete plan of exploitation can be given here for this is largely a matter of inspiration and opportunity, but it is understood that Universal is engaging me upon the belief that unusual ideas and startling, sensational manifestations will be exercised to put the film over."

Reichenbach exploited William Fox's "Over The Hill" and "The Connecticut Yankee" on [CONTINUED ON PAGE 117]



Off for a Roman Honeymoon!

MR. and Mrs. Jack Dougherty photographed on the Universal lot as they hurried back to work after the wedding.

Barbara La Marr thought all romance was over for her—then she met the big, two-fisted, red-haired Irishman, Jack Dougherty, who stars in two-reel comedies for Universal. Now

she's Mrs. Jack, honeymooning in Rome, where she and her husband are playing in "The Eternal City" under the direction of Fitzmaurice. Upon their return they will both work on the Universal lot, Mr. Dougherty in his comedy series and Miss La Marr in a filmscription of the novel, "Damned."



JAMES MONTGOMERY FLAGG

Joy struck out blindly, savagely, pressing her bare arms against his throat, forcing herself backward, away from him, until she felt his embrace relax, found herself suddenly free

The greatest mystery story of the screen is approaching its climax

The Triangle



Arthur Lloyd, the young actor who loves Joy Moran—loves her with all his selfish, vain and jealous heart. Joy has been thrown with Lloyd in the world of the theater but she can not bring herself to care for him. And yet he holds the key to the fate of the man she loves, Jean Romain, screen star on the same lot with Joy



Jean Romain, the motion picture star, is under suspicion following the mysterious death of his wife. Handsome and dashing, Romain is the personification of Joy Moran's ideal. And yet she is paid to spy upon him—and wreck his brilliant career if needs be. Joy has come to love him deeply—but what shall she do?

By Frederic Arnold Kummer

*Illustrated by
James Montgomery Flagg*

The Studio Secret

That which has gone before:

WHEN Joy Moran was almost magically transported to Hollywood—to take a leading part in a great picture and, incidentally, to spy upon the star, Jean Romain—it seemed as if her difficulties were over. For with a large salary at her command she no longer needed to worry about taking care of her father—who was ill and blind, due to the drinking of bad liquor—or about paying the mysterious Mr. Watrous, whose check her father had raised in a moment of intoxication. Joy had been at the end of her rope, for the play in which she was ingenue had closed, and she had quarreled with Arthur Lloyd—a suitor as ardent as he was selfish. She did not like the idea of prying into Romain's past, but it was an unwritten condition of her contract; for Jean was engaged to Margot Gresham, whose millionaire father was anxious to break off the match. The tragic and unexplained death of Romain's first wife was the point upon which the whole situation pivoted, but Joy—who felt a decided attraction toward the man—was loath to believe him guilty. The wife of an art director, Sam Kramer, a curiously sinister woman—evidently knew a great deal about the matter. Joy recognized her as a menace, and felt that jealousy prompted her every move. As her work with Romain progressed she discovered that Margot was jealous, also. And to complicate matters, Arthur Lloyd, hearing rumors of an infatuation, accepted a motion picture contract and started west—so that he might watch Joy. Mrs. Kramer took him, immediately, into her confidence—and they planned Jean Romain's downfall, together. Joy, unknowing, went through the big scene of her film play—in which, as a Greek slave, she danced before Romain. Her dance stirred him so deeply that, hours later, he went to her dressing room and, as she answered his knock, seized her in his arms.

Chapter XVIII

WHEN Joy Moran opened the door of her dressing room to find herself so suddenly and unexpectedly clasped in Jean Romain's arms, two different and in fact entirely opposite emotions swept over her.

The first had to do with her newly-admitted love for Romain. In springing up from the couch on which she had been lying, the embroidered kimono she wore drifted back from her bare shoulders, leaving her, in her dancing costume, almost nude. Even as she felt Romain's arms close about her, felt the sting of his flesh against her own, she gave silent thanks for the darkness of the room.

She had supposed [her visitor] to be Mrs. Soule. Yet to lie thus in his arms, his lips pressed against hers, pressed so fiercely that it hurt her—was the madness of a dream she had pictured to herself many times, with thrills of delight.

On the other hand, a bitter anger gripped her. What sort of love did Romain, already engaged to Margot Gresham, propose to offer her? Certainly nothing honorable. In all their many talks he had invariably spoken of the vivid attraction she held for him—had let her see plainly enough that he desired her, in a physical sense, but never once had he suggested any such thing as marriage. She knew, indeed, that he was in no position to make any such suggestion. He could not break his engagement to Miss Gresham. Only she could do that, and Joy had very grave doubts that he wanted her to break it. Whether he was marrying Margot for her money, or through

"Suppose I refuse?" Porter asked sullenly. "If you do, you'll go to jail before night," answered Lloyd. Porter wilted



gratitude because of the service which, according to Mrs. Kramer's story, the girl had rendered him at the time of his wife's death, Joy did not know. But whatever the reason, he seemed quite prepared to go ahead, to hold to his engagement, and hence, Joy argued, any advances on his part could have but one purpose—a dishonorable purpose, as she looked at it—a cheap and vicious love-affair, of the body, and not of the heart.

For a moment the wave of passion which swept over her proved the stronger emotion of the two—stronger than her will power, her good sense. Her brain whirled in golden circles. The touch of his lips set her blood afire. She trembled in his arms as though a chill had seized her, yet felt no sensation of cold. Instead, there grew in her a strange lassitude, a lack of desire to resist, a sensation such as might have been produced by some powerful, deadening drug.

Then came reaction, swift, bitter—the more bitter, perhaps, because of her momentary weakness. She struck out blindly, savagely, pressing her bare arms against his throat, forcing herself backward, away from him, until she felt his embrace relax, found herself suddenly free. Then she clutched the kimono fiercely about her, and throwing herself on the couch burst into tears.

Romain, a look of deep surprise on his face, crossed the room in a stride and dropping on his knees attempted once more to sweep her in his arms, comfort her. But Joy was beyond comforting. Something within her had been cruelly, ruthlessly hurt. It was the first time in her life that she had known love, and it seemed to her that Romain had prostituted it to mean and tawdry ends. Why had he crept to her dressing room at this hour, when everyone else had gone? Why, save for one reason? Was that all he wanted of her, then—to fold her young body in his arms, make her a momentary plaything, drag all the fresh sweetness of love in the mud of a momentary passion? God—how easy it would be to yield! The bare flesh under her kimono fairly tingled at the thought of it. But her heart was as cold as a stone.

"Go away, please," she said, in a dull, toneless voice.

"But, Joy—my dear girl—listen to me"—

"Please go. I—I'm very tired. I want to be alone."

He rose suddenly, standing slim and erect beside the couch. "I—I had no idea when I came that you wouldn't be dressed," he whispered. "I wanted to take you home."

The pleading note in his voice, the repentance, failed to move her. Even yet he had not spoken a word of love. Well, why should he, she thought bitterly, except as men so often misused the word, covering a grosser meaning. Why should he speak to her of love, loving someone else?

She sat up, shook her head. Her face was pale as moonlight. The fingers which clutched the kimono about her trembled with weakness.

"Go away—please," she whispered. "Someone may come, and I"—she began to sob again, wretchedly. It all seemed so hopeless, so hard.

"I'm not going before I tell you that I love you," he flashed out.

Joy rose. She was angry, now. All the weakness in her had fled.

"How many other women have you said that to," she sneered, "besides myself, and Margot Gresham?"

Before her furious eyes Romain's own dropped. The contempt in her voice bit deep.

"Is that fair?" he asked.

"Why not? You're engaged to her, aren't you? Then what sort of a proposition do you want to make to me?"

"Have I said I wanted to make any proposition?"

"Not in words, perhaps. But if you *did* love me, which I am perfectly sure you do not—you would never have humiliated me like this."

"But—I—don't understand—"

"Oh, yes, you do. You say you love me. Well—what then?"

He hesitated for a moment, realizing the full import of her words. What then? Suddenly he seized her hand, held it in spite of her attempts to draw it away.

"Joy," he said, "I *do* love you. And if I were free"—

She flamed up again at this.

"Don't you think, then, that you had better wait until you

are, before trying to make love to another woman?" Her voice was like white hot steel. "Wouldn't it be more—honorable?"

He dropped her hand at once and went over to the window, stood there gazing out into the darkness. Presently he turned.

"There are some things I can't explain—can't tell you about," he said.

"I don't want to hear them."

"I know. Why should you? And yet, no matter what you say—what anybody says—I love you."

For a moment Joy was thrilled by the vibrance of his voice, the intensity of his manner. Then she once more grew cold.

"I think we had better end this conversation right now," she said. "It isn't getting us anywhere, and the things you are saying are not only disloyal to the woman you have promised to marry but at the same time rather insulting to me. I'm no saint. I feel, just as other women feel. And I admire you—have admired you—tremendously. You know that. And I suppose I'm quite capable of giving myself to a man I loved, if he loved me, and we couldn't have each other in any other way. But when a man, proposing to marry one woman, goes out of his way to make love to another, he can have only one purpose in mind, and that purpose is an insult to anything like love. Margot Gresham is away, so I suppose a little thing like an engagement wouldn't prevent you from making a conquest of *me* for a few days—adding another scalp to your belt—"

"God, Joy! Don't say things like that. You know they're not true."

"Then if they're not, and you do love me as you say, I think quite as little of you, for I know that, in spite of your so-called love for me, you are going ahead to marry someone else—someone you don't love—for her money. Between a seducer and a fortune hunter there isn't really very much to choose."

She spoke, intending to hurt him—to drive the iron deep into his soul. She had been hurt herself, and her own wounds made her savage. But when she saw the look of protest, of pain which crossed his face, she felt sorry, for the moment, that she had struck so hard.

Romain bent down and picked up his hat. It had fallen to the floor in that first mad embrace. He stood silent for several moments, beside the door, gazing down at the hat, creasing its soft felt between his fingers. When at last he looked up there was sadness, rather than anger, in his eyes.

"You might be right in what you say. And yet, I wasn't trying to 'seduce' you, and I'm not a fortune hunter. You've done me an injustice, that's all. I might have explained how, some day, but I can't now. And I don't see much use in it, after what's happened. As I've told you, I came here to take you home. They said you hadn't gone. I thought of course you'd be dressed—ready to leave. When I saw you some impulse made me take you in my arms. I'm not ashamed of it. Not a bit. I had no idea, when I came here, of telling you that I loved you. I've had to keep myself from telling you, ever since we met. It hasn't been easy, either, but I did it because I wanted to be loyal to Margot. I owe her more than you can ever guess. But when you said the things you did—when you implied that from the first moment I entered this room I had but one purpose, to—well—as they say in the melo-

dramas, to 'ruin' you—I had to speak, so that you would know it was really love, and not the calculated passion of a moment that made me take you in my arms. Not that I don't *want* you. God knows I do, and have, ever since the first moment I saw you. I always shall. You appeal to me as no other woman ever appealed to me. But just the same, that wasn't why I came. You can believe me or not, as you please. After all, I guess it doesn't make much difference, now. Good-bye." Joy watched him in silence as he left the room, closing the door carefully after him.

Slowly, mechanically, like one in a daze, she switched on the lights. Again her thoughts became confused, uncertain. Had she done him an injustice? Were the things he had said true? Even an honorable man might, while engaged to one woman, fall in love with another. But, in that event, was it not his duty to all concerned to go to the first woman, ask to be released from his engagement? And Romain had not done this—had made no suggestion of doing it. On the contrary, he had hinted at mysterious reasons why he could not do it, had spoken, guardedly but none the less intentionally, of some debt to Margot Gresham—some obligations he felt bound to discharge. What could such reasons be, Joy wondered, if indeed there were any at all—if the whole story had not been an excuse, a graceful way of withdrawing from an extremely awkward situation.

There was the gratitude toward Margot Gresham of which Mrs. Kramer had spoken, but somehow it scarcely seemed to

Pale as marble Joy turned to Lloyd. "Give me the statement," she said. "I'll go up to my room and read it"



JAMES MONTGOMERY FLAGG

Joy a sufficient reason for marrying a woman one did not love, especially when one claimed to be in love with another. It seemed unreal, fantastic, unless—and here more sinister thoughts crept into Joy's brain—unless Romain really had been guilty of a crime, and Margot had saved him. In that event, of course, the girl would hold him in her power, if she cared to make use of it. At the first suggestion of leaving her, she could threaten him, command him, through fear of exposure. Was Margot Gresham such a woman? Joy did not know. Women, in love, were strange creatures. But what terrified her most was the sure knowledge that no man could be held thus in the power of a woman unless he were guilty. If Romain were innocent, exposure could have no terrors for him. But if he were not—Joy shuddered; the course of her reasoning brought her no consolation; it sickened her to think that Romain was the sort of man who would hide behind the skirts of a woman, and yet, if her reasoning were correct, this was exactly what he had done.

One other possibility occurred to her. Romain and Margot might be already married. Or be living together as man and wife pending an open marriage later on. She could see excellent reasons for this. Some of the gossips had held that Romain made away with his wife in order to marry Margot. To have married her without the expiration of a decent interval, would have added fresh fuel to the fires of scandal which otherwise might slowly have died out. It was a queer tangle, Joy decided, as she left her room and went down the corridor.

Much to her surprise, she found Arthur Lloyd waiting for her outside the studio door. He seemed greatly excited; his manner was quick, nervous, almost accusing. He suggested that they walk back to the hotel together, and Joy, glad of the fresh air, at once consented. After the scene she had just been through, she felt the need of it. And she sensed, too, that Arthur had something unpleasant to say, which would be

better not said at the hotel. "Is anything the matter, Arthur?" she asked, after a few moments of sinister silence between them.

"Yes. What was Jean Romain doing in your dressing room?"

The question came like a thunderbolt. How had Arthur known?

"Who says he was in my dressing room?" Joy countered.

"Never mind about that. I don't have to tell you. Perhaps someone I know saw him. The rotter waited until he thought everyone else had gone, but maybe they hadn't. I passed him when he left the studio—just a few minutes ago. Too foxy to be seen coming out with you, of course. What was he doing in your room? And why did you let him in?"

Joy was too tired even to attempt to lie.

"He was talking to me," she said. "That answers your first question. As for my having let him in, to tell you the truth, Arthur, I was so tired, after that dance, I'd fallen asleep, and when I opened the door he came right in before I knew it."

"And took you in his arms, I suppose," Arthur snarled, with uncanny correctness. His voice was harsh, his eyes gleamed hot with anger.

Joy felt that the time for frankness had passed. There was no telling what Arthur in his jealous rage might do.

"You shouldn't assume such things, Arthur," she said quietly. "You've known me for a long time. I had hoped you knew me well enough to realize that I'm a decent woman. Mr. Romain came in there to talk to me about something. He shouldn't have come, and I told him so. But there was certainly nothing wrong about it—in the sense you mean. I sha'n't tell you that more than once. I refuse to defend myself on such a point. You are at liberty to think what you please, but if you have any

[CONTINUED ON PAGE 118]

"When a man, proposing to marry one woman, goes out of his way to make love to another, he can have only one purpose, and that purpose is an insult to anything like love"—says Joy Moran, the heroine of this story.



The South Sea Siren now dances to the click of the camera

Gilda Grey shook the shoulders of the world with her shimmy a few years ago. Then she started the South Sea movement on Broadway, starring in the Follies and at the Rendezvous cabaret. Now Allan Dwan has lured her into "Lawful Larceny." You behold her here in her own poignant and personal little drama entitled "The Rustle of Raffia"

THE SHADOW STAGE

(REG. U. S. PAT. OFF.)

A REVIEW OF THE NEW PICTURES

By Frederick James Smith

DAVID WARK GRIFFITH'S "The White Rose" was at once the most interesting and the most disappointing photodrama of the early Summer. We have come to expect so much of the dean of the silver sheet—and "The White Rose" realizes so little.

Actually, "The White Rose" is a variation of "'Way Down East" with Louisiana trimmings. It is the old, old story of the innocent girl who loves not wisely but too well. Griffith has tricked it out in beautiful photography and two tenderly moving moments but, stacked against these lyric qualities, are reels of hokum black face comedy, atrocious valentine sub-titles and a thousand and one inconsequential. The theme itself becomes terribly cluttered up with these inessentials and continually wanders into blind alleys.

Whatever else one may say of "The White Rose," it at least brings back Mae Marsh to the screen—and restores her to us with a smash. Miss Marsh plays the girl of the Griffith story, a wistful little waitress with a pitiful longing for life. Her performance throughout is a joy, replete with the subtleties of adroitly placed lights and shades. Twice she strikes a splendid height, as the flapper surrendering to love under the Dixie moon and, again, as the broken mother, face to face with death.

There are several newcomers in "The White Rose." Ivor Novello is the young minister who almost brings death to the girl. From a photographic viewpoint he is superb. Dramatically he is superficially skilful, but his performance left us cold. Another newcomer, Neil Hamilton, reveals some possibilities. The fourth principal, Carol Dempster, does not rise to the opportunities of her rôle. She is the weakest link in the picture.

"The White Rose" leaves us rather puzzled as to the problem of Griffith. Somehow, he seems to us to be a great man living within a circle of isolation, surrounded by minor advisors. Genius out of touch with the world, as it were.

WE found Booth Tarkington's "Penrod and Sam" to possess a gentle charm and, in moments, a genuine poignancy.

This adaptation, very well done, relates simply the episodic boyhood adventures of the younger son of the house of Schofield and centers largely around the shack on the adjoining vacant lot, where meet, in sworn secrecy, the In-and-Ins, Penrod's gang. There is no big punch, none of the usual cinema trimmings. And yet the scene where Penrod is moved to tears by memories of his dead pal, a little dog, is one of the most compelling moments of months. Ben Alexander is the Penrod and his performance is guilelessly excellent. Yet there is a pang to observe the child of "Hearts

of the World" grown to freckled boyhood. The whole cast is well chosen and there is an interesting novelty in its making. Not a bit of make-up was used through its whole length, by either the children or the grown-ups.

THE Goldwyn revival of Rex Beach's "The Spoilers" held our interest pretty consistently. This melodrama of the gold rush era in Alaska was once a milestone in the photoplay's onward march, as it was done by Selig with the film's first great fight between Thomas Santschi and William Farnum.

There is little novelty in "The Spoilers" these days. Stories of honest prospectors, vivid dance hall belles and unscrupulous mining camp villains have been done time and again. And yet this Beach novel seems to stand the test of time fairly well. Milton Sills and Noah Beery are adequate enough as the fighters, and they do their best to make their combat a vivid one in the face of all the silversheet fights of the past. Anna Q. Nilsson doesn't equal the *Cherry Melotte* of Kathlyn Williams.

EVERY now and then William de Mille reveals a fine piece of directorial craftsmanship—and thereby restores our tottering faith in him. His adaptation of A. E. Thomas' play, "Only 38," is a case in point. This feminine "Conrad in Quest of His Youth" is a gem of filmdom.

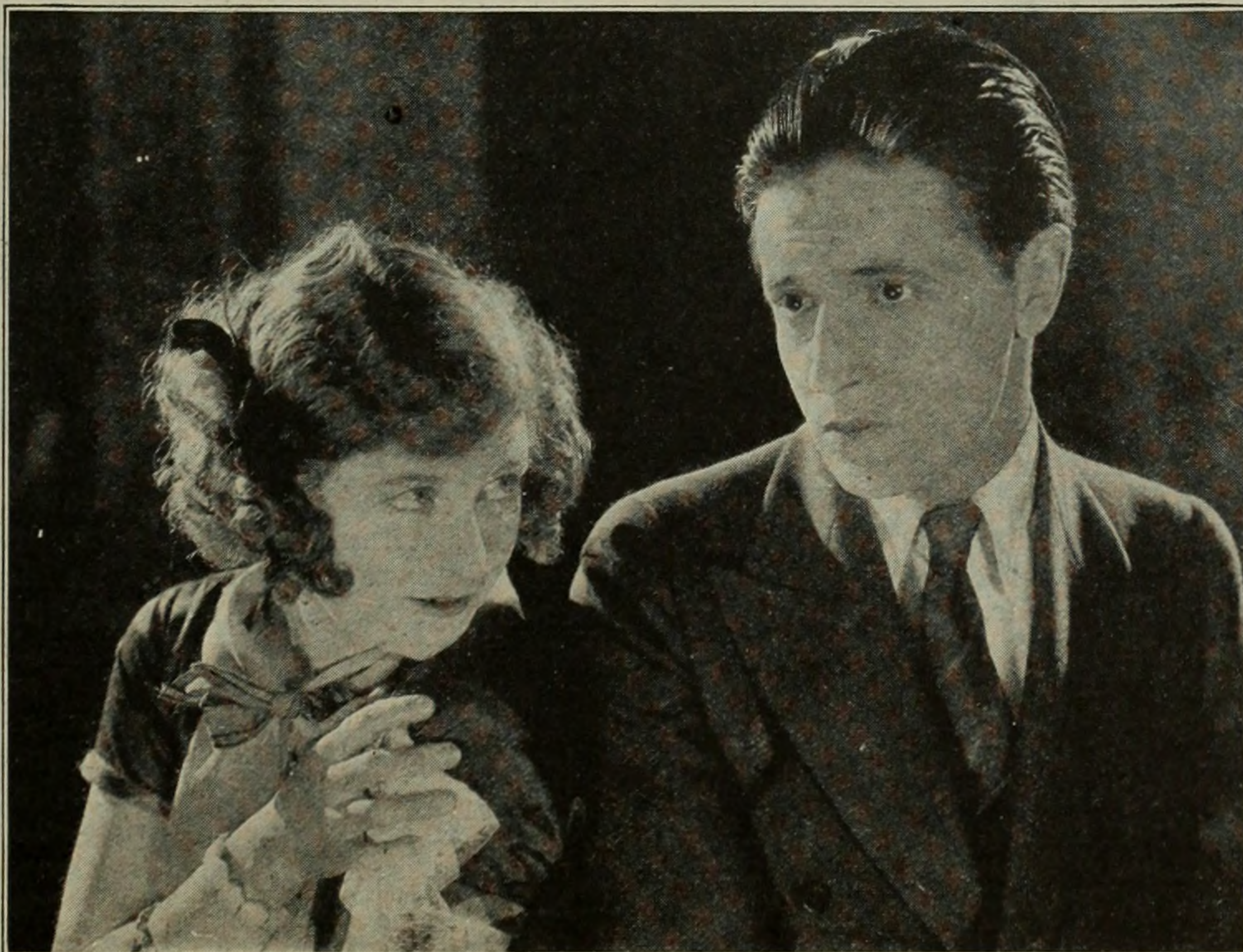
At the age of thirty-eight, the mother of 18-year-old twins finds herself a widow. Hungry for the things denied her for twenty years, she starts in quest of her lost youth. How she finds a belated romance and wins over the well-meaning, adolescent resentment of her children forms the quiet little story. It is all very unpretentious—and yet it goes direct to the heart. Largely through Mr. de Mille's sympathetic and restrained direction. And, in a great measure, because of Lois Wilson, who realizes superbly the slumbering tragedy of the woman who is "only 38." Here is acting. The whole cast is admirable, one of the best of the year. May McAvoy gives a remarkably able portrayal of the straight-laced little daughter, her best

work since her unforgettable *Grizel*. Robert Agnew is likeable as the son and Elliott Dexter ingratiating as the professor who holds the key to the belated romance.

"MAIN Street" is neither true to Sinclair Lewis nor to small town life. But it is entertaining in its way. The adaptation fairly shrieks for King Vidor. Florence Vidor's performance of *Carol* is splendid, however.

"THE EXCITERS" lands among the six best upon its speed and sheer melodramatic entertainment. It is as diverting as a fiction thriller.

Mae Marsh, shown here with Ivor Novello, makes a smashing return to the screen in "The White Rose"

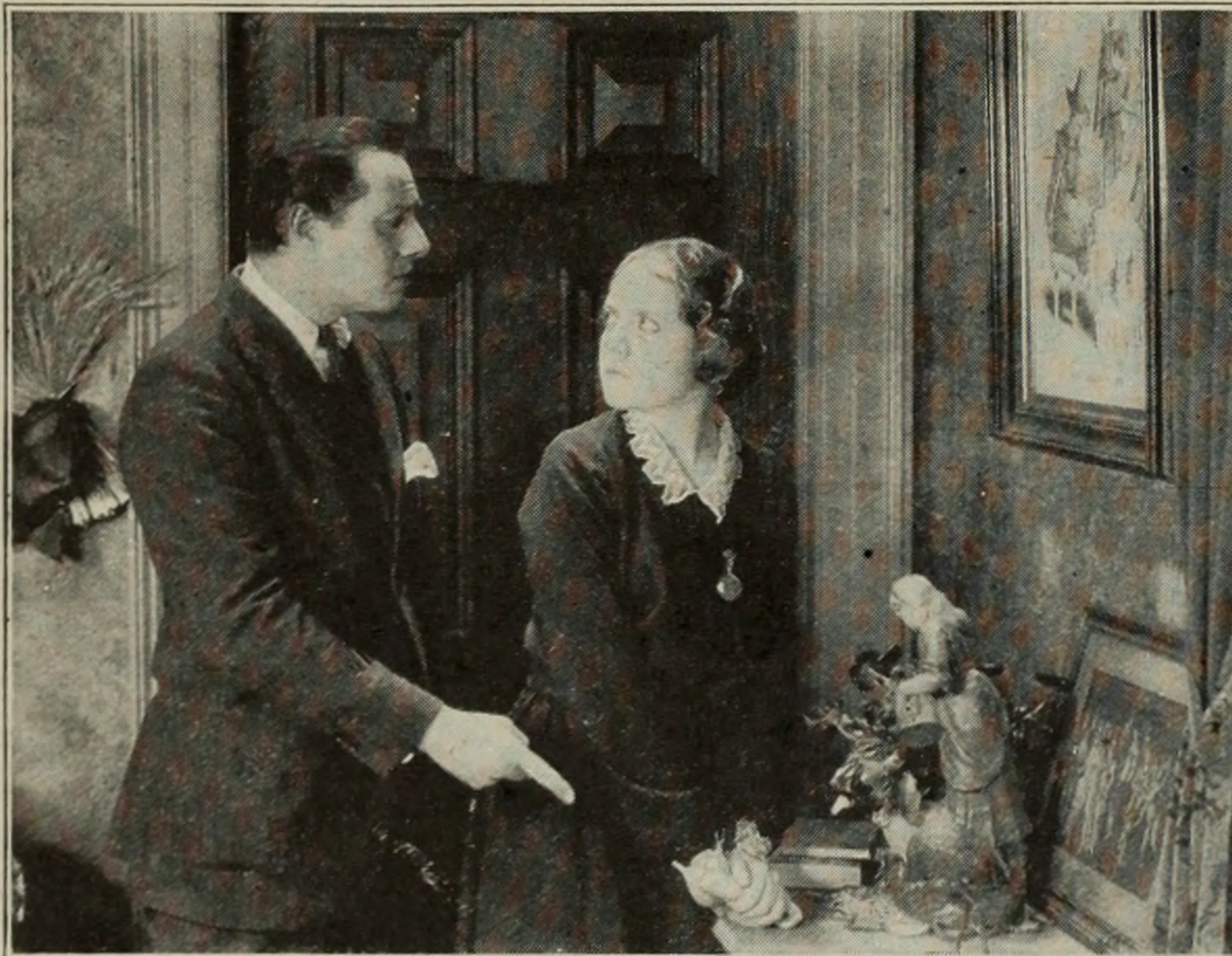


The National Guide to Motion Pictures



THE EXCITERS—Paramount

THIS jazzy little melodrama has speed and it will hold your interest, if you do not question its probabilities too closely. The heroine is a typical super-jazz baby of 1923, a thrill-hunter who marries a burglar in her search for surprises. And, lo, the second-story man turns out to be—but we won't spoil your fun. Anyway, the fair thrill devotee gets all the excitement she craves—and a handsome husband in the person of Tony Moreno. And, since the jazzite is Bebe Daniels, you can imagine the suspense. "The Exciters," which, by the way, was a stage play by Martin Brown, isn't real art and yet, maybe, it is—for it is good entertainment. Which makes it one of our chosen six. We refer you to the comments on page sixty-three for additional details.



ONLY 38—Paramount

SOME time ago Walter Prichard Eaton wrote a little magazine story of a widow, on the edge of forty, and her quest for her lost youth. In time it became a stage play and, finally, it reached the screen. Luckily it made the last step in the hands of William de Mille. For, in his sympathetic handling, it developed into one of the human little dramas that go direct to the heart. "Only 38" is unpretentious. But tragedy lurks just beneath the surface all the way. We want to compliment Mr. de Mille. Here he has revealed that rarest of directorial qualities—restraint. And not the least admirable is his selection of the cast, which is the best of many, many months. Lois Wilson gives a matchless performance of the widow, and May McAvoy and Robert Agnew are delights as her adolescent children.

PHOTOPLAY'S SELECTION OF THE SIX BEST PICTURES OF THE MONTH

THE WHITE ROSE
PENROD AND SAM

ONLY 38

THE SPOILERS
THE EXCITERS
MAIN STREET



THE WHITE ROSE—United Artists

EVERY new production coming from the David Wark Griffith studios has unusual significance. One can never tell when Griffith may cast aside hokum and become the celluloid adventurer of old. The usual suspense preceded this new production, "The White Rose," but disappointment was manifest. There is the usual wronged girl, moving through a maze of beautiful photography, awful comedy and absurd sub-titles. This time the wronged girl is superbly played by Mae Marsh—and here alone the production reaches its height. Miss Marsh has several moments when she comes close to silver screen greatness. We are not sure but that she touches it.

Say what one may about "The White Rose," it is not possibly honestly to suppress one's conviction that this sort of stuff is a complete waste of the genius of the man who could make "The Birth of a Nation," "Intolerance" and "Broken Blossoms." Most of all, Griffith seems to us to need a sane perspective just now.

"The White Rose" will be remembered chiefly as marking the triumphant return of Mae Marsh after an absence of several years. She gives a superb performance of the little waitress who comes to grief through love.

As it was presented in New York, in eleven reels, "The White Rose" was entirely too long. It wandered into countless inessentials. It was full of inconsequential details. It introduced characters and then dropped them instanter. It lumbered and creaked. It paused dozens of times for hokum black-face comedy. Griffith apparently threw in everything he could think of to make a success. But successes aren't made that way.

Saves Your Picture Time and Money

PHOTOPLAY'S SELECTION OF THE SIX BEST PERFORMANCES of the MONTH

MAE MARSH in "The White Rose"

FLORENCE VIDOR in "Main Street"

LOIS WILSON in "Only 38"

MAY McAVOY in "Only 38"

MONTE BLUE in "Main Street"

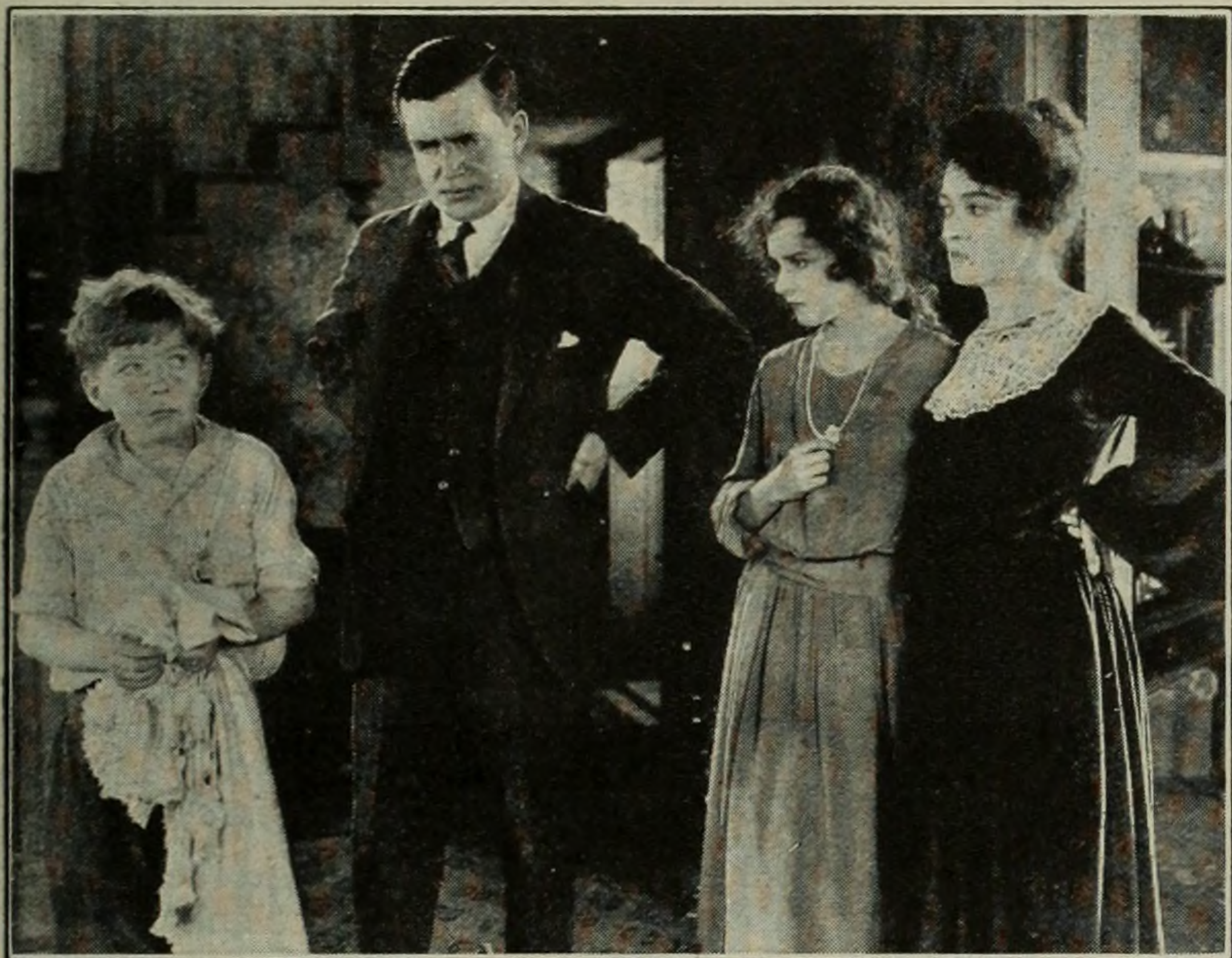
CHARLES RUGGLES in "The Heart Raider"

Casts of all pictures reviewed will be found on page 108



THE SPOILERS—Goldwyn

LONG ago—in the pioneer screen days—the old Selig company turned out a melodrama based upon Rex Beach's "The Spoilers." The melodrama made film history, for it had the first great film fight. And the fight in turn made William Farnum and Thomas Santschi. Years have passed and many a tale of the Alaskan gold rush days has appeared. But this new version of the Beach romance still has its measure of vitality. Certainly the best cast available was assembled to revitalize it into celluloid form. The fight—and a good one it is—is in the hands of Milton Sills and Noah Beery; that superb dance hall girl of Beach fiction, *Cherry Melotte*, is nicely done by Anna Nilsson; and the heroine is neatly presented by Barbara Bedford. Scores of "big names" are in minor rôles.



PENROD AND SAM—First National

SYMPATHETICALLY developed into screen form, this version of Booth Tarkington's delightful boyhood stories becomes something of a screen classic. It is delightful in its un-screen qualities, a fresh and diverting study of the small boy rampant. It wasn't easy to develop a series of episodic adventures into a well knit scenario, but the present adapters seem to have overcome most of the difficulties. The action moves divertingly around the club-house of the In-and-Ins, *Penrod Schofield's* "secret lodge." In other words, around a shack on the vacant lot adjoining the house of *Schofield, Sr.*

No attempt is made towards punches—and yet "Penrod and Sam" achieves a highly moving moment in the death of the boy's pet dog. Here is tragedy unadulterated. Director William Baudine has told all these boyish episodes with a gentle and understanding adroitness, and he has been aided by a very satisfying cast, ranging from young Ben Alexander's *Penrod* and Joe Butterworth's *Sam* to the grown-ups, nicely played by Rockcliffe Fellows, Gladys Brockwell and others. It is interesting to note that, along with the other moves toward naturalism, all make-up was discarded. There are no beaded eye lashes and cupid-bow lips.

If you have loved these stories of Tarkington—and who hasn't?—you will love this screen adaptation. For here you will find all the characters, from *Penrod* and *Sam* to fat *Rodney Bitts*, the good boy—*Georgie Bassett*, and the two dark neighbors, *Herman* and *Verman*. Not to mention the fair *Marjorie Jones*. And you will find that *Pa* and *Ma Schofield* are pretty much as you imagined them, along with the nearly grown-up *Margaret Schofield* and her admirer, *Robert Williams*. They're all here.



MAIN STREET—Warner Brothers

WE anticipated failure in the transfer of Sinclair Lewis' "Main Street" to the screen. Only a great director could transfer either the physical or the mental side of the Lewis study in small townism. Only he could capture the microscopic detail of Lewis' word-painting or catch the mental clash of the characters. Yet for two reels, this film "Main Street" is good. It gets the first collision of *Carol Kennicott* with Gopher Prairie in fine fashion. On one hand, there is the idealistic little snob, *Carol*; on the other, the drab, slow-thinking, satisfied middle class of all Main Streets rolled into one. Then the film version slips—and collapses. We are shown how *Carol* comes to realize the "craziness" of her ideas and to see that Gopher Prairie is "such a fine place to raise children." But you'll like Florence Vidor, anyway.



THE GIRL OF THE GOLDEN WEST—First National

DAVID BELASCO'S melodrama of the mining days, "The Girl of the Golden West" is playing a return engagement on the screen—but the return is disappointing. Sylvia Breamer certainly is not the self-reliant girl of the Polka saloon. Warren Kerrigan lacks force as the heroic road agent. Evidently the difficulties of casting this revival seriously handicapped the director.



THE HEART RAIDER—Paramount

THE father of a destructive little tom-boy takes out insurance to protect him against damage suits caused by his daughter's recklessness. The policy is void upon her marriage, and the insurance company, facing ruin because of her exploits, sends an agent to Palm Beach to marry her. He doesn't—but he succeeds in arousing her reluctant suitor's jealousy. Agnes Ayres' new personality goes fine!



THE MAN NEXT DOOR—Vitagraph

AN unsatisfactory picture—badly acted, badly directed and illogical. It seems impossible that the original manuscript was written by Emerson Hough. The story of two old ranchers and the pretty daughter of one of them—all three trying madly to burst into society. They finally manage it—via matrimony. The character work almost gets over, but the acting honors go to the clever bull terrier.



GARRISON'S FINISH—United Artists

THIS is the old, old racetrack story, with the honest jockey, the daughter of the old Southern colonel and the villains with the bottle of dope. No amount of expenditure can make it anything but what it is. Not that there is any particular inspiration in the acting of Jack Pickford or in Arthur Rosson's direction. Rather dull and lengthy, and yet the scenes of the Kentucky Derby may hold some punch.



THE MARK OF THE BEAST—Dixon

THOMAS DIXON, the author, wrote "The Mark of the Beast," prepared the continuity, did the casting and directed the production—"without interference," according to the program and Mr. Dixon. It is an author's challenge to "machine-made" pictures. The "machine" wins. A lot of pretentious bunk about psycho-analysis. Poor story, poor continuity, poor casting, poor direction—Poor public!



CHILDREN OF DUST—First National

A ROMANCE of Gramercy Park, with little of that old square's pleasant atmosphere, and entirely too much about childish love affairs that last through the years. They don't, often. The major part of this picture is given over to cunning by-play between the kiddies; and then they drag in the war to finish things off. They do! Nothing offensive in this—and nothing breath-taking!



THE SHOCK—Universal

LON CHANEY gives another of his hideously distorted, and uncannily clever, characterizations. As a cripple of the underworld, who gets salvation through his love for an innocent young country girl. The miracle idea—which has never been allowed to rest since Chaney's first success—is brought in, linked up to the great San Francisco earthquake. Blackmail, crime of all sorts, and unshakable faith.



A MAN OF ACTION—First National

IF Douglas MacLean ever gets a good story he'll step to the head of the class in light comedy. But there seems to be a conspiracy against him for, since "Twenty-three and a Half Hours Leave," he hasn't had a chance. In this, as a young society man impersonating a crook, he saves the diamonds and the girl. A family picture, but the family is likely to find it full of incongruities.



MARY OF THE MOVIES—F. B. O.

A WEAK plot that gets by because of the stars and near stars that have been made a part of the scenery. The action is laid, for most of the time, in Hollywood. And there's no telling who'll walk by, any minute, on the Boulevard. Just wondering is supposed to keep the audience all keyed up. Some may like it because of this. The story of a stage struck girl who becomes a star.



SLANDER THE WOMAN—First National

A GAIN the innocent must suffer, and all because men will pursue and women will draw conclusions! The conclusions, this time, lead to a murder, and the heroine is named—by the wife, who did the killing—as the other woman, and the real cause of the crime. And so said heroine, broken hearted, goes to the frozen north, where anything may happen. It does! Splendid snow photography.



FOG BOUND—Paramount

A NOTHER innocent man accused of murder, and another lovely lady appearing just in the nick o' time to save his honor and his life! It's always happening *on* the screen—but so seldom *off*! This is melodrama, pure and simple, with a good cast, splendid photography, and a satisfactory—though conventional—finish. Some elaborate scenes, for the ones who like pictures of Palm Beach.



SNOWDRIFT—Fox

A SERIES of impossible episodes touching upon the life of a little white waif of the north, who has been brought up partly by Indians and partly by missionaries. The result is so satisfactory that every man for miles around falls in love with her. She finally, after many adventures and escapes, marries a reformed gambler, and all is as well as could be expected!

[CONTINUED ON PAGE 91]

Gossip— East & West

By Cal York



Erich von Stroheim, with bracelet, wrist watch, basilisk stare 'n everything, greeting ZaSu Pitts and Gibson Gowland, members of the cast of "Greed," on their arrival at San Francisco. Miss Pitts is the osculatee and, looking on and learning how, are Fanny Midgley, Dale Fuller, and Sylvia Ashton

CAN a business man live with temperament? The answer was "yes," and the proof was the marriage of Elsie Ferguson and Thomas B. Clarke, Jr., millionaire vice-president of the Harriman National Bank of New York. For seven years their love craft has sailed quietly over the matrimonial seas. Now, suddenly, and without public warning, it has struck a rock. The rock is stellar temperament or "career" or whatever you choose to call the artistic urge. Neither Miss Ferguson nor her husband wishes to discuss their separation, but the star made a brief statement at her luxurious apartment on Park Avenue.

"WE had an amicable understanding to separate," she said. "Of course, I shall go on with my screen work. I am going away for the summer to rest.

"My work and the demands it made on my time and energies pulled us apart. We had drifted so far from each other already that I knew I would have to choose one and give up the other."

Thus career again appears as the enemy of marriage.

MISS FERGUSON has the temperament of the artist, exceedingly sensitive and nervous. At various times she has gone on long trips in quest of recreation. In 1921 she went to Europe with her husband, describing the trip as a second honeymoon. Some time later she went to the Orient by herself.

Some of the papers stated that Miss Ferguson was born in 1883 and that she is the mother of three children.

"I have no children, nor have I ever had any," she said, correcting the statements. "And the date of my birth was wrong. I was born in 1886."

Miss Ferguson's first stage appearance was as a chorus girl in "The Belle of New York." Later she played in dramatic parts and then varied her stage work with pictures.

Her first husband was Fred Hoey, of Long Branch, son of the late John Hoey, president of the Adams Express Company. They were married in 1907, and were divorced in 1911.

BUT—in spite of the example set by Miss Ferguson, Katherine MacDonald is now Mrs. Charles Schoen Johnson of Philadelphia. Mr. Johnson is a millionaire, the grandson of the late Charles T. Schoen, who invented the pressed steel railroad car. The wedding was a surprise to the star's friends in Hollywood. It had been steadily reported that she would

marry a wealthy Chicago club man, although Miss MacDonald denied this only recently, saying she would remain an old maid. Of course, that was out of the question since she already had had one husband, Malcolm Strauss of New York, from whom she was divorced some time ago.

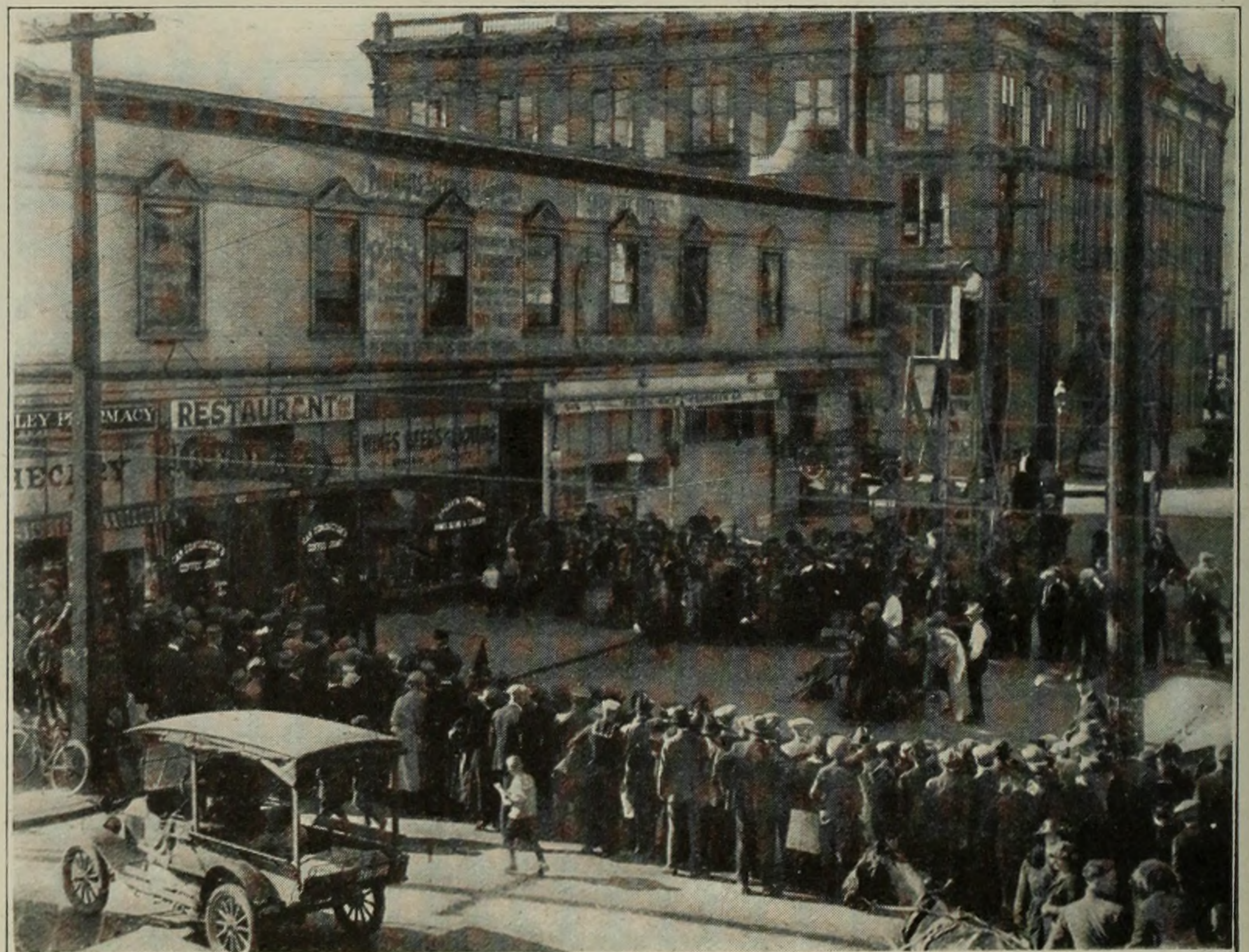
During her career in pictures Miss MacDonald amassed a fortune estimated at a half million dollars. Although her career was short compared to that of other stars of her standing, she proved to be an exceedingly shrewd business woman, true to her Scotch heritage. And she never indulged in the luxurious extravagances common to the Hollywood set.

AND now the first Mrs. Rodolph Valentino—in other words, Jean Acker—is about to acquire a title. She is going to marry a Spanish admirer, the Marquis Luis de Bazany

Sandoval, of Madrid. (The name sounds like a character that her famous one-time husband might portray!) By marrying the Marquis, Jean becomes a Marquesa and a subject of Spain.

RUDIE VALENTINO, flying from two thousand enraptured damsels, burst through a door marked "ladies' room" and finally found refuge in his manager's office. The scene was the Arena in Vancouver, B. C., where Rudie danced with his wife before eight thousand people. After his tango and the beauty contest he repaired to his dressing tent. Two thousand admirers pursued, clamoring for "just one more look." One lady tore a rent in the dressing tent to get a peek. Others followed until the canvas was well-nigh ribbons, and Rudie with Natacha took flight through an opening. They ran down a corridor, flung

A whole city block for a movie set. The economical Erich von Stroheim is utilizing this in making "Greed," the Goldwyn adaptation of Frank Norris' "McTeague"



themselves through the door into the ladies' room and finally arrived at the inner office of the manager of the Arena, the crowd barred by the timely arrival of some policemen.

"Well, anyhow," sighed a flushed flapper of nineteen, "we were near enough to touch his coat!"

DOUGLAS FAIRBANKS, JR., has arrived in Hollywood to begin making pictures for the Famous-Players-Lasky corporation. Young Fairbanks, who is Doug's only child by his marriage to Beth Tully, is thirteen years old, and is to be given a series of kid-starring vehicles, including probably that classic, "Tom Sawyer."

There can be no question that Douglas Fairbanks, Sr., resents the boy's entrance into pictures at this time.

"He's too young," said Doug, when the news was brought to him, "much too young. I hoped that he would finish his education, have a splendid schooling and the joys and opportunities of a college career, before selecting his future work. Then, if he wanted to be an actor, I'd have been tickled to death to do my best to help him. But he's too young now to know what he wants—and I feel greatly disappointed."

JESSE LASKY is enthusiastic over the possibilities of young Fairbanks.

"I believe that obtaining this contract is the most important thing I have done since I entered the motion picture industry," said Mr. Lasky. "Young Doug is the American boy at his best. He is the sort of boy I hope my boy will grow to be. I fell in love with him the minute I met him, and so will every American father and mother and daughter and son when they see him on the screen."

ERIC VON STROHEIM is all broken up.

All the time and money spent to make his production of "McTeague" the greatest realistic screen drama of the century, all the endeavors and patience necessary to find the original house in San Francisco described by Norris in his great novel, all the search for the actual properties—all have gone for naught.

His leading man won't let him throw bowie knives at him.

The English actor brought over by von Stroheim to play the rôle of "McTeague" (which, by the way, Holbrook Blinn did on the screen many years ago) simply wouldn't stand up against a wall and allow a vaudeville expert to outline his manly form with bowie knives. Von Stroheim did it himself. He pleaded. He wept. He used all the powerful eloquence for which he is famous. To no avail. They will be obliged to register it in some other way.

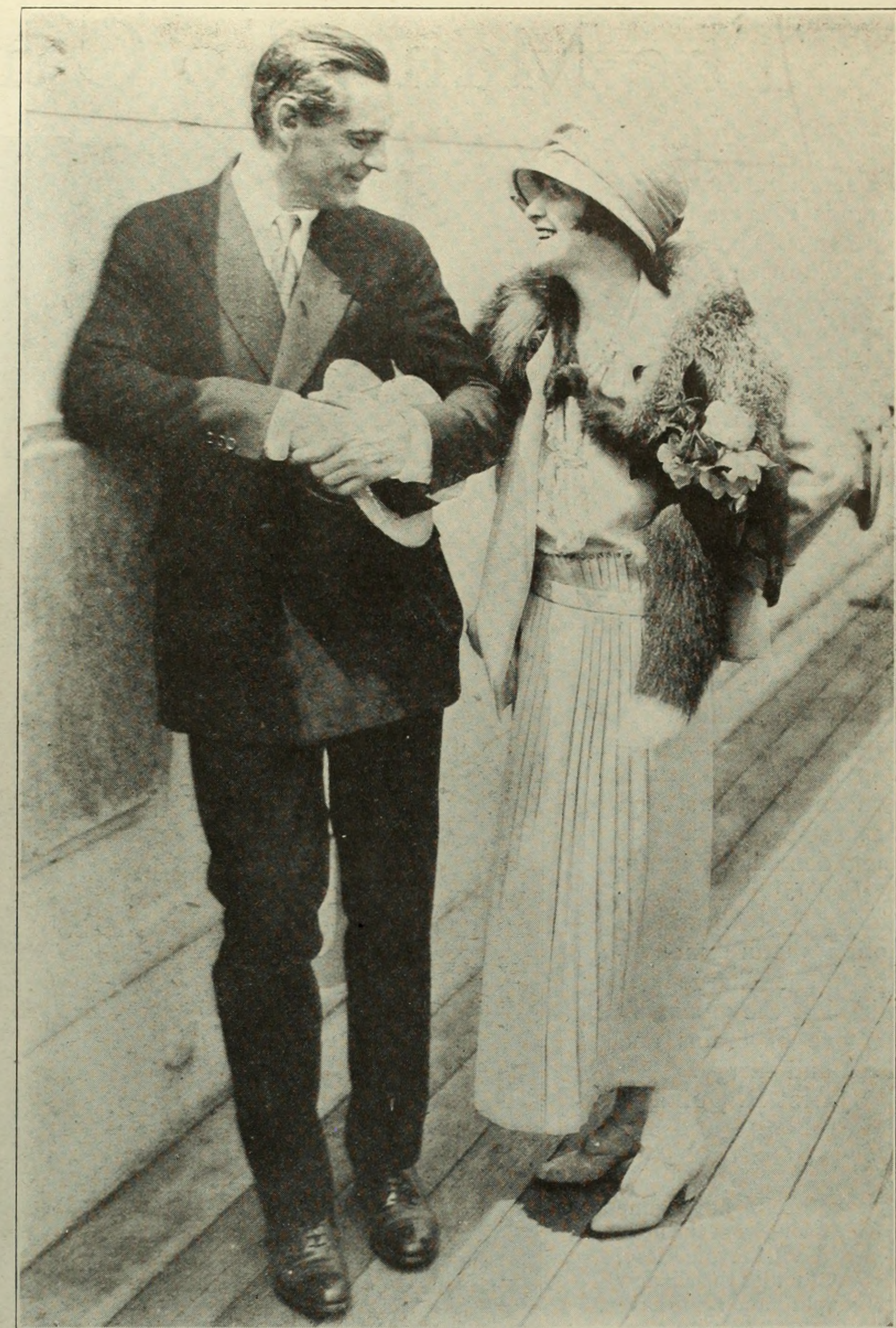
But von Stroheim's day is utterly ruined. For he was to make every touch of his picture real—real—real. And now, a mere actor who is afraid of a trifle like having a bowie knife stuck through him or having his face marred for life, has destroyed the hopes of Eric von Stroheim. Such is the irony of life.

SPEAKING of expensive productions, the following yarn is going the rounds of the Boulevard. We don't vouch for its absolute authenticity, but it's pretty close to the truth and it illustrates the spirit of the times in Hollywood.

Charles Brabin, who made "Driven" with his own money and managed to produce a great picture at an amazingly low cost, was signed by Goldwyn. He was allowed to select his own story. Then he was asked to figure it all out—any actors he wanted, any sets, any locations, the best cameramen, the best continuity writers—everything he could dream of to make the best possible picture.

Happily, Brabin set to work. He finally went to Abe Lehr, vice-president, and said: "It'll cost \$70,000 to make this picture."

Whereupon the powers that be threw up their hands in horror and exclaimed in chorus: "My dear man, we can't let you make a picture that costs only \$70,000. This is



Rumor has it that Lionel Barrymore and Irene Fenwick—pronounced Fennick, please—are to be married in Rome. They seem loving enough on the deck of the Paris, just before sailing from New York

going to be a great, big Goldwyn special—and you've got to spend at least a quarter of a million on it."

So poor Brabin is frantically and unhappily trying to spend his allotted portion.

PORTER STRONG, for seven years a member of D. W. Griffith's company, was found dead in his room in the Hotel America in New York on June 11th, the victim of heart failure. Strong made his last screen appearance in the leading blackface rôle of "The White Rose," and he appeared prominently in "One Exciting Night." He was forty-four years old and was born in St. Joseph, Mo. Strong came to pictures from minstrelsy.

OF all the enthusiastic bridegrooms, Tony Moreno is the prize winner. "My wife," said Tony the other day, "is the most wonderful woman in the whole world. She's the finest, the most considerate, the kindest woman that ever lived. And she's such a

companion. She's got the most wonderful mind of any woman I ever talked with. Everybody adores her. I tell you, I never knew there could be such a woman. And the way she wears her clothes and the way she plays hostess—well, there just never was anybody like her before."

You can't beat that, can you?

SEENA OWEN, in her latest picture, "Snow Blind"—which, by the way, has been renamed—did more dangerous flying than perhaps any other actress has ever attempted. For the flying was done in the Canadian Rockies, in midwinter, with gales blowing all the time. Sometimes, when an especially sharp pointed peak had to be crossed, aviator Casey Jones would solemnly stop the plane in mid air and ask Miss Owen if she was afraid. When she'd answer no—not too truthfully, however—he would reach over and shake hands and then start up the plane.

[CONTINUED ON PAGE 76]

The Man who Came Back

By
Bettina Bedwell

A few months ago the Famous Players-Lasky Company produced "The Man Who Came Back," a story which George Ade wrote for Thomas Meighan. Adolph Zukor had just returned from Europe. He saw it in his private projection room, and without a word entered his own office. There he shut himself up and sat for a long time looking out of the window over Fifth Avenue. No one in his own office knew why, and probably will not know until this story, written by one of PHOTOPLAY'S European correspondents, appears. And that same day he was being denounced before the Federal Trade Commission as the head of a motion picture monopoly. The charge was right, but the monopoly was one of brains and vision and energy.

JAMES R. QUIRK.

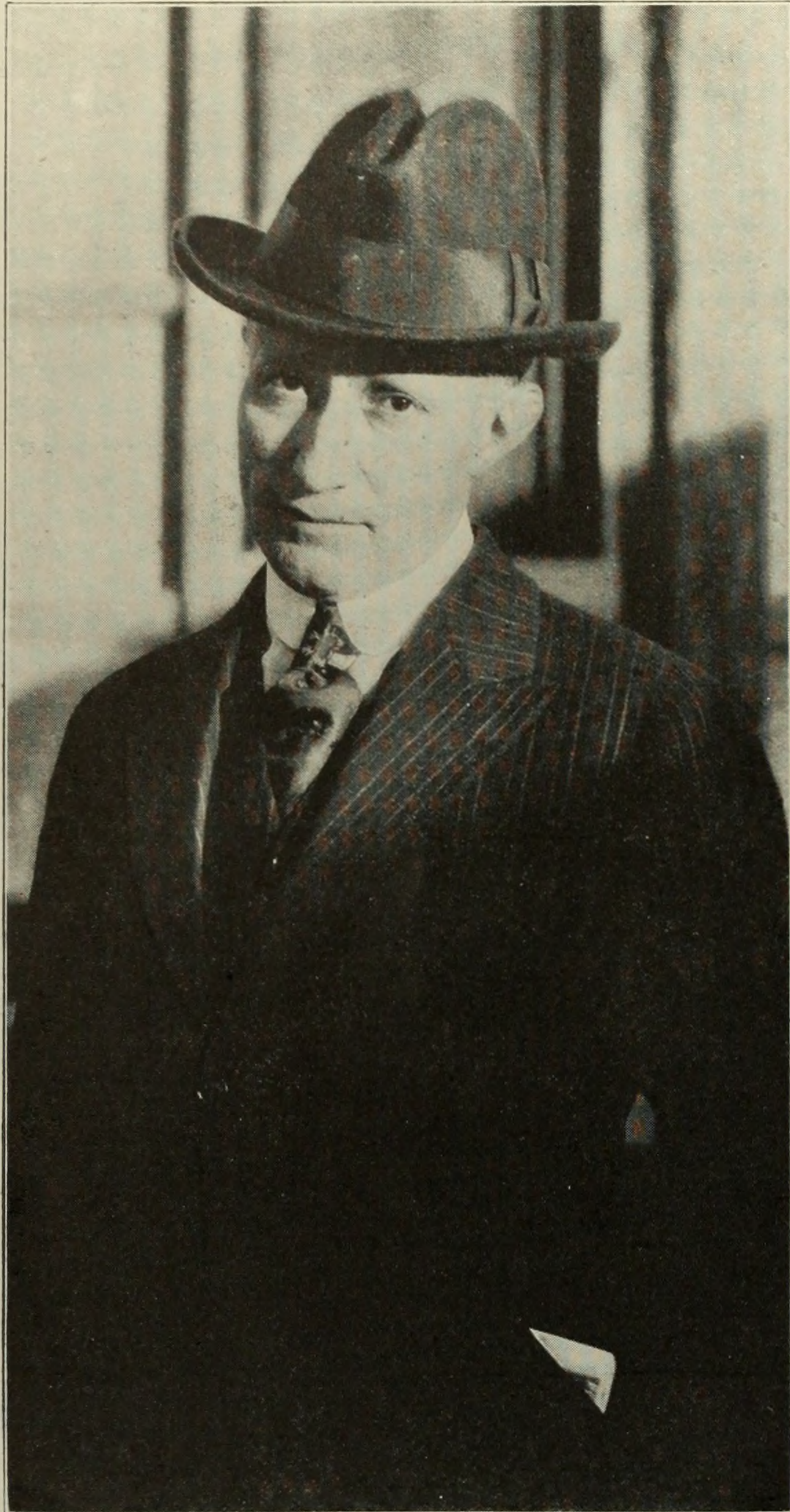
MANY have gone out from the little village of Riese, under the shadow of Budapest, and some have come back. They went out with chains on their feet, as old David, who sits on the sunny side of the white-washed wall with his solitary friends, the dogs. And they came back after years, as David did, white and broken, with only a vague memory of what lay before the long Siberian winters.

They went out with youth in their faces and packs on their backs; westward, steerage tickets in their pockets and hope in their hearts, to the golden land. These never came back. Riese saw them no more, and the little white village, huddled against the soil, forgot these wanderers. Perhaps some white haired shoemaker, bent over his toil, kept vigil for his son, but that was all.

Then, one morning in April, a strange thing happened in Riese. There was to be no train that day. Everybody knew that. The trains came seldom, and were great events. But today, although there was to be no train, a train came to the little thatched station. The powerful engine, unlike the usual little wheezing locomotives, startled the people. And there was a grand car. One could see velvet and lace inside.

A man swung down from the platform of the car and walked toward the little circle of natives. He was also a stranger, wearing strange clothing. He must be very rich. Perhaps it was a president, or a king.

He called old David by name. He clasped Fedor by the hand and spoke his name also. They stood dumbly bewildered and then a great light dawned. One had come back! From



the golden land over the sea, one had come back. They knew him now.

He walked to his father's cottage, which he had left many years before as a poor furrier's apprentice. They all followed him and stood in a respectful fringe outside as he entered. There was no question of going to their tasks, for the great thing had happened, and they watched the miracle.

Presently he came out. He spoke to them, and asked them all to assemble in the registrar's office the following morning. They arrived at the appointed hour. Every man, woman and child of the village crowded into the registrar's office—even old David who never came into the house.

They could not believe their ears when the man spoke. They were to say what they wanted, and it would be given to them. Of course that was a dream, but presently Yzor, who was a bold fellow anyhow, spoke. He would like five dollars. They stared at him in horror. Now the man would give them nothing because of Yzor's greed. The man smiled, he reached out his hand and placed a bill in the hand of Yzor.

They pushed forward. It was really true. Someone else asked for a suit of

clothes, eagerly, timidly and the man nodded assent. Now there was one who wanted a cow. And sickly old Michael asked for a free railroad ticket to Budapest so that he might be made well in the free hospital there. The man looked stern for a moment, and perhaps there was a bit of moisture in his eyes. That fare was the price of a subway ticket in New York.

Now others spoke their wishes. A father wanted to have money so he might send his son to grammar school. Ivana would like a present for her unborn child.

Presently, when all had spoken, the man put his hand on David's shoulder. "And you, David?" he asked. David blinked. He would like food for his only friends—the dogs. He explained to the man that before the Siberian days he had had other friends, people, but now he could not remember who or where they were, and only the dogs loved him.

And perhaps, if the man would be so kind, chains for himself. Again he explained, "when the winter is here, and the grey sky comes down on me, I must have chains, for then I think of Siberia. That is all, mister." The stranger made an odd gesture toward his face, and said something in a low voice to David, who looked happy. Then the man boarded the train and went away as suddenly as he had come, leaving the happiest village in Europe behind him. And that man was Adolph Zukor, president of the Famous Players-Lasky Co.

Only a moment's notice

— yet she was proud to show her nails

The one thing you can depend on to remove that stubborn dry cuticle quickly

AN unexpected party—barely time to hurry into another dress before it was time to start. Did you have to hide your hands with their ugly, ragged cuticle, in painful embarrassment while you marveled at some other woman's bewitching nails?

Or did you, too, know the secret of the wonderful Cutex manicure? With Cutex in only five minutes you can transform the most neglected nails into gleaming things of loveliness that add so much charm to the whole appearance.

No matter how you file, clean and polish your nails they will not look attractive if you have hard ridges of cuticle drawn tight on the nails or splitting off in shreds.

With Cutex you will have in the briefest possible time a soft even nail rim and no surplus cuticle, without any dangerous cutting at all. Just dip the end of a Cutex orange stick wrapped in cotton into the Cutex Remover and then press back the cuticle around each nail. Work the orange stick, still wet with Cutex, underneath the nail tips to clean and bleach them. Rinse the fingers and like magic all the surplus cuticle will wipe away, leaving a soft and unbroken rim framing the nail evenly. Your nail tips too, are infinitely improved, white and stainless.

Then to have a lasting brilliance instantly

Of course, a jewel-like polish is the necessary finishing touch for lovely nails. With Cutex you can have even this at a moment's notice. For they have recently developed two marvelous new polishes.

The new Cutex Liquid Polish spreads smooth and thin on the nails. It dries instantly, leaving a lovely even brilliance that lasts a whole week. When you are ready for a fresh polish, no separate remover is necessary. Just



Photo by Edward Thayer Monroe

Famous for her lovely hands—Mary Nash says: "I don't see how I ever tolerated having my cuticle cut. Cutex is so easy to use, and my nails look so much better."

spread a drop of the polish itself on the nail, and wipe it off. And if you prefer a Cake, Powder or Paste Polish you will find it, too, in Cutex.

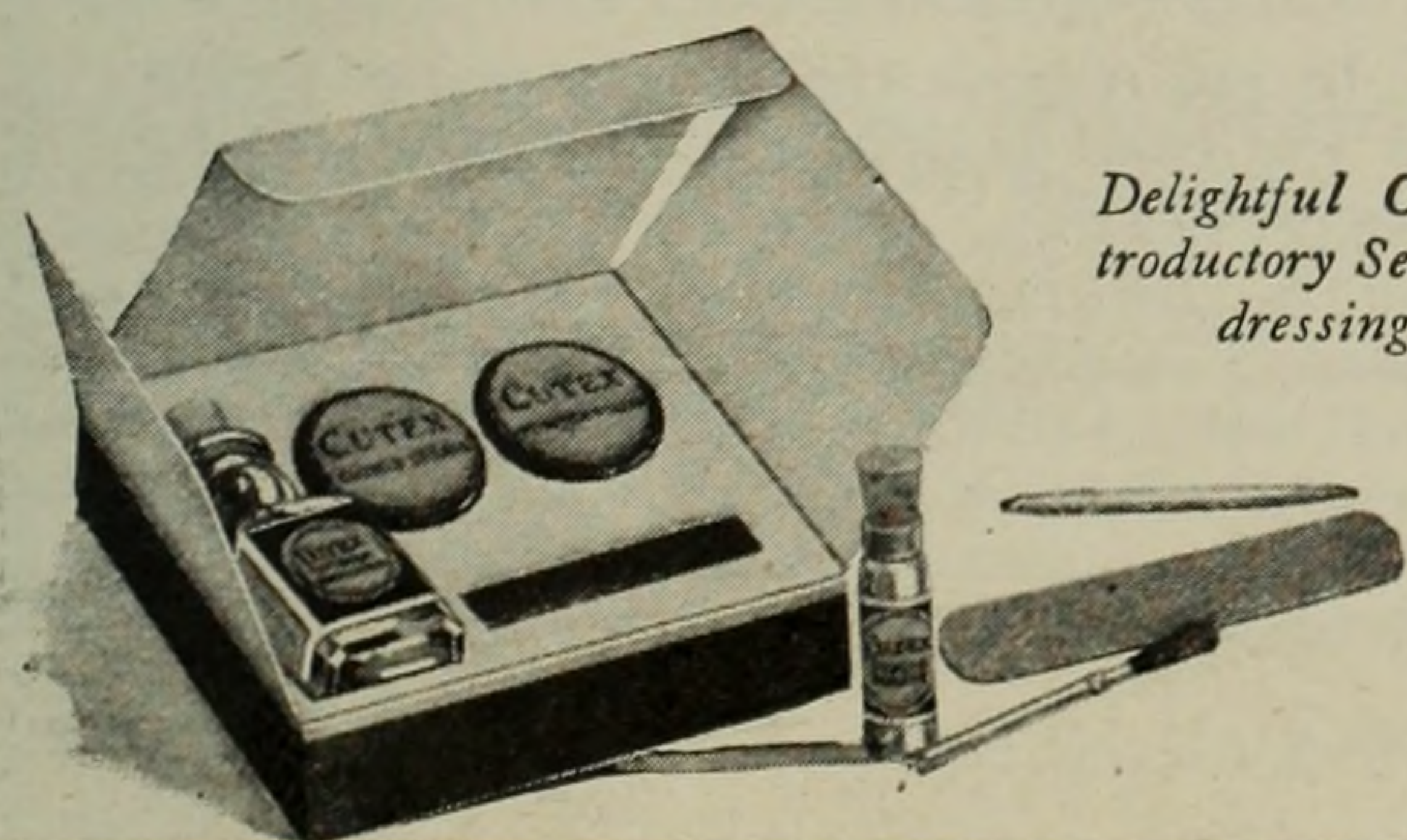
Cutex manicure sets containing everything for the nicest manicure come in four sizes for 60c, \$1.00, \$1.50 and \$3.00. Or each article separately is 35c. At all drug and department stores in the United States and Canada and chemist shops in England.

Introductory offer—now only 12c

Fill out this coupon and mail it with 12c in coin or stamps for the Introductory Set containing samples of Cutex Cuticle Remover, Powder Polish, Liquid Polish, Cuticle Cream (Cuticle Comfort), Cutex emery board and orange stick. Address, Northam Warren, Dept. Q-8, 114 West 17th St., New York, or if you live in Canada, Dept. Q-8, 200 Mountain St., Montreal, Canada.

MAIL THIS COUPON WITH 12C TODAY

Delightful Cutex Introductory Set for your dressing table



Northam Warren, Dept. Q-8, 114 West 17th St., New York

I enclose 12c in stamps or coin for new introductory set containing enough Cutex for six manicures.

Name.....

Street.....

City..... State.....

THE PHOTOPLAY MEDAL OF HONOR

FOR THE BEST PICTURE RELEASED DURING THE YEAR 1922



Reverse side of Medal as presented for "Humoresque" (reduced)



The Photoplay Medal of Honor



Reverse side of Medal as presented for "Tol'able David" (reduced)

WHAT WAS THE BEST PICTURE OF 1922?

VOTING for the third PHOTOPLAY MAGAZINE Medal of Honor, for the best picture of 1922, is now open. The Medal of Honor is now recognized as the mark of supreme distinction in the world of the photoplay.

The first PHOTOPLAY MAGAZINE Medal of Honor, for 1920, was awarded to William Randolph Hearst, whose Cosmopolitan Production of "Humoresque" was voted the most distinguished photoplay of that year. The second PHOTOPLAY Medal of Honor, for 1921, went to the Inspiration Pictures, Inc., production of "Tol'able David," starring Richard Barthelmess.

PHOTOPLAY MAGAZINE wishes to repeat that the Medal is the first annual commemoration of distinction in the making of motion pictures and to again indicate that the award should go to the photoplay coming nearest to a perfect combination of theme, story, direction, acting, continuity, setting and photography. As before, the honor is wholly in the hands of PHOTOPLAY MAGAZINE readers, who,

through their letters or votes, are sole judges.

As in the previous two years, the voting is delayed six months after the closing of the year so that pictures released at the end of the year may have an opportunity to be seen in all parts of the country.

Below will be found a list of fifty pictures, carefully selected and considered. Your choice of the best picture made in 1922 will probably be there. If, however, it is not, you may vote for it, first making sure that it was released during 1922.

PHOTOPLAY takes special pride in its readers' awards for the years 1920 and 1921. Both "Humoresque" and "Tol'able David" were productions of signal merit and both had splendid thoughts behind them, one being a moving epic of mother-love and the other presenting the spiritual development of American boyhood into manhood.

The PHOTOPLAY Medal of Honor is a thing of distinct beauty. It is of solid gold, weighing 123½ pennyweights, and is two and a half inches in diameter. It

is being executed, as were the Medals of 1920 and 1921, by Tiffany and Company of New York.

Fill out the coupon on this page, and mail it, naming the photoplay which, after honest and careful consideration, you consider the best picture of 1922. Or you may send a brief letter voting for your favorite. This announcement, with its coupons, will appear in one more issue, having started with the July number. All votes and voting letters should be addressed to the PHOTOPLAY Medal of Honor Ballot and must be received at PHOTOPLAY's editorial offices, 221 West 57th Street, New York City, not later than October 1st, 1923.

Do your duty! You want better pictures. Here is your opportunity to honor the best in motion pictures and at the same time encourage producers to put vision, faith and organization behind their efforts.

Mail your letter or suggestion NOW, or fill out coupon below.

In case of a tie, equal awards will be made to each one of the winners.

SEND YOUR VOTE AND ENCOURAGE GOOD PICTURES

Suggested List of Best Photoplays of 1922:

- | | | |
|----------------------------------|----------------------------|--------------------------------------|
| <i>Beautiful and Damned</i> | <i>Human Hearts</i> | <i>Penrod</i> |
| <i>Blood and Sand</i> | <i>Hungry Hearts</i> | <i>Poor Men's Wives</i> |
| <i>Bond Boy</i> | <i>Hurricane's Gal</i> | <i>Prisoner of Zenda</i> |
| <i>Clarence</i> | <i>Lorna Doone</i> | <i>Quincy Adams Sawyer</i> |
| <i>Cradle Buster</i> | <i>Loves of Pharaoh</i> | <i>Robin Hood</i> |
| <i>Dangerous Age</i> | <i>Manslaughter</i> | <i>Sin Flood</i> |
| <i>Dictator</i> | <i>Man Who Played God</i> | <i>Slim Shoulders</i> |
| <i>Doctor Jack</i> | <i>Miss Lulu Bett</i> | <i>Smilin' Through</i> |
| <i>Doubling for Romeo</i> | <i>Monte Cristo</i> | <i>Sonny</i> |
| <i>East Is West</i> | <i>Nanook of the North</i> | <i>Storm</i> |
| <i>Eternal Flame</i> | <i>Nice People</i> | <i>Tailor Made Man</i> |
| <i>Flirt</i> | <i>Old Homestead</i> | <i>Tess of the Storm Country</i> |
| <i>Foolish Wives</i> | <i>Oliver Twist</i> | <i>Timothy's Quest</i> |
| <i>Forever</i> | <i>One Exciting Night</i> | <i>To Have and To Hold</i> |
| <i>Hero</i> | <i>One Glorious Day</i> | <i>Trifling Women</i> |
| <i>His Back Against the Wall</i> | <i>Our Leading Citizen</i> | <i>When Knighthood Was in Flower</i> |
| <i>Hottentot</i> | <i>Peg o' My Heart</i> | |

Photoplay Medal of Honor Ballot

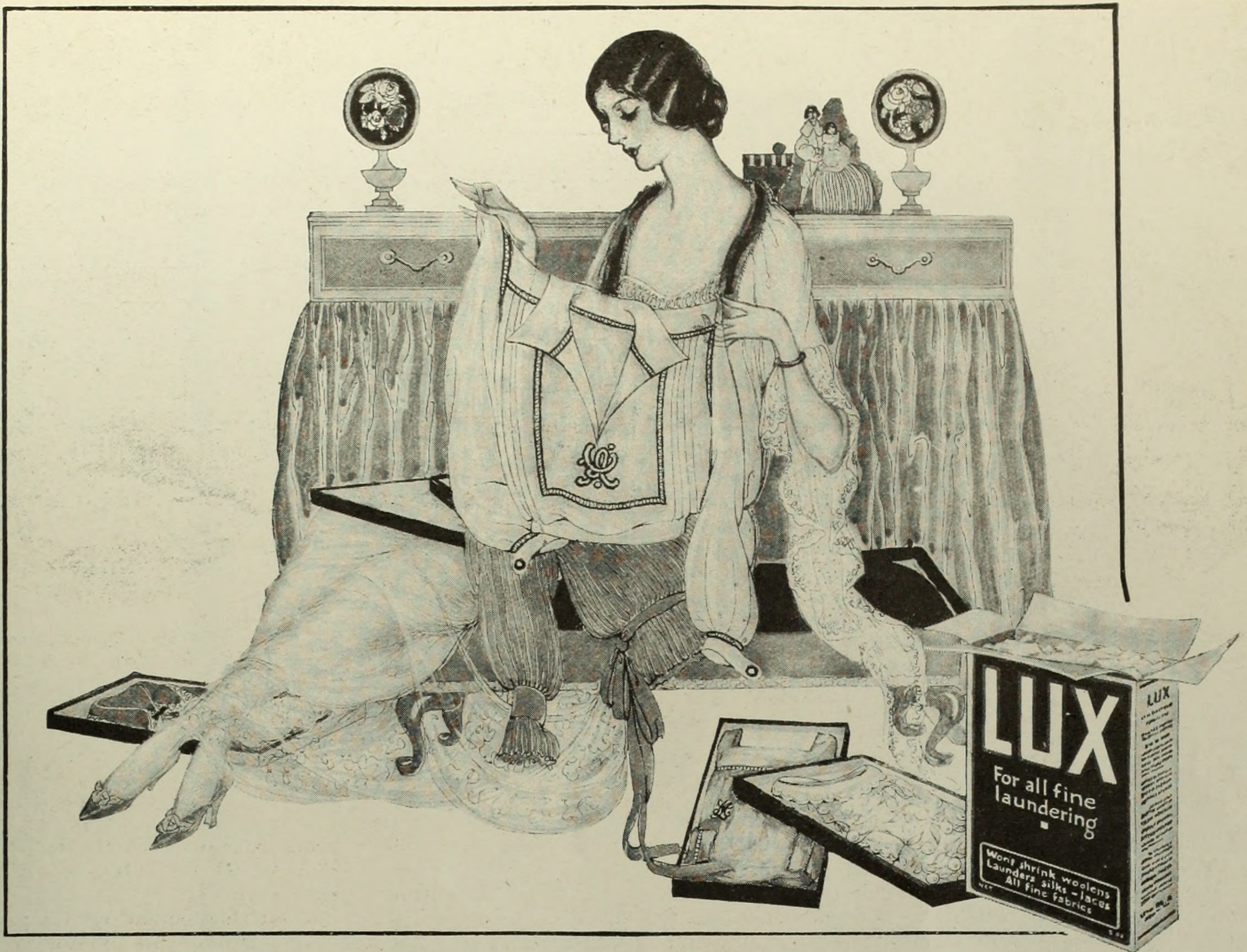
EDITOR PHOTOPLAY MAGAZINE
221 W. 57th Street, New York City

In my opinion the picture named below is the best motion picture production released in 1922.

NAME OF PICTURE _____

Name _____

Address _____



They need not fade or yellow—*washed* this way your pretty blouses keep their color

They were the very last word in chic—your jacket blouse of demure printed crepe, that breezy slip-on model that went with you round the golf course, to say nothing of your costume blouse so rich in color!

And then—they had their very first laundering. Out they came a sorry, bedraggled sight. Colors streaked and faded, yellowed beyond all hope of salvaging.

Just one careless laundering can make any blouse lose its nice new look.

Don't let your pretty new blouses turn into old ones. Wash them with LUX. Follow the directions on this page—directions recommended by the maker of more than a million blouses.

Cut out this page and keep it. You will find you want to refer to it all the time.

No color too brilliant—no weave too frail

Colors that used to seem too difficult to launder, brilliant all-over patterns, even these are safe in Lux suds.

Lovely weaves—not to be resisted—come from these feathery suds with never a fragile thread fuzzed up or broken.

Not once but any number of times you can wash your pretty blouses with Lux without fear of harm to their freshness and color. Lux won't fade or streak them; it won't destroy the luster of beautiful silken fabrics or harm the soft finish of fine cottons. If your blouse is safe in water alone it is just as safe in Lux.

How to keep blouses from fading

Make sure that pure water alone will not harm your blouse.

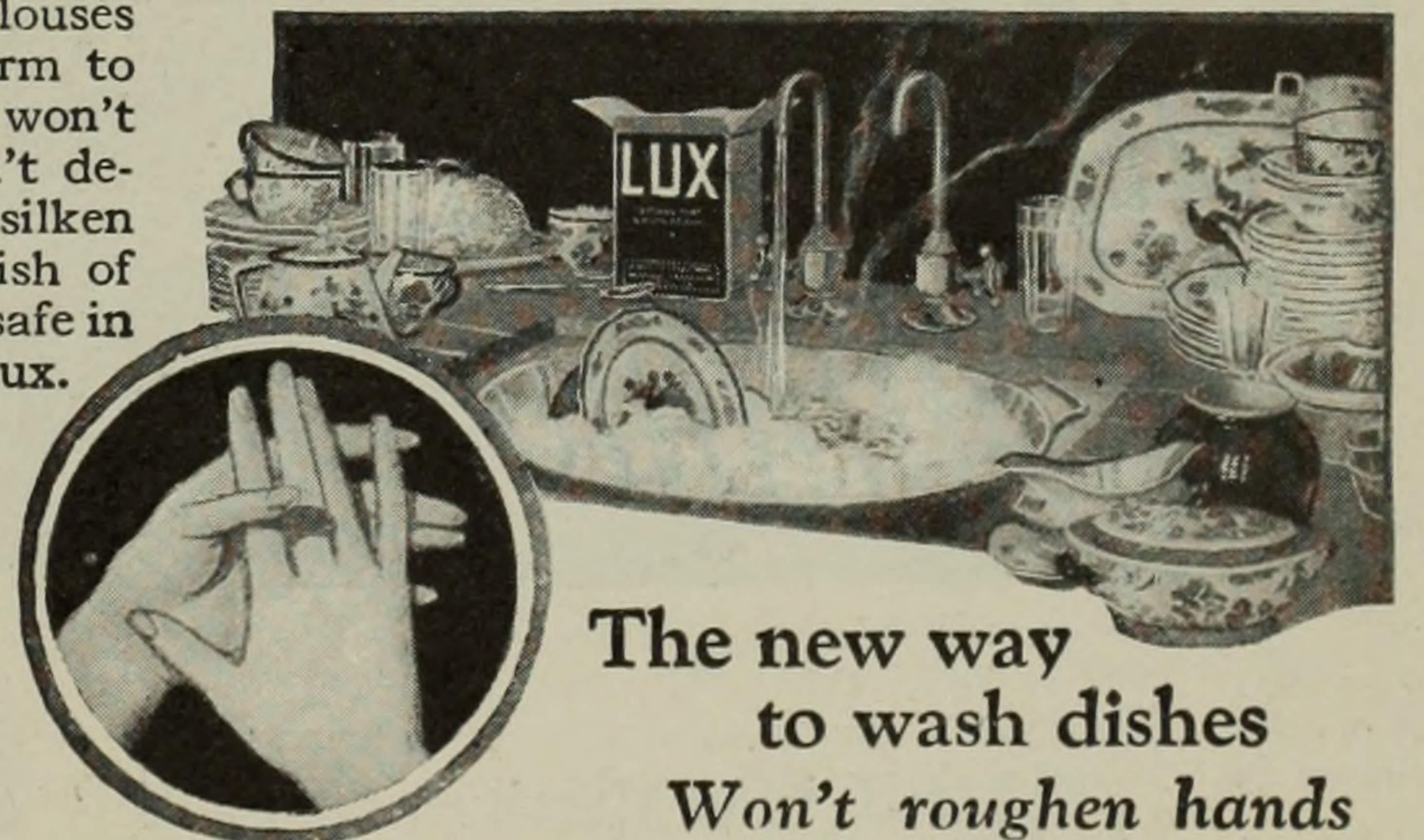
Whisk one tablespoonful of Lux into a thick lather in half a washbowl of very hot water. Add cold water till lukewarm. Press suds repeatedly through garment. Use fresh suds for each color. Wash very quickly. Rinse in 3 lukewarm waters. Squeeze water out—do not wring. Roll in towel. When nearly dry, press with a warm iron—never a hot one. Be careful to press satins with the nap.

For their own protection—they recommend Lux

Belding Bros. & Co. Silks
Mallinson Silks
Roessel Silks
Skinner Satins
Forsythe Blouses
Vanity Fair Silk Underwear
Dove Under-garments
Model Brassieres

McCallum Hosiery
"Onyx" Hosiery
McCutcheon Linens
D.&J. Anderson Gingham
Betty Wales Dresses
Mildred Louise Dresses
Pacific Mills Printed Cottons
North Star Blankets

Ascher's Knit Goods
Carter's Knit Underwear
Jaeger Woolens
The Fleisher Yarns
Orinoka Guaranteed Sunfast Draperies
Puritan Mills Draperies



The new way to wash dishes Won't roughen hands

Lux for washing dishes! At last you can wash them without coarsening your hands. Even though they are in the dishpan an hour and a half every day, Lux won't harm them. It is as easy on your hands as fine toilet soap.

Just one teaspoonful to a pan is all you need! A single package does at least 54 dish-washings. Try it.

Send today for free booklet of expert laundering advice, "How to Launder Silks, Woolens, Fine Cottons and Linens." Lever Bros. Co., Dept. 98, Cambridge, Mass.



"WILL Mae Marsh Come Back?" PHOTOPLAY asked some months ago, when she returned to work under the direction of David W. Griffith. Mae answered the question with one of the greatest come-backs of picture history in "The White Rose," in which she does the greatest work of her screen career. Here is her latest photograph, taken in a "One Hour Dress," made by herself in less than sixty minutes from a design by Mary Brooks Picken.

“I am sorry for that rose”

THEY had been walking in the garden—a riot of color—in the lazy hush of a summer day. Suddenly the man bent over a bush of roses, exquisite in their hue of delicate pink. At each in turn he looked, turning upward the little blushing faces, till at last he found the most perfect of them all.

The girl stood watching him, wondering at his careful scrutiny. The man cut the rose and gave it to her. She took it laughingly and pinned it in her hair, close to her glowing cheek. He caught his breath as he looked at her, then at the rose and back again to the softly flushing beauty of her face.

“Do you know,” he said, “I am sorry for that rose—it must be so unhappy.”

“But why?” she asked, not understanding what he meant. He smiled at her with loving tenderness.

“Because it suffers by comparison.”



Laughingly she pinned it in her hair

“Don’t Envy Beauty—Use Pompeian”

To obtain Instant Beauty use the three preparations of the Pompeian Beauty Trio together. For greatest care has been used in harmonizing all the Pompeian preparations, that they may give the most natural effect.

Day Cream is a vanishing cream that is absorbed by the skin and will not reappear in an unpleasant gloss. It makes a foundation for powder and rouge on which they will stay unusually long; softens the skin and protects it against sun, wind, and dust.

The Beauty Powder is so soft and fine that it goes on smoothly and evenly. It adheres so well that frequent repowdering is unnecessary.

Pompeian Bloom, a rouge which is absolutely harmless, comes in all the required shades—light, medium, dark and orange tint. It will not crumble, yet comes off easily on the puff.

Remember: first, Day Cream, next the Beauty Powder, then a touch of Bloom, and over all another light coating of the Powder.

Pompeian Lip Stick adds another little touch to the toilette, that is both

effective and beneficial. It deepens the natural color of the lips and prevents their chapping.

POMPEIAN DAY CREAM (*vanishing*) 60c per jar
 POMPEIAN BEAUTY POWDER 60c per box
 POMPEIAN BLOOM (*the rouge*) 60c per box

POMPEIAN LIP STICK 25c each
 POMPEIAN FRAGRANCE 30c a can
 POMPEIAN NIGHT CREAM 60c per jar
 (New style jar)

The MARY PICKFORD Panel and four Pompeian samples sent to you for 10 cents

Mary Pickford, the world’s most adored woman, has again honored Pompeian Beauty Preparations by granting the exclusive use of her portrait for the new 1923 Pompeian Beauty Panel. The beauty and charm of Miss Pickford are faithfully portrayed in the dainty colors of this panel. Size 28 x 7½ inches.

For 10 cents we will send you all of these:

1. The 1923 Mary Pickford Pompeian Beauty Panel as described above. (Would cost from 50c to 75c in an art store.)
2. Sample of Pompeian Day Cream (*vanishing*).
3. Sample of Pompeian Beauty Powder.
4. Sample of Pompeian Bloom (*non-breaking rouge*).
5. Sample of Pompeian Night Cream.



Are You Looking Forward to Social Activities This Fall?

By MME. JEANNETTE

If your summer, out-of-doors, has made your skin too hard, or too dry, or too rough, then your skin is in an unnatural condition and must be treated. The science of dermatology has never produced a more satisfying product for these conditions than Pompeian Night Cream. It is absolutely pure, and supplies an oily substance to the skin that is adequate till your care brings back the activity of the natural oil secretion. I say “your” care advisedly, for even a professional dermatologist can treat you only when you visit his office, and to bring the skin back to normal requires constant attention at your own dressing table.

A Dry Skin Soon Wrinkles

Just as healthy hair must have a certain amount of oil in it, so healthy and youthful-looking skins must have their quota of oil. And if your skin hasn’t sufficient oil, then you must supply it; for, like flower petals, a dry skin wrinkles quickly. The skin requires extra cream at the end of summer. The wind and the sun and the very outdoor air itself absorb a certain supply of oil from the skin. This must be replenished before the skin functions naturally again, and the complexion is restored to the appearance of health and beauty.

If your skin is exceptionally dry, you will like the efficiency of this cream at other times than before retiring, always being careful to remove the superfluous cream before applying any other creams or powder. But its truest value comes when it is applied at night with a gentle rotary massage to stimulate circulation, and when enough is left on the skin for all the hours of night to nourish the drying under-skin.

Powder and Rouge for Tanned Skins

Remember to use a darker shade of Powder and of Rouge when your skin is darkened by exposure of any kind. These darker shades tone in with your tan or burn and enable you to make a charming appearance even if you are two or three shades darker than normal.

Jeannette

Specialiste en Beauté

POMPEIAN LABORATORIES, 2131 PAYNE AVENUE, CLEVELAND, OHIO
 Also Made in Canada

pompeian

Day Cream Beauty Powder Bloom

© 1923 The Pompeian Co.

TEAR OFF, SIGN AND SEND

POMPEIAN LABORATORIES
 2131 Payne Avenue, Cleveland, Ohio
 Gentlemen: I enclose 10c (a dime preferred) for 1923 Art Panel of Mary Pickford, and the four samples named in offer.

Name _____
 Address _____
 City _____ State _____

Flesh shade powder sent unless you write another below



Here is the latest marital combination of career and finance—Katherine MacDonald, the screen star, and her new husband, Charles F. Johnson, Philadelphia millionaire. They are either trying to hypnotize each other or are gazing soulfully while on their honeymoon at Atlantic City

[CONTINUED FROM PAGE 69]

"Was I scared?" she answered, when questioned. "I should say I was. It was my mittens that worried me most! I had a special pair of mittens that I had to draw on over my gloves in certain scenes. I kept the mittens tucked in my belt, when we were flying. And whenever we'd strike a bit of wind I'd get panic stricken for fear my mittens would blow out of my belt and get caught in the propeller and wreck the plane. I never want to go up in a plane again!"

Florence Eldridge, who has been a positive joy on the speaking stage for several seasons, has heard the call of the camera, and will be seen in "Six Cylinder Love." She is getting a few pointers on some phases of her new career from director Elmer Clifton



Edward Griffith, director, tells that the stars of the picture—Miss Owen and Lionel Barrymore—wore instructions strapped to their knees, while in the aeroplane, outlining the action. The camera, fastened to one of the wings, was worked by a motor. And the 'plane, itself, was on skis, as the landings had to be made on a frozen lake.

YOU can't keep a good wife down. Two male screen stars have had the peculiar experience this month of seeing their quiet and retiring little wives suddenly emerge and grab off a lot of screen honors. Mabel Washburn—who in private life is Mrs. Bryant Washburn and mother of Sonny and Buddy Washburn—has been signed to a long-term contract by a new concern which is also to star her husband and Elliott Dexter. She has just completed a picture with her husband, and also played opposite him in a vaudeville sketch. The other successful wife is Mrs. Tom Moore, whose stage name is Rene Adoree. This little French girl has been signed for five years by Louis B. Mayer, and is to be featured in dramatic productions.

GHOST stories are rare these days, but a real ghost story has caused a lot of inconvenience to Douglas MacLean and his charming young wife. In fact, 'tis said, this ghost story caused them to rush their plans for building and leave their Los Angeles home for the unhaunted precincts of Beverly Hills.

Mr. and Mrs. MacLean occupied an adjoining court-bungalow to that of William D. Taylor, who was mysteriously murdered. Recently, Mrs. MacLean began losing her colored servants. First one and then another would leave, without apparent cause. Finally, it was discovered that all of them claimed that at exactly the hour of Taylor's death every evening, they saw a ghost hovering—a white and appealing ghost,—about the Taylor bungalow, and that finally it would drift in the direction of the MacLean household. Douglas did his best to locate the spook, but without success, so the MacLeans moved.

YOU hear more foreign languages spoken in Hollywood these days than in Port Said or Constantinople. Society is taking on a real international tone. Every country is represented.

From Sweden we have director Victor Seastrom, making "The Master of Man." Also Sigrid Holmquist and the Swedish matinee idol, Eosta Ekman.



Take a Kodak with you

Autographic Kodaks \$6.50 up

Eastman Kodak Company, Rochester, N.Y., *The Kodak City*

Mexico has provided the sensation of the hour in Ramon Novarro playing the title rôle in Rex Ingram's "Scaramouche."

Charles de Roche plays Rameses II of Egypt with a French accent in de Mille's "The Ten Commandments."

"The Spanish Dance" has the Polish Pola, the Spanish Moreno, and that Irish director, Herbert Brenon.

On Mary Pickford's set you hear Ernst Lubitsch bursting into German; Svende Gade, the art director, using Swedish; and Edward Knoblauch, the author, intoning in real London English.

The dashing Viennese, Joseph Schildkraut, has arrived to play in "The Master of Man."

The Russian Alla is with us again, planning production of "The White Moth," and her countryman, Theodore Kosloff, is to be starred shortly by Lasky, I hear.

Anna May Wong continues to represent China effectively.

And there are also several Americans.

NORMA TALMADGE christened her new swimming pool the other evening. The party included May Allison, Fred Thomson and Frances Marion, Ethel Gray Terry and her husband, Mr. and Mrs. Niles Welch, William Rhinelandier Stewart, sister Constance Talmadge, and Mr. and Mrs. Buster Keaton, (Natalie Talmadge).

And, by the way, it really looks as though there might be something in this latest tale of Connie's engagement to young Stewart. Of course, Constance declares airily that the young New York sportsman and millionaire is only out here "on business." But her friends seem to think that Stewart has a good chance of winning the beautiful youngest Talmadge.

MONEY is certainly no object in Hollywood these days. If it's true that the more money spent on a picture the better the picture is, we are due for some great pictures.

Here we have Rex Ingram's "Scaramouche"—already past the half million mark; Norma Talmadge's great costume spectacle, "Purple Pride," which touched \$700,000; "The Hunchback of Notre Dame," for which one set alone cost \$100,000 and the total cost of which will hit the half million mark easily; Eric von Stroheim, setting a pace as usual, has gone many hundreds of thousands deep for "McTeague"; Warner Brothers will spend three-quarters of a million on "Tiger Rose"; Mary Pickford's "The Street Singer" is one of the most expensive productions ever filmed; and Douglas promises to spend more on "The Thief of Bagdad" than he did on "Robin Hood."

I HAPPENED the other evening to sit next to Lubitsch, the great European director, at a performance of the all-negro revue, "Shuffle Along," at the Mason Opera House in Los Angeles. It's easy to understand now why this dark, plain little man can make such films as "Passion," and "The Street Singer." It was a new sensation to him and he was enjoying it to the full. There was never a flash of boredom on his face. He was as eager, as interested, as pleased as a child in the theater for the first time. He responded instantly and completely to the humor, much of which he couldn't understand in words. His eyes snapped with excitement over the dancing and he quite openly had the time of his life with the jazz music.

DRASTIC changes in the year's schedule of Famous-Players-Lasky have resulted from the recent sales-production conference in Hollywood. Instead of eighty pictures, the company will make fifty-two—to release once a week. No reduction is to be made in the working forces of the studio, however, Mr. Lasky's idea being to put more time, work and money into the individual productions. Only three stars are to be retained by the company—Pola Negri, Gloria Swanson and Thomas Meighan. All other contract players, in-

cluding Bebe Daniels, Agnes Ayres, Jack Holt, Richard Dix, Walter Hiers, Antonio Moreno, and Leatrice Joy, are to be featured or used in all-star casts.

FRANCES MARION is to direct Norma Talmadge in her next picture. This ought to be a great combination. Miss Marion is the highest-priced and best-known scenario-writer in the motion picture industry, and she has written the scripts for several of Norma's last stories. She has directed Mary Pickford and wrote the stories for most of her first big successes. A woman director is always an experiment, but Norma and Frances have a lot of ideas about what they can do and Norma believes it will bring out a lot of big things in her work.

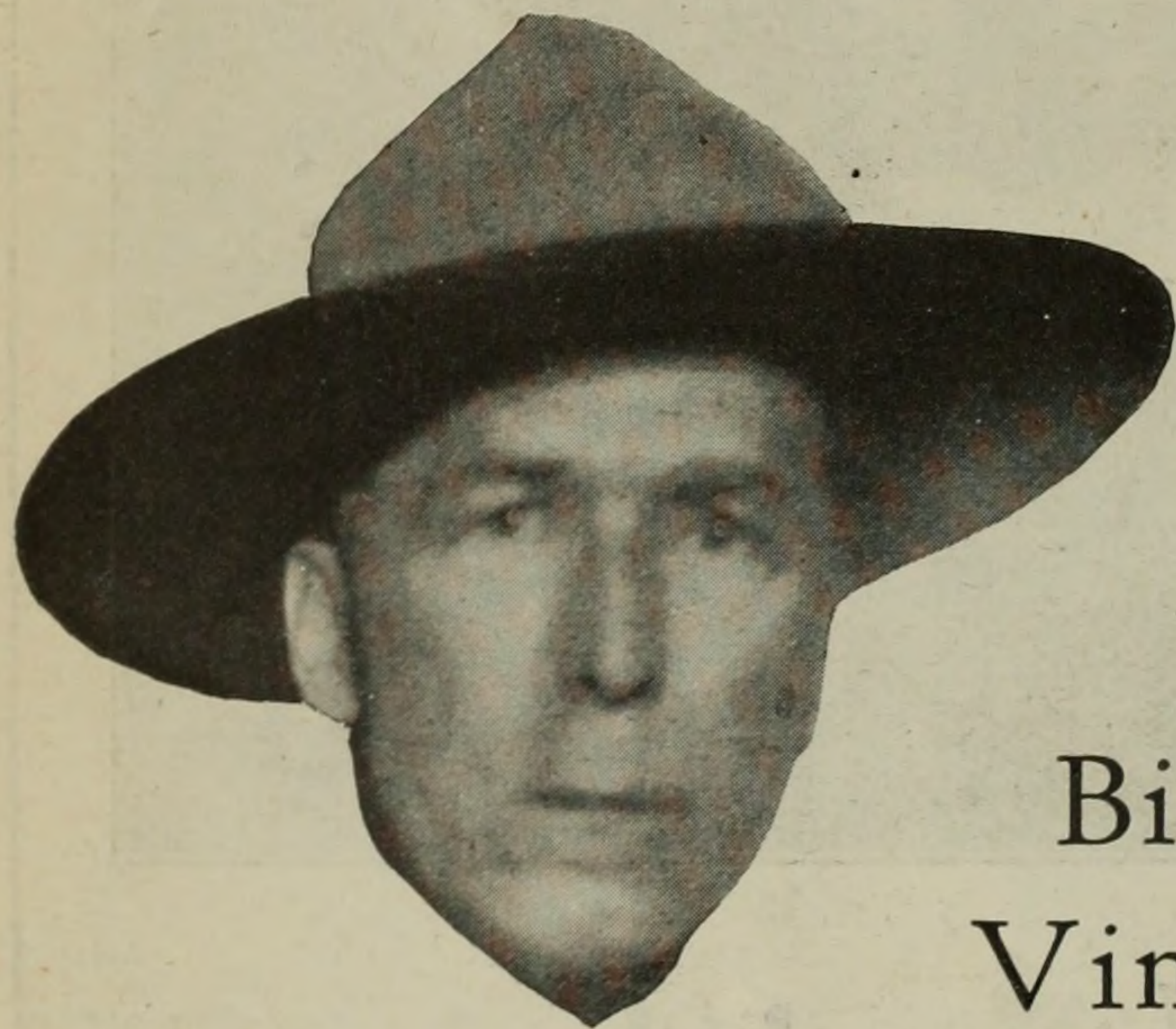
FRANK LLOYD was busily directing Norma Talmadge in a big scene from "Purple Pride," when a visitor said to him: "Isn't it wonderful to make costume pictures, Mr. Lloyd? They're so different."

"They certainly are," said Mr. Lloyd, "if there had been a telephone in this picture it'd be all over in the first reel."

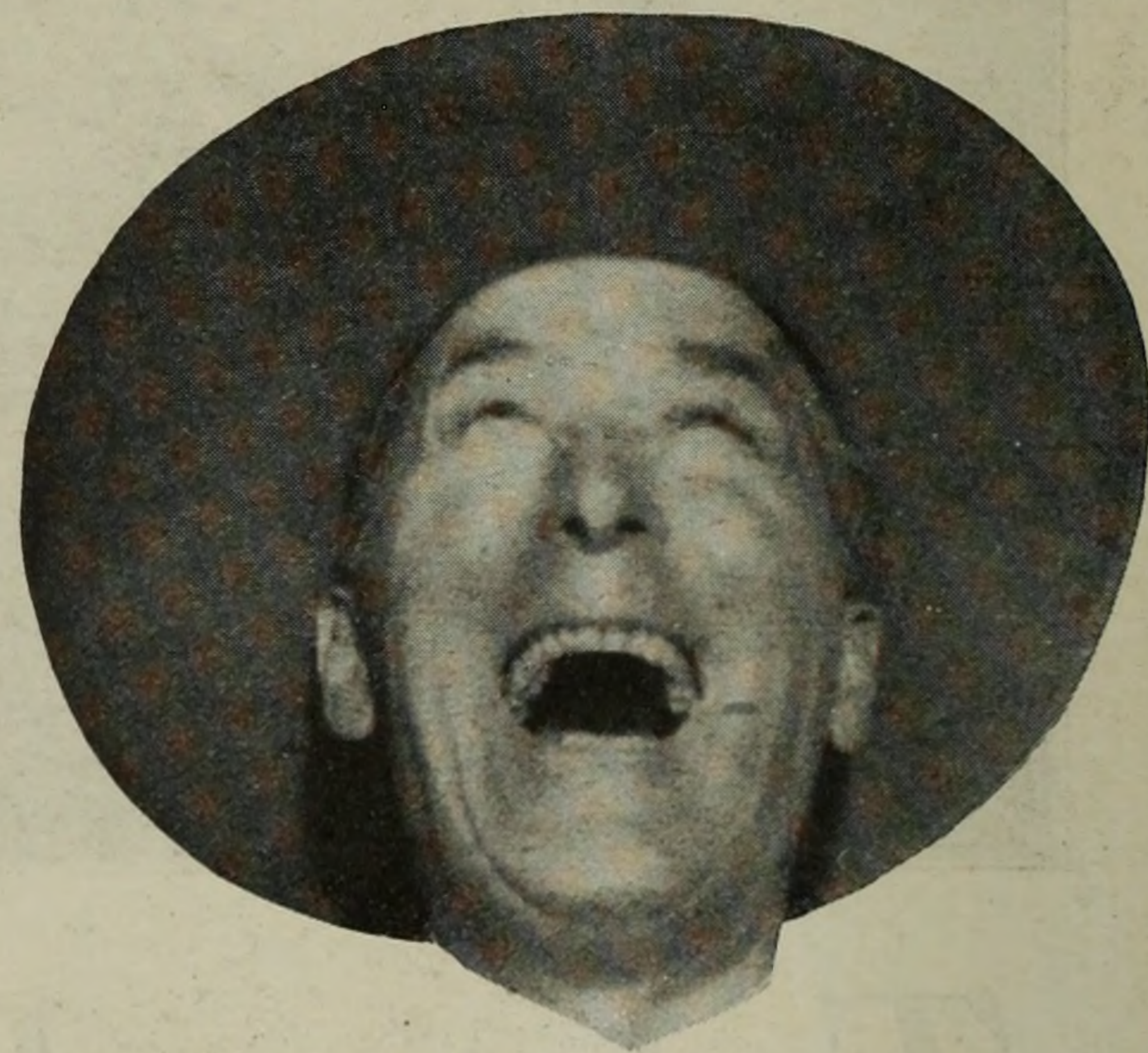
And, incidentally, that was the day that the stately Norma, very gorgeous in her French court costume, had the embarrassing experience on the set that, they say, happens to every woman at least once in her life. She lost her petticoat. And as the frock was of chiffon and fur, and there was but one petticoat, Norma had to grab a cloak from an extra man and rush for her dressing room.

FRED NIBLO and Enid Bennett do give the grandest parties! (They're married to each other you know.) Of course they have that wonderful billiard and dance room on the third floor of their Beverly Hills house, but, anyway, they are the most charming host and hostess in the film colony.

The other evening they gave a supper dance [CONTINUED ON PAGE 84]



Bill Hart Vindicated



BILL HART has been vindicated and is coming back to motion pictures!

Some months ago sensational charges were made against the Western star by Miss Elizabeth MacCaulley, alleging that Hart was the father of her child. Late in May Miss MacCaulley admitted that the charge was false, making a signed statement to that effect.

Hart was to have returned to motion pictures this spring, but, upon the appearance of the charge, he refused to consider a film contract. This, too, in spite of the fact that Jesse Lasky, who had made the offer, was firm in his belief of the star's complete innocence.

Now, however, the sky has cleared—and the first return-to-the-screen production of William

S. Hart may be expected at any moment. Mr. Lasky made an interesting statement in explaining his overtures with Mr. Hart in the face of the MacCaulley charges.

"I knew no one believed the charges against him and I strove to convince him this was so. But Mr. Hart, splendid man that he is, and supersensitive, refused to return to the screen until there remained no shadow of doubt as to his innocence in the mind of a single person in the whole world. He possesses strong convictions upon the necessity of keeping faith with the public. He resolutely refused to return unless he could share his old time sense of comradeship with those he worked so hard to entertain. Mr. Hart said to me, 'I will never

accept a dollar of the public's money until I have convinced them that I am worthy to receive it. I want to be able to look out from the screen and meet every man, woman and child eye to eye. Until then I shall remain outside the profession I love and to which I might have returned if it had not been for this terrible accusation.'"

And Mr. Lasky continued, "Those who knew him well have believed him guiltless. My personal happiness that the charges have been proven groundless will be shared by hundreds of thousands."

The legion of Hart followers doubtless will echo Mr. Lasky's statement.

Bill Hart is coming back—vindicated!

*Palm and Olive Oils
—nothing else—give
nature's green color
to Palmolive Soap*



Beauty That Lures

Often you meet a woman with vivid beauty that exerts an irresistible charm. It doesn't depend upon regularity of features, or the color of eyes and hair. A smooth, fresh, flawless skin—a complexion glowing with the radiance of health and free from imperfections—this is the secret of alluring attraction.

Cleopatra had it, and her name will always be the symbol of all-conquering beauty. She perfected this beauty, and kept it in this perfection in a simple, natural way which history has handed down for modern women.

How She Did It

By thorough, gentle, daily cleansing which kept the texture of her skin firm, fine-grained and smooth. Dirt, oil and perspiration were never allowed to collect, to enlarge and irritate the tiny skin pores. The lavish use of cosmetics practiced by all ancient women did her no harm, because every day she carefully washed them away.

Her secret—palm and olive oils, valued as both cleansers and cosmetics in the days of ancient Egypt. The crude combination which served the great queen so well was the inspiration for our modern Palmolive.

Bedtime is Best

Your daily cleansing is best done

at night, so your complexion may be revived and refreshed during sleep. The remains of rouge and powder, the accumulations of dirt and natural skin oil, the traces of cold cream should always be removed.

So, just before retiring, wash your face in the smooth, mild Palmolive lather. Massage it gently into the skin. Rinse thoroughly and dry with a soft towel.

In the morning refresh yourself with a dash of cold water and then let your mirror tell the story. Charming freshness and natural roses will smile back at you.

Once Costly Luxuries

When Cleopatra kept her loveliness fresh and radiant by using Palm and Olive oils, they were expensive. Today these rare and costly oils are offered in a perfected blend at modest cost. Palmolive factories work day and night. Palm and olive oils are imported from overseas in vast quantities.

The result is soap for which users would willingly pay 25c, but which costs only 10c, the price of ordinary soap.

The firm, fragrant, green cake, the natural color of the oils, is for sale the world over.

*Volume
and
efficiency
produce
25c quality
for*

10^c



Copyright 1923—The Palmolive Co. 1804.





"Every man and woman should use Mineralava. I would not be without it."

Rudolph Valentino

Mr. Rudolph Valentino is one of the hundreds of men and women of the Stage and Screen who endorse Mineralava. He was induced to use it through the example of his wife, the beautiful Winifred Hudnut, who boasts a flawless complexion which she attributes to the use of Mineralava.

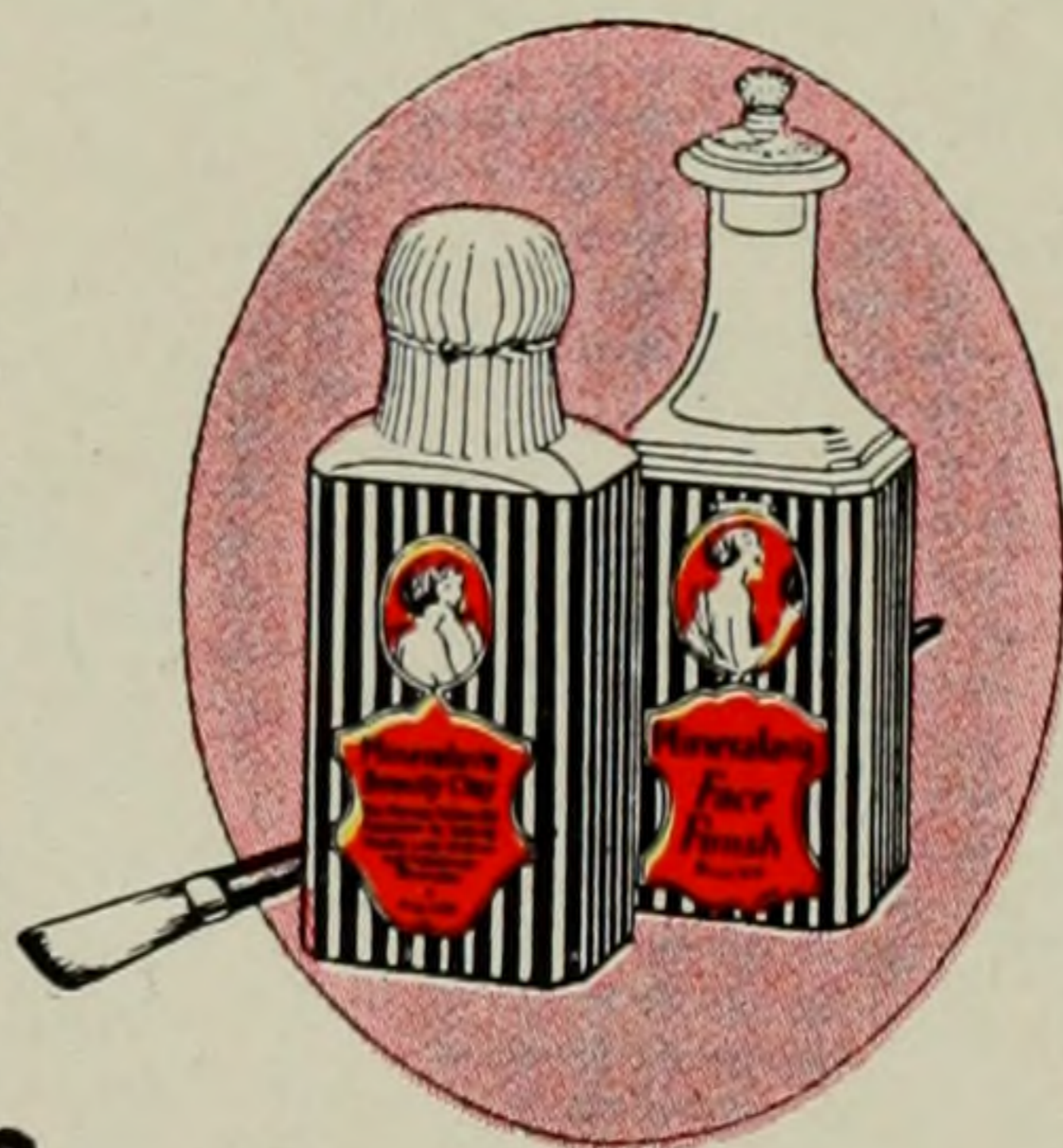
Mineralava, with twenty-four years of successful reputation back of it is the one preparation for the positive correction of skin-malnutrition which Sir Erasmus Wilson, M. D., F. R. S. declares is the prime cause of ills that affect the complexion.

The application of Mineralava is simple and the results amazing. It draws out all impurities from the pores; it builds up the

facial muscles and underlying tissues by creating a perfect circulation of the blood; it keeps the muscles firm and healthy, thereby resisting lines, wrinkles and flabby flesh; it keeps the skin in the normal healthy condition of childhood.

Mineralava Face Finish is an ideal skin food and tonic which should always be used after a Mineralava treatment. Women find it an ideal base for powder; men find it most beneficial after shaving.

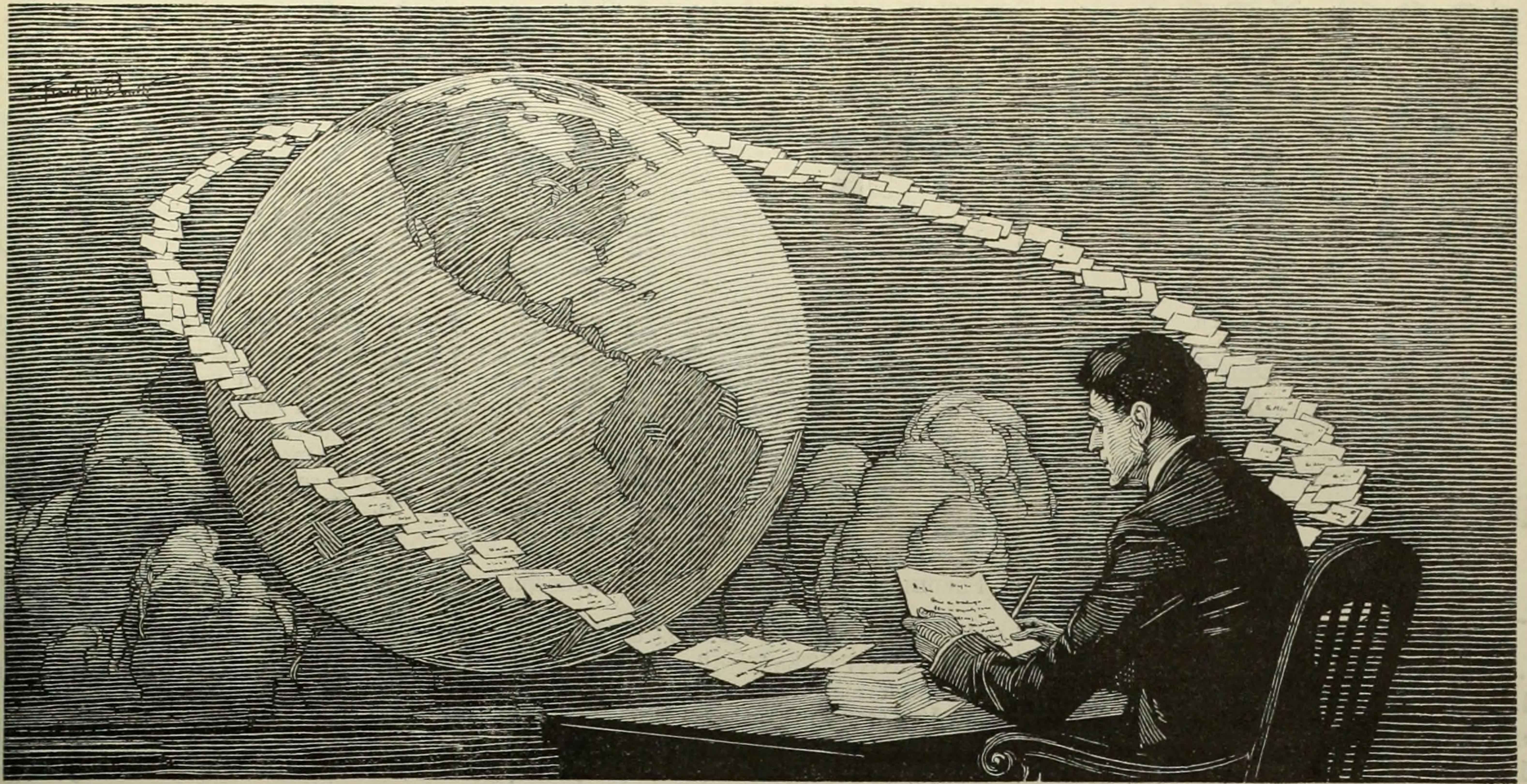
Mineralava is on sale at all drug and department stores at \$2.00 a bottle and the Face Finish at \$1.50. There is also a trial tube at 50c which contains enough Mineralava for three treatments.



Mineralava

"Makes Faces Younger"

PARIS VIVAUDOU NEW YORK
Distributor



QUESTIONS AND ANSWERS

CONNIE, PEKING, NORTH CHINA.—Indeed I do like the snapshots of scenes in and about Peking. A chummy, across-the-Pacific act, Connie, I kiss your gracious finger tips. With the pictures before me I agree that it is a lovely old city. Your letter causes me to believe that girls reared there are also lovely, and amiable, and fond of the movies. That spells romance. Romance is the very fragrance of life. Your admiration of Kenneth Harlan and of Malcolm MacGregor proves that you are a discriminating young person. They are good actors both. I am interested in the fact that of the four pictures you mention you most liked "The Prisoner of Zenda." So did I. We like the persons who like what we like. Therefore, Miss Connie, I like you.

E. P., SAN FRANCISCO.—Thanks for your confidence, E. P. You admire—more than admire—a popular screen star but you "will never run away to find him." Right. Give the heart enough exercise to keep it healthy, my child. But keep the mind at work too, for it is the beacon that sends light across the sometimes dark, and often troubled, waters of life. Ramon Novarro, Malcolm McGregor and Edward Burns, are all with the Metro. Pola Negri is with the Famous Players at Hollywood. Dorothy Dalton is with the Paramount Company. Its studio is at Long Island City. Miss Dalton is now in Europe. You admire all the actors and actresses, you say, and ask me whether I do. All actresses (business of a low, heart-on-hand bow) and some actors.

ANN OF TACOMA.—"Disguise my personality." "A baffling fellow." Not at all, my Dear Ann. Only a man. A man who knows his place in these days of woman's world rule. The returns are not all in as to James Kirkwood's age. Those that have arrived favor thirty-eight. Pola Negri's is said to be thirty.

MEIGHAN BLUES, BATON ROUGE, LA.—You think you have a mental picture of me and it "is too good looking to sit in a stuffy office answering questions." What would you, Miss

YOU do not have to be a subscriber to Photoplay Magazine to get questions answered in this Department. It is only required that you avoid questions that would call for unduly long answers, such as synopses of plays, or casts of more than one play. Do not ask questions touching religion, scenario writing or studio employment. Studio addresses will not be given in this Department, because a complete list of them is printed elsewhere in the magazine each month. Write on only one side of the paper. Sign your full name and address; only initials will be published if requested. If you desire a personal reply, enclose self-addressed stamped envelope. Write to Questions and Answers, Photoplay Magazine, 221 W. 57th St., New York City.

or Mr. or Master Blues? That I play polo and risk my neck or toy daintily with a croquet mallet in my mamma's back yard? I want to please you, "Blues." Eddie and Mauveline Polo are relatives, indeed, for they are father and daughter. Wallie Reid's hair was brown. Mrs. Thomas Meighan (Frances Ring) has not acted for several years. Jean Acker is no longer in California. She is playing in Keith vaudeville.

FLORENCE E. G., SAN PEDRO, CAL.—Every girl wants to be an actress because actresses are richly endowed with charm and every girl wants to be charming. The desire to charm poor weak man is born with the first breath and departs only with the last breath of woman. The impression you refer to about sailors may be due to the belief that they "have a sweetheart in every port." Women are playing a new game. They call it "Find the one woman man." They are trying to make male constancy fashionable. I hope they will succeed. It will take some work, Florence.

HIGH SCHOOL VAMP, MICHIGAN CITY.—The ambition of your life is to see Hollywood? Our ambitions are movable. One day yours may be to keep your daughter off the screen. Johnnie Walker is twenty-seven years old. His height is five feet, eleven inches. His eyes are

brown. His hair is black. His latest features are "Red Lights" and "Children of the Dust." His address is Arthur Jacobs, United Studios, Los Angeles. He soon will make productions to be called the Walker-Good Productions. They will be twelve to five reelers, featuring Eddie Polo, Katherine Bennett and Kathleen Meyers.

PIERETTE, DETROIT.—"I just can't keep still after seeing Ramon Novarro in 'Where the Pavement Ends,'" you write me. I'm sure Ramon will be delighted to know what an enthusiastic admirer he has in Michigan's metropolis. He was born in Mexico in 1899. He is five feet, ten inches tall. His address is the Metro Studio, Hollywood.

JEAN, PATERSON, N. J.—Another of the age curious. You, too, Jean. Glad to oblige. But I wonder if you and the other age-curious girls will turn cruel when the gold or black of your matinee idol's hair turns to silver. O woman, woman. "Inconstant as the moon." Forrest Stanley's calendar rating is twenty-seven years. He is wedded. It might have been of Jack Pickford the poet fellow wrote, "Fate tried to conceal him by naming him Smith." And as though that were not enough fate or his mother prefixed that other commonplace in names, John. The age of that same John Smith (alias Jack Pickford) is twenty-seven years. Leatrice Joy pairs him in years. Constance Talmadge was born April 4, 1899. Richard Dix's age is twenty-nine and he is wifeless.

MARIE OF LOS ANGELES, CAL.—At his first home, at Tekamah, Neb., when he was the spankable age, they called Hoot Gibson "Eddie." Or, if the paternal disapprobation was great, "Ed." He signs on the dotted line of his contracts "Edward." His age—why must you know how many times twelve months we males have eaten and slept, and worked a little, sworn a great deal?—is thirty-one. Address him care Universal, Universal Film Co., Universal City, Cal.

[CONTINUED ON PAGE 92]

Food that pampers your gums



and ruins your teeth

DENTAL SCIENCE has demonstrated how direct is the relation between healthy gums and sound teeth. It has been conclusively proved that this soft, delicious food we eat today cannot give the stimulation to our gums that rough, coarse food once gave.

Does your toothbrush "show pink"?

It is one of the penalties of civilized existence that teeth and gums are less robust. Tooth trouble, due to weak and softened gums, is on the rise. The prevalence of pyorrhea is one item in a long list.

Dental authorities are not insensible to this condition. Today they are preaching and practicing the care of the gums as well as the care of the teeth. Thousands of dentists have written us to tell how they combat soft and spongy gums by the use of Ipana Tooth Paste.

In stubborn cases, they prescribe a gum-massage with Ipana after the ordinary cleaning with Ipana and the brush. For Ipana Tooth Paste, because of the presence of ziratol, has a decided tendency to strengthen soft gums and keep them firm and healthy.

Ipana is a tooth paste that's good for your gums as well as your teeth. Its cleaning power is remarkable and its taste is unforgetably good. Send for a trial tube today.

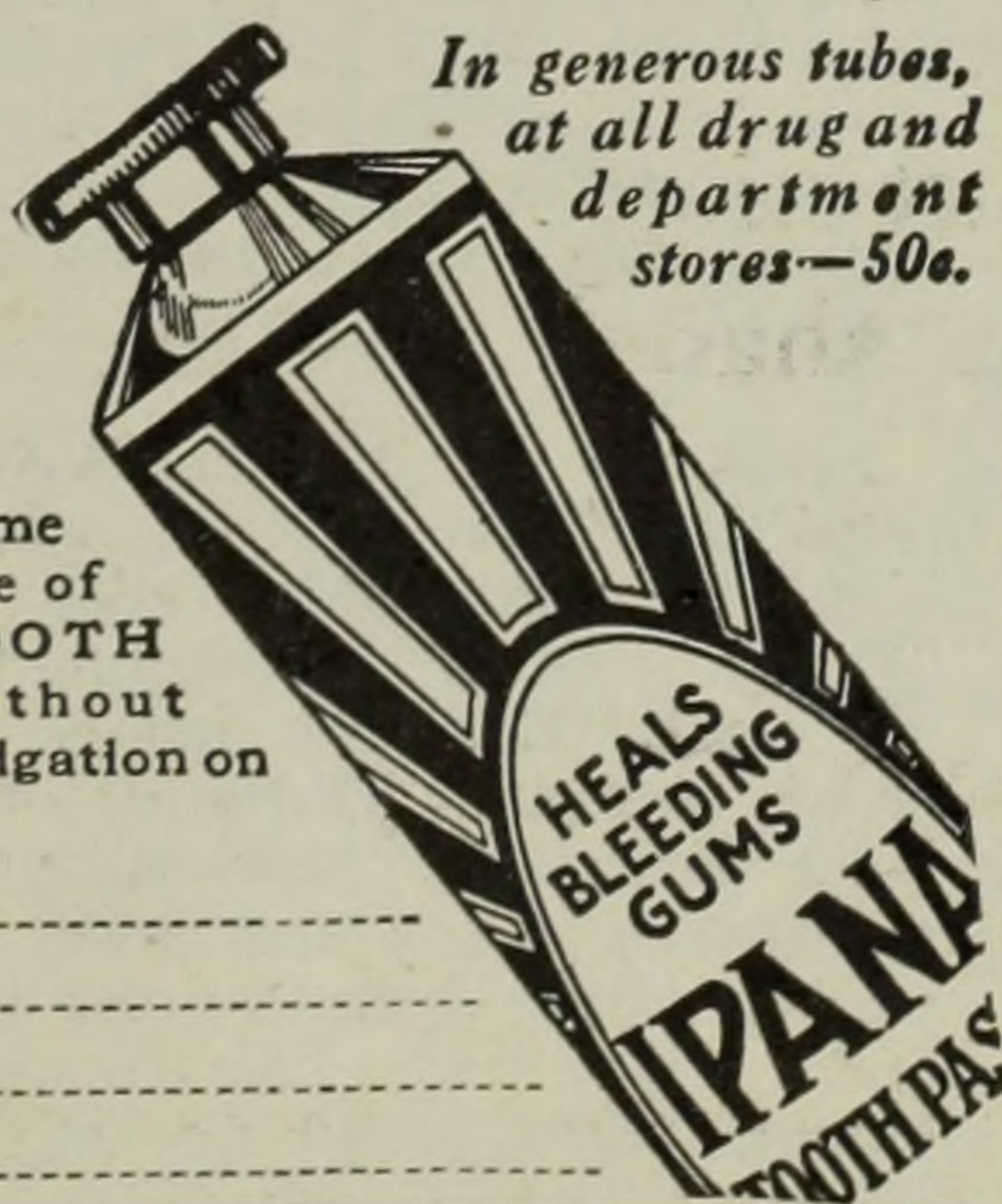
IPANA TOOTH PASTE

—made by the makers of Sal Hepatica

Bristol-Myers Co.
51 Rector St.
New York, N.Y.

Kindly send me a trial tube of IPANA TOOTH PASTE without charge or obligation on my part.

Name.....
Address.....
City.....
State.....



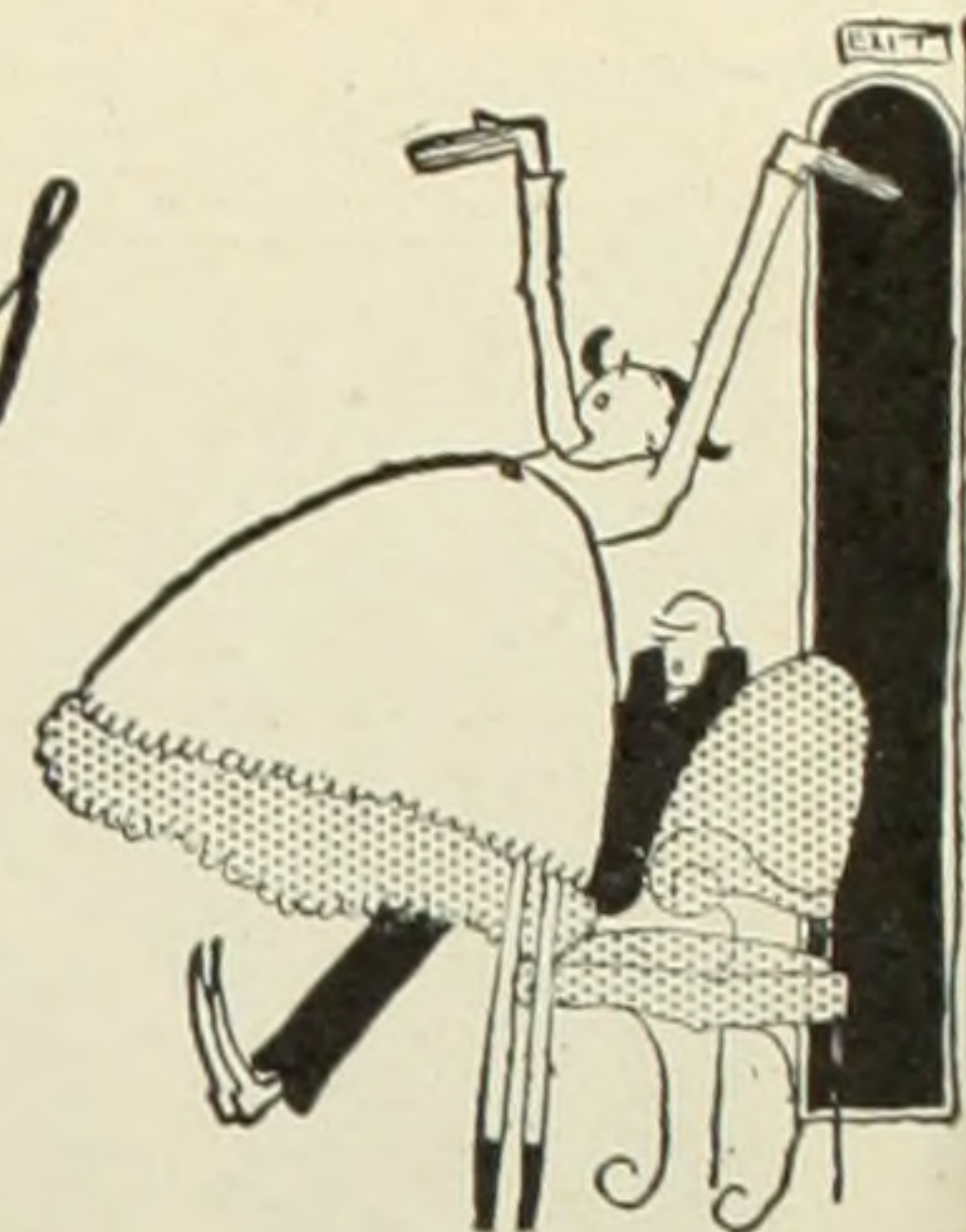
In generous tubes,
at all drug and
department
stores—50c.



Why-Do-They Do-It

Title Reg. U. S. Pat. Off.

THIS is YOUR Department. Jump right in with your contribution. What have you seen, in the past month, that was stupid, unlife like, ridiculous or merely incongruous? Do not generalize; confine your remarks to specific instances of absurdities in pictures you have seen. Your observation will be listed among the indictments of carelessness on the part of the actor, author or director.



HE WAS LOOKING INTO THE FUTURE

IN "Java Head" when Gerrit Ammidon is standing down at the wharves leaning against an anchor, I was surprised to see in the distance a swift moving tug which was neither propelled by steam or sail. Evidently it was a motor driven tug but—the subtitle tells us the picture is an 1849 story. Now you know as well as I that in the year 1849 no such thing as motor driven tugs existed.

FERDINAND FOGAS, Milwaukee, Wisconsin.

OR KILLED THE FATTED CALF

I THOUGHT "The Hero" a good picture and the performance of John Sainpolis the best work I've seen in months. However, the picture afforded me several good laughs. We see great preparations being made for the return of the soldier boy and when he reaches home he expresses to his mother how hungry he is, and she and her daughter-in-law hurry up the serving of the meal. Then, when they all sit down to dinner, several long close-ups are shown and the contents of the table can be clearly seen. The meal consisted entirely of bread, celery, crackers and water. They might have opened a can of beans in honor of the hero's return!

M. L. DRISCOLL, Dayton, Ohio.

DEEP STUFF

IN "The Isle of Lost Ships" with Milton Sills, a submarine is caught beneath the sea and everyone in it is warm and almost suffocating from lack of air. Milton Sills is shown in his shirt sleeves and fifteen minutes later he has a sweater on and they are still under sea.

MACY ESTERMAN, Paterson, N. J.

SELF-CONSCIOUS—NOT UNCONSCIOUS

IN "The White Flower" when John Belden and his rival go surf board riding, Belden, not being a good rider, falls from the board and almost drowns. Seeing Belden unconscious Konia (Betty Compson) reaches him and places him on his surf board. Although supposed to be nearly lifeless, Belden grips both sides of the surf board with the greatest care, enabling Konia to land him safely upon the shore.

CHESTER D. BRIGMAN, Raleigh, N. C.

IT CHANGED AUTOMATICALLY

IN Hope Hampton's "The Light in the Dark," the butler informed E. K. Lincoln that a rough looking person (Lon Chaney) wanted to speak to him. Before going down to meet him he put an automatic pistol in the pocket of his bath robe. After Lon Chaney knocked him out he went through his pockets and pulled out a regular police revolver.

L. MILLER, Milwaukee, Wisconsin.

HE DYED FOR ART'S SAKE

I ADMIT anyone's hair might turn gray, after witnessing Adolphe Menjou, the artist in the "World's Applause," meet his tragic death. But I'm inclined to believe Lewis Stone also dyed. At least his hair and moustache are quite white in a large picture appearing on the front page of a newspaper. Throughout the play, however, he appears to be an ardent young lover, without the slightest trace of silver threads among the—I forget the original color.

W. A. RILEY, St. Thomas, Ontario.

VISITING POLICEMEN, NO DOUBT.

IN Harry Carey's picture, "Good Men and True," we are led to believe that the story takes place in a small western town and to substantiate this the results of the election show about 700 voters. Yet, in answer to Harry's call for help come five or six policemen in regular "big city" uniforms.

C. L. B., Winfield, Kansas.

"KICKED THE BUCKET" PERHAPS

ALTHOUGH we enjoyed "The Nth Commandment" immensely we couldn't help but notice the following: Colleen Moore as Mrs. Harry Smith is scrubbing the floor with a pail of water and rag. A knock at the door brings her to her feet, she wipes her hands on her house apron, and lo! when they show 'em next, the pail, the brush and rag are no more. Probably she did take them out but we didn't see it happen.

FLORENCE RITTONER, Ashtabula, Ohio.

BUT A COUNTY IS ONLY A COUNTY

A FEW days ago I saw the very lovely picture "Peg O' My Heart." Having been born in Ireland and having lived there for twenty years, I naturally know whereof I speak. You will remember the first printing on the screen says—"This is County Athlone in Ireland." There is no such county, but there is the town of Athlone in County Westmeath, important because of its celebrated Horse Fair and some fine old buildings.

R. M. S., Pittsburgh, Penna.

THE TRANSPARENT DOOR!

WANDA HAWLEY is really interesting and I surely admire her ability to go right through a locked door as she did in "A Truthful Liar." When she went to Potts' office to buy the letter from him, he was shown locking the door. But in her mad race from his office she apparently forgot to unlock the door and ran right through it.

CORNELIA MITCHELL, Audhlem, Calif.

KIDDING THE STENO!

HERE is something I noticed in the play "Outcast," starring Elsie Ferguson. The scene showed the room on an ocean liner where telegrams were received and sent. In the foreground was a typist industriously pounding the old ivories, only he didn't pound them like he meant business—his fingers danced lightly over them like butterflies on the daisies. I feared for his copy. Then to add insult to injury, he left his machine at the announcement of the telegraph operator that the instrument wouldn't work and it showed the typewriter from the front, and horrors! there was no paper in it. He must have been practicing for his health but it didn't look very business-like. He evidently got by the director but he can't kid any little stenog. with that.

LOIS FIELDS, Rochester, Indiana.

DOWN IN BLACK AND WHITE

IN Tom Mix's picture, "Romance Land," why is it that before Barbara Bedford changes clothes with the maid, the latter is wearing a black dress, but when the change has been effected, Barbara is wearing a white dress?

J. A. MACP., Brooklyn, New York.

You wouldn't appear at breakfast with your hair in curlers

DECIDEDLY not. Emphatically not. You wouldn't dream of such a thing.

Why? Because it isn't proper? Not at all—that's not the point. You wouldn't, because curlers are unbecoming.

You'd look a fright.

It's your pride. You want your friends to see you at your best, and you're right.

But how about appearing at your best in the letters you write? What impression of you does your stationery carry to your friends? Are you sure your letters do not picture you as unbecomingly as you think curlers would?

Girls who know the value of looking fresh, dainty, chic, often hastily scrawl an acceptance note on showy, cheap paper, ask a favor on a sheet torn from a scratch pad, use an envelope that doesn't match or shapes and shades of paper that fashion doesn't recognize.

And these things "place" a girl just as surely as bad dressing.

They lay her open to misjudgment just as unfairly. They sometimes cost her the acquaintance of people she would like to know.

Begin now to form the habit of using letter paper that is as smart, correct and dainty as yourself. Such a paper is Eaton's Highland Linen. It is pretty, inexpensive, made in all the correct shades and shapes.

Eaton's Highland Linen in five smart envelope styles and all the fashionable shades may be bought wherever stationery is sold.

Style is a greater social asset than Beauty

EATON, CRANE & PIKE COMPANY—Sponsors for correctness in Correspondence—NEW YORK—PITTSFIELD, MASS.

When you write to advertisers please mention PHOTOPLAY MAGAZINE.



If there is anything you would like to know about such things as invitations, acceptances, regrets, bread-and-butter letters, visiting cards, etc., write me. Or, send me *fifty cents* and I will mail you my book, "Correct Social Correspondence," which answers every such question, together with usable samples of Eaton's Highland Linen.

Caroline De Lancy

Address me in care of
EATON, CRANE & PIKE COMPANY
225 Fifth Avenue, New York City



Scouting?

You'll want to take something good to eat; that's Kraft Cheese.

Rain or shine your Kraft Cheese—in tins—will be safe. Make your cheese sandwiches fresh when you're ready to eat.

For any outing there's nothing to equal it; solid nourishment, compact, convenient. It's good until you open it; very good when you eat it; a meal by itself.

Keep in mind the difference between Kraft Cheese and "just cheese." We're responsible for the quality of Kraft Cheese—our name is on it—and we make it our business to see that it's always as good as cheese can be made; smooth, rich and creamy. There are eight kinds sealed in parchment lined tins. And you'll like the flavor—everyone does.

*No rind—it spreads.
No waste—100% cheese.*

Cheese Recipe Book FREE

J. L. KRAFT & BROS. CO.

CHICAGO, ILLINOIS

KRAFT-MACLAREN CHEESE CO., LTD.
MONTREAL, CANADA



No, children, this is not a Dutch Jack Dempsey. It is Else Djerlup, one of the prides of Holland, who recently won a beauty contest at Amsterdam. She is a native of Volendam, but Hollywood is probably her ultimate goal

Gossip—East and West

[CONTINUED FROM PAGE 78]

in honor of Miss Bennett's sister, Marjorie Bennett, who has arrived from Australia for a visit. Among the guests were Mr. and Mrs. Charles Brabin (Theda Bara)—who looked more gorgeous than ever in a gown of red velvet, with a brilliant coronet comb of glittering red stones in her black hair; May Allison, in a white chiffon dancing frock with green slippers and jade necklace and earrings; Florence Vidor, also in white with red roses at her belt and in her hair; Mr. and Mrs. Charles Ray—and of course Mrs. Ray wore one of those adorable tight-fitting, full skirted frocks of hers, in brocade over cloth of silver; Mr. and Mrs. Wheeler Oakman (Priscilla Dean); Mr. and Mrs. Harold Lloyd—Mildred in the daintiest hand-embroidered Paris frock, covered with frills of real lace; and Rosa Ponselle, the opera singer.

JUDGING by the latest report of casualties along the Hollywood front, Rupert Hughes was justified in stressing the occupational hazards of actors in his "Souls For Sale." Ernest Torrence had three stitches taken in his hand at the Universal hospital after one of the extras accidentally struck him with a prop battle-ax. Mr. Torrence was leading 1,500 extras in a big mob scene of "The Hunchback of Notre Dame." Picture Jim Kirkwood in a corset! He wore a thick one under his shirt for a scene in "The Eagle's Feather"

when Lester Cuneo was called upon to horse-whip him on the Metro lot. Lester, in his excitement, aimed too high with the whip and caught Jim under the arms. Blood streamed and Jim howled, and two doctors were summoned to stop the flow of blood and language.

HAS the world's greatest vampire been tamed? It would seem so, for Theda Bara has turned down three screen offers, choosing to stay by the fireside and look after home affairs for her husband, Charles Brabin. The Brabins are in Hollywood now, where Mr. Brabin has just finished making "Six Days." Theda has given several parties and is a popular figure in the colony, but she only smiles the famous sphinxian smile when people ask if she will ever return to the public.

THEODORE ROBERTS says he will not buy another cigar for a year. The man who made the weed famous on the screen, as famous as Uncle Joe Cannon made it in congress, is not swearing off. Not at all. While he was on a vaudeville tour the fans welcomed him with big bunches of cigars, instead of the usual flowers that are given a star. As a result his humidor is stocked. Now he's playing *Moses* in de Mille's "The Ten Commandments"—and can't smoke before the camera as usual. "No joy in life for a prophet," grumbles Theodore.

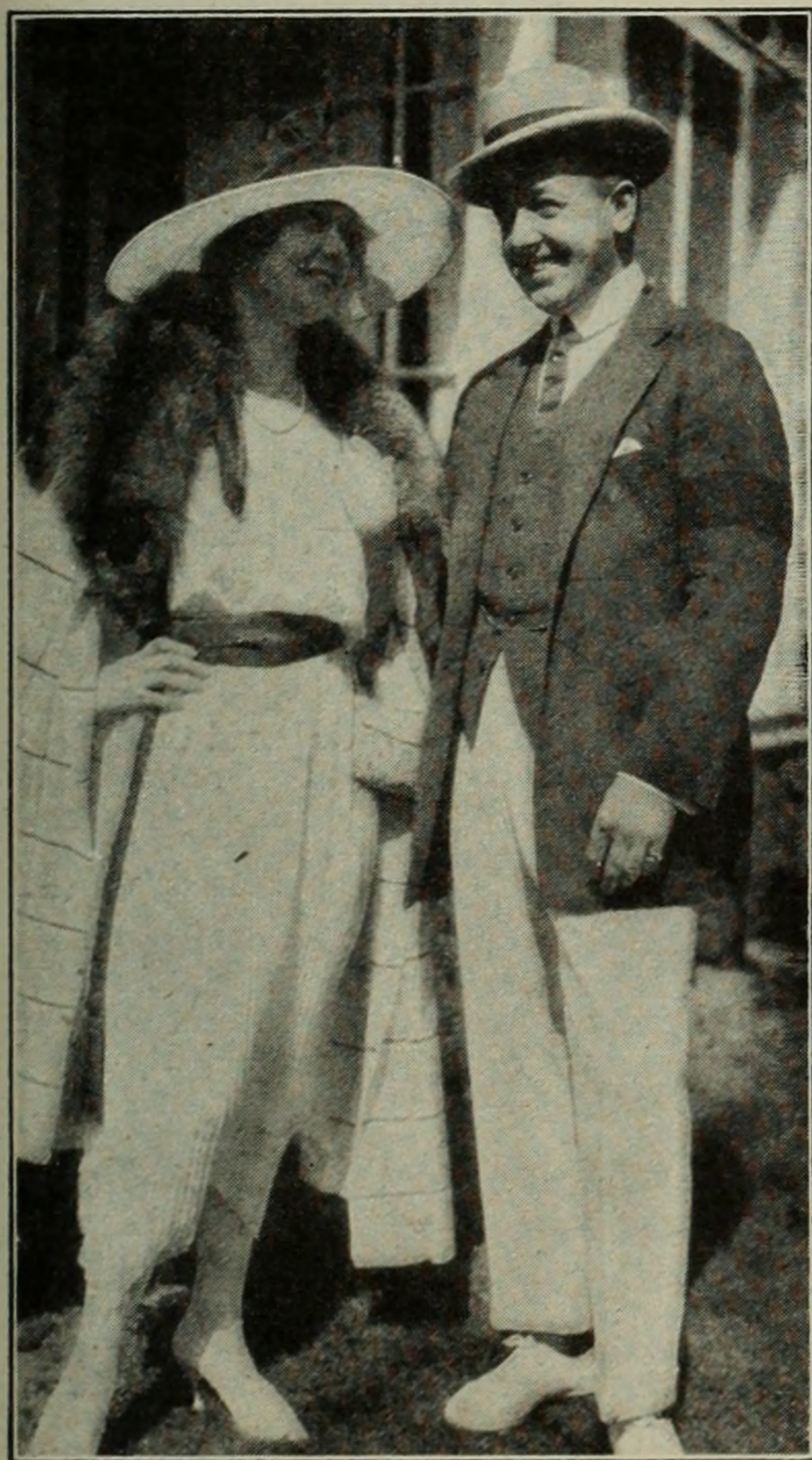
AND now Andree Lafayette, recently imported from France, has done it. In other words, committed matrimony. Her husband is a compatriot—a comedian who was brought over from Paris to play a part in "Trilby." Some say it's an old romance coming to flower in a new land. Some say that the two never met until they came together in the same cast. And some unkind souls say that it's mutual loneliness.

A LEADING woman refuses to play with Douglas Fairbanks!

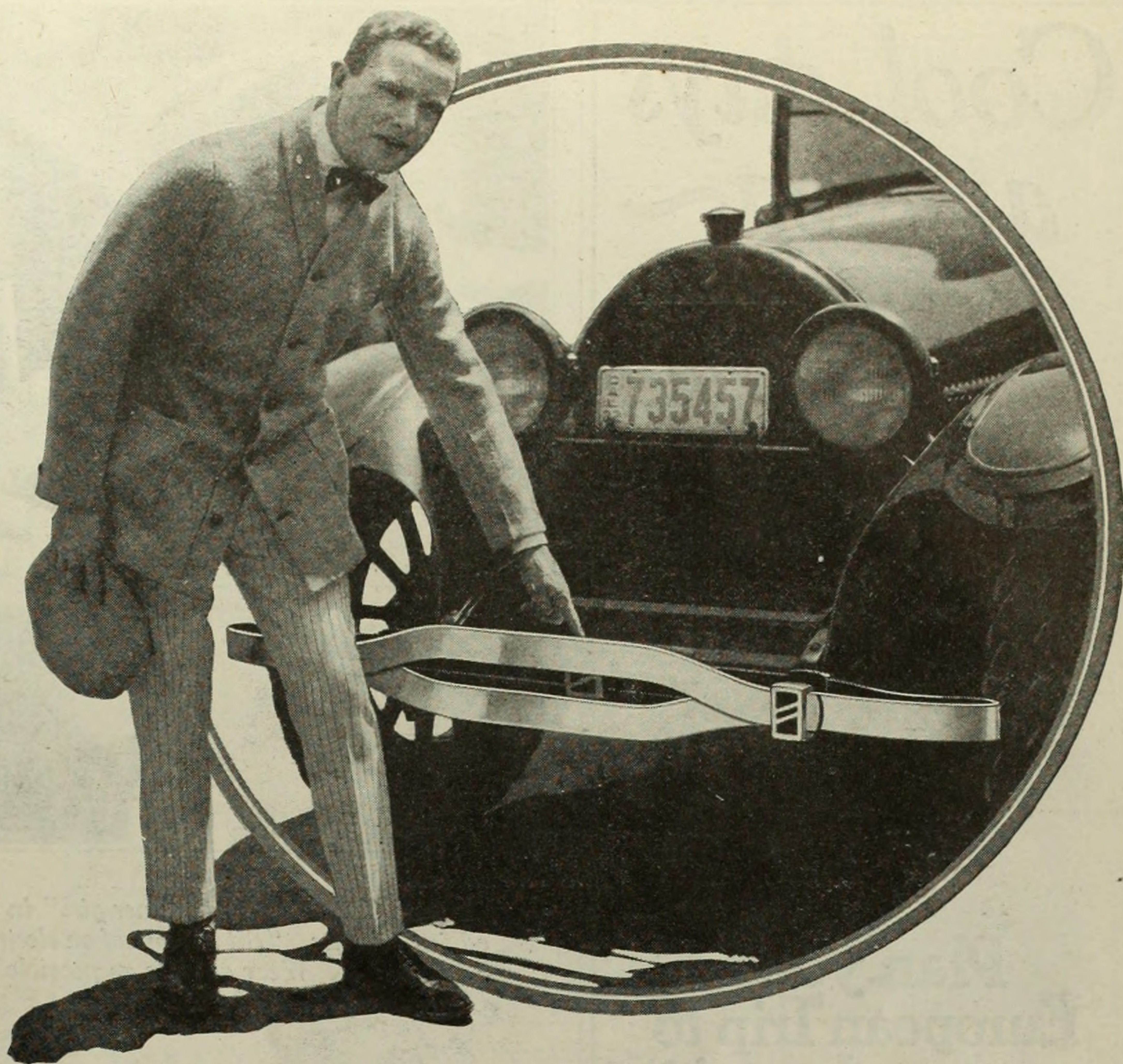
No wonder Hollywood was astonished when Evelyn Brent, a newcomer, gave up voluntarily her chance to play with Fairbanks in his new production, "The Thief of Bagdad." She gave as her reason that she could not afford to remain off the screen for the length of time the production would require! Rather new and astounding logic.

So Fairbanks has selected Julianne Johnston for his leading woman. Julianne is a girl whom everybody likes and, during her appearance as a star dancer in the prologue to "Robin Hood," she won a large following in the colony. By the way, we do hear she's engaged—or about to be engaged—to one of our leading press agents.

CURIOSLY enough, it really happened! But the event is so fantastic that it would do credit to the fertile brain of a press agent! It was during the filming of "Human Wreckage," Mrs. Wallace Reid's anti-narcotic film. The camera men were doing a street scene, and several policemen had been stationed at a busy corner to clear traffic as a wild taxicab dashed down the thoroughfare. As the whistles blew and the cameras began to grind a Chinaman started across the street, evidently quite unconscious of what was happening around him. Two policemen started toward him, anxious to get him out of the path of the taxi. But the Chinaman misunderstood. With a terrified glance at the two officers, he dropped



Elsie Ferguson and her husband, Thomas B. Clarke, Jr., a snapshot taken on board ship shortly after their marriage, which seems to have hit upon the rocks of domestic discord



Always master of the situation

Herbert Rawlinson, popular Universal star, never takes chances—especially with traffic hazards. His car is equipped with Biflex Bumpers—the super-safe way to motor.

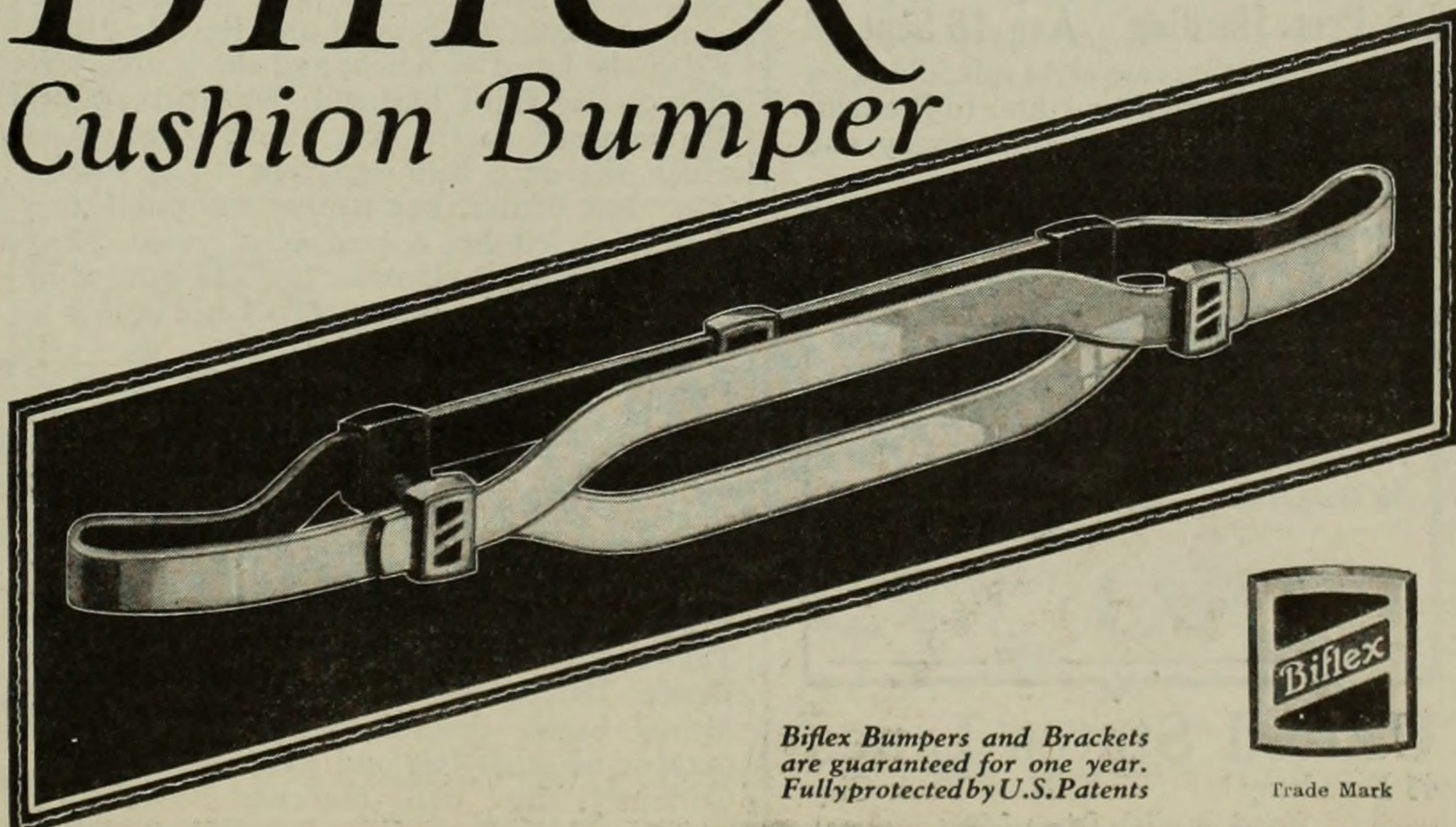
Here you see him emphasizing the broad bumping surface of Biflex—the original double-bar bumper—that effectually blocks other bumpers of all heights; takes blows from any direction.

Biflex Bumpers are the natural choice for the fine car, the acme of safety, the finishing touch of beauty. The hoop-like construction, made possible by the "full-looped" ends, absorbs the collision-shock just as your springs absorb the road-shock. Your auto or accessory dealer can supply you. If not, write us. Prices from \$23 to \$28.

BIFLEX PRODUCTS CO., Waukegan, Ill.

Biflex

Cushion Bumper



Biflex Bumpers and Brackets are guaranteed for one year. Fully protected by U.S. Patents



Trade Mark

PROTECTION WITH DISTINCTION

Cool days at Sea~



Plan your European Trip to escape the mid- summer heat-

IF you are going to Europe this year, plan your trip for August or September. Europe is delightful then. August days that are miserably hot here are cool and delightful at sea.

The United States Lines operates four separate services to Europe. The largest ship in the world, the Great Leviathan, plies between New York, Southampton and Cherbourg, with a sailing every three weeks. Three other first class ships sail to Plymouth, Cherbourg and Bremen.

The First Class Ships Are:

S.S. Leviathan . . . July 28 Aug. 18
S.S. Geo. Washington July 28 Sept. 1
S.S. Pres. Roosevelt Aug. 11 Sept. 15
S.S. Pres. Harding Aug. 18 Sept. 22

In addition there are eight splendid cabin ships—five to London and three to Bremen.

Send in the blank below today and learn about this great fleet.

INFORMATION BLANK
To U. S. Shipping Board
Info. Sect. C172 Washington, D.C.

Please send without obligation the literature giving travel facts. I am considering a trip to Europe , to the Orient , to South America .

My Name _____

Address _____

Town _____ State _____

United States Lines
 45 Broadway New York City
 Agencies in all the Principal Cities
 Managing Operators for
U. S. SHIPPING BOARD



Corinne Griffith as a "Summer girl" in "Six Days." Here's a little hot weather advice from her. "Sit in front of an electric fan. Sip a cold drink (soft, of course). Wear as little as possible"—or as little as she does

something from the sleeve of his jacket and, slipping into the crowd of bystanders, disappeared. The scene was shot before one of the policemen noticed the little package that the Chinaman had dropped. Picking it up, he found that it was filled with little "bindles" of cocaine. The Chinaman evidently thought that he was being trailed, and dropped his package of "dope."

DID you ever notice that Nazimova always turned her left cheek to the camera? But now she will turn the other cheek, because she has undergone an operation to remove a scar from the right side of her face. The scar was the result of an automobile accident in which she was catapulted through the wind shield. Alla spent eighteen painful days having her face made over. Now there isn't a line or crinkle in the velvet of her cheek, and the photographer doesn't have to retouch her photographs at all.

ANOTHER chapter might be added to "The Tragedies of Pauline Frederick," which PHOTOPLAY published a few months ago. Miss Frederick has sold her beautiful home, between Hollywood and Beverly Hills, which she loved so much, and she is about to divorce her third husband, Dr. Rutherford. She returned to the New York stage, over which she once held sway, in "The Guilty One" last winter, but neither the public nor the critics felt her appeal as of yore. Now Miss Frederick is planning to go to Europe in the fall. Will the screen reflect her again?

NOW that "The Bird of Paradise" will be put upon the screen a lot of people are wondering who will create the part of the heroine, that unfortunate Hawaiian princess, *Luana*. Will it be a newcomer to the screen, or will it be one of that group of stars who first saw fame while playing that part upon the stage? The part has been played by Laurette Taylor, Lenore Ulric, Carlotta Monterey, Bessie Barriscale, Florence Rockwell and Muriel Starr. And, in small companies, a number of other fair and well known ladies. Curiously, three male favorites also created parts in this play. Guy Bates Post played the part of the *Beachcomber* for three years, Lewis Stone was the first *Paul Wilson*, *Luana's*

lover, and *Hatch*, the quick tempered planter, was made famous by none other than our own Theodore Roberts!

A GROUP of Pasadena society women has recently begun an investigation of alleged cruelty to animals in motion pictures. While it is true that occasionally a horse or wild animal is subjected to harsh treatment in order to get realism into a film, the instances are very rare. Certainly the humane treatment accorded his dogs and wolves by Larry Trimble, director of Strongheart productions, should be specially brought out. Mr. Trimble is one of the greatest handlers of dogs in the country and his method is many laps in advance of most dog men and is kindness itself.

GOLDWYN, Cosmopolitan and Distinctive pictures have merged their distributing activities in a \$70,000,000 deal. Each will produce independently, but will share in the distribution costs and in the profits, according to their holdings in the Goldwyn distributing organization.

HAROLD LLOYD has purchased the Benedict estate in Beverly Hills, one of the finest pieces of residence property in California. The purchase price ran well into six figures and Harold figures that eventually he will build a beautiful home on this tract. Mildred, we understand, doesn't think so highly of it—the estate is in the heart of the hills and is some distance from Beverly Hills and Hollywood.

THE first theater has been named after a motion picture star. The beautiful new picture house just opened in Oakland is called The Norma Talmadge Theater. New York, of course, has many famous playhouses named for stage celebrities, but this is the first time a movie palace has been given such a title.

WASN'T that a perfectly thrilling story about Betty Blythe vamping a real sheik of Algiers and receiving the gift of a pony from him? We were getting a terrific kick out of it until we received a card from Betty. She was in London, hadn't been to Algiers and wasn't going there. "Chu Chin Chow" is to be

filmed in Berlin because there are too many fleas in Algiers. Now what we'd like to know is why the press agent picked on a poor little pony as a mount for our tallest actress! Fancy Sheba on a Shetland!

AFTER hearing so much about how this star takes his exercise by means of a brisk morning canter, and how that one gets his fresh air via the Rolls-Royce route, it's something of a relief to hear that Ralph Lewis, who can bring tears to any eyes with his able and pathetic middle-aged characterizations, gets his recreation through the good American game of baseball. He keeps himself as hard as nails without either a trainer, or a bag of golf clubs or a horse. "Give me a ball and a bat and four bases to run around," says Ralph, "and I'm all set!"

GERTRUDE ROBINSON KIRKWOOD has withdrawn her suit for divorce from James Kirkwood. A brief announcement, but it has caused a lot of speculation in the Hollywood motion picture colony. After a separation of a number of years, Mrs. Kirkwood's divorce action caused no surprise. But her dismissal of the suit has.

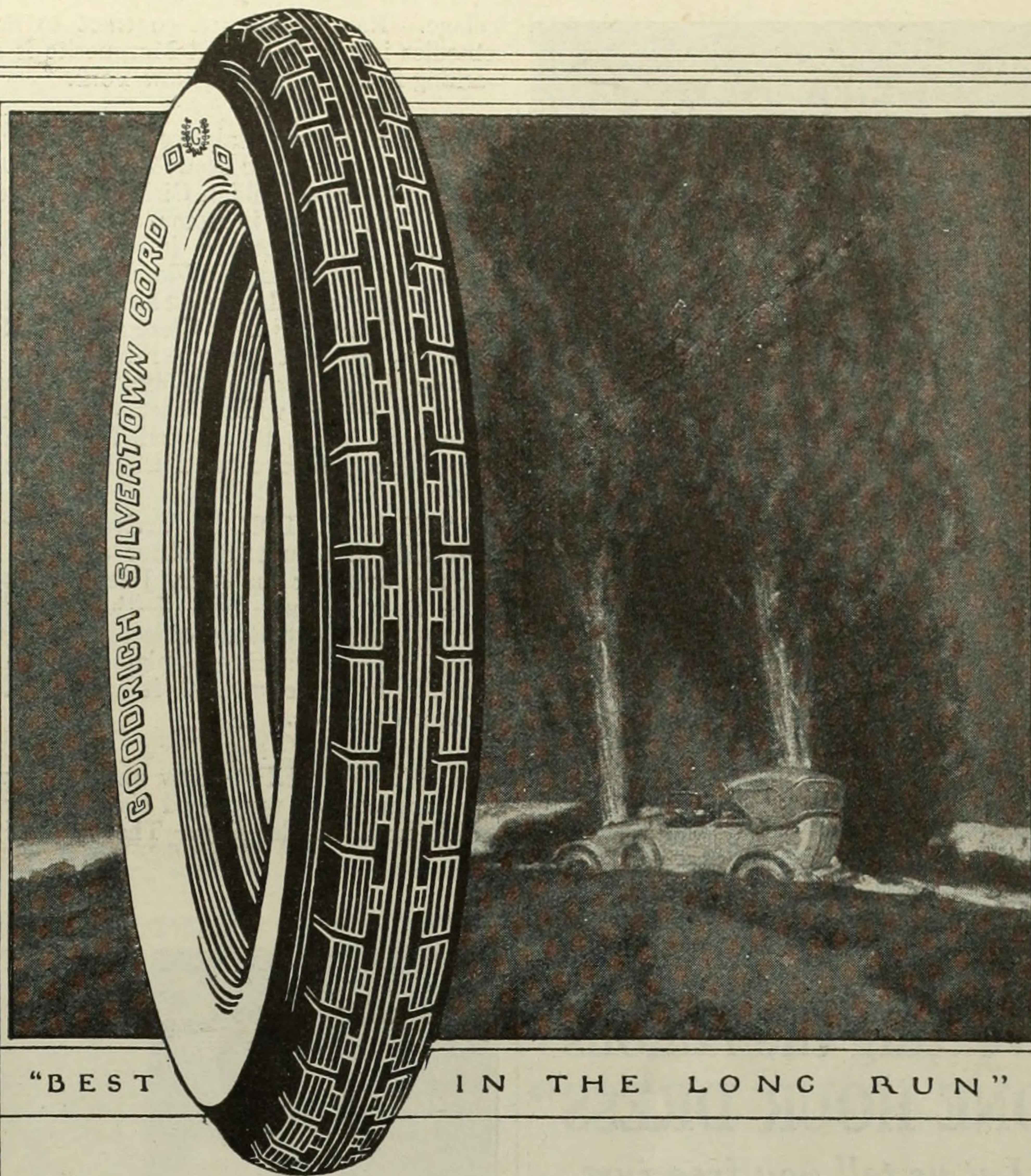
"FILM stars have ten children."

That's the way Los Angeles newspapers announced the fact that Mr. and Mrs. Strongheart are the proud parents of ten little Stronghearts. The heirs and heiresses of film dogdom were born aboard the H. F. Alexander, the fastest steamer on the Pacific coast, while the famous dog star, his family, and his director, Laurence Trimble, were returning from Canada where they have been making the new Strongheart production, "The Phantom Pack." Mrs. Strongheart, you know, was Lady Jule von Helmettal, prize winning beauty, who was imported to play opposite Strongheart in his pictures. The ten puppies are valued at \$50,000.

RAYMOND McKEE and his charming bride, Marguerite Courtot, have gone to housekeeping in an apartment on Fifth Avenue, a stone's throw from Greenwich



Borden Harriman, son of the railroad magnate, Oliver Harriman, will appear as a barkeeper in the leading rôle of F. Scott Fitzgerald's "Grit," produced by the Film Guild, with which Glenn Hunter made his start



"BEST

IN THE LONG RUN"

Goodrich takes the "Guess" out of TIRE buying. When you buy Goodrich Silvertown Cord tires you eliminate guess work, because there is only one Silvertown. It is always the same—the highest quality in material and workmanship, and you can get it in all sizes. The Goodrich name appears on only one grade of cord tires and that is the Silvertown. We value our name too highly to put it on a tire that might fall short of delivering the highest standard of tire service. Your Goodrich dealer is selected, because he is a forward-looking merchant upon whom you can rely. He is ready for you with a full line of Silvertowns.

THE B. F. GOODRICH RUBBER COMPANY
ESTABLISHED 1870

In Canada—The B. F. Goodrich Rubber Company, Ltd.
Toronto • Montreal • Winnipeg

Goodrich SILVERTOWN CORD

SOLD BY GOODRICH DEALERS THE WORLD OVER



MAE MARSH wearing the famous "ONE HOUR DRESS"

*Let us tell you free just
how to make it*

THE "One Hour Dress" has created a sensation! Newspapers throughout the country have published pages and pages about it, hailing it as evidence that dressmaking at home is now more popular than ever before.

The "One Hour Dress" can be made in one hour and the only expense, of course, is for materials. In silk, it makes a charming afternoon or street dress at a total cost of \$6 or \$7—value at least \$15. In gingham, it makes a dainty home dress at a cost of \$1.50—value \$3 or \$4. And in print or lawn, it can be made for as little as 60 cents—a splendid \$2 value.

The "One Hour Dress" was designed by the Woman's Institute as proof that with proper instructions you really can make pretty, becoming dresses at wonderful savings, right in your own home. It is just one example of the amazingly simple methods in the Woman's Institute New Course in Dressmaking and Designing.

This New Course presents an entirely new way of learning to make your own clothes, based on the Institute's successful experience in teaching 170,000 women and girls. It is a new method by which you start at once to make actual garments. A new plan that covers every phase of dressmaking thoroughly, and yet makes it so fascinating that you will want to spend every spare moment in planning and fashioning and making the pretty clothes you have always wanted, but never felt you could afford to buy.

Mail the Coupon To-day

Prove to yourself, without obligation or expense, how easy it is to make your own clothes. Let us send you—*free*—the booklet containing complete, detailed illustrated instructions for making the "One Hour Dress," and also the full story of the New Course in Dressmaking and Designing. Simply send this coupon or a letter or postal to the Woman's Institute, Dept. 17-V, Scranton, Penna., and full particulars will come to you by return mail.

----- TEAR OUT HERE -----

WOMAN'S INSTITUTE **Dept. 17-V, Scranton, Penna.**

Please send me, without cost or obligation, the booklet, "The One Hour Dress and How to Make It," and the full story of the Woman's Institute New Course in Dressmaking and Designing. I am most interested in—

- How to Design and Make My Own Clothes
- How to Earn Money as a Dressmaker
- How to Design and Make My Own Hats
- How to Earn Money as a Milliner

Name.....
(Please specify whether Mrs. or Miss)

Address

Village. Ray is filling a contract to make comedies in the East, and Marguerite is also working in the vicinity of New York.

IT looks as though Italy would share honors with Hollywood and New York in the field of film activities. Lillian Gish has completed "The White Sister" in Rome, and will co-star with her sister Dorothy in George Eliot's "Romola" to be filmed in Florence, the actual locale of the story. Lucy Fox has been working in "The Usurpers" over there and now Sam Goldwyn has sent George Fitzmaurice and his wife, Oudia Bergere, to film "The Eternal City" in Rome, with a cast that includes Barbara La Marr, Bert Lytell, Lionel Barrymore, Montagu Love and Richard Bennet.

HOPE HAMPTON has arrived in Hollywood. She and her sister and her pet Pekinese and her manager, Jules Brulatour, made a triumphal tour of the continent, although Mr. Brulatour objected to having to find distilled water, at a high price, on the trains, only to learn that it was for Miss Hampton's poodle.

JOHNIE WALKER—how we love to write that name!—has purchased his next starring vehicle from Charles Ray. The name of the

story is "The Worm" and Charles meant to do it himself, before the lure of the costume picture got to him.

AND now the annual pilgrimage to Europe has started, George Fitzmaurice, Barbara La Marr, Al Christie, Dorothy Dalton and Irene Castle are all on their way. And a whole flock of others are packing their wardrobe trunks, in preparation.

RAMON NOVARRO is the favorite of Minneapolis, according to a popularity contest conducted by the Garrick theater. Novarro won over Valentino by two thousand votes.

MARY CARR is now starring in a drama that is built around the life stories of the unsung heroes (business of quoting) of the government postal department. In other words, the mail carriers. Somehow we suspect the fine Italian hand of Will Hays in this noble effort. Mary Carr is a fine actress and a splendid woman and we give her credit. And Brandon Tynan—who plays the big male part—is also a regular person and a head-liner. But we'd be a lot more enthusiastic about the theme if it hadn't taken a certain special delivery letter of ours three days to travel the distance of twenty city blocks!



Sadakichi Hartman, the German-Japanese author poet, has dedicated his latest book, "The Last Thirty Days of Christ," to Aileen Pringle, the charming Goldwyn star. Miss Pringle helped the brilliant writer gather the material for this work, and the camera caught them talking over royalty terms



Copyright, 1922
A. S. Hinds Co.

Here's a delightful Cream for Sunburn

and a *real* preventive also. HINDS HONEY AND ALMOND CREAM is so refreshingly fragrant, so refined, so soothing and cooling, that you'll enjoy it thoroughly. It will quickly relieve all irritation and soreness, prevent blistering or peeling, and usually heal the skin over night. If used daily as directed it will keep the complexion in perfect condition all summer.

The POWDER BASE—Perfection

HINDS HONEY AND ALMOND CREAM is not only valuable for protecting the skin from climatic conditions, but also is giving most gratifying results when used as a base for face powder. The process is extremely simple. Just moisten the skin with the cream and allow it to nearly dry, then dust on the powder. It will adhere wonderfully and remain in perfect condition longer than with any other base we know of. The cream and powder will prevent the skin from becoming rough or chapped.

MANICURING—Without Soreness

This same HINDS HONEY AND ALMOND CREAM for years has been recommended as an aid in manicuring because it so agreeably softens the cuticle for removal and prevents soreness; also because it adds to the lustre of the nails. Altogether, it is a gratifying success for the entire manicuring process.

HINDS Cre-mis FACE POWDER

Surpassing in quality and refinement. Is impalpably fine and soft. Its delicate tints blend to produce the coveted effect and, with its subtle and distinctive fragrance, enhance the charm of every woman who uses it. White, flesh, pink, brunette. Large box, 60c. Trial box, 15c. Sample, 2c.

HINDS COLD CREAM

Gaining steadily in popular favor because it is perfect for massage, for cleaning the skin and improving the complexion. Valuable for baby's skin troubles because of its potent healing qualities. Contains the essential ingredients of the liquid cream; is semi-greaseless.

HINDS Disappearing Cream

is greaseless, and never shows on the surface of the skin. It adds rare charm to the complexion by its softening, delicately refining influence. Makes rough, catchy fingers soft and velvety smooth. Prevents dryness and that objectionable oily condition. Cannot soil any fabric. A base for face powder that many prefer.

All druggists and departments sell HINDS HONEY AND ALMOND CREAM in bottles, 50c and \$1.00. Cold or Disappearing Cream, tubes, 25c. Jars, 60c. Traveler size, all creams, 10c each. We mail a sample HONEY AND ALMOND CREAM for 2c, trial size, 6c. Cold or Disappearing sample, 2c, trial tube, 4c.

A. S. HINDS CO., Dept. 28

PORTLAND, MAINE

Betty Blythe, in a new oriental turban, starts for Berlin, where "Chu Chin Chow" will be filmed at the Famous Players studio. Betty will play the gorgeous heroine, and it is whispered that her costumes will rival the epoch-making ones that she wore in "The Queen of Sheba"

EDDIE PHILLIPS, who played the heavy in "The Nth Commandment" with such success that all the girls in the theater wanted him to get the girl instead of the hero, is a real radio expert. On his Laurel Canyon bungalow he has constructed one of the finest radio sets in Hollywood. And, in spite of his dashing and naughty characterizations on the screen, Eddie spends most of his evenings by his fire, with his dog and pipe, listening in on the world in general.

LOIS WILSON is going to be an outdoor girl whether she wants to or not. After spending months on location for "The Covered Wagon," she is now making another picture three days from a railroad in the heart of Arizona.

MARILYN MILLER is in Hollywood, spending her vacation from the stage in a beautiful Spanish bungalow with her husband, Jack Pickford. Jack followed his custom of meeting his wife at San Bernardino and motoring her down to Los Angeles. Mrs. Pickford is to be in Hollywood for three months. But she has signed a new contract with Flo Ziegfeld, so the plans for picture production which were announced some time ago have been abandoned.

JACKIE COOGAN is to go to Washington, it is announced, to speak before the Congressional committee considering the McCormick Amendment on child labor. This will be the first time that a stage or movie star has ever been accorded such an honor. Jackie ought to speak very feelingly on the subject.

BEBE DANIELS' grandmother just couldn't stand it another minute, so she hopped aboard a train the other day, bound for New York, to pay a visit to her darling grandchild. Bebe has been in New York some months and it is the longest time she and her grandmother have ever been separated. So grandma decided to brave the terrors of a cross-the-continent trip from Hollywood to break the lonesomeness.

HOBART BOSWORTH got a blister on his hip, the other day. No, don't get excited! It was from wearing a heavy sword



Living!

—for those
who live!

It is life itself, Mademoiselle, this tantalizing fragrance of living flowers that is sweeping the world like a happy *bon mot*, overwhelming the artificiality of perfumery.

VIVANTE

A single drop, an ephemeral fragrance, and Voila!—one's thoughts are of Paris in the Spring-time, with every blossom-scented breeze a temptation, the very cobblestones whispering messages of love.

As chaste as sixteen!

As discreet as thirty!

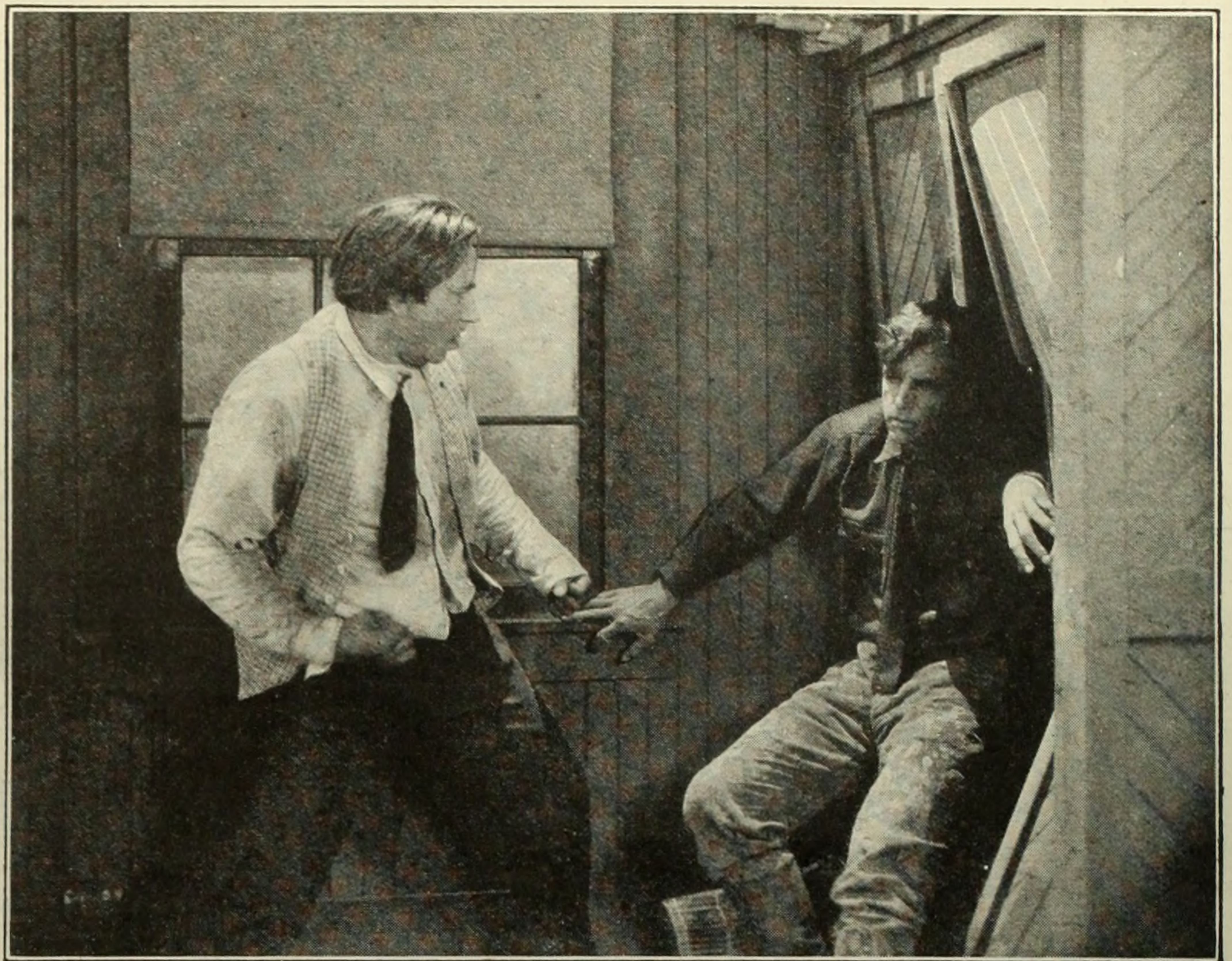
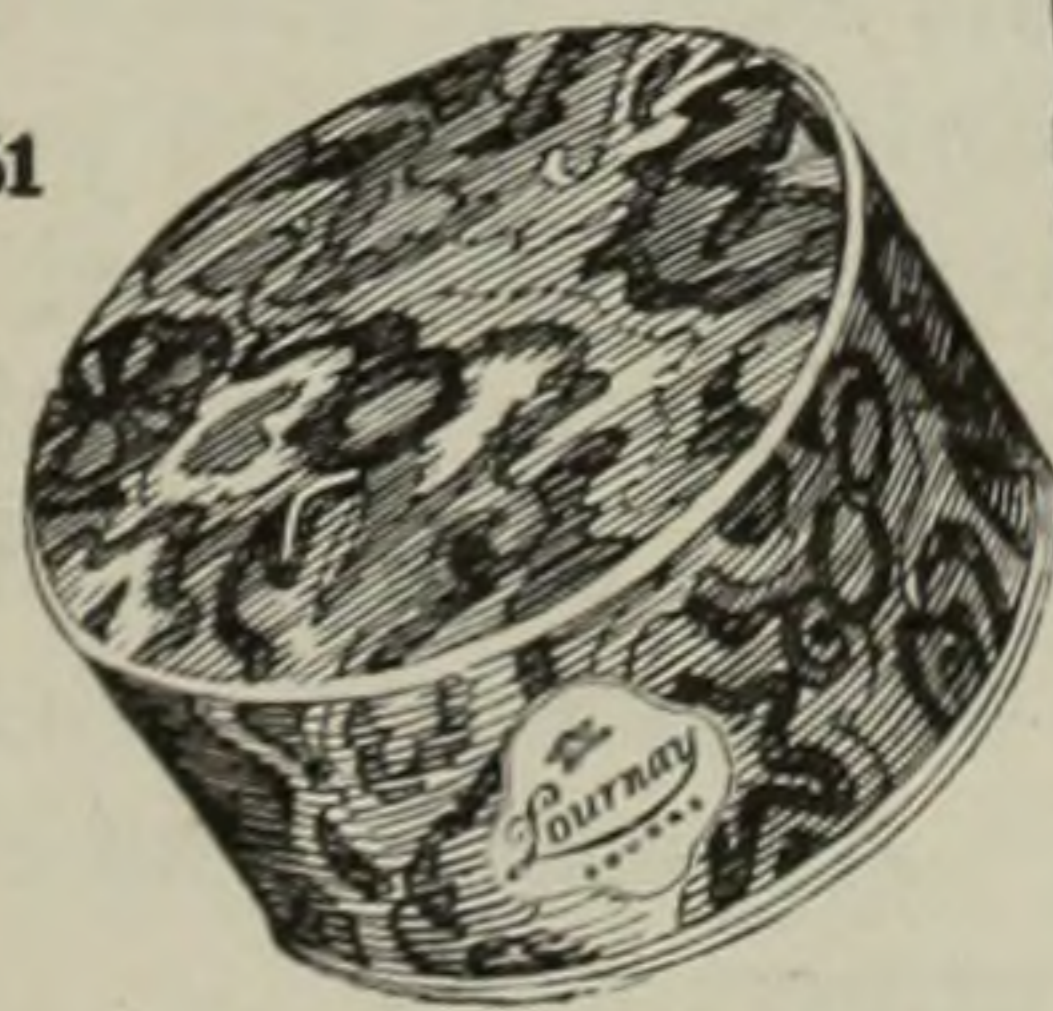
As sophisticated as forty!

Lournay

PARIS
7 Rue de L'Isly
NEW YORK
366 Fifth Avenue

You may obtain a small vial of Lournay Vivante by sending 15 cents to our American address

2061



One of the motion picture reviewers recently commented on the small number of real fights shown on the screen. Here is one of the few. It will be seen in the revival of Rex Beach's "The Spoilers," and the fighters are Noah Beery and Milton Sills. The original version of this fight was made by William Farnum and Tom Santschi

that is a part of his costume as Philip the Second of Spain, in "In the Palace of the King."

AND now there's a man out in California who says that he's able to photograph thoughts. His name is Vincent Jones, and he's president of his home state's Psychological Research Society. All we ask is that Mr. Jones be kept out of the movies, for if he begins to photograph some of the thoughts of our favorite stars, while in action, there's no telling what may happen.

A COUPLE of our best known blondes returned to Hollywood this month and brightened up the atmosphere a lot. Claire Windsor arrived, having, it is reported, caused considerable commotion in the eastern smart set, and Agnes Ayres left Palm Beach flat to begin her new Paramount picture in Hollywood. Claire is to have the heavy emotional lead in "The Acquittal."

MARJORIE RAMBEAU while in Paris announced that she will obtain a divorce from her current husband, Hugh Dillman, an actor. Mr. Dillman succeeded Willard Mack, who was Miss Rambeau's husband before he was Pauline Frederick's.

LARRY SEMON has signed a three-year contract with Truart productions. He will make three productions a year, the first to be "The Girl in the Limousine." Lucille Carlisle probably will play *the Girl*, so that leaves the Limousine to Larry's interpretation.

A QUESTIONNAIRE sent out by the California schools to parents recently to form the background for an educational judgment of the children under consideration contained the question: "Please state the names of the child's favorite motion picture actress and actor and how many films a month the child goes to see." Evidently the public schools are regarding pictures as an important factor in the development of the American child. During the run of "Robin Hood" at Grauman's Hollywood Theater most of the suburban high schools within motoring dis-

tance came en masse, by bus and truck, to see the film, chaperoned by teachers and principals.

HELENE CHADWICK must fulfill her Goldwyn contract. The film star recently attempted to break her agreement with the Goldwyn concern, but the Los Angeles courts held that she must live up to all its terms. So she is back on the Culver City lot and ready to go to work.

A RUMOR which crept about Hollywood to the effect that a very expensive Paramount production was so bad that it was to be shelved, without release, brought an odd little reminiscence from one of the company's officials. After denying the rumor, he said, "Famous has only shelved two pictures in its whole career; one made by Caruso and one by Cavalieri. I guess it was a good thing they could sing."

ANNA Q. NILSSON will do a modern Rosalind in the James Young production of Cynthia Stockley's "Ponjola," which has been running in the Cosmopolitan magazine. She maintains the disguise of a man practically throughout the picture. James Kirkwood has the leading male rôle, and Tully Marshall and Joseph Kilgour are in the cast.

HOLLYWOOD has more kings and queens than Europe. The latest arrivals are Ferdinand and Isabella of Spain. You will recall Isabella as the lady who gave Columbus the jewels. She is the leading figure in a film that Fred Niblo is making, tentatively called, "Man, Woman and the Devil."

IF you want your car repaired, try Viola Dana's garage. Vi has purchased a garage in Hollywood and is doing a big business, according to her report. However, she will continue to play in Metro pictures, at least for a time. Viola bought the garage because she wanted the property on which it stood. She found that the repair and storage business paid, and so, being a sagacious business woman, she hired a good manager to take charge of it.

The Shadow Stage

[CONTINUED FROM PAGE 67]

THE RAGGED EDGE—Goldwyn

THERE are several points of interest in this adaptation of a typical Harold McGrath romance. Principally it is the amount of new blood in the cast. It is Alfred Lunt's second screen appearance and it is a distinct improvement over his debut. And it marks the first film appearance of a former photographic model, Mimi Palmeri, who reveals unusual sensitiveness for a film debut. The story itself is smoothly told, moving speedily from China to the South Seas, and it has considerable color and speed. We suspect you'll like it.

THE SNOW BRIDE—Paramount

EVEN Alice Brady fails to register in this forced and artificial tale of life in a Canadian fur trading village. There is plot and counter-plot, jealousy, villainy and murder. All the elements that go to make absorbing melodrama—except the vital element, which is sadly lacking. Of course everything ends happily, and there are some good snow scenes, but at that we can't even recommend it for the children.

MICHAEL O'HALLORAN—Hodkinson

IF you want your child to be a perfect little Chesterfield, die young—leaving him a complete orphan—and let him bring himself up in a dingy alley. This helpful hint seems to be the only excuse for this screen adaptation of Gene Stratton-Porter's story. Of course there's a little crippled girl and an unhappy rich couple. The whole family may see this, in safety.

DON QUICKSHOT OF THE RIO GRANDE—Universal

THIS might, with minor changes, develop into a fair comedy. But as a straight western it's not so good! The hero leaps, far too lightly, into danger. And he's too adroit at breaking jail and completely demoralizing bands of desperadoes. His air of ease and courage gets annoying, after a time, and when finally he gets the girl and the money the audience sighs with real relief. Small boys will love this.

BOSTON BLACKIE—Fox

AFTER once seeing Lionel Barrymore as *Boston*, William Russell's interpretation falls pretty flat. Not that it's entirely William's fault—neither the scenario writer nor the director helped much. A grim tale of prison life, made grimmer by the punishments meted out by a wolf in warden's clothing. Of course right triumphs in the end, with *Boston* coming out on top, and the warden defeated.

RICE AND OLD SHOES—F. B. O.

A CARTER DE HAVEN comedy of the honeymoon—when so many things are funny for the last time. There are some laughable moments; but mostly the humorous situations have been done before, and just as well. The Carters are looking tired and older—just a trifle beyond the bride and groom stage. But then making comedies is hard work—for some folks.

RAILROADED—Universal

A STERN old judge tries to bring up his son on discipline—leaving love out of the equation. And so the son becomes a criminal, and gets put in jail, and breaks jail and gets married an' everything! All because he didn't have any affection as a child. This should be seen by all parents who don't believe in sparing the rod. Unfortunately it's only program stuff.



Prettier Teeth

If you fight the film

While you leave teeth coated with a dingy film, their luster cannot show.

Look about you. Note how many teeth now glisten. And mark what they add to good looks.

The reason lies largely in a new method of teeth cleaning. Millions now use it daily. Accept this ten-day test we offer, and learn what it does for you.

Why teeth lose beauty

A viscous film clings to the teeth, enters crevices and stays. The tooth brush alone does not end it. No ordinary tooth paste effectively combats it.

So much film remains. Food stains, etc., discolor it, then it forms dingy coats. Tartar is based on film. Those cloudy coats hide the teeth's luster.

Film also holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. That's why so few escaped tooth troubles.

Germs breed by millions in film. They, with tartar, are the chief cause of pyorrhea. And that became alarmingly common.

Better methods now

Dental science studied long to correct this situation. It found two film combatants. One of them acts to curdle film, one to remove it, and without any harmful scouring.

Able authorities proved these methods by many careful tests. Then a new-type tooth paste was created, based on modern research. In that were embodied these two film combatants for daily application.

That tooth paste is called Pepsodent. Leading dentists the world over now advise it. Careful people of some 50 nations are employing it today.

Multiplies two agents

Pepsodent does two other things which research proved essential. It multiplies the alkalinity of the saliva. That is there to neutralize mouth acids, the cause of tooth decay. It multiplies the starch digestant in the saliva. That is there to digest starch deposits which may otherwise ferment and form acids.

Thus every use gives manifold power to these great natural tooth-protecting agents.

This test amazes

This 10-day test of Pepsodent amazes and delights. The results are quick and conspicuous.

Send the coupon for it. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear. Watch the other good effects.

In one week you will realize what this new method means. You will see results which old ways never bring. Cut out the coupon now.

Avoid Harmful Grit

Pepsodent curdles the film and removes it without harmful scouring. Its polishing agent is far softer than enamel. Never use a film combatant which contains harsh grit.

PAT. OFF.
Pepsodent
REG. U.S.

The New-Day Dentifrice

A scientific film combatant, which whitens, cleans and protects the teeth without the use of harmful grit. Now advised by leading dentists the world over.

10-Day Tube Free 1197

THE PEPSODENT COMPANY,
Dept. 101, 1104 S. Wabash Ave., Chicago, Ill.
Mail 10-Day Tube of Pepsodent to

.....
.....

Only one tube to a family



“I’m making real money now”

“SEE that coupon? Remember the day you urged me to send it to Scranton? It was the best thing I ever did. Mr. Carter called me in to-day. Said he’d been watching my work for some time—ever since he learned I was studying with the International Correspondence Schools.

“Then he asked me if I thought I could take over Bill Stevens’ job. I told him I was sure that I could—that I had had that goal in view ever since I started my I. C. S. course.

“I start to-morrow, Mary, at an increase of \$60 a month. It’s wonderful how spare-time study helps a man to get ahead.”

FOR thirty-one years, the I. C. S. has been helping men to win promotion, to earn more money, to get ahead in business and in life.

You, too, can have the position you want in the work you like best. Yes, you can.

All we ask is the chance to prove it. Without cost, without obligation, just mark and mail this coupon.

INTERNATIONAL CORRESPONDENCE SCHOOLS Box 6478-B, Scranton, Penna.

Without cost or obligation on my part, please tell me how I can qualify for the position or in the subject before which I have marked an X:

BUSINESS TRAINING COURSES

- | | |
|---------------------------------------------------------|-------------------------------------------------|
| <input type="checkbox"/> Business Management | <input type="checkbox"/> Salesmanship |
| <input type="checkbox"/> Industrial Management | <input type="checkbox"/> Advertising |
| <input type="checkbox"/> Personnel Organization | <input type="checkbox"/> Better Letters |
| <input type="checkbox"/> Traffic Management | <input type="checkbox"/> Foreign Trade |
| <input type="checkbox"/> Business Law | <input type="checkbox"/> Stenography and Typing |
| <input type="checkbox"/> Banking and Banking Law | <input type="checkbox"/> Business English |
| <input type="checkbox"/> Accountancy (Including C.P.A.) | <input type="checkbox"/> Civil Service |
| <input type="checkbox"/> Nicholson Cost Accounting | <input type="checkbox"/> Railway Mail Clerk |
| <input type="checkbox"/> Bookkeeping | <input type="checkbox"/> Common School Subjects |
| <input type="checkbox"/> Private Secretary | <input type="checkbox"/> High School Subjects |
| <input type="checkbox"/> Business Spanish | <input type="checkbox"/> Illustrating |
| <input type="checkbox"/> French | |

TECHNICAL AND INDUSTRIAL COURSES

- | | |
|-------------------------------------------------|--------------------------------------------------|
| <input type="checkbox"/> Electrical Engineering | <input type="checkbox"/> Architect |
| <input type="checkbox"/> Electric Lighting | <input type="checkbox"/> Blue Print Reading |
| <input type="checkbox"/> Mechanical Engineer | <input type="checkbox"/> Contractor and Builder |
| <input type="checkbox"/> Mechanical Draftsman | <input type="checkbox"/> Architectural Draftsman |
| <input type="checkbox"/> Machine Shop Practice | <input type="checkbox"/> Concrete Builder |
| <input type="checkbox"/> Railroad Positions | <input type="checkbox"/> Structural Engineer |
| <input type="checkbox"/> Gas Engine Operating | <input type="checkbox"/> Chemistry |
| <input type="checkbox"/> Civil Engineer | <input type="checkbox"/> Automobile Work |
| <input type="checkbox"/> Surveying and Mapping | <input type="checkbox"/> Airplane Engines |
| <input type="checkbox"/> Metallurgy | <input type="checkbox"/> Agriculture and Poultry |
| <input type="checkbox"/> Mining | <input type="checkbox"/> Mathematics |
| <input type="checkbox"/> Steam Engineering | <input type="checkbox"/> Radio |

Name.....
Street..... 3-27-23
Address.....
City..... State.....

Occupation.....
Persons residing in Canada should send this coupon to the International Correspondence Schools Canadian, Limited, Montreal, Canada.

LAW STUDY AT HOME

Become a lawyer. Legally trained men win high positions and big success in business and public life. Greater opportunities now than ever before. Be independent—be a leader. Lawyers earn \$3,000 to \$10,000 Annually

We guide you step by step. You can train at home during spare time. Let us send you records and letters from LaSalle students admitted to the bar in various states. Money refunded according to our Guarantee Bond if dissatisfied. Degree of LL. B. conferred. Thousands of successful students enrolled. Low cost, easy terms. We furnish all text material, including fourteen-volume Law Library. Get our valuable 120-page “Law Guide” and “Evidence” books FREE. Send for them—NOW.

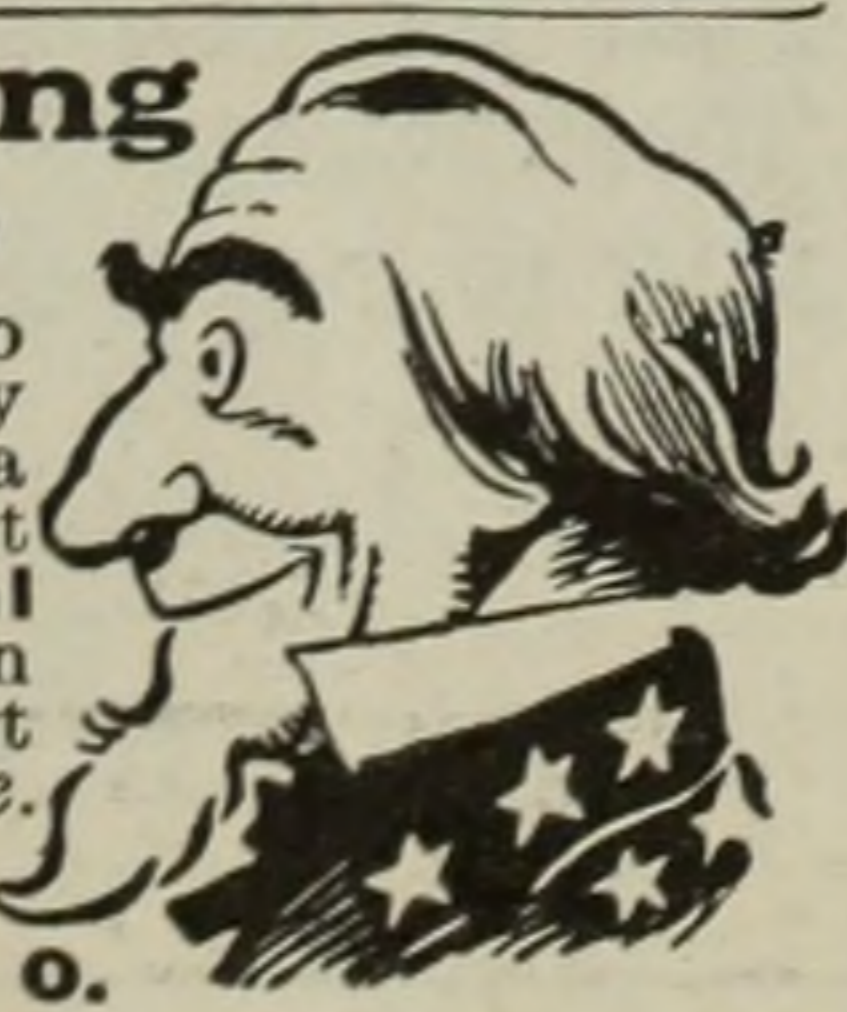
LaSalle Extension University, Dept. 8302-L, Chicago

Learn Cartooning

At Home—In Your Spare Time

from the school that has trained so many successful cartoonists of today earning from \$50 to \$200 and more a week. The Landon Picture Chart Method of teaching makes original drawing easy to learn. Send 6c in stamps for full information and chart to test your ability. Also state age.

THE LANDON SCHOOL
1407 National Bldg., Cleveland, O.



DIVORCE—F. B. O.

JANE NOVAK is so really beautiful in this, her latest starring vehicle, that one is apt to forget the discrepancies in the plot. One almost forgets, too, that real people don’t act and re-act as these screen subjects do. The story moves merrily along from the point where the young wife’s mother and father find the parting of the ways to the crisis in her own married life.

BURNING WORDS—Universal

A BRAVE and chesty member of the Canadian Mounted, a weakling younger brother, and a whole flock of assorted crimes. With the threadbare climax of one brother hunting down the other and bringing him back to justice. We might mention, in passing, that there is also an old father, and an old mother and a blond sweetheart. A plot so old that it creaks and rattles.

Questions and Answers

[CONTINUED FROM PAGE 81]

F. E. R., EVANSTON, ILL.—Frances! Frances! Truly your tastes proclaim you an unusual girl. Almost unique. You “don’t want to like actors that everybody else likes.” Ah! You remind me of Ella Wheeler Wilcox, the poet. When someone praised her blue eyes she answered: “They’re not blue. They’re yellow. I want to be different.” Eugene O’Neill, too, wrote a play about a woman who wanted to be “different.” I will endeavor to slake your burning thirst for information with the following: Kenneth Harlan was born in New York City in 1895. His height is five feet, eleven inches. His weight is 165 pounds. Substantial but well distributed. As a darkey cook once said to me, “Laws, child. It ain’t the size but the shape that counts.” Hair and complexion dark. Eyes black. He was a student in the College of New York. He has had stage experience in stock companies and in vaudeville. Wallace MacDonald was born at Mulgrave and educated at Sydney, Australia. He had had a stage career before going into pictures. He is five feet, ten inches tall, weighs 142 pounds and has dark brown eyes and hair which the short sighted and the color defectives classify as black. Vincent Coleman is a hefty boy. Consider his height, six feet, one inch, and his weight, 178 pounds. He is in the brunette class. His eyes and hair are brown. He went on the stage when he was twelve. A stage child, though, contrary to the old fashioned proverb, he did not “grow up to be a no account actor.”

GREEN EYES, CAMBRIDGE, IOWA.—You write me that you had “made up your mind not to like Rodolph Valentino.” Then you saw him act and you “leaned far forward to watch him and did like him.” You pay an unconscious tribute to the power of acting, my friend of Iowa. The appeal of the screen, as of the stage, is to the emotions. You prove your breadth of mind by saying that you “don’t know how anyone can have only one favorite.” You like Richard Dix, Wally Reid, who will long be mourned, Thomas Meighan, Richard Barthelmess. A wide and good assortment of favorites. “Barthelmess” is pronounced with the accent on the first syllable. Your sister’s compliment to Ivor Novello is much too good to keep secret. The sister “who doesn’t think much of the movies” told you that in one picture he has the expression of the Christ. And your mother who “thinks actresses are a silly looking bunch,” grants that Priscilla Dean has “a very intelligent look.” Your mother is right. You, too, are right. Her smile is one of her best points. Yes, your screen heroes autograph their own pictures. As tormented witnesses swear upon the stand of torture in a courtroom that is true “to the best of my knowledge and belief.”

C. B., ALBANY, OREGON.—You and your cronies have hot disputes about Leatrice Joy’s height? Some think she is five feet, six and a half inches tall. The guesses vary from that downward to five feet three inches. You are with the five feet three faction because she “seems so tiny and appealing on the screen.” You are right. The five feet threes have it. You may be interested to know that her weight is the right one to establish symmetry with that height. It is one hundred twenty-five

pounds. You are right again for her hair is not bobbed. The birth years of Thomas Meighan and Priscilla Dean are respectively 1879 and 1896.

B. A. B., BERKELEY, CALIFORNIA.—So manly Thomas Meighan is your favorite actor? And you are saddened by the rumor that he will leave the screen for the stage? I am happy to calm your fears. I understand there is no prospect of his retiring from the films. He may make an excursion upon the stage, and in George Ade’s adaptation of “Back Home and Broke.”

E. JOARDO, TOLEDO, OHIO.—The cast of “A Fool There Was” is as follows: *Gilda Fontaine*, Estelle Taylor; *John Schuyler*, Lewis Stone; *Mrs. Schuyler*, Irene Rich; *Muriel Schuyler*, Muriel Dana; *Nell Winthrop*, Marjorie Daw; *Tom Morgan*, Mahlon Hamilton; *Avery Parmelee*, Wallace MacDonald; *Boggs*, William V. Mong; *Parks*, Harry Lonsdale.

PETITE, MEADSVILLE, PENN.—Do I ever get bored? Not by such clever letters as yours. Am I really a man? Dear Petite, any rumors to the contrary are as Mark Twain said of the premature reports of his death, “grossly exaggerated.” The man whose acting in “Sonny” made you weep is now in his twenty-seventh year. He is what Booth Tarkington declares does not exist, a genuine New Yorker. If he met anyone who was born on Manhattan Island he said he would give him a medal. Mr. Richard Barthelmess has won the medal. Page Mr. Tarkington.

MAY BEE, POMEROY, IOWA.—You know all that can be known of Rodolph Valentino through reading and seeing his pictures? Then we may classify you as a near graduate Valentino student. Back numbers of PHOTOPLAY MAGAZINE can be secured from the PHOTOPLAY Publishing Company of 750 North Michigan Avenue, Chicago. Ralph Graves played opposite Miriam Cooper in “Kindred of the Dust.” Lila Lee is twenty-one years old, measures skyward five feet, three inches, and her weight is one hundred ten pounds. Gaston Glass is twenty-eight years old. Cullen Landis matches him in age.

MIKE CONGAR, ROCHESTER, N. Y.—No, I was not offended, as you fear, by your calling me an “old man” in a previous letter. Something must have happened to the previous letter. Perhaps that was the missive which I saw a mail carrier drop in a gutter on a blizzard day, look at with disgust, and walk on. No, I won’t report him. The letter was soiled by its mud bath beyond reading. Yes, I will be pleased to answer your questions. I’m just a little pleased, in fact, that you should think I am old. It carried with it a suggestion of the wisdom of Solomon. Yes, Mildred Davis, who recently became Mrs. Harold Lloyd, will continue to adorn the screen. She will appear in “The Meanest Man in the World,” with Principal Pictures. Assuredly, my dear Mike, Ramon Novarro is a star. Have you not seen him in the pictures, “The Prisoner of Zenda,” “Trifling Women,” “Where the Pavement Ends,” and “Scaramouche?” Yes, again—envious though I be—I must agree with a fair correspondent masquerading as “Mike,” that Ramon Novarro is handsome.

ODD AND EVEN, BLACKWELL, OKLAHOMA.—Your choice of a nom de plume reminds me of the title which *Mark Sabre* gave to his tall and short servants. In the late and little lamented play, "If Winter Comes," he called them "High Jinks and Low Jinks," to his wife's annoyance. She thought the nickname undignified. But that was across seas. They care more for dignity and we care more for fun. Your whimsical choice gives me what everyone needs once a day, for his mental health, a smile. Well, girls, here go the outlines of Dick Dix. How the girls do like him! He has no ball and chain—beg pardon, I mean no wife. His age is nine and twenty. He is one of the good things that came out of St. Paul, Minn. Glad you liked the photograph that PHOTOPLAY reproduced of him. Wonder if he'd like your calling him "Dickie." Depends, of course. Nearly everything depends, alack. And all you call me is "The Answer Man." Cheerio. One kind-hearted girl began her letter with "Dear" and a dash. She told me to fill in the blank space. Yes, like a check.

ANNA C., SAN FRANCISCO.—You think I know how to answer love letters? My dear Anna, you flatter me. Turn your ear, so pink and like unto a shell, this way and I will whisper a secret. The Solomons of today do not answer love letters. The fear of breach of promise cases, with those answers being read in court, is a mighty deterrent. Yes, it is pleasant to meet many charming men and handsome women, as you say. You go on record solemnly as believing that Rodolph Valentino "committed a crime against his ambition" by marrying. That your heart and that of many another girl has been broken by his marriage. That you "can't write as you feel because his wife might read his letters." Too bad! Too bad! But there's a game of hearts we all enter, my dear. "The Sheik" is no superman, nor yet a demigod. Just a human being who is extraordinarily handsome and whose heart normally functions. He is called "The Sheik" because he played the rôle more than commonly well. Your assertion that a sheik should marry only at the age of forty-five is submitted to all sheiks or wouldbe sheiks for their consideration. The real article begins the contemplation of matrimony at fourteen. No, I do not think that the dark-eyed one whom all men envy, and some men hate, will make an early trip to Italy.

G. A. B., WESTFIELD, N. J.—Have you heard that he or she, whose initials spell a word, is destined to health, happiness, and all good things in this mundane life? My compliments to you upon your possession of word-spelling initials, my dear Mr. or Miss Gab. No, I haven't red hair. Nor is it black. Nor white. I give you two more guesses. The leading man who played opposite Mary Pickford in "Tess" was Lloyd Hughes. His physical plans and specifications are as follows, to wit, namely: Six feet tall, weight 150 pounds. Ramon Novarro's address is Metro, Hollywood, Cal. Heard of the city of pictures more than several times, haven't you? Thought so. In California. Southern part. Near the city of Los Angeles. The early Spanish settlers named it Los Angeles. It is the abode of angels, of differing degrees.

FANNIE JACK, OLNEY, ILL.—Glad to be the recipient of your tender confidences. Wouldn't it turn their heads, owl-like, round and round, if they knew what you think of them? No, I won't tell their wives. I believe in keeping marriages intact when possible. I am not from Colorado where every other marriage crashes into the divorce courts and comes out broken. However, there is a limit to a woman's forbearance—and to a man's. Harold Lloyd is a bridegroom. The matrimonial sentence was passed upon him and Mildred Davis, February 10, this year. Ruth Roland's address is care Ruth Roland Serials, United Studios, Los Angeles.

HELLO

New York

Harrisburg

Pittsburgh

Diagram showing how the voice currents weaken in the long distance transmission and are restored by "repeaters."

Mastering Nature's Forces

Without the telephone "repeater," the entire electrical power available on the earth would not be sufficient to make trans-continental speech commercially possible. The three thousand repeaters now in use on Bell System long distance lines have increased the talking range of every telephone by thousands of miles. By making possible the use of smaller gauge wires, repeaters have kept down the cost of equipment by millions of dollars.

The repeater is only one out of scores of scientific developments of equal or greater importance in the advancement of telephone service. Bell System progress has been a continual encounter with seemingly impossible barriers, and a continual finding of new ways to

overcome them. Each step in extending the range of speech has come only after years of study. Each important piece of telephone apparatus has had to be created for the need. Each working day this pioneering goes on. Nature is harnessed to a new duty and mechanical ingenuity improves the tools of service, as fast as science finds the way.

Not only is the Bell System daily conducting research within its own nation-wide organization, but it is studying the discoveries of the whole world of science for their possible application to telephone service. Only by such eternal vigilance has the United States been given the best and cheapest telephone service in the world.



"BELL SYSTEM"
**AMERICAN TELEPHONE AND TELEGRAPH COMPANY
 AND ASSOCIATED COMPANIES**

One Policy, One System, Universal Service, and all directed toward Better Service

Free Trial

Easy Payments arranged if desired. Conn has been recognized supreme for half a century by the world's greatest artists. Write for details, mentioning instrument.

C. G. CONN Ltd.
 828 Conn Building
 Elkhart, Indiana

CONN
 WORLD'S LARGEST MANUFACTURERS OF HIGH GRADE BAND AND ORCHESTRA INSTRUMENTS



EARN up to \$400 per Mo.
Living Expenses Paid

Hotels Need Trained Employees

Trained employees earn big pay; have splendid chance for advancement to executive positions. Comfortable living in luxurious surroundings. Average men or women, ambitious, willing to learn, can easily qualify in a few weeks in spare hours at home.

More Positions Open Than We Can Fill

Hotels everywhere welcome our graduates; our method endorsed by leading hotel experts. Big opportunities also in tearooms, cafeterias, clubs, etc. Write for particulars and bulletin listing many opportunities.

Standard Business Training Institute
 Carlton Court, Buffalo, N. Y.

Name.....
 Street.....
 City.....

Rigaud's Beauty Treatment



Rigaud's Cold Cream

(for cleansing)

Applied at night, or after train and auto travel, thoroughly cleanses dust-clogged pores.



Rigaud's Tissue Cream

(for building firm tissues)

Pat this briskly into your skin, after cleansing. Firm, beautifully textured skin is your reward!



Rigaud's Vanishing Cream

(the ideal base for your powder)

For a radiant dinner appearance, or before applying your powder in the morning, use a thin layer of Rigaud's Vanishing Cream.



Rigaud's Rouge

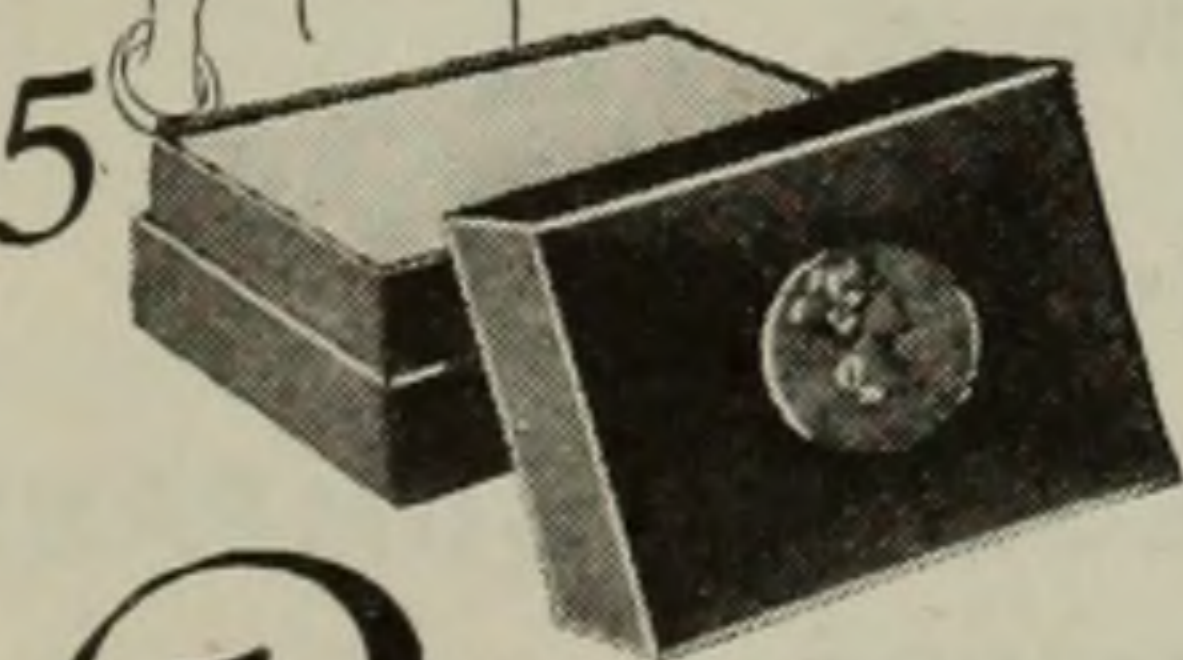
(for a rose-petal loveliness)

A touch of Rigaud's Rouge to cheeks and tips of ears gives a piquant flush of exquisite delicacy.



Rigaud's Face Powder

Upon the perfect base of Rigaud's Vanishing Cream, over the rose flush of Rigaud's Rouge, dust a light film of Rigaud's Face Powder.



Rigaud's

FACE CREAMS POWDERS & ROUGE

Fragrant with Parfum Mary Garden

THESE five steps in the care of the skin are five guide posts on the road to a radiant, enviable complexion for yourself. Ask for them at your favorite drug or department store.

PARFUMERIE RIGAUD
16 Rue de la Paix, Paris

GEO. BORGFELDT & Co., 111 E. 16th St., N. Y.
Sole Distributors

BILLY OF ELIZABETH, N. J.—Please, are you such a Billy as Billie Dove or such a Billy as Billy Van? "Anyway," as the late comedian Charles Ross used to begin his sentences, Agnes Ayres and Gloria Swanson should be addressed in care of the Paramount Studios, Long Island City, N. Y. Edward Burns has reached the estate of matrimony. Gloria Swanson is of the attractive age of "sweet and six and twenty." Marion Davies has a wealth of golden hair in her own right. When she plays senoritas of old Spain she hides it beneath a black wig.

MILDRED, OAKLAND, CAL.—Of a certainty, shy Mildred, I will give you Robert Agnew's address. Why do you refrain from asking his age? Has your interest no boundary of years? Someone in Hollywood may soon write an unpopular song entitled "Darling, I Dare Not Grow Old" to be sung by a chorus of male stars over twenty-five. Mr. Agnew is accessible by mail, and female correspondents, at the Famous Players-Lasky Studios, Hollywood.

C. G., JR., SALEM, OHIO.—Yea, my son, Dorothy Gish is married. And "they say"—"they" includes her mother and sister—right happily. To James Rennie, who, the girl who goes to the theater with me, my sister, says, is one of the handsomest men on stage or screen. Rennie leads a double life professionally, for he gives half of his year to the stage and half to the screen. He was Frances Starr's leading man in her last play, "Shore Leave." Mrs. Rennie, more generally known as Miss Gish, has an artistic apartment in East Nineteenth Street, New York, where she and her husband give pleasant, informal teas on Sunday afternoons. On March 11 she celebrated her twenty-fourth birthday.

TEDDY, PLEASANT HILL, OHIO.—As you like. Bebe Daniels has not bowed her head to the marriage yoke. Rodolph Valentino's last picture was "The Young Rajah." Mary Pickford has been married twice. Her first husband was Owen Moore. Her second, as you doubtless know, is Douglas Fairbanks.

ELSIE OF SIOUX CITY, IOWA.—Richard Barthelmess is twenty-eight. He is living at New Rochelle this summer, and is a commuter. He travels to New York, crosses the big town and goes to Fort Lee Studio, to make the pictures in which, David Wark Griffith says, he looks like a "young god," to Fort Lee, N. J. That town is situated on the Palisades, the chalk-like cliffs that frame the Hudson River. I am

not sure whether his wife, professionally known as Mary Hay, will appear again in pictures. She has signed a contract to appear in a musical comedy this autumn. She is said to have written a musical comedy. If true this indicates that she is not only young and lovely but extraordinarily gifted. You girls think she has a sufficient gift in having Richard Barthelmess' love, don't you? Broadway, that "knowledgeous" old street, calls her "The girl who has everything." We must not forget among her gifts the heiress to the Barthelmess fortunes and character, who arrived in February. The city of Betty Compson's nativity is that of Maude Adams—Salt Lake City.

G. W., INDIANAPOLIS.—Jolly boy, George. Same initials as George Washington. Hope you share one of his famous characteristics. No, I won't tell you. Look up your United States history. It had to do with a celebrated hatchet. You're not trying to marry any of the movie stars. Just want to know about 'em? Just curious! You certainly won't marry Alice Joyce. Her husband, James Regan, won't let you. Her address is Distinctive Pictures Corporation, 366 Madison Ave., New York. She lives in a picturesque house of red brick and stone near the Hudson River. Has a terrifying butler. Photographs of stars can be secured by writing their management and enclosing twenty-five cents in stamps, postal orders or check.

DUD OF MAINE.—About to be graduated and still you steal time to write an eight-page letter to the Answer Man. My surmise is that Alice Terry would send you a photograph. I would if I were Alice. A pleasant summer to you, "Dud," and a life of pleasant summers, and not too severe winters, even though they say you Maine folk like them so. And enough movies to keep the flavor of romance in the feast of life.

ARCHIE McC. OF VICTORIA, B. C.—Do you wear kilts and play a bagpipe, Archie? Your brief, manly letter, a model of directness, suggests that you do. I'm muckle sure that Gloria Swanson would be the donor of a photograph of her glorious self if you wrote her care Famous Players, Paramount Studio, Long Island City, N. Y. Nor would Pauline Garon turn a cold shoulder on your plea, unless she be of sterner stuff than her lovely pictures. She has finished "Children of the Dust" at the Arthur N. Jacobs Productions, United Studios, Los Angeles, and is dividing her vacation time among New York, her native Canada, and Europe.

HUSBANDS—By Their Wives

Strange as it may seem to readers of the yellow press, there are still many married couples connected with the motion pictures who live under the same roof and are happy and contented. Stories about such couples are seldom if ever published because, so far as the "yellows" are concerned, there is no interest without scandal. PHOTOPLAY has gathered the views of some of the contented wives about the husbands whom they love and appreciate.

IN SEPTEMBER PHOTOPLAY

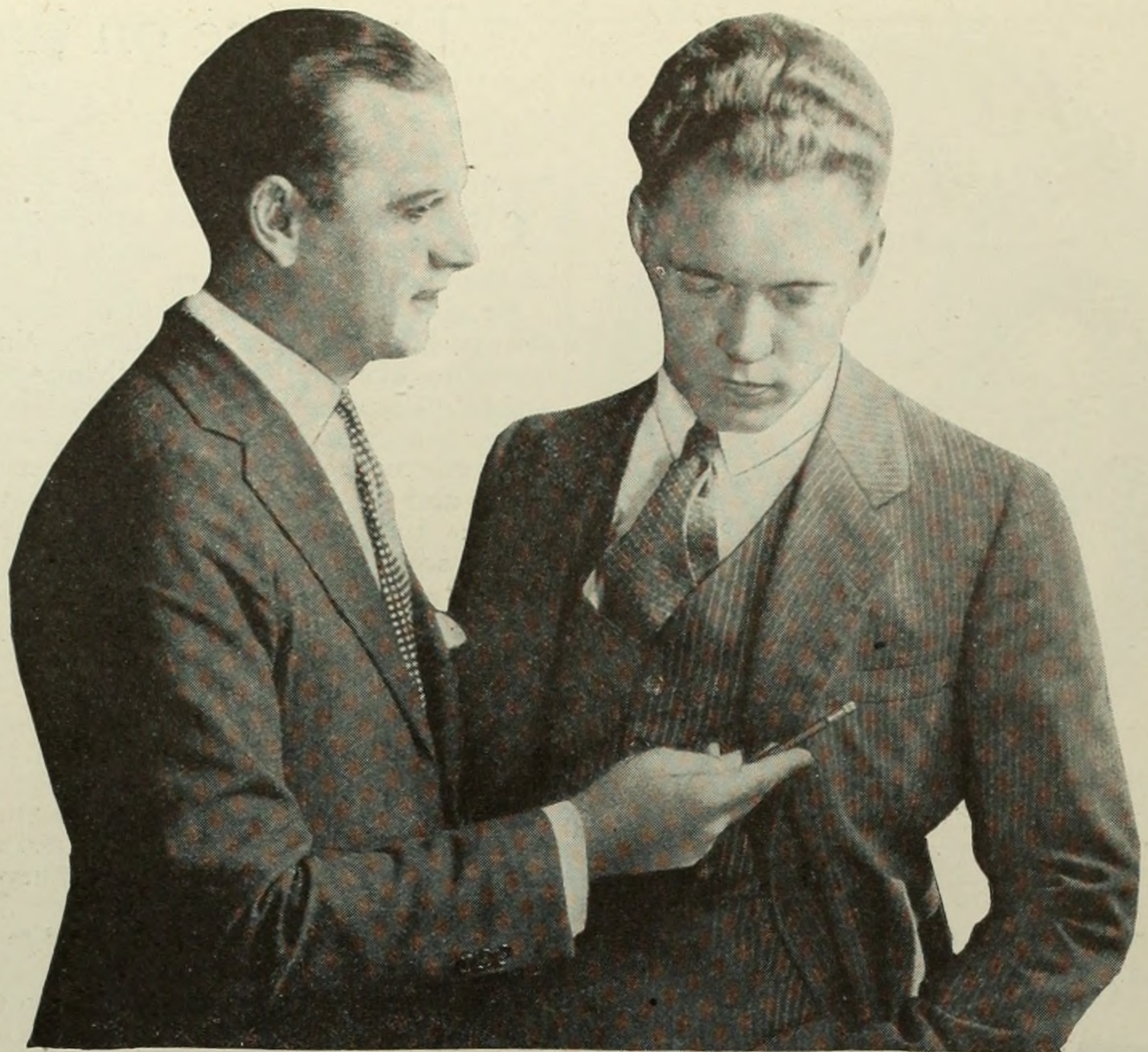
JACK, SAN ANTONIO, TEXAS.—Of course the charming young woman who prefers to hide behind the mask of "Jack" writes graciously and enthusiastically from the Garden City of the Southwest. "Too bad that Harold Lloyd got married?" You think "all the girls in Texas were disappointed?" But my dear Jack, beg pardon, Miss Jack, there is a stringent law in every state against bigamy, also polygamy. He couldn't marry all of his petticoated admirers. It's well that he remembered this. "The boys down here are wild about Bebe Daniels," you say. The boys display good taste. I am glad you are interested in Rodolph Valentino's Life Story. Mae Murray's recent picture is Jazzmania. Address her care Metro. Gloria Swanson's address is care Famous Players.

L. C., SHEFFIELD, FLORIDA.—So you have brown eyes and hair and are built on the plan of Betty Blythe? "Of course," you add, with rare and sweet modesty, "I am not as pretty as she is." Doubtless the young man who hopes to change the initial of your last name thinks you are prettier. He should. That's the way of true hearts when you find them. And I hope you will find one, Miss L. C. No, I haven't red hair. I haven't much of any shade. What there is is of several shades. That is why those who are such good friends as to be rudely familiar dare to call me "The Zebra." But enough of the Answer Man. Let us talk of Bebe Daniels. In answer to your query—no, she is not married. 'Twas rumored while Jack Dempsey was in Europe that she might become Mrs. Dempsey. But Bebe said it was an indolent rumor. She knows.

WE 13, RIVERSIDE, CALIFORNIA.—How interesting! Thirteen of you, as you say, "A big baker's dozen, ranging in age from sixteen to eighteen, want a few questions answered." My deepest bow, my thirteen deepest bows. You are "very much in love with Thomas Meighan and Forrest Stanley." Then with delightful, feminine inconsequentiality you ask as an afterthought, "How old are they?" What does it matter if you are "in love with them?" O woman! woman! Forrest Stanley's age I have not been able to ascertain for you. But Thomas Meighan's secret I fling forth to the world of womanhood. It isn't often that an ordinary man can score off on these matinee idols. He is thirty-eight. A delightful age, you say. Again, I repeat, groaningly repeat, Oh woman! Woman! At all events I can shake the skeletons in their closets. On second thought I wonder whether Mrs. Meighan and Mrs. Stanley would like being called skeletons. On third thought I'll let it stand. It is smart to be thin. Dearest friends meet, kiss each other on both cheeks and coo, "My dear, how beautifully thin you are!" Mrs. Thomas Meighan is Frances Ring, a sister of the famous Blanche Ring, and a pleasing actress in her own right. Mr. Stanley married Miss Marion Hutchins.

I. K., WILMINGTON, DEL.—You are a girl of definite habits and strong individuality. How on earth do I know? By the note paper you use. Blue of the sky at dawn of a clear August day. Rose garlands festooned at the corners. The edges picked out prettily with what my sister would call, if the note paper were a gown, hemstitching. I judge a girl as much by the note paper she uses as by her handwriting. For handwriting may be an accident but note paper is a choice. You think I am married, I. K. What evidence have my poor words given of a crushed spirit? The French actor to whom you refer, who plays opposite Dorothy Dalton, is Count Arthur de Rochefort. For brevity's sake he uses the name Charles de Roche. He supports Miss Dalton in "Leah Kleschna" and Pola Negri in "The Cheat." Write Marion Davies as prettily as you wrote me and I am sure she will not refuse you a photograph. Address her Cosmopolitan Studios, Second Ave. and One Hundred and Twenty-seventh St.

[CONTINUED ON PAGE 97]



It wasn't easy to tell him

BARTON faced an unpleasant job that morning. As sales manager it became his duty to speak to one of his men—an ambitious man, yet unsuccessful—on a subject almost universally avoided by everyone.

There was something about this man that was holding him back—some invisible something that became a silent indictment against him and seemed to offset every other admirable quality he had in his favor.

Repeatedly it stood between him and an excellent order. And the pity of it all was that the man himself was utterly unaware of what his handicap was.

Of course, it wasn't an easy thing for Barton to tell him. But the sales manager had studied and observed his man, had found the cause and then, fortunately, had the courage to tell him.

Almost immediately the results showed. Within sixty days this salesman's orders doubled—then tripled!

It had been a hard jolt at the time but it did him a lot of good.

* * * * *

That's the insidious thing about halitosis (unpleasant breath). You, yourself, rarely know when you have it. And even your closest friends won't tell you.

Sometimes, of course, halitosis comes from some deep-seated organic disorder that requires professional advice. But usually—and fortunately—halitosis is only a local condition that yields to the regular use of Listerine as a mouth wash and gargle.

It is an interesting thing that this well-known antiseptic that has been in use for years for surgical dressings, possesses these peculiar properties as a breath

deodorant. It halts food fermentation in the mouth and leaves the breath sweet, fresh and clean. So the systematic use of Listerine puts you on the safe and polite side. You know your breath is right. Fastidious people everywhere are making it a regular part of their daily routine.

Your druggist will supply you with Listerine. He sells lots of it. It has dozens of different uses as a safe antiseptic and has been trusted as such for a half a century. Read the interesting little booklet that comes with every bottle.—
Lambert Pharmacal Company, Saint Louis, U. S. A.

For
HALITOSIS



use
LISTERINE



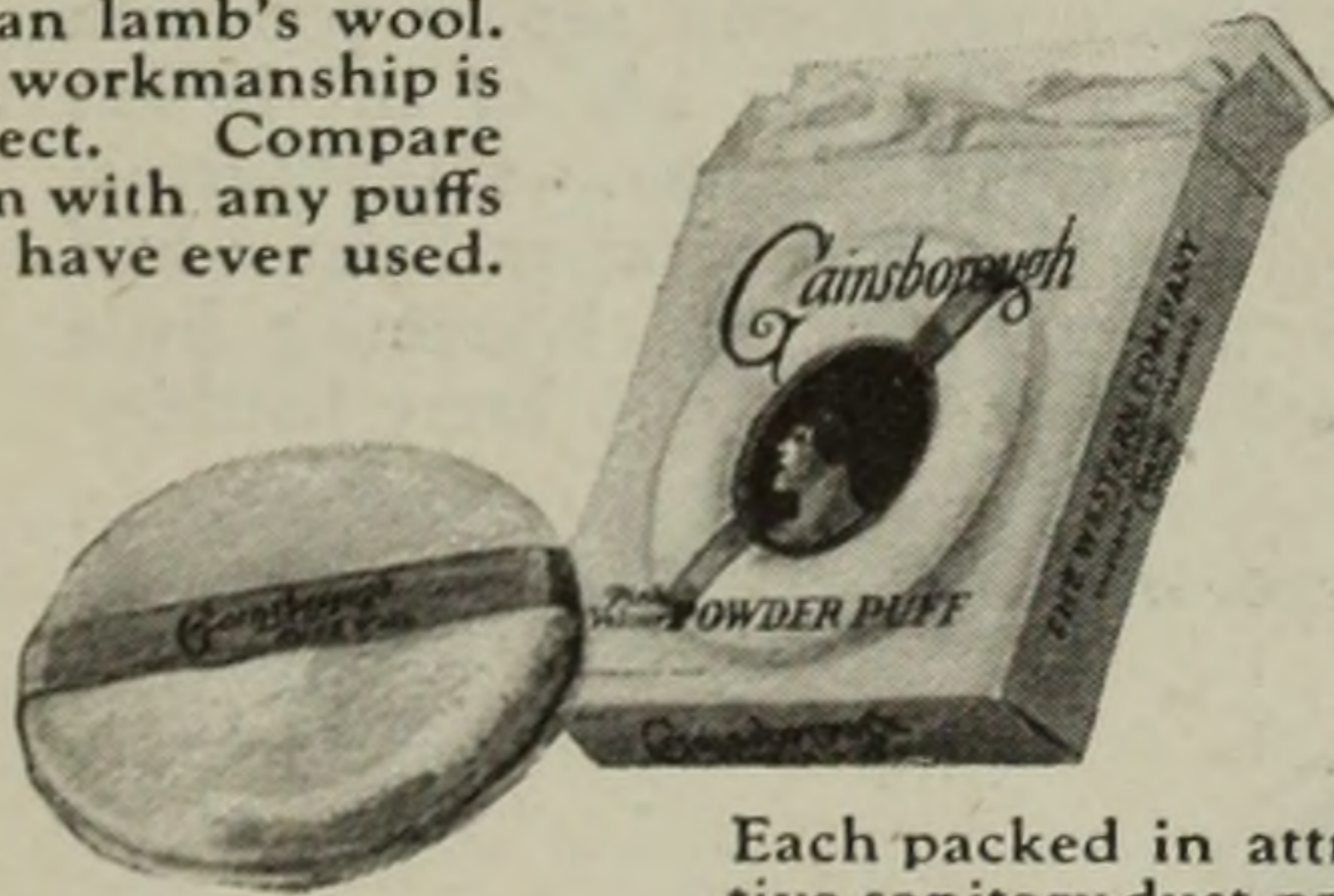
*Each soft caress
adds loveliness!*

THIS beauty accessory sets a new standard of puff daintiness. Its characteristic soft caress spreads powder evenly without waste. Your discerning eye will at once note the superior looming qualities and workmanship of the Gainsborough Powder Puff. A size to fit each individual taste.

THE WESTERN COMPANY
Chicago · New York

Gainsborough
POWDER PUFF

GAINSBOROUGH POWDER PUFFS are made in all sizes to suit your needs—rich, velvety velour or soft, deep-piled Australian lamb's wool. The workmanship is perfect. Compare them with any puffs you have ever used.



Each packed in attractive sanitary dust-proof container. Your hands are the first to touch them.

Prices: 10 cents to 75 cents

WECO
Product

"The Face on the Cutting Room Floor"

By Peter Milne

THE most tragic thing in the world, from the viewpoint of the ambitious actor cast to support some star, is "The Face on the Cutting Room Floor."

He gives a performance full of feeling and fire and life. "When the public sees this," he muses to himself, "I'll be recognized as an artist." Confidently he goes to see the completed picture and watches for his great work to appear on the screen. Climax after climax passes and the final fadeout moves inevitably nearer. And when at last the theater lights go up the actor leaves stunned; wondering, if he be new at the business, where his great performance has gone. It has been erased as surely as though there were such a thing as a film eraser.

The performance lies on the cutting room floor perhaps by order of the star or because "footage" had to be sacrificed to bring the picture down to the prescribed length. The cutting room floor of any studio is, as the subtitles would say, a place of shattered hopes and blasted ambitions.

The real tragedy of the situation lies in the fact that more often an actor's face reaches the cutting room floor because the star so wills it than for the legitimate reason of getting the footage down. The star system, or the system of director favoritism, revolves around the principle of subordinating everything in the picture to a single individual. Thus, if a supporting actor is so good in his part that he distracts attention from the star, the cutter's shears are wielded—with the result that a good performance is transformed into a negative piece of work.

AGLARING instance of this practice was furnished in the production of a mystery play. Marie Shotwell, a highly capable actress, was cast for the rôle of the medium, the logical important part. A certain young actress was awarded the ingenue rôle, a comparatively unimportant part.

But the ingenue was to be starred and the scenario was so constructed that her rôle assumed proportions equal to that of the medium. When the picture was first viewed it was discovered that Miss Shotwell, by reason of her opportunities and ability, had dominated the picture. The ingenue was decorative, but merely that. By the director's order and despite the frantic objections of others interested in the picture, much of Miss Shotwell's excellent performance ultimately decorated the cutting room floor. The production was reduced materially in worth. Close-ups of the ingenue replaced the fine acting of Miss Shotwell.

Charles Gerrard, whose villainies have been recorded on the screen for many years, is a heavy contributor to the cutting room floor. It is literally strewn with his false faces. One of his experiences is amusing in the telling. In

"The World and His Wife," made several years ago, he was called upon to die gracefully at the point of a rapier. Mr. Gerrard obliged with a noble death scene. But it never reached the public, this time because Montagu Love who played a more prominent rôle also had to die a matter of a few hundred feet later on! Doubtless the executive who ordered the cut figured that too many deaths spoiled the picture.

According to all authentic reports, Mme. Petrova, during her time on the screen, caused the cutting room floor to be littered with many a fine and promising face. There was room for little of a supporting performance when all justice, from Madame's viewpoint, was given her profile.

Mary Astor, now playing leads, made her bow in features in "Sentimental Tommy," or rather she was supposed to. She appeared in one short sequence with Gareth Hughes and did a very nice piece of work. But when it came to the cutting of the picture it was found that much that was meritorious in action and acting had to be removed.

In Miss Astor's case it was merely a matter of fame delayed for a short time. Others are not so fortunate. We recall an extra girl, new at the game, who was given some atmospheric close-ups in "The Queen of the Moulin Rouge." She thought that as long as a scene was taken it would be used. And she wrote home to her friends about it. But the close-ups never got beyond the cutting room floor. The extra girl was just a member of the mass in the background. Possibly she felt as tragic as a deposed monarch. She had dreamed of glory; she awoke to drab actuality with a rude thud. Not all extras have the fortune of Merton Gill.

The discarding of good performances because of the fears and jealousies of stars is nothing for motion pictures to be proud of. The idea of such subordination is ridiculous. Norma Talmadge doesn't do it and Miss Talmadge is one of the most popular stars of the screen. Eugene O'Brien became a star because of the opportunities he received in rôles opposite her. He might still be one today if his managers had followed the Talmadge policy and given his leading women full opportunity.

Charlie Chaplin's greatest picture is "The Kid." It precipitated Jackie Coogan to stardom. Suppose Chaplin had discarded Jackie's good scenes because of professional jealousy? He would have deprived the screen of its freshest star and himself of much of the fame that is his today.

It is very simple to remove the highlights of good supporting performances. Important action is usually taken in close-ups as well as from longer angles. If the supporting actor is behaving too well in close-ups they may be removed at the star's order and the same expressions are then shown in the longer shots, but with less stimulating effect.

Does the Camera Lie? Certainly!

It lies for the infinitely greater enjoyment of motion picture patrons. It shows on the screen scenes that would be impossible of depiction if the camera told only the exact truth. It creates illusions at the cost of a few cents which, if they were truthfully done, would cost thousands of dollars. And it creates and maintains these illusions artistically and convincingly.

In the September number of PHOTOPLAY

the art of lying as exemplified by the camera will be told in detail. The article will not expose, but will explain "glass work," double exposure, double printing, miniature sets and others of the latest and most effective tricks of the trade. **DON'T MISS IT!** It will tell you many things you don't know and will increase your enjoyment of the pictures.

Questions and Answers

[CONTINUED FROM PAGE 95]

E. K., SAN FRANCISCO.—Charles Ray, as soon as he had finished the picture founded on James Whitcomb Riley's poem, "The Girl I Loved," plunged at once into the complexities of "The Courtship of Miles Standish." Remember Miles, don't you? The bluff Puritan captain who hadn't the nerve to ask a girl to marry him? Sent his friend to ask her. You've guessed it. She married the friend. Girls don't like the "fresh" young man. But they can't stand one who has no nerve. Lots of truth in that "Faint heart never won" stuff.

G. A. L. C., COOPERSTOWN, N. Y.—Pleased to meet, even though only through the medium of scented pink note paper, a "faithful reader of PHOTOPLAY MAGAZINE." As you say, the young man who played opposite Irene Castle in "Slim Shoulders" is especially good looking. And your memory serves you well in recording that his hair is dark. The actor who is the subject of your pleasant recollections is Rod La Roque. He will appear in "The French Doll" with Mae Murray.

G. L. S., KANSAS CITY, MO.—No. Send the aspirant to the nearest motion picture studio. A personal visit is more effectual than a photograph. Tell him to offer, if need be, to work as an extra. Many stars began that way.

WILHELMINA OF TEXAS.—Lottie Pickford is closely related to Mary Pickford. In short, her sister. Douglas Fairbanks may be characterized as a wag described his wife to the census taker, "Sweet forty."

MISS MOVIE MAD, BEVERLY, MASS.—August, moonlight and movie madness are a romantic combination pointing toward a sentimental complex. Constance Talmadge's leading man is Edward Burns. Born thirty-one years ago in Philadelphia. He is married. suggest that you write him of your admiration of his art and personality care Metro Pictures Corporation, 729 Seventh Ave., New York. Let me know the result. If he does not personally answer the missive of so charming a "movie maniac" I will decline rudely his next invitation to play pinochle. This is a rushing age. Business is the common denominator of life. But we must not stunt our chivalrous instinct through lack of its exercise. I will tell Edward of your girlish admiration, when I see him.

BABY BLUE EYES, ALTOONA, PA.—Since you are choosing a nom de plume why not reverse it? Call yourself a Blue Eyed Baby? The girl guessed right the very first time. *De Vaca*, whose performance engaged your interest, was William Powell. He played *Duke Francis* in "When Knighthood Was in Flower."

GEORGE SEITZ FAN.—Mr. Seitz is fulfilling his wish to become a director. He is directing for Pathe "The Way of a Man." That is the story purchased by Pathe from Emerson Hough a short time before Mr. Hough's death. Mr. Hough was a writer of tales of adventure, that took place usually in the West. "The Covered Wagon" is a picturization of his story. Mr. Hough died a week after the play had been greeted as a masterpiece. His death at sixty, after a life of assiduous labor with pen and imagination, leaving an estate of \$20,000, was another proof of the precariousness of the writing profession. Yet everyone wants to write as everyone wants to act.

MAID OF MARYLAND.—Assuredly your desire to know more about your fellow townsman, whom you have never met, but of whom, to quote your kindly phrase "everyone speaks most highly" is a legitimate one. Ralph Bushman has returned to Hollywood. He is about twenty-one.

[CONTINUED ON PAGE 102]

For Summer Days - and Every Day

THERE is nothing like the cooling, soothing touch of Resinol Soap to give to the skin that smoothness, softness and delightful freshness which everyone admires.

What is more disheartening than a skin that is rough, coarse, red and spotted with clogging impurities? Yet frequently the excessive perspiration of summer, combined with dust, powder and the natural oil, produces just this condition.

There is only one way to prevent it. *Keep your skin clean!* Use plenty of soap.

Resinol Soap is the ideal cleanser. It gives a profuse lather that, despite its airy daintiness, possesses just the requisite properties to allay the heat of sunburn and refreshingly cleanse the pores—dissolving the impurities and bringing out one's hidden beauty. Men delight in its invigorating fragrance and its healthful properties protect the skin of babyhood.

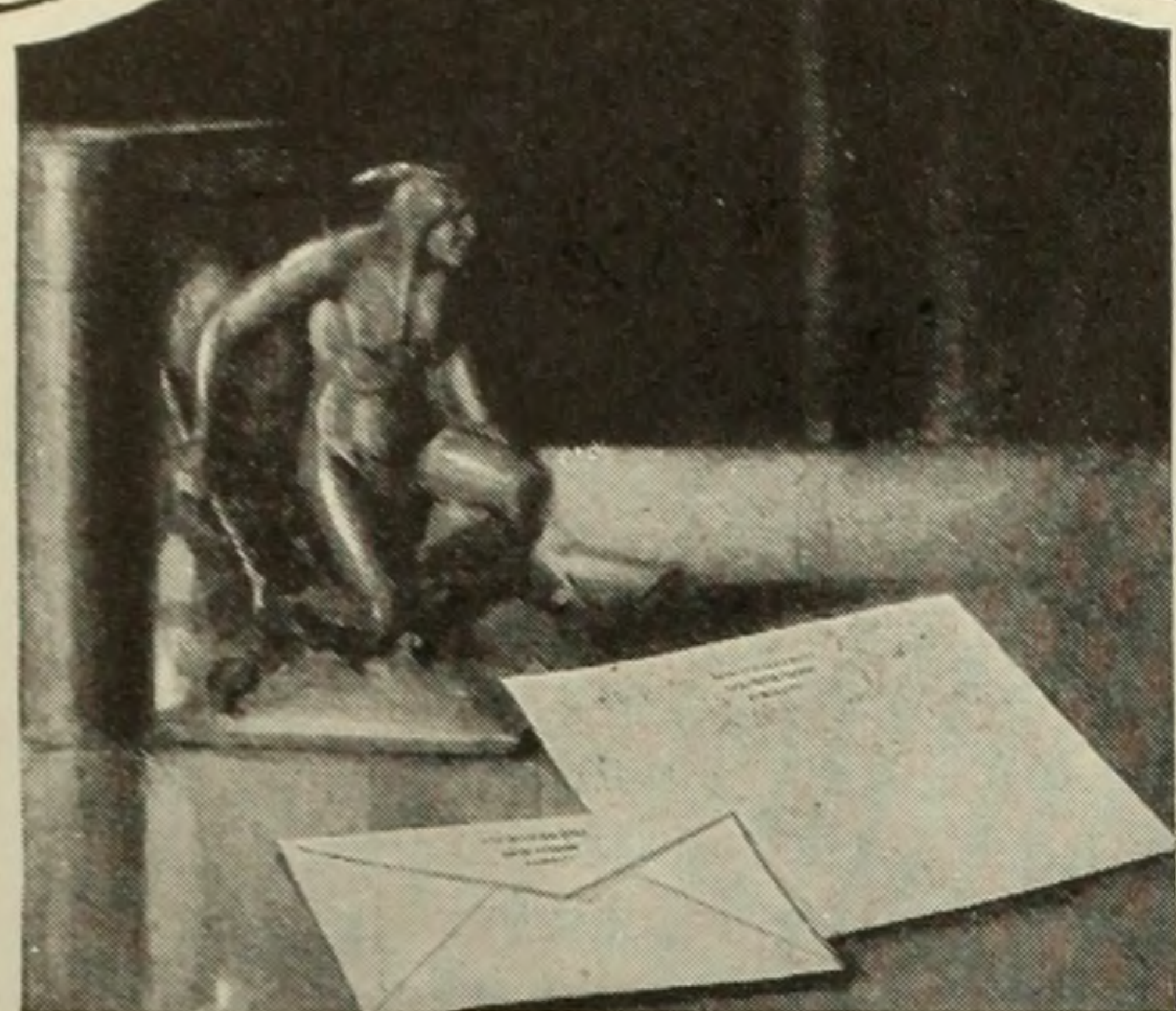
Let us send you a free trial size cake. Write Dept. 10-J, Resinol, Baltimore, Md. Or buy a cake today from your druggist or toilet goods dealer. They all sell it.

The illustration depicts a serene domestic scene. A woman with curly hair, wearing a light-colored dress, sits on a stone bench, engrossed in reading a large book. A young child sits on the ground in front of her, also reading. In the background, a man in a white suit and bow tie stands near a doorway. To the right, a shower curtain hangs over a bathtub. In the bottom right corner, a bar of Resinol Soap is shown in its packaging, with the brand name clearly visible.

Resinol Soap

The Romantic History of the Motion Picture

[CONTINUED FROM PAGE 43]



AMERICAN STATIONERY

A Delightful Stationery for Informal Notes

The original printed type of note paper which has been taken up so enthusiastically in the country's better homes is *American Stationery*. This is an ideal paper for informal notes. It is characterized by a sterling quality. It is neatly and accurately printed. It is made up and delivered with *sharp promptness*. And, because of our unique method of production, it is incredibly low in price. Send for a package printed with *your* name and address and learn how excellent an informal stationery can be.

200 Sheets \$1.00
100 Envelopes \$1.00
PRINTED WITH ANY NAME AND ADDRESS

This comprises our "Regular Package" which is made up as follows and mailed post-paid. PAPER: National Bank Bond—clear, white, fine textured; exquisite writing surface. SIZE: Sheet 6 x 7; envelopes to match. INK: Name and address, printed as shown in illustration, in rich, dark blue ink.

For orders west of Denver and foreign countries, add 10%. Always remit with order. With the exceptional facilities of our large plant, all orders are filled with amazing speed. We have no agents or branch plants. All American Stationery is sold by mail from Peru, Indiana, where we, originators of this type of stationery, have successfully manufactured it for eight years.

Mail
The American Stationery Co.
828 Park Avenue Peru, Indiana

COUPON
THE AMERICAN STATIONERY CO.
828 PARK AVE., PERU, INDIANA

Gentlemen: Herewith is \$1.00 for 200 sheets and 100 envelopes of American Stationery to be printed as shown on attached slip. (Note: To avoid errors, write or print copy plainly.)

MONEY READILY REFUNDED IF YOU
ARE NOT WHOLLY SATISFIED

shoe McCoy, the Edison agent.

The next day Mark M. Dintenfass of the Actophone was served with the papers in an injunction suit. The papers included the name and serial number of the infringing camera.

From then on raged a legal battle. Dintenfass fought to the last ditch, continuing the while to use the camera.

Three times he had been brought into court on injunction suits and twice he had been up for contempt. He was violently and flagrantly in contempt of United States Court. Patents Company lawyers were pushing him hard. To put this daring arrogant independent behind the bars would have a vast salutary effect on the whole troublesome independent movement. It would put fears in the hearts of the insurrectionists and shut down the flow of unlicensed film.

Dintenfass paced the floor at the Actophone studio and swore salty oaths to himself. There seemed to be no way out. The finish was at hand. He wished he had stayed in the herring business with his father. He pictured himself languishing in jail, with the lawyers for the Patents Company derisively grinning at him through the bars. The next day he was to be called for sentence.

All these reflections and reviews with jail just ahead brought up many a memory and out of the maze of them a name that seemed like a flash of deliverance.

"Hans Von Brisen!"

IT was his thoughts of his European travels in the salt herring days that brought this name back to mind after many years. Way back in 1902, when Dintenfass was merrily touring the fishing ports, he had struck up an acquaintance and friendship with young Hans Von Brisen, son of one of New York's most celebrated international patent lawyers.

In Glasgow, Scotland, they parted.

"Look me up sometime when you get back to New York," Von Brisen said with his good-bye.

Seven years had passed and now, thought Dintenfass, surely the "sometime" had come. Dintenfass was sorely in need of both a friend and some high powered legal advice.

Dintenfass hurried downtown and presented himself at Von Brisen's offices. There was a handshake and a brief chat about the old days and Europe.

"What are you doing now?"

"I am on my way to jail—unless you can do something."

Then the whole tangled story came out.

Von Brisen went to a telephone. He argued long and hard for Dintenfass. There was a suggestion that Dintenfass be taken in and licensed by the Patents company.

"That pirate, never!"

Presently Von Brisen laid down the situation to Dintenfass.

"There is only one way out, you have got to quit, get out of this picture business and stay out. If you will agree to that and stay by it you will not have to go to jail."

Dintenfass promised and departed. That was the end of his court troubles.

But a few weeks of repentance healed his fears and presently Dintenfass was set up again making pictures in a tiny shack hidden in the deep woods that crown the Palisades of New Jersey near Coytsville.

Soon the detectives of the Patents Company were on the trail again, suspicious but not certain. Dintenfass was filled with alarm. If he was found now this time there would be no chance of clemency.

But he would not quit the motion pictures. Money was there to be had, easy money and lots of it. An inspiration came to him. The one safe place for him to work would be in one of the Patents Company's own studios. They would never find him there. Over at Philadelphia on a roof in Arch street Sigmund Lubin

had a studio that was no longer in use. Lubin's rapid prosperity in the film business with the rise of the Patents Company group had now outgrown the little roof plant. Dintenfass slipped away to Philadelphia and rented the studio from Lubin. It was just a little personal deal, one that Mr. Lubin did not feel obligated to report to the Patents Company. On the Arch street roof Dintenfass proceeded with his picture making undisturbed. And from that day until this there has been a mystery about his movements and the trail that vanished into thin air in the woods of Coytsville.

"Pop" Lubin was eminently practical in his point of view in this curious transaction. Perhaps too he had a certain sympathy with the plight of Dintenfass. Lubin had himself been considerably pursued by Edison agents and violently litigated against in the early days before the Patents Company peace. Anyway, that Arch street roof was idle and it might just as well be earning a rental.

In that safe hiding place Dintenfass pursued his film activities undisturbed, his whereabouts for that period remaining a mystery to the Patents Company from that day onward to the publication of this chapter. Later when the war between the Independents and the Patents group had really joined issue in a big test case, Dintenfass, no longer in personal peril, emerged to play an erratic and spectacular part in film history. He will be recalled by the motion picture patrons of today as the producer of one of the big screen successes of the war, the picturization of Ambassador Gerard's "My Four Years in Germany."

"Pop" Lubin's sub-rosa share in this phase of the rise of the independents recalls an incident of the same period in which is illustrated something of his humor, and which as well indicates how much the motion picture through successive stages had tended to inherit its ancient outlawries. One of the early official acts of the Patents Company was a piece of internal discipline, involving Lubin.

The charge was gravely made that one of the licensed Melies pictures had been "duped" or copied in the Lubin plant. A meeting was held at the company offices at 80 Fifth avenue.

Lubin listened in silence.

"The fine will be one thousand dollars."

This stirred "Pop" to protest.

"I didn't dupe it," Lubin exclaimed. "I don't dupe pictures—I make them. Besides, you all do it. Besides I didn't make any money on it and I won't pay any fine."

And he did not.

THE Patents Company became rapidly exceedingly busy in the pursuit of infringing independents. Among those most vigorously attacked in the courts was William Steiner, an exchangeman mentioned in earlier chapters in connection with Paley & Steiner's "Crescent Star Films" and again as a figure in the New York exhibitor's fight against Mayor McClellan's closing order.

Steiner brought down the wrath of the Patents Company by starting a producing concern under the patriotic brand name of Yankee, with Herbert Miles as a partner. The head of Yankee films was promptly served with the papers and haled into United States court on injunction proceedings. A remarkable defense ensued, one of the mysteries and jokes of the film industry ever afterward.

Steiner insisted that he was entitled to make pictures because he had discovered an absolutely new and non-infringing camera which did not embody any of the features of the Patents Company cameras. He was ordered to produce the camera in court. Thereupon came forward a black box containing an amazing mess of gears, clock work belts, bands, lenses, springs and whatnot. It made a noise like a mowing machine gnawing its way through heavy clover.

"That is a hoax, your honor,—that device

will not make a picture," the lawyers for the plaintiff informed Judge Lacombe.

"But it will make pictures—it makes mine," Steiner insisted.

The court decided on a test. He appointed two professors from the faculty of Columbia University to supervise the tests, which were to be made by Steiner's cameraman.

Up at the Yankee studio some secret preparations for the test were made. A set was erected and actors in make-up performed for a scene, which was duly photographed with the infringing imported Warwick camera with which Yankee did all its work. The floor was chalk marked so the set could be restored, precisely as it had been. Then the film was developed and fixed in the regular manner. The last process in film making is the final rinse in deep washing tanks, in the dark rooms. This film was left in the wash tank, submerged and pinned to the side where it could be readily located in the dark.

When that afternoon the experts from Columbia appeared the hoax "camera" was brought out and solemnly charged with film. The set was erected and the actors came forth and repeated the scene as before. The professors watched the process with the most conscientious care. When the camera was taken into the dark room for the removal and development of the film they stood on either side of the operator, each with a hand on his arm, to be sure no substitution could be made. The film was put through a series of chemical baths. Then holding the wet strip in his hands the cameraman, the professors clinging to his arms, moved over to the wash tank.

"One more dip in here and it'll be done," he said, as he leaned over the black water, the experts clinging to him. Down under the water he dropped the film of the test and leaving it in the tank came up with the excellent Warwick made specimen that had been pinned there awaiting him.

THE hoax camera was vindicated, in the eyes of the experts. They reported to Judge Lacombe that the Yankee special camera did indeed make pictures. They had seen it done, and attached a specimen to the report.

Amid the reverberating roars of Patents Company lawyers Judge Lacombe threw the case out of court and William Steiner with his partner, Herbert Miles, of Yankee films went marching on.

There is an occasion for pause here to reflect on the significance of these foreign made cameras, the Pathes and Warwicks, with which the independents were equipping their guarded studios. Readers who have followed this history through its seventeen chapters will recall that day, seventeen years before the day of the Patents Company, when Thomas A. Edison refused to spend a hundred and fifty dollars to get foreign patents on the kinoscope, his peep show picture machine. "It isn't worth it," he said then. Now in 1909 the kinoscope was back from overseas, full grown and a thorn in the motion picture side of its inventor. Through the Edison and Biograph American patents the Patents Company could absolutely control American made cameras, but the failure to patent the kinoscope abroad opened the way for foreign makers of both cameras and film.

While these court clashes were in progress the Edison Company made a move that had an unexpected effect of far-reaching consequences in subsequent film affairs. It will be recalled from an earlier chapter that Frank N. Dyer, who had been Edison's personal attorney for some years, succeeded William E. Gilmore as general manager of Edison enterprises. Dyer was now in executive charge of Edison's picture affairs and also was president of the Patents Company. Over at Montclair, New Jersey, where Dyer golfed, he struck up a friendship on the links with a neighbor, Horace Plimpton, a carpet dealer. Plimpton desired a change and discussed motion pictures, the new and coming business. Presently Edwin S. Porter, the director in charge of Edison pictures, was



Millions of American women voted for President in 1920 and are finding time to take active interest in civic affairs

The suffrage and the switch

Woman suffrage made the American woman the political equal of her man. The little switch which commands the great servant Electricity is making her workshop the equal of her man's.

No woman should be required to perform by hand domestic tasks which can be done by small electric motors which operate household devices.



The General Electric Company is working side by side with your local electric light and power company to help lift drudgery from the shoulders of women as well as of men.

GENERAL ELECTRIC



New Way to Make Money at Home

Do you need money? National organization, Fireside Industries, has a few openings for new members. Wonderful easy way to earn \$5, \$10 or more every day right in your own home. Fascinating, pleasant work. No experience needed. We teach you everything.

FREE Book Tells How

Beautiful FREE Book explains how to become a member of Fireside Industries, how you earn money in spare time at home decorating Art Novelties, how you get complete outfit FREE. Write today, enclosing 2c stamp. FIRESIDE INDUSTRIES, Department P 48, La Grange, Indiana.

Bring Out the Hidden Beauty

Beneath that soiled, discolored, faded or aged complexion is one fair to look upon.

Mercolized Wax

gradually, gently absorbs the devitalized surface skin, revealing the young, fresh, beautiful skin underneath. Used by refined women who prefer complexion of true naturalness. Have you tried it?

- Mercolized Wax (beautifier) . . . 95c
- Powdered Saxolite (for wrinkles) 75c
- Phelactine (hair remover) . . . \$1
- Powdered Tarkroot (face restor) \$1

Dearborn Supply Co., 2358 Clybourn Ave., Chicago.

All Drug Stores and Toilet Counters



One stubborn spot holds or withholds daintiness!

WHAT more delicious feeling than that as we come from the bath, fresh clothed, confident of perfect cleanliness! How we enjoy the fastidious rites of personal daintiness!

And yet, too often, we are *over-confident*.

For there is one small stubborn spot which, thoughtlessly neglected, can utterly destroy daintiness. Because of perspiration moisture and odor, the underarm requires more than soap and water; it must have *special* care. Millions of dainty women are giving it this care through the two perfect ways now offered by the underarm toilette.

ODO-RO-NO

The liquid corrective for excessive perspiration

The excessive moisture of perspiration causes many people great distress. For those so troubled, Odorono was formulated by a physician as a safe, scientific corrective. A harmless, antiseptic toilet water, its regular use *twice a week* will keep the underarms always dry and odorless and protect clothing from all stain and odor. Millions of men and women now depend on Odorono as their one complete safeguard. At all toilet counters, 35c, 60c and \$1.



Creme ODO-RO-NO

The new vanishing cream deodorant

For others troubled less acutely with perspiration odor and moisture, Creme Odorono, a dainty new cream will give *immediate, effective* protection for the entire day. Because *it vanishes at once and is non-greasy*, it may be used when dressing without danger of stain or spot to clothing. Smooth and soft, it will not harden or dry up. Men, too, like its convenience for everyday dependence or quick, special use. Particularly nice for traveling. Large tube, 25c.



Send for Samples

Send 6c for sample Creme Odorono; for 10c samples Liquid Odorono and Odorono Depilatory will be included. RUTH MILLER, The Odorono Company, 908 Blair Ave., Cincinnati, Ohio

notified that Plimpton would be in charge. Porter objected and was over-ruled and resigned, departing in some considerable annoyance. But Porter had foreseen at least dimly the coming of the day when he would be out for himself and he carried with him an experience and technique worth more than the job he left behind. This was in October, 1909, twelve years since the day when he went touring the West Indies with the first motion pictures as "Thomas Edison, Jr."

Over at the Actophone studios where Dintenfuss was making his stand Porter directed a picture. Then he joined with William Swanson, his old friend of the carnival days, and formed the Rex Motion Picture Company. Lois Weber and Phillips Smalley were engaged for the first cast, and a new line of independent, unlicensed production was begun.

All of the licensed studios were prospering under the control of the business established by the Patents Company, and the demand for film was increasing weekly. With the growing assurance of their position the licensed studios went forward with large betterments and a great display of prosperity. The independents were only nibbling at the edges of the motion picture bonanza.

J. Searle Dawley, who had come from the Spooner Stock Company to be Edwin S. Porter's assistant at the Edison studio, remained under Plimpton's administration and the stock company of Edison actors expanded.

Among the best known players introduced to the screen in this period was Edwin August Phillip von der Butz, who came with some stage repute and an experience that began with the rôle of *Little Lord Fauntleroy* at the age of eight. To the world of the motion picture he is known as Edwin August. He played for a few weeks with the Edison stock company and then went to Biograph, where he appeared in many a famous production, along with Mary Pickford, Kirkwood, Walthall and the rest.

THE conservative minded chiefs of the Patents Company group were distinctly opposed to publicity for players. They had observed the costly salaries that theatrical managers had to pay for stars who caught the public's favor, and they did not want a parallel experience for the motion picture.

But across the Atlantic the public wanted stars and personalities. The foreign selling agents of American film met the demand by inventing names for the favorite players, playing a bit upon patriotic preferences in their fabrications. The foreign screen names for Edwin August afford an excellent example. In England he was billed in the pictures as Montague Lawrence, in Australia as Wilkes Williams, in Ireland as John Wilkes, in Germany as Karl von Bussing, and in the Orient as David Courtlandt.

The foreign literature of the films came back to the United States and reached the studios. Actors and directors on occasion ventured to suggest screen credits. They were frowned upon and dismissed abruptly.

But the value of the familiar faces and the selling force of familiar names was dimly recognized and slowly the motion picture yielded to pressure. August 28, 1909, the Edison Company broke all precedent and mentioned the name of Cecile Spooner, famous stage star, in the advertising of their picture version of "The Prince and the Pauper." Miss Spooner played both the rôle of *Tom Canty*, the poor boy, and the part of the *Prince of Wales*. Miss Spooner's name was used in the advertising for the value that it might have in impressing the trade, but there was no thought of using it on the screen in behalf of the public to which she was well known.

Vitagraph was next to creep over the line with a faint suggestion of star policy. November 2, 1909, Vitagraph announced a feature of 539 feet in length entitled, "Annette Kellerman." It was a topical film of Miss Kellerman's diving and swimming performances. The title really had no direct relation to today's

star dominance of screen credits.

May 20, 1909, Theodore Roosevelt sailed away to Africa for his now historic big game hunting expedition. Colonel Selig out in Chicago had his eye on a big pictorial opportunity. He proposed to scoop the world on that African hunt. From a circus the Colonel purchased an old second hand lion, slightly moth eaten, for six hundred dollars. He then instructed Otis Turner, a director at the Selig Polyscope plant in Irving Park boulevard, on the technique of lion hunting. An actor, whose name has been lost to history, was made up as Theodore Roosevelt and from the black belt of Chicago's south side a large array of genuine ebony porters and gunbearers was selected. They were not informed as to the exact character of the picture or the real live lion which was to play opposite. A jungle set was built and the whole enclosed in a cage before the recording eye of the camera.

The actor cast as Roosevelt was more familiar with a pick than a big game rifle so it was deemed best to have his picture weapon loaded with a blank cartridge, while the real shooting would be done by a naval reserve man with a big government rifle. They rehearsed everybody but the lion, which seemed to be in a bad humor.

AT the appointed time the lion was released while Tom Persons turned the camera. The actor fired his blank bravely as the lion approached in the big scene. At the same instant the navy man's rifle cracked, and merely annoyed the lion with a wound in the jaw. The actor took to the top of the cage while the lion dived into the depths of the property jungle. The black gunbearers in their grass skirts disappeared in the tall grass in the general direction of the Chicago Drainage Canal and haven't been heard from for the last fourteen years.

A half hour of beating of pans and coaxing led the lion into another charge and he was at last handsomely slain in the presence of the camera, after which there was a close up of the actor who tried to look like Roosevelt standing majestically posed over his kill.

When the newspaper cables brought word that Roosevelt had shot a lion the picture went out entitled, "Hunting Big Game in Africa." There was no mention of Roosevelt's name and the audience was permitted to make its own deductions. If the public wanted to believe that this was indeed Colonel Roosevelt shooting lions in Africa it was all right with Colonel Selig.

The picture was such a marked success that Selig determined to follow it with others. This was the beginning of a long series of jungle and animal pictures.

At Biograph, Griffith was steadily leading the motion picture forward to a new and more effective technique, evolving methods for telling a dramatic story, and training the stock company that was growing up with the art.

Historically considered one of the most important pictures of the year was "The Little Teacher," in which the title rôle fell to Mary Pickford. This picture was Mary's first real hit. It established her possibilities rather clearly in the mind of Griffith. He began, probably unconsciously, to build a screen repute for her by designating her in the subtitles of Biograph's subjects as "Mary." It was no clear intent, because Biograph steadfastly refused to give any screen credits at anytime anywhere.

Mary Pickford was, however, just a promising member of the stock company then. She held no position of special attention. Marion Leonard, who had come from the stage with a deal of melodrama experience behind her, was perhaps the most highly regarded Biograph player of the day. Miss Leonard, it is interesting to note, had played in a number of productions with Hal Reid, father of the late Wallace Reid. It is worth remembering, too, that she appeared in the original rôle of *Eunice* in "Quo Vadis." In "Billy the Kid," a western play, she was a member of the same

cast with Joseph Santley, Sidney Olcott and Robert Vignola, all names familiar now to the motion picture public.

Miss Leonard's first picture appearance was with Kalem in one of their New Jersey-Wild West subjects made on the Palisades. Griffith had come but newly into his directorship at Biograph in 1908 when Miss Leonard applied there.

"Too blonde—blondes don't photograph well," the studio manager was explaining, when Griffith came along to overhear the conversation. He disagreed. Griffith had an idea that perhaps blondes might do well on the screen. He wanted to try the experiment. Miss Leonard worked some weeks, alternating leads with Florence Lawrence, who was coming into attention. Miss Lawrence had come to Biograph from Vitagraph with her husband Harry Salter, who had been on the stage with Griffith in the pre-picture days. Miss Lawrence was becoming known to the public and the theater trade, despite the anonymous character of Biograph casts, as "The Biograph Girl." There was trade-mark value in the name, as presently developed.

Miss Leonard left Biograph for the road again, then presently returned to New York to seek a new engagement. She was sitting in a vaudeville show at the American theater in Forty-second street when some one tapped her on the shoulder.

"I've come to kidnap you."

The actress turned about and found D. W. Griffith smiling at her. Outside in the street she found James Kirkwood awaiting Griffith with a taxicab. They whirled away to Biograph in Fourteenth street.

This approach gave Miss Leonard a sudden access of courage. She dared to ask for a hundred dollars a week, a salary the like of which had never been even whispered in the film business in 1909. Griffith held two or three front office conferences and they compromised at seventy-five dollars. The motion picture was getting reckless with its money. The secret of the payroll leaked.

"Seventy-five a week—say this business is going crazy!" Mack Sennett commented in an awed whisper.

In the course of this summer Florence LaBadie, an artist's model, following in the footsteps of Mabel Normand, the fashion plate model, came to Biograph to play a bit and began a screen career which made her one of the great stars of the screen a few years later.

THE demand for screen stories was growing with the industry and rumors of easy money "writing for the pictures" went through the gossip channels of the actor tribes, reaching picture patrons as well. The beginning of the scenario writing craze was in sight. And through this the motion picture added some notable figures to its personnel.

Out in San Diego Anita Loos, a sixteen year old high school girl, thought she had an idea for a picture and wrote an outline entitled, "The New York Hat." She addressed it to "Manager Biograph Studio, New York" and dropped it in the mail.

Little Miss Loos of course had something of an inkling of dramatic technique. Her father was R. Beers Loos, a newspaper man and the proprietor of a traveling repertoire show devoted to blood curdling melodrama. He belonged to that California school of the stage known as "The Coast Defenders" because of their travels up and down the Pacific shores west of the mountains. It was in its way a famous dramatic region, too, out of which came such well known names as Laurette Taylor, Marjorie Rambeau, Blanche Bates, Frances Starr, and David Belasco.

Anita Loos was not permitted to play in her father's wild and woolly dramas, but she had had a share of stage experience playing the part of a little boy with Nance O'Neil in "The Jewess" some three years and again appearing in that ancient classic, "East Lynne."

At San Diego the R. Beers Loos company had so improved its status that little Anita was



Athletic—yet with the peach-bloom complexion that is Beauty

BATHING, tennis, golf, motoring, sailing—all the summer sports that a girl *must* indulge to be a social success—what havoc they wreak with her skin! And yet if she cares she can ward off the bad effects of excessive sun, wind and dust; she can be an "outdoor girl" and yet retain the satiny skin texture which is her greatest charm in other seasons.

This simple, easy, inexpensive treatment requires little time

No long hours spent in beauty parlors—no expensive special appliances. Just a few minutes in the privacy of your own home—and *ALCORUB*.

ALCORUB is a remarkably effective treatment for the skin. Its correctness is shown in the fact that *it treats the skin as a whole*—not just the face. It has been developed by one of America's greatest manufacturers.

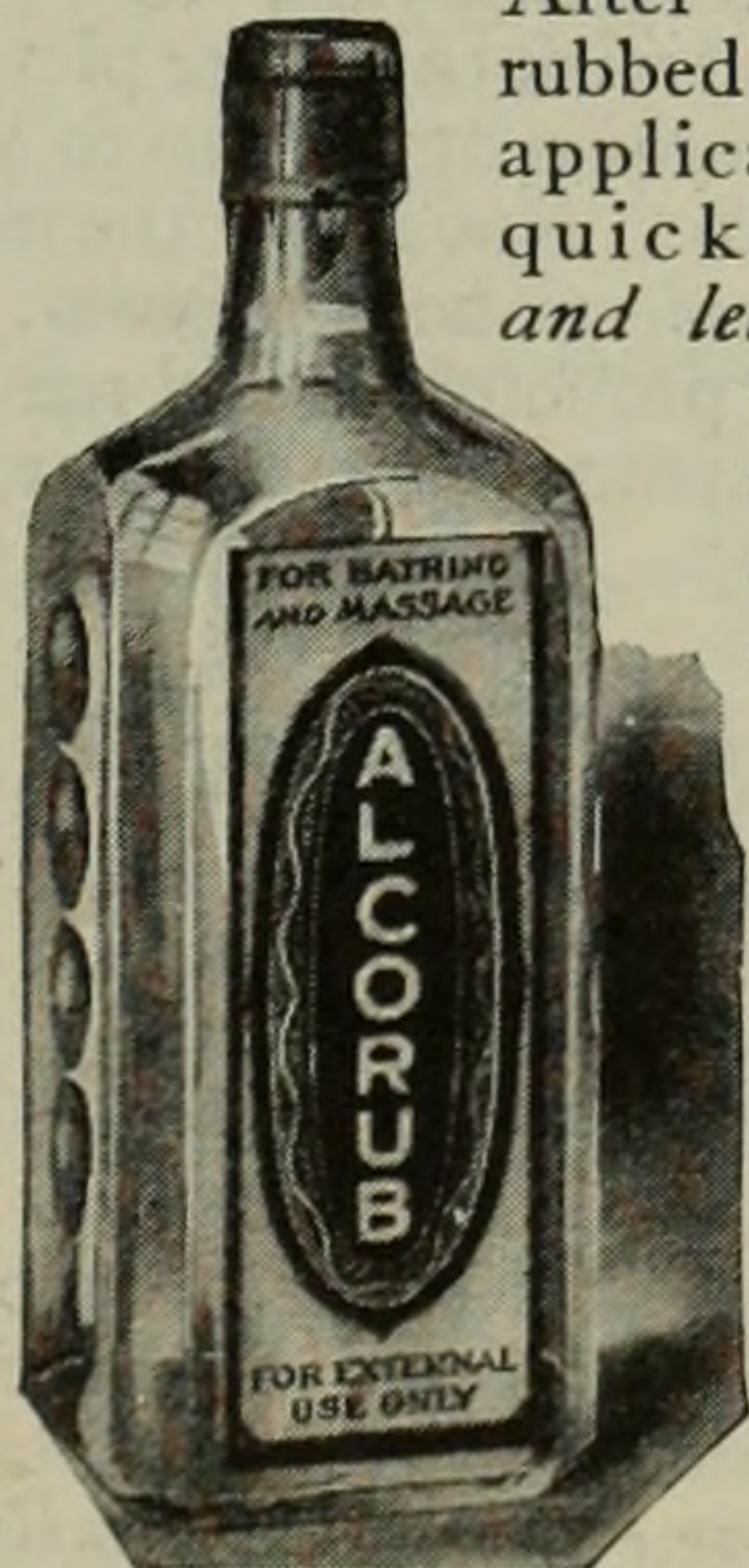
Used faithfully *ALCORUB* minimizes the bad after-effects of sunburn on shoulders and arms; and corrects excessive perspiration, too-oily skin, blackheads, sallowness and clogged pores. It is a source of physical vigor as well as beauty.

How to use Alcorub

ALCORUB exerts a tonic effect upon the nerves and blood-vessels of the skin. It is applied externally, as follows:

Take a hot bath every other night before going to bed. Dry the body as usual. Then pour a little *ALCORUB* into your hand and rub the entire surface of the body until you feel a gentle glow.

After the *ALCORUB* is all rubbed in, dash a second application of *ALCORUB* quickly over the skin and let this evaporate—it takes only a few seconds. *Do not rub in this second application of ALCORUB.*



Sound sleep—full vigor

After each *ALCORUB* treatment you will sleep with a refreshing soundness that restores your physical vigor. And in a few weeks you will find new beauty in your skin.

Be careful to use *ALCORUB* exactly according to the directions here given. Only by this method will it give the benefit you need.

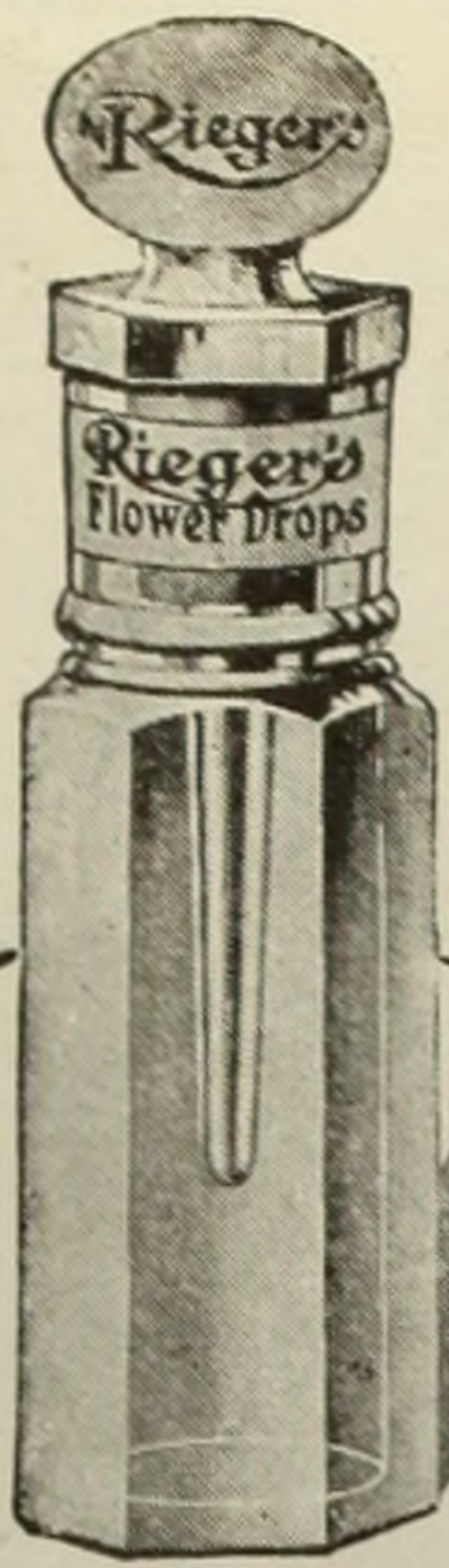
Begin the treatment tonight. Ask any druggist or department store for *ALCORUB*. If they haven't it they will get it for you if you insist.

U. S. INDUSTRIAL ALCOHOL Co.
NEW YORK

ALCORUB

For the Beauty and Health of the Skin

\$15.00
an
ounce



\$8.00
a half
ounce

The Most Precious Perfume in the World

RIEGER'S FLOWER DROPS are unlike anything you have ever seen before. The very essence of the flowers themselves, made without alcohol. For years the favorite of women of taste in society and on the stage.

The regular price is \$15.00 an ounce, but for 20c you can obtain a miniature bottle of this perfume, the most precious in the world. When the sample comes you will be delighted to find that you can use it without extravagance. It is so highly concentrated that the delicate odor from a single drop will last a week.

Sample

20¢

Send 20c (stamps or silver) with the coupon below and we will send you a sample vial of Rieger's Flower Drops, the most alluring and most costly perfume ever made.

Your choice of odors, Lily of the Valley, Rose, Violet, Romanza, Lilac or Crabapple. Twenty cents for the world's most precious perfume!

Other Offers

Director from Druggists
Bottle of Flower Drops with long glass stopper, containing 80 drops, a supply for 80 weeks;
Lilac, Crabapple. \$1.50
Lily of the Valley, Rose, Violet.....\$2.00
Romanza.....\$2.50
Above odors, 1 oz. \$15
Mon Amour Perfume, sample offer, 1 oz. \$1.50
Souvenir Box
Extra special box of five 25c bottles of five different perfumes\$1.00

If any perfume does not exactly suit your taste, do not hesitate to return and money will be refunded cheerfully.

TRADE MARK REGISTERED

Rieger's

PERFUME & TOILET WATER

Flower Drops

Send The Coupon Now!

Paul Rieger & Co., (Since 1872)
150 First Street, San Francisco

Enclosed find 20c for which please send me sample bottle of Rieger's Flower Drops in the odor which I have checked.

- Lily of the Valley Rose Violet
 Romanza Lilac Crabapple

Name.....

Address.....

Souvenir Box—\$1.00 enclosed.

.....\$.....enclosed.

Remember, if not pleased your money will be returned.

permitted to take a part. She attended school days and worked on stage at nights.

She had almost forgotten "The New York Hat" when a check for \$15 came through from Biograph in New York, along with a request for more scenarios.

Between scenes down in her dressing room in the San Diego theater little Miss Loos worked on her picture ideas, making notes for scenarios, on scraps of old lithographs, with the ardent ruby red of the lipstick from her make-up box.

In New York "The New York Hat" had come to the attention of Griffith, who found in it a part that interested him. It seemed to rather fit the possibilities of a young actor he had met a few days before at luncheon, Lionel Barrymore.

Young Barrymore had just returned from a sojourn in Paris, where he had for a season been studying painting. Now he was ready to work.

So Barrymore and Mary Pickford appeared in "The New York Hat," Anita Loos' first scenario.

The fall of '09 found the independents gathering force.

Up at Mount Vernon, New York, P. A. Powers, a dealer and jobber in talking machines, who had made his contact with the motion picture as an Edison invention along with the phonograph, opened the studio of the Powers Picture Plays, with Joseph Golden as his director, Ludwig Erb the cameraman and technical expert, and Irving Cummings the leading man and head of the casts. The Powers company introduced to the screen many a famous name, among them Mildred Holland from the stage fame of "The Power Behind the Throne."

This P. A. Powers was about to become a dominant figure in the wars of the independents which followed. He was and continues today one of the most aggressive, belligerently active men of the industry. All this was predicated from the beginning. Way back in his boyhood up at Buffalo, Pat Powers, with his husky Irish shoulders, labored over the anvil in a forging shop and hammered out an idea for himself. He was receiving three dollars a day. There was no more in sight no matter how hard he worked. Therefore forthwith he organized a labor union to get his wages increased. That was Powers' way. He could always see a way. The same spirit and daring made him glad to take a chance with the independents against the Patents Company machine that claimed the screen for its exclusive own. When Powers came into the field a grand fight was assured. In the Patents Company corner, Fighting Jeremiah J. Kennedy; for the independents, Patrick A. Powers—"both members of this club."

For a time those exchanges, which, led by Carl Laemmle and William Swanson, had refused to enter the Patents Company license agreement, struggled along with old film and such foreign subjects as they could acquire. J. J. Murdock, now known to the amusement world as one of the heads of the United Booking Office, the vaudeville combine, and Hector J. Streyckmans of the "Show World," a Chicago publication, organized the International Projecting & Producing Company, for the importation of foreign films. They saw the opportunity presented by the independent market that would arise against the Patents Company group. J. J. Murdock went abroad and returned with practically all of the world's film output outside of America tied up. This concern did a thriving business at the outset, selling about 300,000 feet of pictures a week to the exchanges which could not get the licensed subjects of the Patents group.

But foreign film did not well satisfy American audiences. It was the discontent of the public reflected back through the exchange men that gave courage to the early independent producers, Actophone, Rex, Powers, Yankee, and others. The outstanding quality of Biograph's output under Griffith was an important and well recognized factor in this discontent with foreign pictures and the demand for the best of the American pictures. This subjected Biograph to constant raids by the independents as they entered the producing business. Griffith was often approached, but he was not ready to leave Biograph yet.

Carl Laemmle with his big system of independent exchanges was among those to feel the pressure of the demand and by mid-summer of '09 he was thinking of producing. In the fall Tom Cochrane, one of the Cochrane brothers of the advertising agency, which had served Laemmle with syndicate advertising when he was selling clothing back in Oshkosh, came to New York to establish the Laemmle producing concern, to be known as The Independent Motion Picture Company, soon abbreviated to the famous "Imp." Studio space was rented at Dintenfass' Actophone studio and production started with William V. Ranous, employed away from Vitagraph, as director. The first subject was "Hiawatha," a one reel version, with Ranous playing opposite Gladys Hulette.

Success encouraged Laemmle's efforts and soon he had his eye on the better players of the Patents Company studios. A big raid on Biograph was forming in his mind.

And the Patents Company had its eye on Laemmle. Here was an upstart to be wiped out under the steam roller of the law.

The big fight was coming—and with it the birth of the star system—the subject of the next chapter.

[TO BE CONTINUED]

Questions and Answers

[CONTINUED FROM PAGE 97]

BEBE, (NOT DANIELS), NEW YORK, N. Y.—Glad that Navarro's portrayals, in "The Prisoner of Zenda" and with the other picture, "Trifling Women," were so agreeable to you. He is a native of Mexico. Navarro is the name he has adopted for professional purposes. It is simpler, more easily pronounced and remembered, than his own name which is Samaniegos.

D. R. B., NEW YORK CITY, N. Y.—I am sure Harold Lloyd will be gratified to know how much you admire him. Doubtless his bride, too, will approve your taste.

CAROLYN, PORTLAND, OREGON.—You address me as The Masked Marvel and say you are "Deeply offended" with me. Carolyn, know you not that it is woman's province to forgive? Her mission in a world largely peopled with faulty men? At all events if you had served an apprenticeship in a publication

office you would know that it requires, as a rule, three months or more to "get" a writer's thoughts upon a printed page. Often he does not "get" them there but into the waste basket. It is not uncommon experience for a writer to see in the July issue of a periodical something he wrote in July the previous year. Besides, letters are like husbands, some of them have the wandering habit. With hand on my heart I swear that to the best of my knowledge and belief this is the first time I have had the pleasure of a letter from you. I am glad to make amends for the defects of the mail service by giving you Virginia Valli's and Pauline Garon's addresses. Miss Valli's is Universal City, California. Miss Garon's is Paramount, 152 Vine St., Hollywood, California. Lillian Gish is in Italy at the time I am writing this. She has been working on pictures there for most of the winter months. Her permanent address is care of Inspiration, 565 Fifth Ave., New York City.

"THE SHEIK," SYDNEY, AUSTRALIA.—Hands across the seas, my far away correspondent. If your friends "think you have Rodolph features" you are fortunate. They are pleasing features. Ask any movie maid. It is an interesting angle upon the taste in amusements that Australians rank Rodolph Valentino pictures as their favorites and that this expresses the tastes of both men and women in Australian audiences. Mary Pickford, Norma Talmadge and Charlie Chaplin are also very popular. Evidently the taste of Australians and Americans in amusement are akin. I am glad you think that was a striking picture of Mr. Valentino on the cover of the magazine. Your possession of fifty photographs of Mr. Valentino proves that he is not merely a woman's favorite. You saw "The Sheik" seventeen times! You are a good patron of the cinema. I think your table of favorites a discriminating one. I publish it so that other readers may compare your rating with theirs.

Juvenile parts.....Mary Pickford
 Heroes.....Rodolph Valentino
 Villains.....Bertram Grassly
 Dramatic.....Norma Talmadge
 Comedy (men).....Charles Chaplin
 Comedy (women).....Constance Talmadge
 Character.....Theodore Roberts
 Vampires.....Theda Bara

Yes, "Sheik," I agree with you that Justina Johnson is "wonderfully alluring." Whisper a secret. Walter Wanger thinks so too. He is her husband. She is in London. Her husband is directing a cinema house in that city. Justine, beset by the common fear of smart women today of being too plump, has recently taken drastic measures to lose flesh. She has succeeded, I am told, to the extent of twenty pounds. Other pictures in which Rodolph Valentino has appeared beside "Beyond the Rocks," "Blood and Sand" and "The Young Rajah" are "The Big Little Person," "The Delicious Little Devil," "Society Sensation," "All Night," "Out of Luck," "Eyes of Youth," "Ambition," "Passion's Playground," "Uncharted Seas," "The Wonderful Chance" and "The Conquering Power."

RUTH MOORE, SIOUX CITY, IOWA.—I am glad you enjoy reading THE PHOTOPLAY MAGAZINE. "We strive to please." You say Bebe Daniels and Alice Terry "are two of our most accomplished actresses, with talent and beauty." I underscore your opinion, Ruth.

[CONTINUED ON PAGE 105]

Why Did the Vidors Separate?

[CONTINUED FROM PAGE 30]

devotion to Florence always kept him from sowing.

I only know this. The tangible something that holds marriages together through poverty and pain and sorrow is that intangible something called love. Oh, not the sugar-coated emotion of a jasmine garden. Nor the skyrocket flame of a midsummer madness.

And the tangible something without which you can't hold marriage together in the midst of success and fame and riches is that inexplicable something called love.

If it exists between King and Florence Vidor, no amount of temporary misunderstanding, no working out of any problem of disposition or change or even evil, can separate them.

And if it doesn't, no amount of compatibility, or friendship, or mutual achievement can keep them together. Not, at least, in a case where the wife is financially independent.

Oh, the Vidor separation is a strange problem, and a very modern problem. But I believe, when you analyze it all, it comes back that very oldest of all solutions—love.

If you think it over, and await the results, you'll find I'm right.

Stacomb



now in tubes 35¢

For Style in Hair Dress —Stars of the Screen Use Stacomb

TO keep unruly hair always in place, just as it's combed and to have that soft, pliable, lustrous effect—stars of stage and screen have used STACOMB for years.

STACOMB controls all kinds of unruly hair—soft, fluffy hair—dry, brittle hair—stiff, wiry hair—short, stubborn hair—all can be made to stay exactly as combed with a soft, lustrous sheen.

You will be amazed at the ease with which you can comb your hair after using STACOMB. For after

washing the hair STACOMB is indispensable.

Women find it useful in keeping curl in and to keep vexing short locks and flying strands in place.

Young boys' hair kept always neat with STACOMB—easily trained, any style, too. (*Not a liquid.*)

Comes in jars and tubes. For sale at all druggists or wherever toilet goods are sold.

STACOMB comes in tubes now, as well as jars. This handy tube sells for 35c and is an exceedingly convenient package.

Demand

Stacomb

REG. U. S. PAT. OFFICE

The Original
 —has never been equalled.

STANDARD LABORATORIES, Inc.
 Los Angeles, California



makes hair stay combed



Cleans a Toilet as Nothing Else Will

Thoroughly, swiftly, easily—Sani-Flush cleans toilet bowls. All stains, discolorations, incrustations disappear. The bowl shines.

No scrubbing. No scouring. Just sprinkle Sani-Flush into the bowl. Follow directions on the can. Flush!

The hidden trap is unhealthful if unclean. Sani-Flush reaches it—cleans it—purifies it. Nothing else will do this! Sani-Flush destroys all foul odors. It will not harm plumbing connections.

Always keep Sani-Flush handy in the bathroom.

Sani-Flush is sold at grocery, drug, hardware, plumbing and house-furnishing stores. If you cannot get it at your regular store, send 25c in coin or stamps for a full-sized can, postpaid. (Canadian price, 35c; foreign price, 50c.)

THE HYGIENIC PRODUCTS CO.
Canton, Ohio

Foreign Agents: Harold F. Ritchie & Co., Ltd.
Toronto, Canada

33 Farringdon Road, London, E. C. 1, England
China House, Sydney, Australia

Sani-Flush

Reg. U.S. Pat. Off.

Cleans Closet Bowls Without Scouring

\$300
per
Month

"Lady Lorraine"
Large solitaire, perfect cut blue white diamond. 14 kt. solid gold ring. Special \$47.75

A
Whole
Year
to
Pay

Why wait longer when a few cents a day places this fiery brilliant, genuine blue white, perfect cut diamond on your finger. No risk, no delay. Satisfaction guaranteed. Regular \$60.00 value, our price, \$47.75.

REDUCED PRICES
Klein smashes prices on great million-dollar stock of diamonds, watches and jewelry—saves you one-third and trusts you for what you want.

FREE CATALOG—WRITE TODAY
It tells the whole story—beautifully illustrates sensational bargains and explains credit plan that places them within easy reach. Why wait longer? Write for the catalog today—sure!

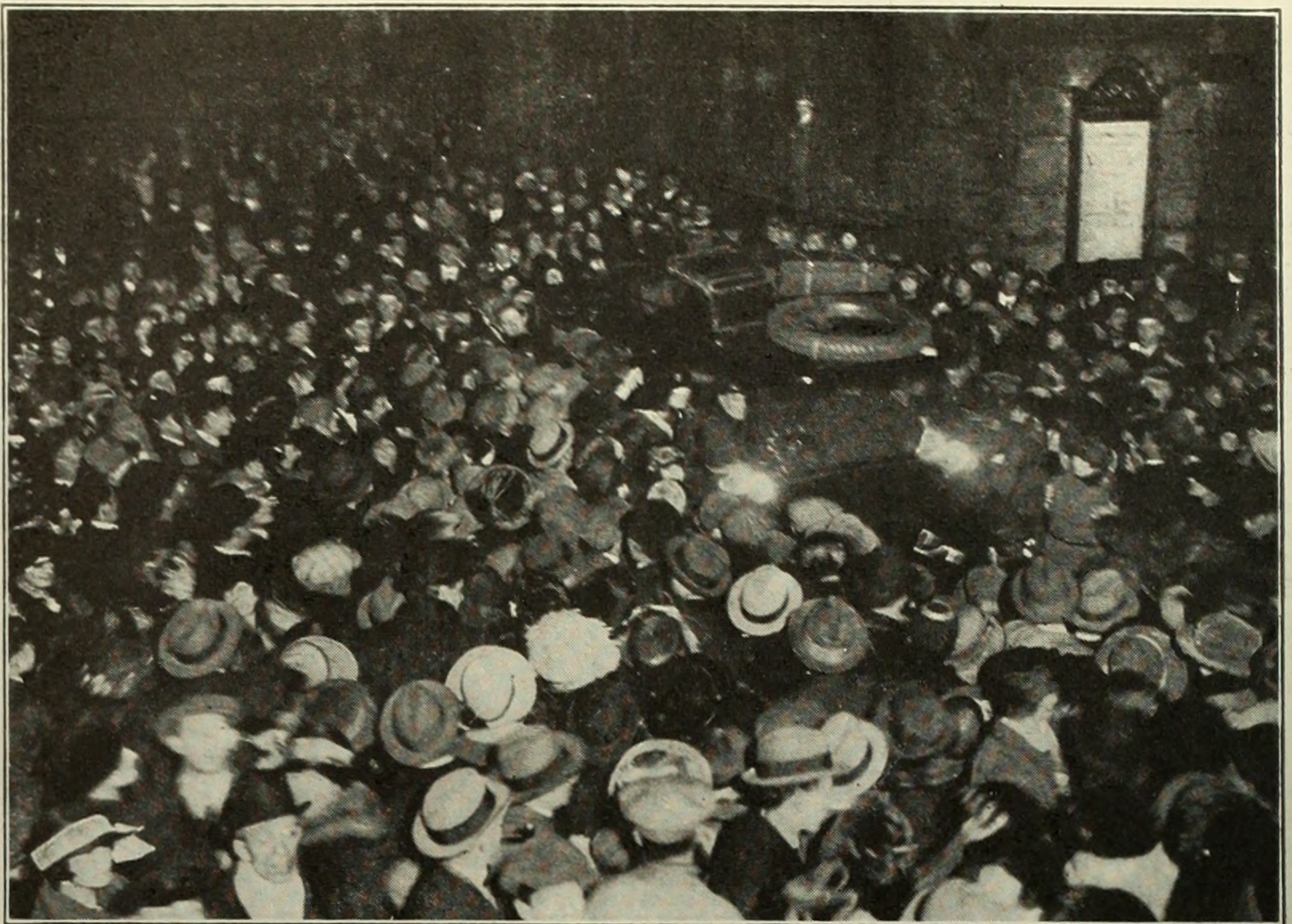
KLEIN & CO. 122 West Madison Street
Dept. 1920, Chicago, Ill.
Nearly One-fourth Century Same Location

STOP FORGETTING

Systemize Your Mind

Good memory is absolutely essential to success. I will send you Free my Copyrighted Memory and Concentration Test, illustrated book, How to Remember names, faces, studies—develop Will, Self-Confidence. Write today.

Prof. Henry Dickson, Dept. 741, Evanston, Ill.



England as well as America acknowledges Norma as queen. When she visited London the reception at Victoria station was equal to any accorded royalty

The Lady of the Vase

[CONTINUED FROM PAGE 39]

matter whether the subject is psychic phenomena or poached eggs. But she can be gorgeously, aristocratically rude when you try to make her the subject of conversation. It isn't because she's unwilling for you to know about her, it's just that it bores her horribly.

It's one of the most bewhiskered of adages that a man is known by his friends.

Norma's are particularly interesting as a criterion of her character.

The much loved wife of a producer—a woman with three children and a deep and beautiful outlook on life—a woman of tremendous efficiency. A brilliant woman critic, whose house on a hilltop is a gathering place of intellectuals. A famous scenario writer, almost as well known for her wit and frankness as for her ability. The widow of a famous screen star, who stands in Hollywood for everything that is fine and worth while in womanhood. A girl who has had a rotten bad break from life, but who manages to smile anyway.

There is one characteristic that is common to every woman with whom I have ever seen Norma friendly—a characteristic, too, that isn't common to the feminine sex—a sense of humor.

Her home is extremely beautiful and it expresses more of her personality than the homes of most stars. One thing, too, I remarked about it. Most women screen stars fill their homes. If there happens to be a husband, he does the best he can. It is her boudoir, her dressing room, her sleeping porch, her breakfast nook, her this and her that. In Norma's home, everything seems to be arranged chiefly for her husband and his comfort.

And it is plain that this is her desire.

Norma's marriage to Joe Schenck is one of the happiest in the film industry.

In fact, Norma seems to have been born under a lucky star.

I don't suppose there is a woman in the world today upon whom gifts have been so profusely showered. Her gowns, her jewels, her furs, her art treasures, her cars—literally, she has everything. She doesn't know what it is to desire anything. She has never had a business worry in her career. Her husband is one of the richest and shrewdest producers in the game, and every smallest detail of worry or

strife about her pictures is taken off her shoulders.

I think that she has come to have a great indifference for all the things that money buys. She is surfeited with material luxury. I can imagine her mislaying a fifty thousand dollar string of pearls.

Her indifference—almost insolence—concerning the loveliness that surrounds her is only the stuffed appetite of a child who has had too many sweets. *And she has not allowed it to dominate her*—she has shrugged it aside, instead of allowing it to bury her and stifle her development. It seems to have created a great desire for intellectual things, for human things, things that money cannot buy.

And she loves to remember the days when she ran all the way home from the Vitagraph studio, weeping with joy, and dragging behind her a sixteen-pound Christmas turkey that had been presented to her at the studio. She likes to tell you about the days when she started in pictures—at thirteen—and earned \$35 a week and could help her mother bear the burden of supporting the family of three small daughters. And her eyes grow dreamy when she recalls a certain flat in New York that they wanted very much, but it was \$65 a month, and she and Connie only earned \$60 between them, and their mother had told them they must never pay more a month for rent than they earned in a week. Her climb up the ladder—to Griffith—then to stardom with Selznick—then to her own company with her husband backing her—she gets a great thrill out of remembering it all.

She has one point in common with Mary Pickford.

Her worship of her mother. Her eyes fill with tears of love and gratitude when she speaks of her. "When I think," she said to me the other day, "of all my mother did for us! How she managed to keep things nice and cook good dinners out of nothing on a one-burner gas stove—and never let us know we were poor. She's the most wonderful woman in the world."

She has, too, a strong sense of family devotion—to her sister Connie, and Natalie Talmadge Keaton—and young Joseph Talmadge Keaton.

Altogether, Norma Talmadge is an extremely real, extremely human and unspoiled girl, and I like her and so would you.

Questions and Answers

[CONTINUED FROM PAGE 103]

MARGUERITE OF GLOVERSVILLE, N. Y.—Allow me to commend your business-like directness. When you are married, dear Marguerite, there will be no circumlocution in your speech. You will greet your husband with "Where you been?" Probably accompanying your question with the rapid descent of a well aimed rolling pin. That's the way to manage a man. You believe in the discipline of a man, don't you? So do I. These are the addresses you request: Viola Dana, Metro, Norma Talmadge, United Studios, Los Angeles; Bebe Daniels, Famous Players-Lasky Studio, Hollywood; Gladys Walton, Universal, Universal City; Richard Barthelmess, Inspiration Pictures, 565 Fifth Ave., New York.

CORINNE, SAN FRANCISCO.—Calm your fears, anxious one. Thomas Meighan does not contemplate an early retirement from the screen. The tall, heroic actor of your admiration has attained the age of forty-four years. But what matters it since he looks and feels as though thirty-six? You know the French adage. If he feels as though he were thirty-six he is thirty-six. Marion Morgan, one time the teacher of physical culture in the Los Angeles High School, is pardonably proud of her discovery, Ramon Novarro. It was she who first engaged him for the view of the public. With a chaplet resting on his brow, and arrayed in the diaphanous tunic of the Greeks, he danced with Mrs. Morgan's High School girls in Keith vaudeville tours. For three years he was the male dancer in that pulchritudinous aggregation. Buango, Mexico, is the city of his birth. The year was 1899. His dimensions? Certainly. Five feet, ten inches. Black hair and black eyes. Unmarried and, again, "to the best of my knowledge and belief" without a mortgage on his heart.

NEW ORLEANS GIRL.—Ramon Novarro is not loath to give his photographs by the usual method. Write him care Metro Studios.

DOTTY, PADUCAH, KY.—There seems no doubt that Margaret Irving was born in the town of your abode. She has told me that she withholds her family name because the relatives protested against her appearing in public, either on the screen or stage. She received her education in Philadelphia and New York. Her first appearance was in a musical comedy with Fred Stone. She was in "The Follies" and for two seasons with the Music Box Revue. While playing in The Music Box Revue she married, last winter, her dancing partner, William Seabury.

C. W. D., WASHINGTON, D. C.—Use only your initials? Certainly. We understand each other, old man. Pauline Garon is twenty-three years old. She has been in motion picture work for three years. Her address is Arthur Jacobs Productions, United Studios, Los Angeles. Mary Miles Minter's age is twenty-one. She has been on the screen for five years. Her address is 701 New Hampshire Boulevard, Los Angeles, Cal.

N. E., PIERCE, FLORIDA.—Ah! Another favored darling of fortune. At least so saith the ancient superstition. Your initials spell a word, therefore the gods and goddesses, according to the legend, will bend a kindly gaze upon you. Since the initials are of such a camouflaging nature you and I will keep the secret of whether their owner is really "He" or "She." Nobody's affair save ours, is it? The Answer Man answers questions, but, too, he keeps secrets. Yea, verily, I believe that a photograph of Theodore Kosloff will be forthcoming from the Famous Players-Lasky Studios, Hollywood. Particularly if you write him all you told me of your admiration for him. No man so manly but his resolution weakens before superlatives.

[CONTINUED ON PAGE 116]



Posed by Virginia Lee in "If Women Only Knew," an R-C Pictures Corporation motion picture. Miss Lee is one of many attractive women of the screen who use and endorse Ingram's Milkweed Cream for promoting beauty of complexion.

Does the burning sun of summer redden and coarsen your skin?

SWIMMING — motoring — golf or tennis, under a scorching sun. What happens to your complexion? Is it marred by redness and roughness? Do sunburn, tan or freckles rob your complexion of charm? There is no need of it.

You can *protect* your skin from the burning rays of the summer sun. You can *guard* it against sunburn, tan and freckles if you adopt the regular use of Ingram's Milkweed Cream.

Ingram's Milkweed Cream, you will find, is *more* than a face cream. Not only does it *protect* the skin—it *keeps the complexion fresh and clear*, for Ingram's Milkweed Cream has an exclusive therapeutic property that actually "tones-up," *revitalizes* the sluggish tissues of the skin.

If you have not yet tried Ingram's Milkweed Cream, begin its use at once. It will soon soothe away old traces of redness and roughness, banish slight imperfections. Its continued use will

preserve your fair complexion through a long summer of out-door activities.

Go to your druggist today and purchase a jar of Ingram's Milkweed Cream in the 50c package or the standard \$1.00 size. (The dollar jar contains three times the quantity.) Use it faithfully, according to directions in the Health Hint booklet enclosed in the carton—keep the charm of a fresh, fair complexion through the hot vacation days.

Ingram's Rouge—"Just to show the proper glow" use a touch of Ingram's Rouge on the cheeks. A safe preparation for delicately emphasizing the natural color. Offered in thin artistic metal vanity-box, with large mirror and pad—does not bulge the purse. Five perfect shades, subtly perfumed—Light, Rose, Medium, Dark or the newest popular tint, American Blush—50c.

FREDERICK F. INGRAM CO.

Established 1885

102 TENTH ST. DETROIT, MICH.

Canadian residents address F. F. Ingram Company, Windsor, Ontario. British residents address, Sangers, 42A Hampstead Rd., London, N. W. 1. Australian residents address Law, Binns & Co., Commerce House, Melbourne. New Zealand residents address Hart, Pennington, Ltd., 33 Ghuznee St., Wellington. Cuban residents address Espino & Co., Zulueta 36 1/2, Havana.

There is Beauty in Every Jar



Ingram's Milkweed Cream

Send ten cents for Ingram's Beauty Purse—An attractive souvenir packet of the exquisite Ingram Toilet-Aids. Mail the coupon below with stamps or coin and receive this dainty Beauty Purse for your hand bag.

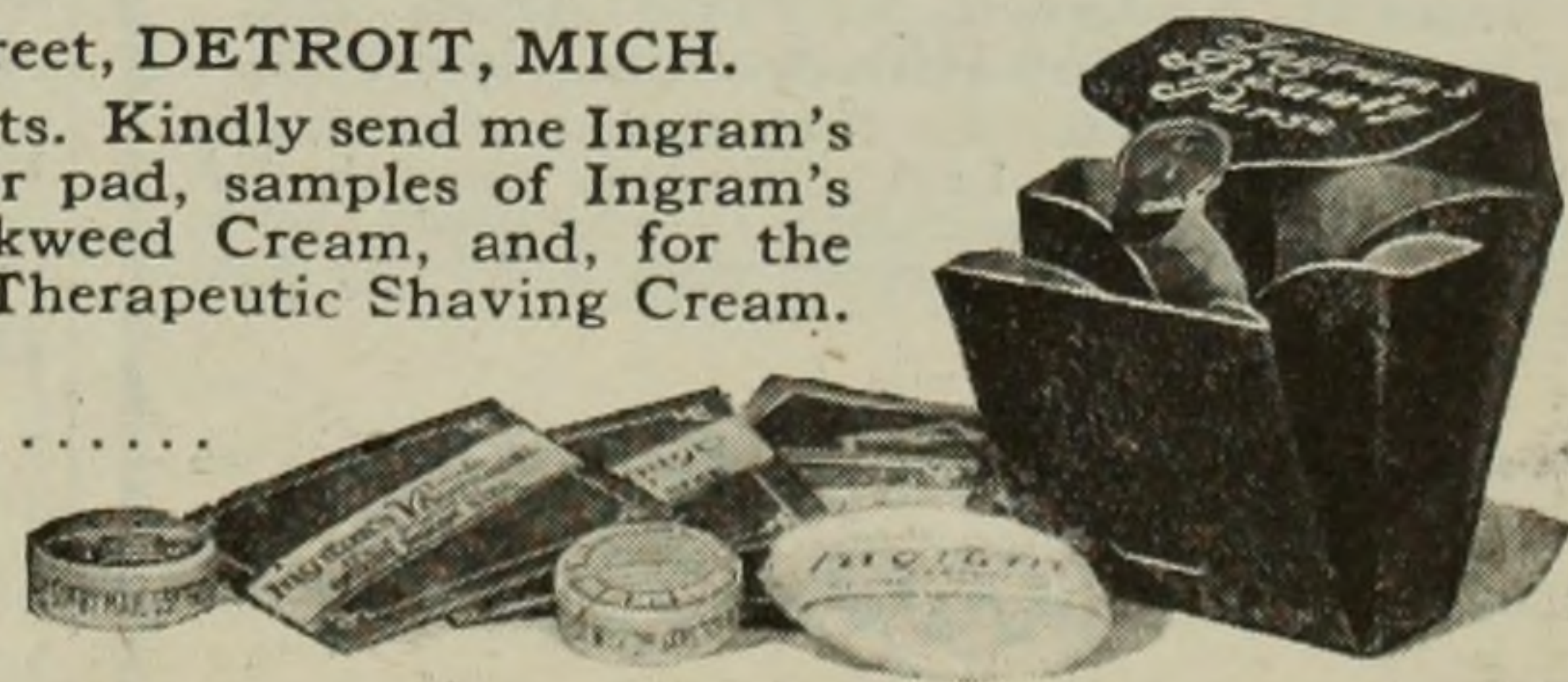
FREDERICK F. INGRAM CO., 102 Tenth Street, DETROIT, MICH.

GENTLEMEN: Enclosed please find ten cents. Kindly send me Ingram's Beauty Purse containing an eiderdown powder pad, samples of Ingram's Face Powder, Ingram's Rouge, Ingram's Milkweed Cream, and, for the gentleman of the house, a sample of Ingram's Therapeutic Shaving Cream.

Name.....

Street.....

City..... State.....



What Are the Chances of a Beginner

[CONTINUED FROM PAGE 37]

earn a comfortable living in motion picture work while building for a successful future.

"With the spark and zeal to make good, and luck, any beginner might make a success in motion pictures. There is no set formula. A different set of rules applies in each new case. The one thing to be sure of is enough money to live on while battling for your chance."

MARSHALL NEILAN—Director

"Despite the fact that production has reached its highest point in years, I would not encourage outsiders to attempt entering the field at this time.

"There is a shortage of players now but this shortage applies only to people established as actors or actresses. There still remains a vast army of beginners available to producers in and around Los Angeles, and while this supply of unestablished talent is being drawn upon to a greater extent than has been evident in years, there still remains a greater supply of acting material in Hollywood than the demand calls for."

HOBART HENLEY—Director

"Opportunities in the films today for beginners, particularly girls, are better than ever before in the history of the screen—but for fewer and different girls. The directors of today are being forced to look for intrinsic art. A girl with nothing but beauty to recommend her wins hardly a passing glance. The girl with brains and dramatic imagination succeeds. Beauty, of course, is her powerful ally.

"The director still has the opportunity to find undiscovered genius. Take Mary Philbin—an unknown youngster not long ago. Today one of our discoveries. She did not know the extent of her own ability. Modern directors did."

L. M. GOODSTADT— Paramount Casting Director

"I believe that there never was a more opportune time for the right type of girl to get into motion pictures and rise to stardom.

"The motion picture industry has made rapid strides in the past year, but the supply of talent has not kept pace with this development. The shortage of really gifted players accounts for the high salaries of today.

"But because there is a shortage, that does not mean that any girl who happens along will get a job. On the other hand it means that only one in a thousand has the stuff from which stars are made. That's why there is a shortage.

"Five years ago, the public were less discriminating. Today motion picture players must have both good looks and charm, to be successful. Without both qualifications, they haven't a ghost of a show. I turn away hundreds of girls who come to see me every week. They are beautiful, but they don't possess screen personality, the all important thing in motion pictures."

HARRY KERR—Metro Casting Director

"The quantity of production in motion pictures today is unprecedented.

"And I believe that the opportunity for everyone, especially the extra girl or beginner, is greater than it has ever been for this reason.

"We must have new people. There aren't enough old ones to go around. The extra girl today, who is constantly before all the directors, if she has personality and perseverance and will work and study, is sure to get her chance. But she will need more to make good than ever before."

CLARENCE JAY ELMER—Casting Director of Cosmopolitan Productions

"I have a soft spot in my heart for beginners. Perhaps it's because I've been there myself. I started acting when I was a child, and had to play *Little Lord Fauntleroy* and *Little Eva*. I've been an actor out of a job, too—when I came

back from France, after the armistice. And so I understand! Anyway, a beginner has a pretty fair chance, with us. We're always willing to give a newcomer, who has looks and personality, work as an extra. And, if that extra shows any promise, we're always glad to move her up to a small part. Every month I select the fifty most promising applicants for work—and from that fifty Mr. Hearst usually selects twelve. I'd call that a good average! Miss Davies is always watching the extras, too—she was one herself, you know. Of course it's usually safer to use some one who has had stage experience; but who wants to play safe, all the time?"

ROBERT B. MCINTYRE—Goldwyn Casting Director

"It is just as hard as ever for a girl to get into pictures. In fact, it's a little harder. I make that my opening statement, because I know from long experience that any optimistic statement from a casting office may be made the excuse for the invasion of Los Angeles by a horde of inexperienced girls, who will insist that I owe them a job. And I shall have their difficulties on my conscience.

"However, I must admit that it is easier today than ever for the girl or boy who has already gotten a little start in pictures to win high place and recognition. I believe the opportunities for success in pictures for those with the proper qualifications are bigger than ever. But they certainly demand more for their fulfillment than of yore.

"We are always on the lookout for promising young people to add to the Goldwyn stock company. That is—to put them where we can develop them through hard work.

"If you have talent, nothing can keep you from success on the screen today, for producers need you. But talent, screen talent, includes screen personality, beauty, ability, strength for very hard work, patience and, most of all, latent dramatic ability to be developed."

WILLIAM COHILL—Eastern Paramount Casting Director

"The novice has but a thousand to one chance to make a success in motion pictures. If the beginner—one who comes into the picture game from outside the theatrical profession with no technical training whatever—makes good, it is only after traveling a long, hard road of work as an extra. Of the thousands of extra people working today in pictures only a few ever attain stardom and I assume that no man or woman would consider his success complete unless he reached stellar parts before the camera.

"When a promising person comes to our attention—usually some one from the theater—a test must be made to show how the person will photograph. These tests take time and cost money and they are given only in rare cases, so it would be impossible for the novice, no matter how beautiful she looked to her friends, to hope to have a test made until she proved her ability with extra work at least.

"My advice to young girls, and men, too, who want to get into motion pictures would be: Don't try."

JAMES RYAN—Eastern Fox Casting Director

"There isn't a great deal of chance for a beginner in this business. Not that many beginners—if given the opportunity—wouldn't make good. For, every day, I see new faces—with possibility stamped all over them! But the overhead of a picture, the cost of production, is so great that few directors care to risk the loss that using a beginner—with no experience at all—might mean. You could carry a beginner along for a month, working hard with her, and then in the midst of a big emotional scene she might fall down. Go all to pieces. *I've seen it happen!* And that, of course, would



Wrinkles Shatter Dreams

Wrinkles have a habit of stamping themselves upon feminine faces.

There are "laughing wrinkles" that crinkle the skin around the eyes and corners of the mouth—"student wrinkles"—coming from the scowl that means deep thought and "sunshine wrinkles"—those perpendicular ones between the brows—

All stamp age across your face—for all to see.



Ego Wrinkle Remover

Removes wrinkles by removing the cause. It feeds and strengthens the underlying tissues and makes new wrinkles impossible to form. It softens the skin, feeds the starved cells and then holds the skin in its new wrinkle free position until the wrinkles are gone forever. Get it at once—say good-bye to age—you have a right to preserve youth. Send the coupon. Ego is guaranteed.

Grace M. Anderson

V. VIVAUDOU, Inc.

Dept. 108, 469 Fifth Ave., N. Y.

EGO

The Exclusive
Beauty Treatments

Wrinkle Remover	\$5.00
Bust Beautifier	5.00
Deodorant Creme	1.00
Perspiration Regulator	1.50
Dandruff Remover and Hair Beautifier	5.00
Nail Polish	\$.35
Sunburn Preventive ..	3.00
Ankle Cream	5.00
Freckle Cream	7.50
Skin and Pore Cleanser ..	5.00
Hair Curling Cream	3.00
Depilatory	5.00

Just as creases
vanish when a
handkerchief
is dipped in
water,
wrinkles dis-
appear under
the effect of
Ego Wrinkle
Remover.



Ego Wrinkle
Remover does to
the skin perman-
ently what the
window pane
does to the hand-
kerchief.



Paris **VIVAUDOU** New York

Grace M. Anderson, V. VIVAUDOU, Inc.
Dept. 108 469 Fifth Avenue, New York

ENCLOSED find \$5.00—for which please send me tube of Ego Wrinkle Remover. I am privileged to return the Ego Wrinkle Remover and have money refunded should I not be entirely satisfied. (Use separate sheet if ordering other products.)

Name

Address

mean making over the whole picture. In mob scenes—or atmosphere? Well, that's different. Although, even then, we prefer someone with dramatic or stage experience. And, for the reasons I've mentioned, an unknown extra seldom rises above the mob. Unless she happens to be a certain hard-to-find type. But, ordinarily, a beginner has—I should say—about one chance in five thousand!"

JOHN M. STAHL—Director

"This is the age of characterization in pictures and consequently the age of experience. The beauty star and the matinee idol are on the wane and now the rising individual favorites on the screen are those players who possess unusual talent and who have the ability to mold themselves into perfect harmony with the rôle they portray. Whether or not they are good looking is a secondary matter.

"The girl just starting in pictures faces overwhelming odds, with proven ability and experience holding the balance against her.

"How many girls who enter pictures, or who think of entering pictures, wish to study and learn to be real actresses and work toward the top? I venture to say that ninety-nine out of a hundred expect to get star rôles any day. That Mary Pickford, Lon Chaney, Norma Talmadge, Lewis Stone and others of like caliber worked years acquiring their priceless experience never seems to occur to beginners.

"This is a great time to learn the acting profession, because the demands of the public are more exacting and the training will be more thorough. But the girl who contemplates going into pictures to take a hop, skip and jump to money and popularity will do better to try some other line of endeavor. Those days are over in motion pictures."

CHARLES MAIGNE—Director

"Motion picture production has touched its highest flood, but the chances of the beginner today are slimmer than ever before. That is, if, by chance, the beginner means the rapid rise to fame and fortune that have been the lucky portion of some beginners in the past.

"The art of acting on the screen is developing rapidly. The taste of the public is being educated beyond mere physical beauty and youth. Such successes as that scored by Ernest Torrence in 'The Covered Wagon,' by Myrtle Stedman in 'The Famous Mrs. Fair,' prove that people want acting.

"And acting is a great art learned by concentration, hard work and sacrifice.

"But for the beginner who wants to start at the foot of the ladder, who is willing to take extra work and stick to it, and study, and figure on several years of labor before even the first fruits begin to fall into his or her lap—for that beginner, the game was never so wide open before in its history. We need new faces and fresh talent, but we need them to develop, to train and to make ready for future use, not to fling into an undeserved and unsatisfactory blaze of prominence and success."

WE learned something the other day, and from a motion picture actress, too. Miss Vera Gordon, whom everybody remembers as the mother in "Humoresque," is now playing her original rôle in the screen version of "Potash and Perlmutter." We spent the day over at the studio in Fort Lee, and during the afternoon lemonade was passed around. Several people were served, but we had, for some reason or another, been overlooked. Miss Gordon sat contemplating her glass.

"Don't you want some lemonade?" she asked.

"Yes," we responded timidly, "if nobody else wants it."

"You'll have to get over that," said Miss Gordon. "If anybody else wants it—what do you mean? I was like that once, but I got over it, and now I get good parts!"

We have taken Miss Gordon's advice, and are at present awaiting results.—*Morning Telegraph.*



Magic Liquid Gives Instant Beauty to Brows and Lashes!

Makes the eyes appear larger, lovelier. Dries at once in a smooth, *natural* finish that cannot be detected.

IT comes from France—this remarkable new liquid that shadows the eyes in mystery, gives them new depth and fascination. In two minutes it makes the plainest eyes entrancing!

French women know and use this magic liquid. It is the secret of their vivid, expressive eyes. It is not an ordinary cosmetic and does not give an artificial or "made up" appearance. The effect is one of **natural** beauty.

One touch, and the brows are made well-arched, lustrous. One touch, and the most sparse lashes are made to appear long, sweeping, beautiful.

The Liquid Itself is "Invisible"

Lashbrow Liquid achieves an almost magical transformation. A few deft touches and scanty, uneven brows are arched and beautified. Short, light lashes are made to appear long, curly and sweeping. Yet the liquid itself is "invisible"—there is absolutely no beaded or artificial effect.

Cannot Run or Rub Off

You will find Lashbrow Liquid easy to use. You just whisk it on with a dainty brush and watch the transformation in your mirror. Lashbrow Liquid gives the eyes instant enchantment, makes them lovelier than you ever dreamed they could be.

Used in the morning, Lashbrow Liquid makes your brows and lashes attractive all day. It is guaranteed to be semi-permanent: it will not run, rub off or discolor the skin. Even while bathing, Lashbrow Liquid will not run off. It remains until you remove it with a bit of cloth and hot water.

Famous Women Use Lashbrow Liquid

Lashbrow Liquid has become popular among famous women of the stage and society. Agnes Ayres, Ruth Roland, Betty Blythe, Mae Murray and others use it constantly in preference to other preparations, as it makes the eyes look so natural.

There is only one preparation called Lashbrow Liquid. Other names may sound the same, but Lashbrow Liquid is the genuine. Avoid substitutes and imitations. Only Lashbrow Liquid can give constant enchantment to the eyes.

Free Package

May we send you a generous trial package free? Just mail the coupon below and we will send you a generous bottle of Lashbrow Liquid, and a brush with which to apply it.

When you see for yourself how wonderful it is, how unlike anything you have ever used, go to your favorite drug or department store for a full-size bottle. But be

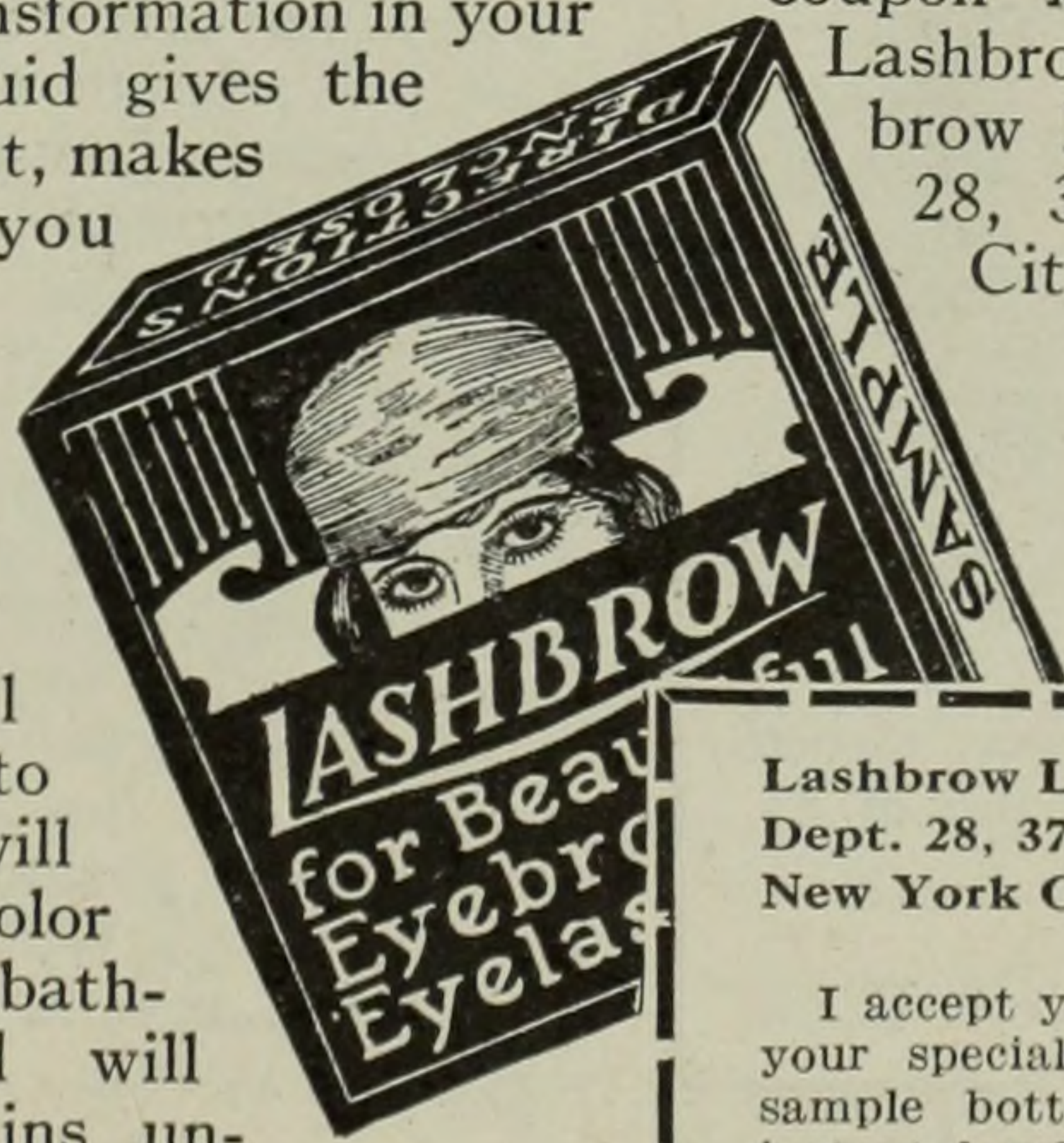
sure you mail this coupon NOW for your free trial package. Enclose 10c to cover the cost of mailing and handling. This coupon is worth a free package of Lashbrow Liquid. Use it today. Lashbrow Laboratories Company, Dept. 28, 37 West 20th St., New York City.

Use this
FREE Package Coupon
Today



Two-Minute Transformation!

Eyes that are not accentuated by well-arched brows and lashes are expressionless, without depth or enchantment. When you apply Lashbrow Liquid to your brows and lashes watch the transformation in the mirror. See how much larger and lovelier the eyes appear. You'll want to keep Lashbrow Liquid handy, where you can use it always.



FOR SALE AT ALL GOOD DRUG AND DEPARTMENT STORES

Lashbrow Laboratories Company,
Dept. 28, 37 West 20th Street,
New York City.

I accept your generous offer. You may send me your special free package containing a generous sample bottle of Lashbrow Liquid, which gives instant loveliness to the brows and lashes, and a brush with which to apply it. I am enclosing 10c to cover the cost of mailing and handling. I have not taken advantage of this free offer before.

Name.....

Address.....



Keep Your Hair Youthful

The hair of the young is usually more attractive simply because time and non-attention have not had the chance to make their inroads upon it. If you would retain the natural beauty, luster and freshness of your hair, add Canthrox to your toilet requisites and shampoo with it regularly. Footlight and screen favorites have found it an invaluable aid to hair health and attractiveness.

Canthrox Shampoo

removes all dirt, dust and dandruff, cleanses the scalp and brings out the natural beauty of the hair. After its use you will find that the hair dries quickly and evenly, is never streaked in appearance, and is always bright, soft and fluffy—so fluffy, in fact, that it looks more abundant than it is, for each strand is left so clean and silk-like. To arrange and dress such hair is a pleasure.

At All Drug Stores

All druggists sell Canthrox because it is the leading hair wash and has been for many years.

It's so easy to shampoo with Canthrox, the results are so immediate and apparent and the cost so little—about three cents per shampoo—that no woman who cares a whit about retaining her hair health and beauty should be without it on dresser or bath-room shelf. Use it in hard or soft water.

Free Trial Offer

To add to the long list of Canthrox friends, we will send you absolutely free one full Canthrox shampoo if you will forward a two-cent stamp to pay postage. You'll say it is the most effective hair wash you ever tried.

H. S. PETERSON & CO.

214 W. Kinzie St.

Dept. 261

CHICAGO, ILL.

Blackheads

coarse pores, and oiliness of skin are quickly corrected by **Sachets Concentres**. One of these little bags of pure herbs, squeezed in water, gives a refreshing, milky face wash which clears the skin as only nature can. Has been used abroad for generations. Send \$2.25 for box of 25.

V. DARSY

17-D West 49th Street, New York



FREE Dress Making Lessons

Any girl or woman, 15 or over, can easily learn **DRESS DESIGNING and MAKING** in **10 WEEKS**, using spare moments. Designers earn **\$40 to \$100 a Week**

Send Coupon Today

CUT HERE

Franklin Institute
Dept. W 634
Rochester, N. Y.

Kindly send me free sample lessons in Dress Designing and Making.

Name.....

Address.....

Casts of Current Photoplays

Complete for every picture reviewed in this issue

"SLANDER THE WOMAN"—FIRST NATIONAL—An Allen Holubar Production. Adapted from "The White Frontier" by Jeffrey Deprend. The cast: *Yvonne Desmarest*, Dorothy Phillips; *M. Duroacher*, Lewis Dayton; *Dr. Emile Molleur*, Robert Anderson; *Nanette*, Mayme Kelso; *Scarborough*, George Siegmann; *Indian Girl*, Ynez Seabury; *Father Machette*, Herbert Fortier; *Tetreau, the Guide*, Geno Corrado; *The Stranger*, William Orlamond; *M. Redoux*, Robert Schable; *Mme. Redoux*, Rosemary Theby; *Marie Desplanes*, Irene Haisman; *M. Lemond*, Cyril Chadwick.

"MAIN STREET"—WARNER BROTHERS—From the novel by Sinclair Lewis. Adapted by Julien Josephson. Director, Harry Beaumont. Photography by Homer Scott and E. B. DuPar. The cast: *Carol Milford*, Florence Vidor; *Dr. Will Kennicott*, Monte Blue; *Dave Dyer*, Harry Myers; *Erik Valborg*, Robert Gordon; *Adolph Valborg*, Noah Beery; *Miles Bjornstam*, Alan Hale; *Bea Sorenson*, Louise Fazenda; *Mrs. Valborg*, Ann Shaefer; *Widow Bogart*, Josephine Crowell; *Extra Stowbody*, Otis Harlan; *Cy Bogart*, Gordon Griffith; *Chet Dashaway*, Lon Poff; *Luke Dawson*, J. P. Lockney; *Sam Clark*, Gilbert Clayton; *Nat Hicks*, Jack MacDonald; *Guy Pollock*, Michael Dark; *Mrs. Dashaway*, Estelle Short; *Harry Haydock*, Glen Cavender; *Mrs. Dave Dyer*, Kathryn Perry; *Mrs. Stowbody*, Aileen Manning; *Mrs. Haydock*, Mrs. Hayward Mack; *Mr. Volstead*, Louis King; *Mrs. Sam Clark*, Josephine Kirkwood; *Mrs. Donovan*, Louise Caryer; *Del Snafin*, Hal Wilson.

"PENROD AND SAM"—FIRST NATIONAL—Story by Booth Tarkington. Scenario by Hope Loring and Lewis Leighton. Director, William Beaudine. Presented by J. K. McDonald. The cast: *Penrod Schofield*, Ben Alexander; *Sam Williams*, Joe Butterworth; *Rodney Bitts*, Buddy Messinger; *Georgie Bassett*, Newton Hall; *Marjorie Jones (Penrod's sweetheart)*, Gertrude Messinger; *Herman*, Joe McCray; *Verman*, Gene Jackson; *Father Schofield*, Rockliffe Fellows; *Mother Schofield*, Gladys Brockwell; *Margaret Schofield*, Mary Philbin; *Robert Williams (Margaret's sweetheart)*, Gareth Hughes; *Deacon Bitts*, Wm. V. Mong; *Maurice Levy*, Bobbie Gordon; *Duke (Penrod's dog)*, Cameo.

"THE SNOW BRIDE"—PARAMOUNT—Story by Julie Herne and Sonya Levien. Scenario by Sonya Levien. Director, Henry Kolker. Photography by George Webber. The cast: *Annette Leroux*, Alice Brady; *Andre Porel*, Maurice B. Flynn; *Gaston Leroux*, Mario Majeroni; *Indian Charlie*, Nick Thompson; *Paul Gerard*, Jack Baston; *Padre*, Stephen Gratton; *Pierre*, W. M. Cavanaugh; *Leonia*, Margaret Morgan.

"A MAN OF ACTION"—FIRST NATIONAL—A Thomas H. Ince production. An original story by Bradley King. Director, James W. Horne. The cast: *Bruce MacAllister*, Douglas MacLean; *Dr. Summer*, Arthur Millett; *Helen Summer*, Marguerite de la Motte; *Spike McNab*, Wade Boteler; *Andy*, Kingsley Benedict; *Eugene Preston*, Arthur Steward Hull; *The "Deacon"*, William Courtwright; *"Frisk-O" Rose*, Katherine Lewis; *Harry Hopwood*, Raymond Hatton.

"THE GIRL OF THE GOLDEN WEST"—FIRST NATIONAL—Story by David Belasco. Adapted to the screen by Adelaide Heilbron. Director, Edwin Carewe. Photography by Sol Polito and Thomas Storey. The cast: *Ramerrez*, J. Warren Kerrigan; *The Girl*, Sylvia Breamer; *Jack Rance*, Russell Simpson; *Nina Micheltorena*, Rosemary Theby; *Ashby*,

Wilfred Lucas; *Sonora Slim*, Nelson McDowell; *Trinidad Joe*, Charles McHugh; *Castro*, Hector V. Sarno; *Nick*, Jed Prouty; *Antonio*, Cecil Holland; *Handsome Harry*, Thomas Delmar; *Old Jed Hawkins*, Fred Warren; *Pedro Micheltorena*, Sam Appel; *The Squaw*, Minnie Prevost.

"CHILDREN OF DUST"—FIRST NATIONAL—Story by Tristram Tupper. Scenario by Agnes Christine Johnston. Director, Frank Borzage. Photography by Chester Lyons. The cast: *Terwilliger*, Johnnie Walker; *As the Child*, Frankie Lee; *Helen Livermore*, Pauline Garon; *As the Child*, Josephine Adair; *Harvey Raymond*, Lloyd Hughes; *As the Child*, Newton Hall; *Old Archer*, Bert Woodruff; *Terwilliger's Stepfather*, George Nichols.

"RAILROADED"—UNIVERSAL—Story by Margaret Bryant. Scenario by Charles Kenyon. Director, Edmund Mortimer. Photography by Allen Davey. The cast: *Richard Ragland*, Herbert Rawlinson; *Joan Duster*, Esther Ralston; *Hugh Dunster*, Alfred Fisher; *Judge Garbin*, David Torrence; *Foster*, Lionel Belmore; *Corton*, Mike Donlin; *Bishop Selby*, Herbert Fortier.

"BURNING WORDS"—UNIVERSAL—Story by Stuart Paton. Scenario by Harrison Warren Jacobs. Director, Stuart Paton. Photography by William Thornley. The cast: *David Darby*, Roy Stewart; *Mary Malcolm*, Laura La Plante; *Ross Darby*, Harold Goodwin; *Mother Darby*, Edith Yorke; *Father Darby*, Alfred Fisher; *John Malcolm*, William Welsh; *Bad Pierre*, Noble Johnson; *Nan Bishop*, Eve Southern; *"Slip" Martin*, Harry Carter; *Sgt. Chase*, George McDaniels.

"THE SHOCK"—UNIVERSAL—Story by William Dudley Pelley. Scenario by Charles Kenyon. Director, Lambert Hillyer. Photography by D. W. Warren. The cast: *Wilse Dilling*, Lon Chaney; *Gertrude Hadley*, Virginia Valli; *Jack Cooper*, Jack Mower; *Mischa Hadley*, William Welsh; *John Cooper, Sr.*, Henry Barrows; *Anne Vincent*, Christine Mayo; *Olaf Wismer*, Harry Devere; *Bill*, John Beck; *The Captain*, Walter Long.

"DON QUICKSHOT OF THE RIO GRANDE"—UNIVERSAL—Story by Stephen Chalmers. Scenario by George Hively. Director, George E. Marshall. Photography by Charles Kaufman. The cast: *"Pep" Pepper*, Jack Hoxie; *Big Jim Hellier*, Emmett King; *Tulip Hellier*, Elinor Field; *Vivian*, Fred C. Jones; *Bill Barton*, William A. Steele; *Sheriff Littlejohn*, Bob McKenzie.

"BOSTON BLACKIE"—Fox—Story by Jack Boyle. Scenario by Paul Schofield. Director, Scott Dunlap. Photography by George Schneiderman. The cast: *Boston Blackie*, William Russell; *Mary Carter*, Eva Novak; *Warden Benton*, Frank Brownlee; *Danny Carter*, Otto Matieson; *Shorty McNutt*, Spike Robinson; *John Gilmore*, Frederick Esmelton.

"SNOWDRIFT"—Fox—Story by James B. Hendryx. Scenario by Jack Strumwasser. Director, Scott Dunlap. The cast (in prologue): *Jean McLaire*, Bert Sprotte; *Margot McFarlane*, Gertrude Ryan; *Murdo McFarlane*, Colin Chase; *Wananebish*, Evelyn Selbie; *Little Margot*, Annette Jean; (in story): *Carter Brent*, Charles Jones; *Kitty*, Irene Rich; *Johnnie Claw*, G. Raymond Nye; *Snowdrift*, Dorothy Manners; *Joe Pete*, Lolo Encinos; *John Reeves*, Lee Shumway.

"DIVORCE"—F. B. O.—Story by Andrew Bennison. Director, Chester Bennett. Photography by Jack MacKenzie. The cast: *Jane Parker*, *Jane Novak*; *Jim Parker*, *John Bowers*; *George Reed*, *James Corrigan*; *Mrs. George Reed*, *Edythe Chapman*; *Gloria Gayne*, *Margaret Livingston*; *Townsend Perry*, *Freeman Wood*; *Tom Tucker*, *George McGuira*; *Winthrop Avery*, *George Fisher*; *"Dicky" Parker*, *Philippe de Lacy*.

"RICE AND OLD SHOES"—F. B. O.—Story by Carter DeHaven. Scenario by Beatrice Van. Director, Malcolm St. Clair. The cast: Starring Mr. and Mrs. Carter DeHaven.

"MARY OF THE MOVIES"—F. B. O.—Conceived and supervised by Louis Lewyn and Jack Cohn. Director, John MacDermott. Photography by George Meehan and Vernon Walker. The cast: *Mary*, *Marion Mack*; *"Lait" Mayle*, *Harry Cornelli*; *Reel S. Tate*, *John Geough*; *Oswald Tate*, *Raymond Cannon*; *Jane*, *Rosemary Cooper*; *Creighton Hale*, by himself; *James Seiler*, *Francis MacDonald*; *John MacDermott*, by himself; *Jack*, *Jack Perrin*.

"THE SPOILERS"—GOLDWYN—Author, Rex Beach. Adaptation, Fred Myton, Elliott Clawson and Hope Loring. Director, Lambert Hillyer. Photography by John S. Stumar and Dwight Warren. The cast: *Roy Glennister*, *Milton Sills*; *Cherry Malotte*, *Anna Q. Nilsson*; *Helen Chester*, *Barbara Bedford*; *Joe Detry*, *Robert Edeson*; *Slapjack Simms*, *Ford Sterling*; *Bronco Kid*, *Wallace MacDonald*; *Alex. McNamara*, *Noah Beery*; *Marshall Voorhees*, *Mitchell Lewis*; *Bill Wheaton*, *John Elliott*; *Struve*, *Robert McKim*; *Captain*, *Tom McGuire*; *Landlady*, *Kate Price*; *Matthews*, *Rockliffe Fellows*; *Burke*, *Gordon Russell*; *Tilly Nelson*, *Louise Fazenda*; *Judge Stillman*, *Sam De Grasse*; *Mexico Mullins*, *Albert Roscoe*; *Bill Nolan*, *Jack Curtis*.

"THE RAGGED EDGE"—DISTINCTIVE PICTURES—From the novel by Harold McGrath. Adapted by Forrest Halsey. Director, Harmon Weight. Photography by Harry Fishback. The cast: *Howard Spurlock*, *Alfred Lunt*; *Ruth Endicott*, *Mimi Palmeri*; *McClintock*, *George MacQuarrie*; *The Piano Player*, *Christian Frank*; *O'Higgins*, *Charles Slattery*; *Ah Cum*, *Charles Fang*; *Prudence Jedson*, *Grace Griswold*; *Angelica Jedson*, *Alice May*; *Hotel Manager*, *Percy Con*; *Mrs. Dalby*, *Hattie Delaro*; *Rev. Dalby*, *Sydney Dean*; *The Aunt*, *Marie Day*.

"THE WHITE ROSE"—UNITED ARTISTS—A D. W. Griffith production. Director, D. W. Griffith. Photography by W. J. Bitzer, Hendrik Sartov and H. Sintzinich. The cast: *Bessie Williams*, otherwise known as *"Teazie"*, *Mae Marsh*; *Marie Carrington*, *Carol Dempster*; *Joseph Beaugarde*, *Ivor Novello*; *John White*, *Neil Hamilton*; *"Auntie" Easter*, *Lucille La Verne*; *"Apollo," a Servant*, *Porter Strong*; *Cigar Stand Girl*, *Jane Thomas*; *An Aunt*, *Kate Bruce*; *A Man of the World*, *Erville Alderson*; *The Bishop*, *Herbert Sutch*; *The Landlord*, *Joseph Burke*; *The Landlady*, *Mary Foy*; *Guest at Inn*, *Charles Mack*.

"GARRISON'S FINISH"—UNITED ARTISTS—Based on the novel of the same name by W. B. M. Ferguson. Screen version and supervision by Elmer Harris. Director, Arthur Rosson. Photography by Harold Rosson. The cast: *Billy Garrison*, *Jack Pickford*; *Sue Desha*, *Madge Bellamy*; *Colonel Desha*, *Charles A. Stevenson*; *Major Desha*, *Tom Guise*; *Mr. Waterbury*, *Frank Elliott*; *Crimmins*, *Clarence Burton*; *Sue's Friends*, *Audrey Chapman*, *Dorothy Manners*; *Lilly Allen*, *Ethel Grey Terry*; *Judge of Race Course*, *Herbert Prior*; *Col. Desha's Trainer*, *Charles Ogle*; *Billy's Mother*, *Lydia Knott*.

[CONTINUED ON PAGE 115]



Beautiful Marion Davies says: "I am delighted with ZIP. It is far superior to depilatories, shaving or electrolysis."

And now it is possible not only to remove hair—but check its future growth

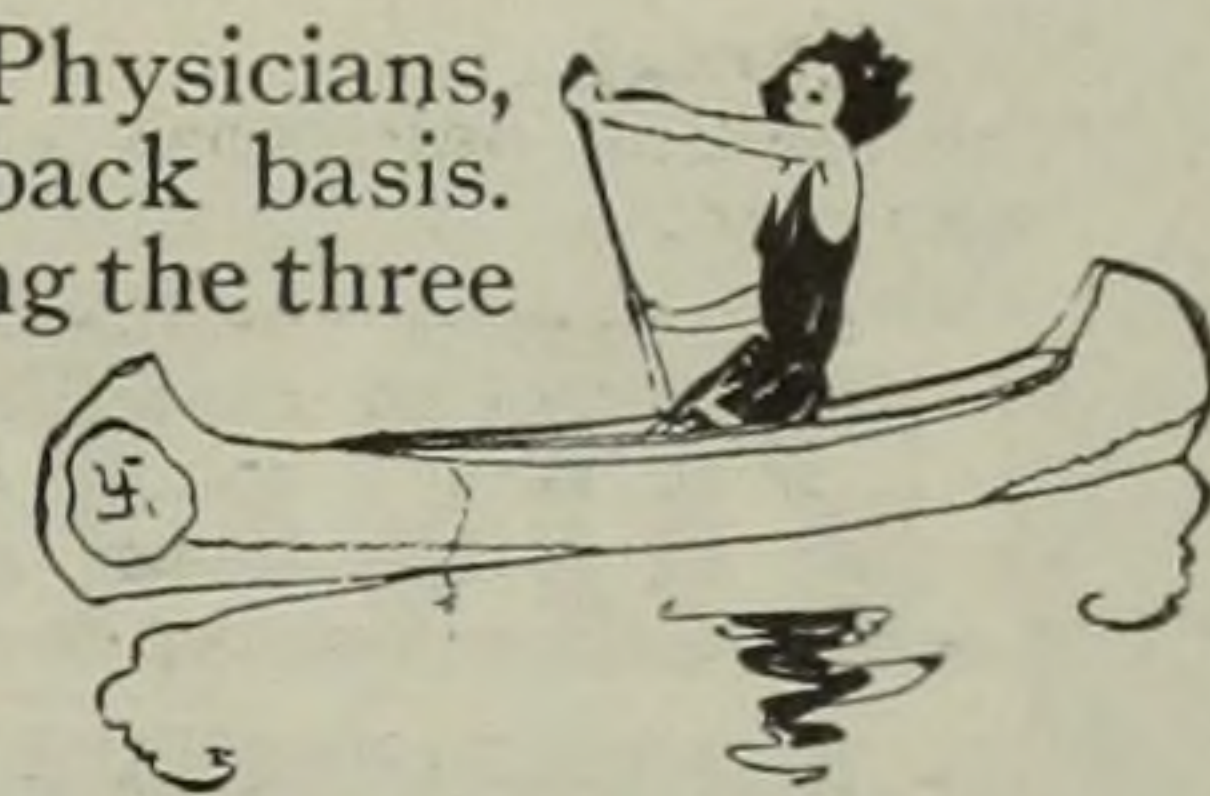
You Can Eliminate Your Superfluous Hair



Quick as a Wink you can free yourself of superfluous hair. And remember you are not merely removing surface hair—you devitalize the roots, thus treating the cause and invariably checking the growth. Moreover, ZIP leaves the skin clear and smooth, pores contracted, and like magic your skin becomes adorable.

Not only removes hair—but checks its future growth

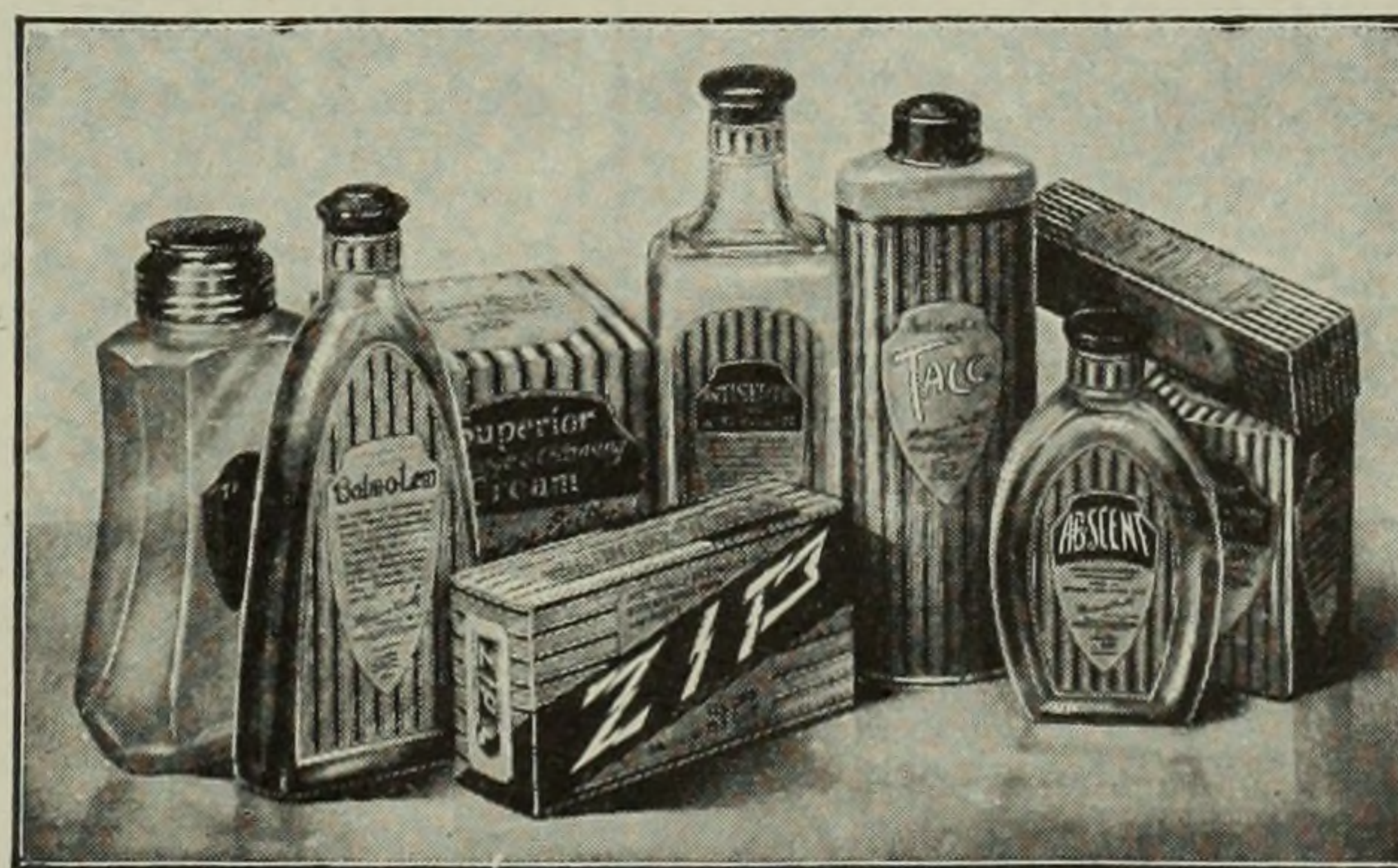
ZIP has received highest praise from Professionals, Physicians, Beauty Editors and Specialists. Guaranteed on money back basis. Write for Free Book, "Beauty's Greatest Secret," explaining the three types of superfluous hair and in which leading actresses tell how to be beautiful (and free sample of my Massage and Cleansing Cream). While in New York, call at my Salon to have Free Demonstration.



These Preparations Especially Prepared for Those Troubled With Superfluous Hair

BALM-O-LEM—A FOUNTAIN OF YOUTH FOR YOUR SKIN. The new lemon lotion. Softens and whitens the skin. Makes face powder adhere twice as long.75c
AB-SCENT—The ideal liquid deodorant. Remedies excessive perspiration. Destroys odors harmlessly. Colorless! Contains no staining artificial colors.50c
MADAME BERTHE'S MASSAGE AND CLEANSING CREAM—A delightfully soothing, white lemon verbena cream, by many preferred

to the ordinary lemon creams. Guaranteed not to grow hair. Attractive 2 oz. jar, 60c, half pound jar. \$2.00
MADAME BERTHE'S ANTISEPTIC TALC—An excellent absorbent of skin moisture and most valuable for general toilet use. Can 25c. Jar75c
LASH-LIFE—For beautifying the eyes. Makes lashes long and brows lustrous. Per tube.50c
FACE POWDER—Guaranteed not to grow hair. Five shades. Per box. \$1.00



FOR SALE AT ALL GOOD STORES, OR DIRECT BY MAIL (Postage charge 5c on each)

Madame Berthe Specialist Department 926 562 FIFTH AVE. (Entrance on 46th St.) New York City

WARNING!

Leading Beauty Shops give ZIP treatments. Don't be deceived. See that the word ZIP is stamped on the preparation used for YOUR treatment and the signature of Madame Berthe on each package.

MAIL THIS COUPON TODAY

MADAME BERTHE Dept. 926—562 Fifth Ave., New York
 Please send me "Beauty's Greatest Secret" and a free sample of your Massage & Cleansing Cream, guaranteed not to grow hair. (PLEASE PRINT YOUR NAME.)
 Name.....
 Address.....
 City..... State.....

A warning -bleeding gums

ARE your gums tender? Do they bleed when brushed? If so—watch out for Pyorrhea.

This disease of the gums, which afflicts four out of five people over forty, not only destroys the teeth, but often wrecks the health.

In Pyorrhea the gums become spongy, then recede; the teeth decay, loosen and fall out—or must be extracted to rid the system of the infecting Pyorrhea germs which breed in pockets about them. These germs lower the body's vitality and cause many diseases.

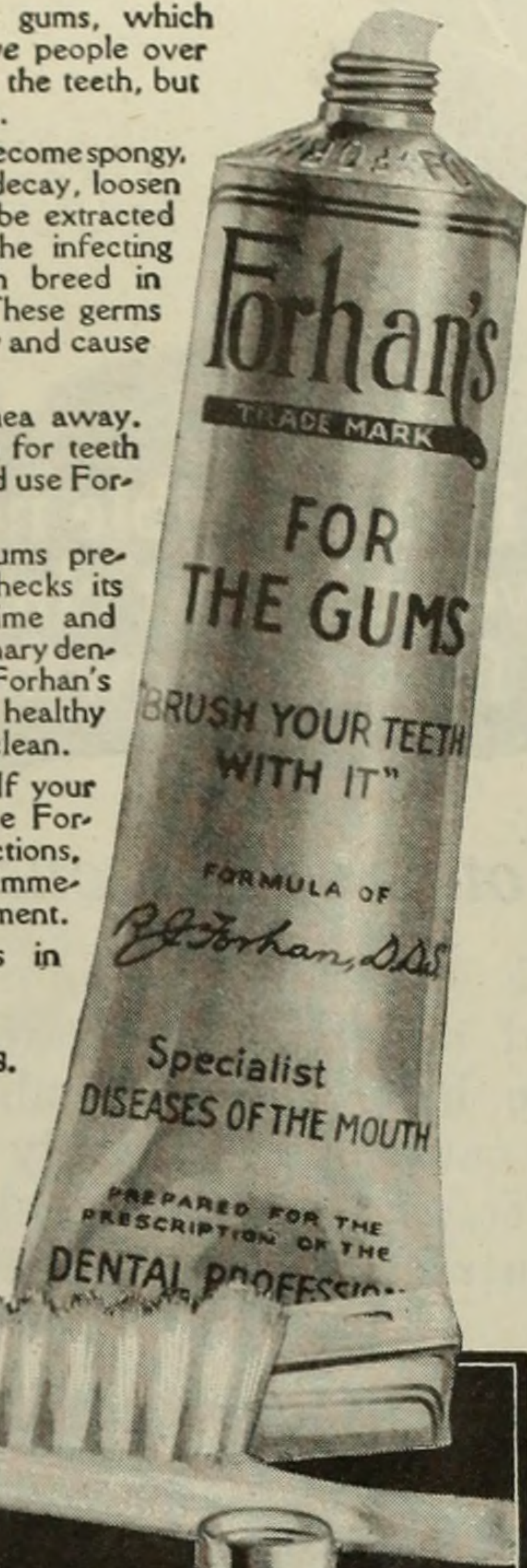
You can keep Pyorrhea away. Visit your dentist often for teeth and gum inspection, and use Forhan's For the Gums.

Forhan's For the Gums prevents Pyorrhea—or checks its progress—if used in time and used consistently. Ordinary dentifrices cannot do this. Forhan's keeps the gums firm and healthy—the teeth white and clean.

Start using it today. If your gums have receded, use Forhan's according to directions, and consult a dentist immediately for special treatment.

35c and 60c tubes in U. S. and Canada.

Formula of
R. J. Forhan, D. D. S.
FORHAN CO.
New York
Forhan's, Ltd.
Montreal



Forhan's FOR THE GUMS

prevent sunburn

ELIZABETH ARDEN warns the clients of her famous Salons always to protect the skin in summer. Sunburn dries, coarsens and thickens the skin. Use Elizabeth Arden's VENETIAN AMOR-ETTA CREAM under powder. Cooling, vanishing, protecting. Keeps the skin smooth and soft. Prevents sunburn, tan, roughness and freckles. \$1.00, \$2.00.

Send for the NEW edition of "The Quest of the Beautiful." Write describing your skin and Elizabeth Arden will send her personal advice for its treatment.

Elizabeth Arden

681-M Fifth Ave., New York
London, 25 Old Bond St. Paris, 225 Rue St. Honoré

CURLINE

GIVES A NATURAL SEMI-PERMANENT WAVE. LASTS THREE TO FOUR WEEKS

Used extensively for years by the Theatrical Profession

The original liquid preparation, superior to all others; neither sticky nor greasy, easiest to apply, absolutely harmless. PER BOTTLE, \$1.

Money back if not satisfactory.

CREME DAMASCUS—An excellent preparation for removing wrinkles. Per jar, \$1.00.

MADAM MARIE SHIELDS, 162 W. 48th St., N. Y. City
Reliable Representatives Wanted

"Celluloid Boulevard"

[CONTINUED FROM PAGE 49]

to the place from which she had jumped.

"There ought to be a buoy life preserver around here somewhere," said Don, as he shucked his coat and shoes. "See if you can dig that up while I locate her."

"Let me do this, Don," protested Dick, a little slower than his boss but nevertheless nearly ready for the water also.

Don laughed as he climbed over. "This is a cinch. Don't you bother to get wet."

He was quite right. For him it was easier than any one of a dozen things that he did every day just to keep in physical condition. He had Arline by the hair and was towing her to shallow water before Dick had found the buoy and had thrown it futilely after them.

He noticed how light she was as he carried her ashore, how light and how bony, and suspected the cause.

"Where to, lady?" he asked. "What's the address?"

Arline regarded him with dull resentment. "Put me down right here. I can walk."

"But where are you going?"

"Let's see, which from your experience would you recommend, The Ambassador or The Alexandria?"

Arline had not recognized him and was judging him by his clothes which were cheap and ill fitting, never guessing that he was in costume.

"You mean you have no home?" Don interpreted.

"Not for the moment."

By that time Dick, also coatless and hatless, had arrived trailed by some of the mechanics and Don's chauffeur whom he had collected as he went through the crowd.

To his chauffeur Don turned over his bit of sea salvage.

"Take her to the Ambassador. Tell the clerk that she is one of the company who fell in accidentally while we were shooting this pier stuff and that she's to have a room with bath and, wait a minute, a good square meal and charge the works to me. Tell him I'll be over just as soon as we get through shooting this scene."

Arline protested feebly but no one seemed to be listening to her so she gave in and was carried away by the burly chauffeur who transported her in his arms until he arrived at the place where he had parked his car.

Well, after long months of fending for one's self it was rather nice to be overruled. She reveled in submission.

Not until they had arrived at the hotel and she had been escorted, still dripping, by a back elevator, up to a warm comfortable room, did she find out who her rescuer was.

She asked the chauffeur.

"Him?" he replied startled. "I thought everybody in the world knew. That was Donald Kilbane."

He spoke the name almost with reverence. Donald Kilbane was his chauffeur's god.

So also was he Arline De Vino's from that moment on.

III

SHE had heard rumors of his gentleness and generosity as such things filter down from the top to the darkest, lowest stratum at the bottom, but actual contact with his kindness and thoughtfulness, instead of making him seem more real, only served to intensify her impression of him as a mythical prince.

No real man could be so tactfully generous as Donald Kilbane seemed to her.

For instance there was the way he offered her a position that would pay her enough to live on. He did not do it himself. Instead, his casting director sent for her and said there was a bit in the big production they were making for which they had long been hunting for a girl of just her type and, if she would consider working for the small salary they were

able to offer, why, he wouldn't have to seek any further.

Arline had no illusions about her ability or about her exact fitness for the part. She knew that any one of the hundreds of jobless haunters of Hollywood would do as well as herself. But Donald Kilbane had taken her on as one of his whimsical responsibilities and she accepted with the firm understanding with her conscience that she would some day repay the kindness if it took everything she had.

At that time she did not have much—not even self-respect.

Later she had a good deal, including all her old beauty and sweetness which she won back from the swamp of worry and despondency into which she had fallen. For she stayed with the Donald Kilbane Productions in one minor capacity or another for the balance of the ensuing season.

During all that time she had scarcely any personal contact with the star himself. It was seldom that she even worked on the set at the same time that he did. But she worshipped respectfully from a distance none the less and got a lot of kick out of the smile he gave her when he met her casually on the lot.

Donald Kilbane was married to Irene Kemble, a star in her own name under the Goldmount banner, and, according to rumor and also according to visual fact, they were devoted to each other. They did not work in the same pictures because their combined salaries would have been an overload for the productions but they spent all their time together off the set and when one or the other did not happen to be busy he or she helped with the production of the other. Sometimes Irene would walk on in a ballroom or a wedding scene on her husband's lot and often Donald would be in the mob of angry strikers; or riding with the rescuing cowboys or doing something similarly foolish in the big scenes of Irene's feature releases.

Anyone could tell by seeing them together that Donald Kilbane had no doubts as to where his sun rose and set. It is a question whether Irene returned his devotion absolutely in kind but love affairs have to be that way; one does the adoring and the other is adored.

Irene was a creature to evoke masculine worship. She was all fire and color, tiny but dynamic, full of impulsive femininity that craved constant action as an outlet. It took a man of alert and vivid personality such as Don to keep up with her, to come anywhere near satisfying the many diversified sides of her nature.

Arline admired Irene tremendously, admired and envied her. The star had everything that the extra girl lacked, positive charm instead of just sweetness, assertiveness instead of submission, and last but not least Donald Kilbane instead of no one. The thought of that last possession was one that Arline never allowed herself to dwell upon. Heavens, no. She didn't even know that she was in love with him herself. Maybe she wasn't. The feeling she had for him rather transcended mere mortal affection. It combined mother love, religious worship, everything. She just wanted to be of use to him in some way, not to ask anything of him. Had he but realized it Arline's unworldly devotion was one of the brightest jewels in Donald Kilbane's crown.

As for Irene Kemble, she did not know that Arline De Vino existed.

IV

"HELLO, dove," yelled someone behind her as Arline cleared the watchman at the gate and walked out from the studio one evening in spring—the next spring.

She turned and waited. "Hello, Richard," she replied primly. It was a pose. She was on the friendliest of terms with Dick Carver

and she was not afraid of him in the least, although he often pretended to be very rough with her, a cave-villain off the lot even.

When he wasn't doing that he made love to her, in extravagant terms and preferably before people. Because it teased her so.

"I'm going to give you one last chance, oh rose of desire, to yield to my passionate pleading."

"Why last?"

"Because I am going hence off from this set. I hence tomorrow, honeybunch, and I shall work no more evil for Kilbane Productions for many a moon to come."

"Fired?" Arline was genuinely surprised. Don and Dick were inseparables, Damon and Pythias.

"Not exactly. I call it promotion, little one, promotion. I are about to become a leading gent."

"In comedies?"

"Ouch. Not so that you could notice it. Gad, that last crack stings yet. You've got a new lash on your whip today, haven't you? Inciter of Men's Baser Nature that you are. No, darling one, I'm to be head camel driver for Irene Kemble's next knock-out. I'm going to languish for love of her for seven reels instead of thwarting her husband as of yore. Don's going to get a new bad boy and let me act my own sweet self for a change. You're not jealous are you?" he asked anxiously. "Because I'll really be thinking of you all the time I'm whispering passionate nonsense in Mrs. Kilbane's ear."

She assured him gravely that she would not be jealous.

"That's what I was afraid of. Curse that handsome dog for jumping off the pier first. He beat me by one shoe lace or I would have been the one to bear your lovely fainting form from the maw of the briny deep. Ever since then I've worn Congress gaiters when I've gone to the beach but I haven't had any luck. There's nothing in the ocean but fish any more."

ARLINE blushed at the implication that she was in love with Donald Kilbane. That's why he had mentioned it. Blushing added the vividness to Arline's beauty which was what she lacked habitually. She was very lovely so and Dick paused in his speech to admire the effect he had produced. It was his habit to do so.

She was genuinely sorry to see him go, for she liked Dick Carver tremendously. Next to Donald Kilbane he had more charm than any man she knew. She expressed her regrets but congratulated him on the step upward in the ladder.

"But don't fall in love with your leading lady," she warned.

"How can you suggest such a thing, Moon of My Desire? When I have you do you think I could look at a mortal born female?"

"But you haven't got me."

"Just the same as. I know you're only waiting for the crooking of my finger to run to me with draperies flying. Here's my street. Adios, fair one, until I summon thee. The signal will be when I clap my hands three times, thus. Then you enter bowing low and sink submissively on the cushions at my feet."

He probably would have said more but Arline walked on leaving him still talking.

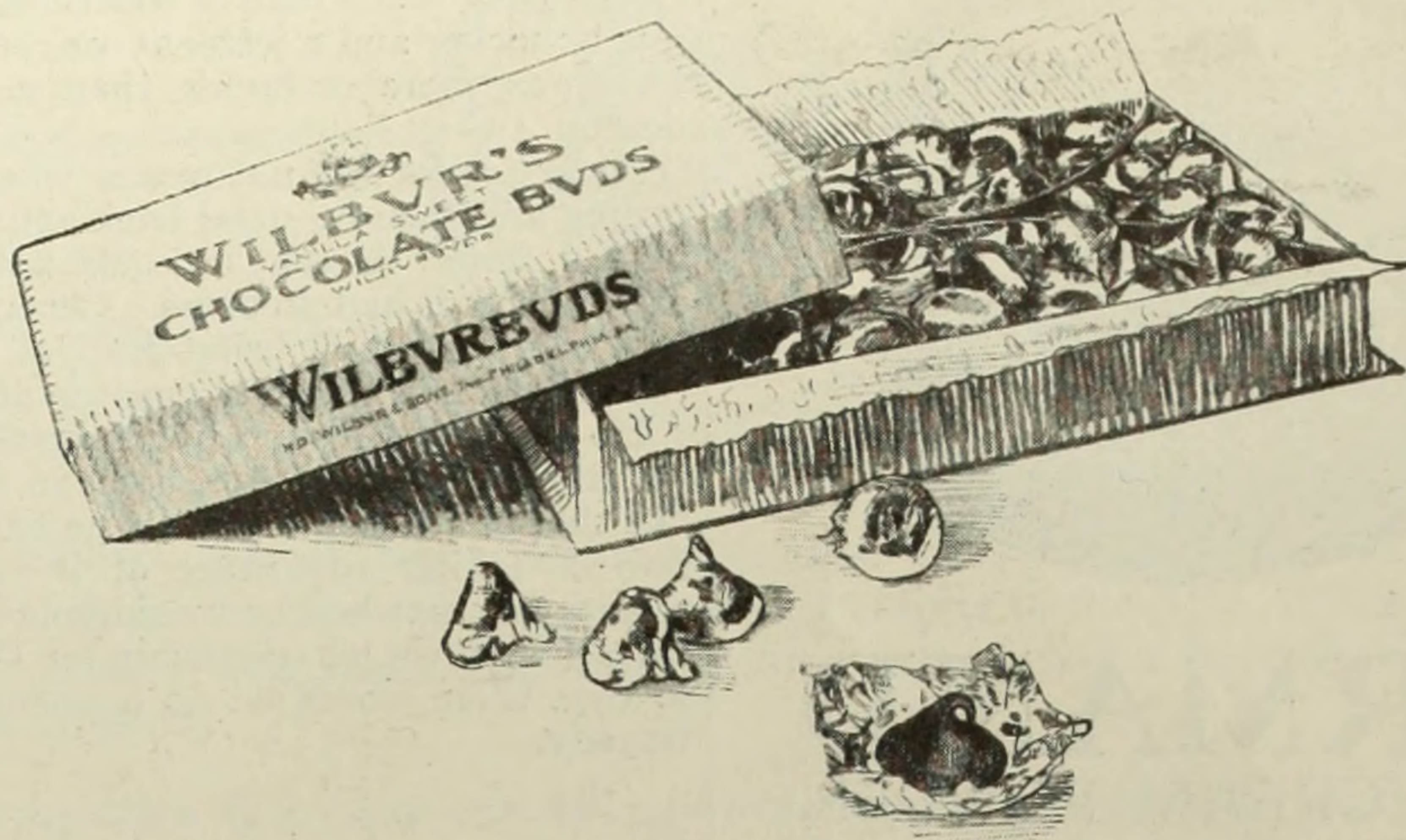
She was smiling, though, as she left him. It was nice to be thought worthy of a man's nonsense.

Besides she never could quite tell but what he meant a litt'e of it. Richard Carver had rather inscrutable brown eyes that often seemed to contradict every thing that his lips were saying

The one person in all the world who should never have engaged Irene Kemble's passingest fancy was Richard Carver. That was probably the principal reason why she conceived for him the one grand infatuation of her life.

Before she had finished working with him in that one picture she was his abject slave. She was restless, unhappy away from him and in

★T.M. Reg. U.S. Pat. Off.



No Better Flavor Under the Sun!

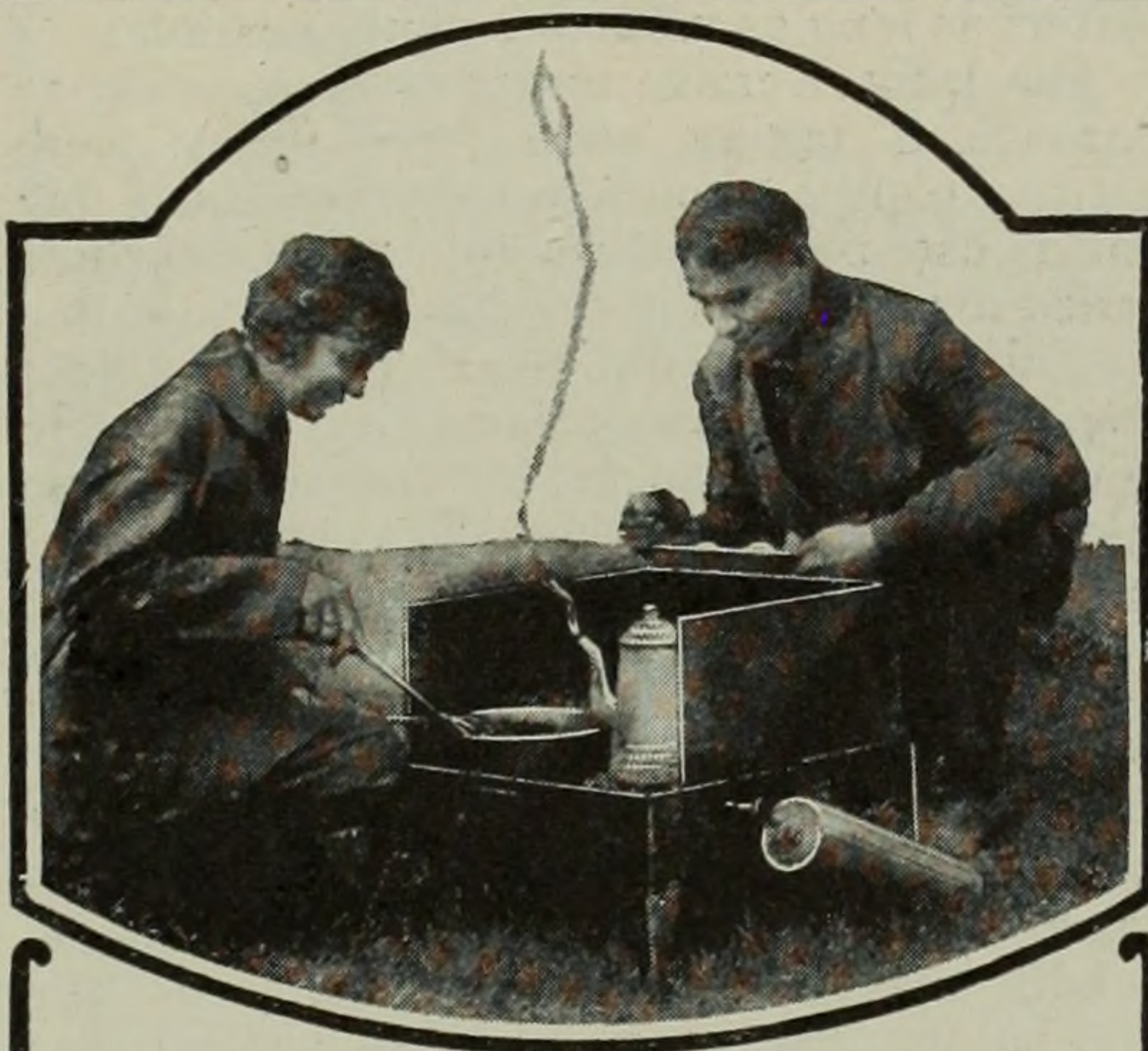
DELICIOUS pieces of solid vanilla chocolate that simply melt in the mouth. The best cocoa, the finest sugar and richest vanilla that can be bought have made Wilbur Buds perfect for a generation. The ideal confection for growing children. Let them eat as many as they please.

Sold in pound, half pound, quarter pound and 10c packages

H. O. WILBUR & SONS, Inc.
Philadelphia, Pa.

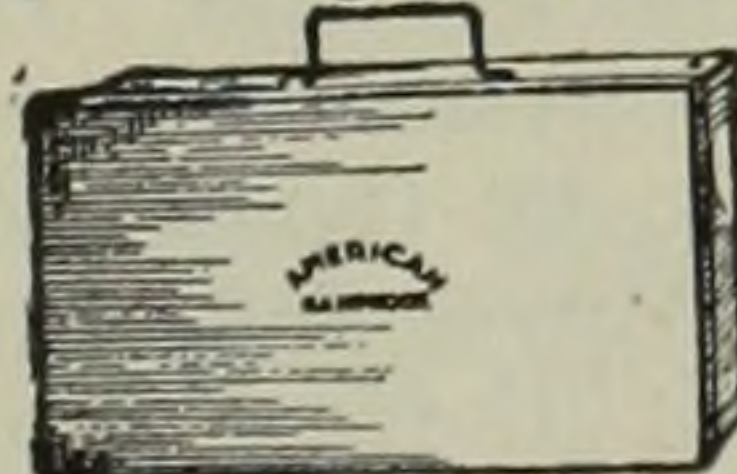
Wilbur Buds
The Only
Chocolate Buds

A-18



Going Camping?

Let the Kampkook supply the home cooking convenience of your gas stove.



AMERICAN KAMPKOOK
THE IDEAL CAMP STOVE

Set up and going full blast in a jiffy. Makes its own gas from motor gasoline. Burns a hot blue flame; no smoke, soot or odor. Simple, dependable, wind proof, safe anywhere. Used by a half million campers. Six styles; \$7.50 to \$15.60. Write for catalog of Kampkooking necessities.

It's All Inside
Compact and handy to carry. When not in use all parts pack inside case, protected against loss or breakage.

American Gas Machine Co., Inc.
828 Clark St., Albert Lea, Minn.

Travel The D & C Waterway On The Great Lakes
Restful—Economical—Healthful—Safe Traveling

You'll enjoy a trip on the palatial, homelike D. & C. Steamers that make daily trips between Detroit and Buffalo, and Detroit and Cleveland. Direct rail connections at these three cities for all sections of the country.

Detroit & Buffalo Lv. Detroit 5:30 p.m. Lv. Buffalo 6:00 p.m. Fare, \$6.00 one way, \$11.50 round trip.	Detroit & Cleveland Lv. each city 11 p.m. *Daylight trips during July and Aug. Lv. each city 8:30 a.m. Fare, \$3.60 one way, \$6.50 round trip.
--------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------

*Operation subject to necessity for service. Schedule subject to change without notice.

Berths, \$1.80 up; staterooms, \$4.20 up; parlor, \$7.20 up.

Rail Tickets are accepted. Automobiles transported. Gas must be removed. Wireless aboard.

For reservations and further information, address R. G. Stoddard, Gen. Pass. and Ticket Agt., Detroit, Mich.

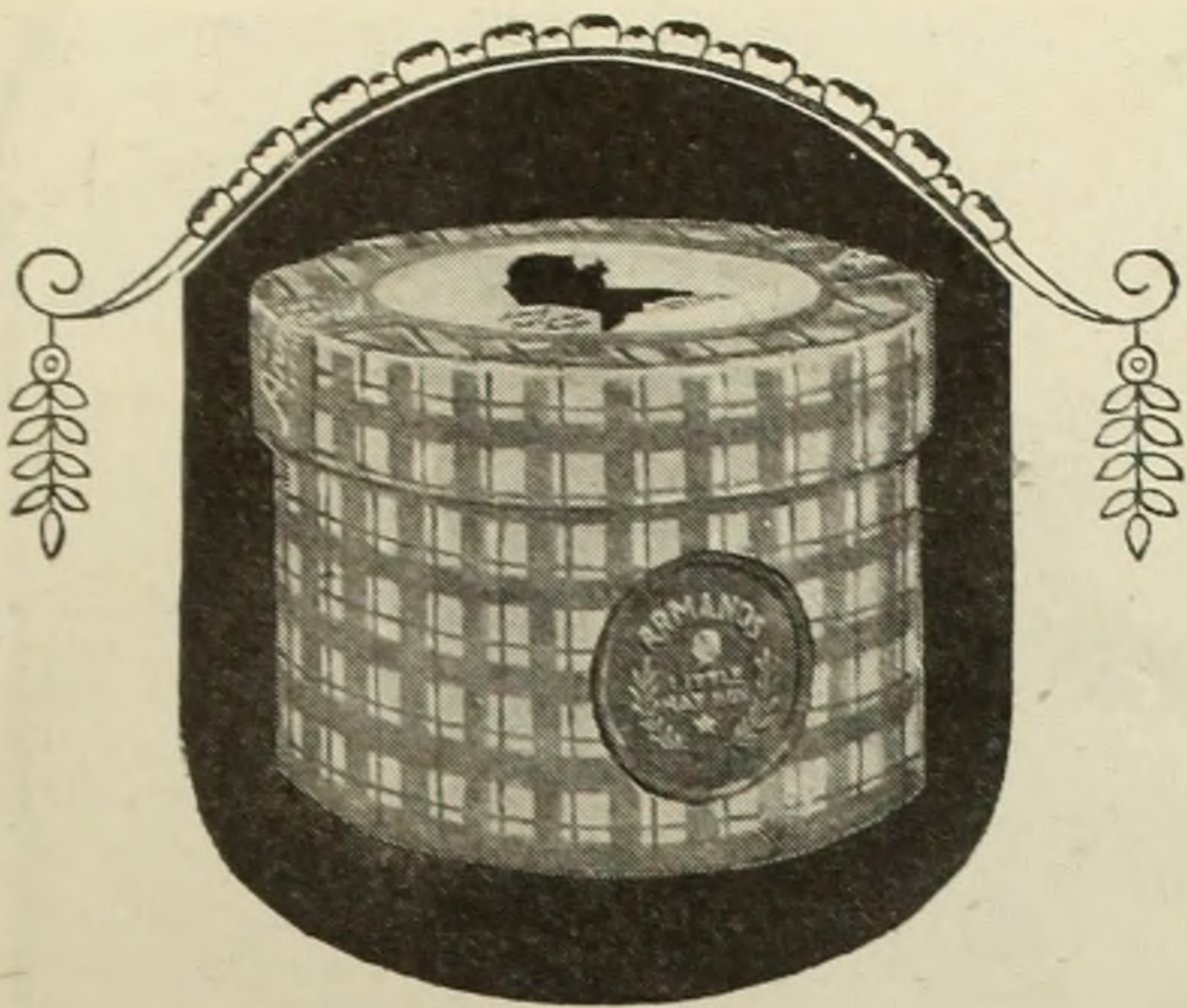
Detroit & Cleveland Navigation Co.
A. A. Schantz J. T. McMillan
Pres. & Gen. Mgr. Vice-Pres.

Shave, Bathe and Shampoo with one Soap.—Cuticura

Cuticura Soap is the favorite for safety razor shaving.

Moore Push-Pins
Glass Heads—Steel Points
Moore Push-less Hangers
To hang up things

Ask your dealer to show them
Sold Everywhere **10¢** per packet
Moore Push-Pin Co.
Wayne Junction Philadelphia



ARMAND COLD CREAM POWDER.

In The LITTLE PINK & WHITE BOXES

WITH almost invisible touch Armand smooths away traces of the years. Soft and fine, of delicate fragrance, wonderfully adherent, Armand Cold Cream Powder blends into the skin, bringing to it that clearness, that delicacy of color for which every woman longs.

In the Armand Week-end Package is a generous sample box of this wonderful cold cream powder. There are also samples of three other delightful powders; a tiny box of Armand rouge with puff included, cold cream, vanishing cream, talcum, a little cake of fragrant soap and the Armand "Creed of Beauty," which you will surely appreciate. All for 25c! Write for yours to-day!

ARMAND—Des Moines

Pert

The Waterproof Rouge

Orange-colored, lasts all day

AFTER hours in the water her cheeks are still as rosily lovely as when she went in.

She uses Pert, the waterproof rouge. It is a cream rouge, orange-colored in the jar, but changing to a natural pink as it touches the skin. It lasts all day or evening! Only cold cream or soap and water will remove it. At drug, department stores or by mail, 75c.

The new daintily boxed waterproof Swimset contains Pert Rouge and Winx. At drug, department stores or by mail, \$1.50.

Samples of Pert and Winx are a dime each. Send for them and enclose coins.

ROSS COMPANY
73 Grand Street
New York



UNLUCKY?

Then wear this Mystic Serpent. Replica of Ancient Hindu charm against evil spirits, sickness, spells, and symbol of GOOD LUCK in love, business, games. Heavy, weird and startling. Genuine 14-Karat gold shell, 3 year guarantee. Men and Women. Secret "formula for luck" FREE. Send measure (string tied around finger.) ALI T. BABA, Box 55, 116 Str. Sta., New York. Pay \$2.27 and postage to postman on delivery.

his society she found only a teasing solace. Something about him intrigued her. Perhaps it was because he was so very different from Don. Dick was a man of concealed moods, he was a mocker and a jester at conventions while Don was more orthodox than a Methodist deacon.

At first Dick did not realize what was happening and then he stood back aghast at what he had done. At that he could not figure out exactly how it had occurred. Certainly he had had no intention of being disloyal, of abusing the privileges which had been granted him.

He could not help being secretly flattered withal. Irene Kemble's homage was rather like that of a queen. Besides he had no intention of taking advantage of it. When the picture was finished he would go away, would even slow down his friendship for Don himself so that there would be no opportunity for a tragedy.

V

BUT celluloid burns faster than asbestos, passion breaks speed records under the forcing of Cooper-Hewitts and Kliegs and rumor runs in Hollywood like prairie fire.

There began to be talk.

Even Arline De Vino heard it and it made her desperately unhappy.

She didn't know what could be done about it. No one realized better than herself that love does not always go where it is directed.

But her woman heart bled for the boyish idealism of Donald Kilbane if he should ever find out that his world was out of time and it seemed impossible that he should remain in darkness much longer. It was only because everyone, like herself, adored and shielded him that he had not yet been disillusioned. Everyone, like herself, too, was hoping that something would turn things for the better before a crash came.

Because, singularly enough, nearly everyone also cared for Dick Carver and trusted him to keep the ship out of absolutely desperate waters as long as it was humanly possible.

The Irene Kemble unit was on location at Arrowhead taking snow-stuff. They were getting plenty of atmosphere because a big storm had penned them in. Their schedule called for two days in the mountains and they had already been gone five. Telephone lines were down and communication was completely cut off. A messenger on snowshoes came through to a place where he could call Los Angeles and reported that it looked as if it would be impracticable to move the outfit for a week but that they were comfortable and had enough supplies.

Donald Kilbane would not have fussed about it so much if he had not been fearfully lonesome. He was a gregarious creature and depended upon the companionship of his wife and his friends, especially Dick, who rated as Number One in the front rank. Not having anything to do when not actually working, he fretted and imagined things—not the truth, other things not so bad but plenty bad. He was boyish enough to picture physical dangers instead of psychological ones; he thought of Irene as assailed perhaps by wolves and bears and never as the victim of the ravenous monsters Propinquity and Idleness.

But no one else shared Donald Kilbane's guileless concern. There was more conjecture as to the outcome of the "Arrowhead sequence," as it was called, than about the probable cost and footage of Von Stroheim's next picture.

Arline did not happen to be working in the scenes they were shooting at the studio that week and she never hung around when she was not called, but she sensed the approaching climax and heard plenty about it besides.

Her most direct source of information was Larry, Mr. Kilbane's chauffeur. He was one of the ones who had guessed Arline's secret and he knew that she was as loyal to the boss as he was himself. Secure in this knowledge he came to her when he just "had to" talk.

"He's thinking about going up there himself. Only this morning he says, 'Will the big car

or the roadster buck snow drifts the best? What do you think, Larry?' If he should ever start, 'Good-night.' There's no way of getting word to 'em with the telephone down."

"I wonder," mused Arline, "if maybe it wouldn't be better for him to go and get it over with this trip."

Larry laid a hand on her arm. "You're thinking young, lass. I'm older and I've been married myself a long time. I don't even condemn Mrs. Kilbane. About every so often married folks get a crazy fit and feel as if they'd bust something if they didn't stretch. Usually it comes to nothing because the harness holds most of us so tight. But sometimes it happens when we're loose in the pasture and then 'Blooie!' we kick out a section of fence and raise Ned generally."

"The boss doesn't get that way."

"No, he never has. But he's a little more than a human being, he's better than that, if you get what I mean. He's like a kid that won't grow up. Why, he almost believes in Santa Claus yet. That's why he can act those pictures about the chivalrous gents of olden times so well. The poor boob thinks they're real. And I'm afraid that if this thing we're fearing hits him, part of him, maybe the best part, will die. I'd give this right hand to prevent it."

"And I'd give all of me."

IT was because she promised that so reverently that Larry came back to her the next morning—early before she had eaten her breakfast. She made him sit down and share a cup of coffee with her while he told her the latest developments.

"Did you see this?"

He spread out the newspaper which he had been carrying in his pocket and handed it across to her with a forefinger pointing to a paragraph.

It was in the society column—an unusual place for an item about screen people but then, the Kilbanes were unusual exponents of the silent art.

It read:

"One of our rather more than ordinarily prominent film stars is doubtless enjoying greatly her enforced vacation in the mountains. Being snowed in is not so bad after all, especially if one's husband is snowed out and another interesting man happens to be in the marooned party."

"That was a dirty thing to do, wasn't it?" demanded Larry. "Of course the paper doesn't mention any names but everybody knows who it means. If it had been in the regular screen department our publicity man would have caught it. But who would have expected this among the society notes?"

"Has he seen it?" Arline asked practically.

Larry nodded. "That's why I am here to talk to you. I don't know what to do. He's going to start for Arrowhead in an hour. I am to drive him, or try to. The worst of it is we can get through if we want to. He's taking snowshoes and climbing togs. How in the name of heaven are we going to get word to her ahead of him?"

Arline sat clenching her hands. There had to be some way, there just had to be, that's all. She forgot her coffee and it grew cold while she cudged her brain. Larry apparently thought well of her ingenuity because he paid her the tribute of respectful silence.

She snapped her fingers. "Larry," she said, "can you have an accident along the line that will delay you several hours? Something that would happen quite far from a repair shop where you would have to walk either forward or back for several miles?"

"I could pretend to strip a driving pinion," suggested Larry.

"Pretends won't do," Arline criticized. "The boss knows too much about cars himself. You have actually got to break something that neither one of you can fix and give me at least two or three hours start."

"You! What are you going to do?"

"I am going to get to Arrowhead first. After

that, I don't know. I'll have plenty of time to think while I'm on the way."

"Why not send a man?" Larry suggested.

"Can you think of anyone we would want to trust with the errand? You can't go yourself. That leaves me. Besides I think maybe I can square things where a man could not."

"But can you get through?"

"I've got to get through."

"Don't forget the snow."

"Larry, I was brought up in the country where winter was invented and I was born with snowshoes on my feet."

VI

DONALD KILBANE'S roadster was stalled in the foothills. He helped his chauffeur look for the trouble.

The gasoline tank was empty.

Kilbane swore at Larry, something unprecedented. "How in hell could you forget to fill it?"

"I did fill it last night." Larry was examining the tank. "There's a hole in it right here underneath. We must have struck a sharp rock somewhere a ways back."

Don examined it himself. "It looks to me more as if we had hit a sharp cold chisel or a steel punch." He got up. "Find some wood and make a plug."

"You can't get any gas here."

"Make the plug." Don seldom spoke so sharply to anyone.

Larry was about right in his remark about the scarcity of gasoline thereabouts. The spot could not have been better chosen if he had been able to calculate deliberately in advance just where the last drop would give out.

But Larry was not a man of much resource or very imaginative. If he had been he would have broken something else or short-circuited the wiring while his employer went up the road to see what he could see. Instead he merely made the plug as ordered and drove it into the hole he had carefully punched just before they started.

Don was back in fifteen minutes driving an old rattletrap of a car that had been painted last just before the war. Beside him sat a man twice his size with a black eye evidently recently acquired.

Neither made any explanations. Larry needed none. He had seen his employer box,—always in fun, though.

"Loosen the bolts that hold the tank straps," he ordered and Larry obeyed.

Don helped him. They had the stranger's gasoline tank off in three minutes and were feeding his supply into their own car in five.

"You can put the tank back on, yourself," said Don to the mad but subdued autoist. "Here's ten dollars for your gasoline and your lost time. I've left you about a quart. You ought to be able to get somewhere on that. I'm sorry you wouldn't sell me your gasoline in the first place."

To Larry: "I'll drive the rest of the way myself. You seem to have developed a sudden bump of caution that would be worthy of a maiden lady of eighty."

Larry had to hang onto his hat for the next hour. Don missed a few of the bumps but only accidentally.

The deposed chauffeur, having no other occupation, tried to think of anything he might do besides pray, but his mind refused to give up a single idea.

When they reached the snow they found the tracks of another car and later they actually met it returning.

"You can't get through," the driver yelled at them, but Don paid no attention.

Larry was glad that he did not. He hoped that was the car Arline had come up in and that she had at least that much start.

They came to the place where the other driver had given up but Don went on. His powerful roadster proved to be a wonderful snow plow. Drifts delayed them, but they managed to buck through a great many with the white rampart in front of the radiator pil-



A Big, Heart Drama!

Watch for this one!

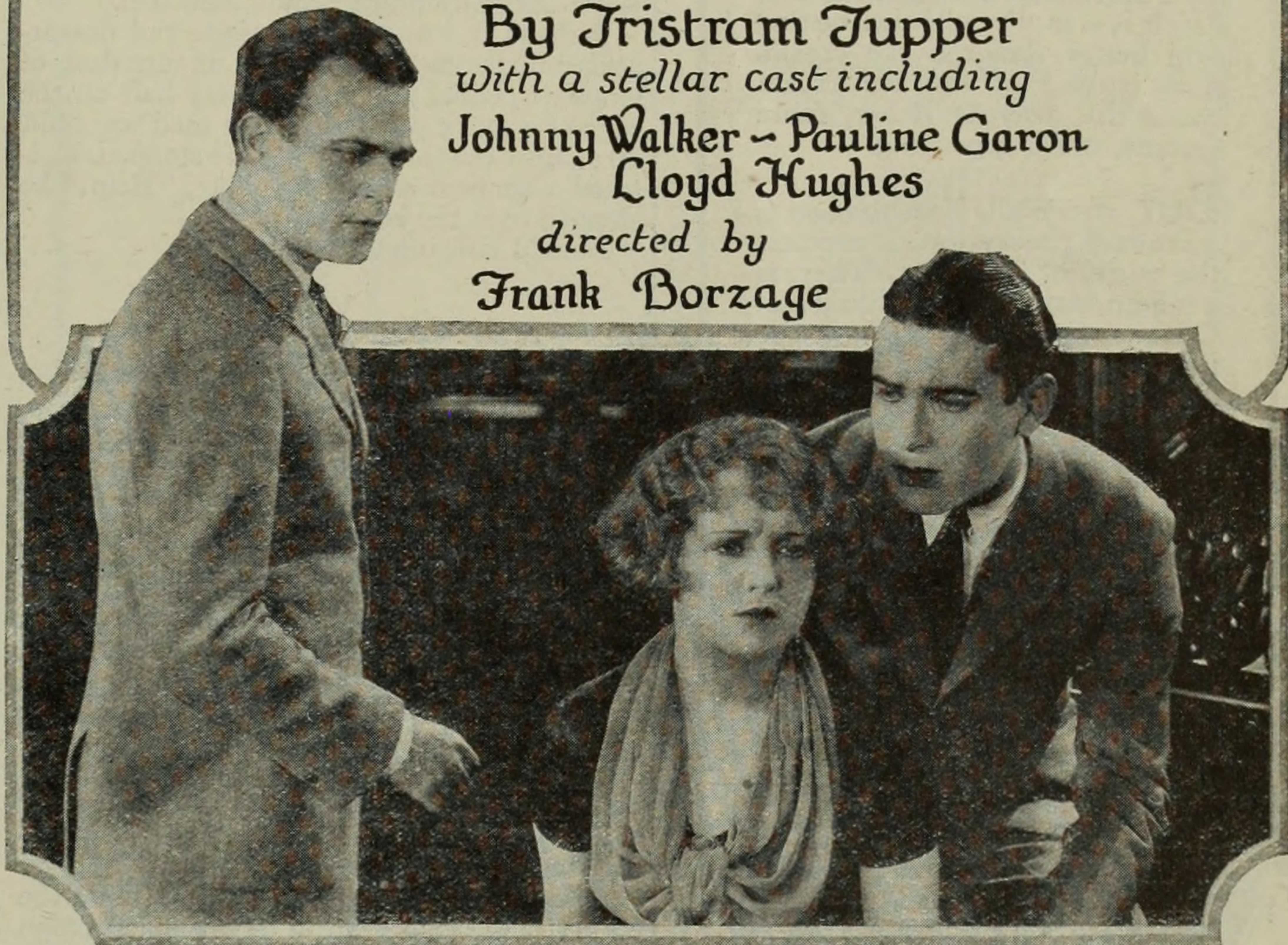
HERE'S another heart drama with that infinitely tender touch that brings the tears to the eyes and yet a smile to the lips. It has that same quality that made you like "Humoresque" and it is made by the same director.

It is a picture that every one will enjoy and one that no one will ever forget. Watch for this one at your theatre—and be sure not to miss it.

Ask your theatre owner if he plays First National pictures, and watch for the trade-mark on the screen. It is the sign of the ultimate in artistic and entertaining pictures.

Arthur H. Jacobs presents
A FRANK BORZAGE PRODUCTION
"CHILDREN OF DUST"

By Tristram Tupper
with a stellar cast including
Johnny Walker - Pauline Garon
Cloyd Hughes
directed by
Frank Borzage



This Beautiful
DIAMOND RING **\$2 DOWN**

A real bargain, 7 blue-white Diamonds set to look like a brilliant \$700.00 solitaire. Dainty 18 kt. White Gold, hand made mounting. **Gentleman's ring, same price.**

10 DAYS' FREE TRIAL
Merely send \$2.00. Shipment made without "red tape." Examine it—wear it 10 days. If not convinced it is the **Greatest Bargain in America**, return it and your \$2.00 will be refunded. If you keep it, pay only \$5.48 monthly—a matter of a few cents a day—until the **Special Bargain Price** of \$56.75 is paid. Sold under a gilt edge Protective Guarantee. You get 8 per cent yearly dividend on this purchase also 5 per cent bonus.

10 months to pay—A few cents a day.

Million Dollar Bargain Book **FREE** Send for it today. Thousands of bargains at your disposal. Save one-third by writing to Dept. C172

J.M. LYON & CO. INC.
2-4 Maiden Lane, New York

An Easy Way to Remove Dandruff

If you want plenty of thick, beautiful, glossy, silky hair, do by all means get rid of dandruff, for it will starve your hair and ruin it if you don't.

The best way to get rid of dandruff is to dissolve it. To do this, just apply a little Liquid Arvon at night before retiring; use enough to moisten the scalp, and rub it in gently with the finger tips.

By morning, most, if not all, of your dandruff will be gone, and three or four more applications should completely remove every sign and trace of it.

You will find, too, that all itching of the scalp will stop, and your hair will look and feel a hundred times better. You can get Liquid Arvon at any drug store. A four-ounce bottle is usually all that is needed.

The R. L. Watkins Co., Cleveland, Ohio.

MOTHERS!

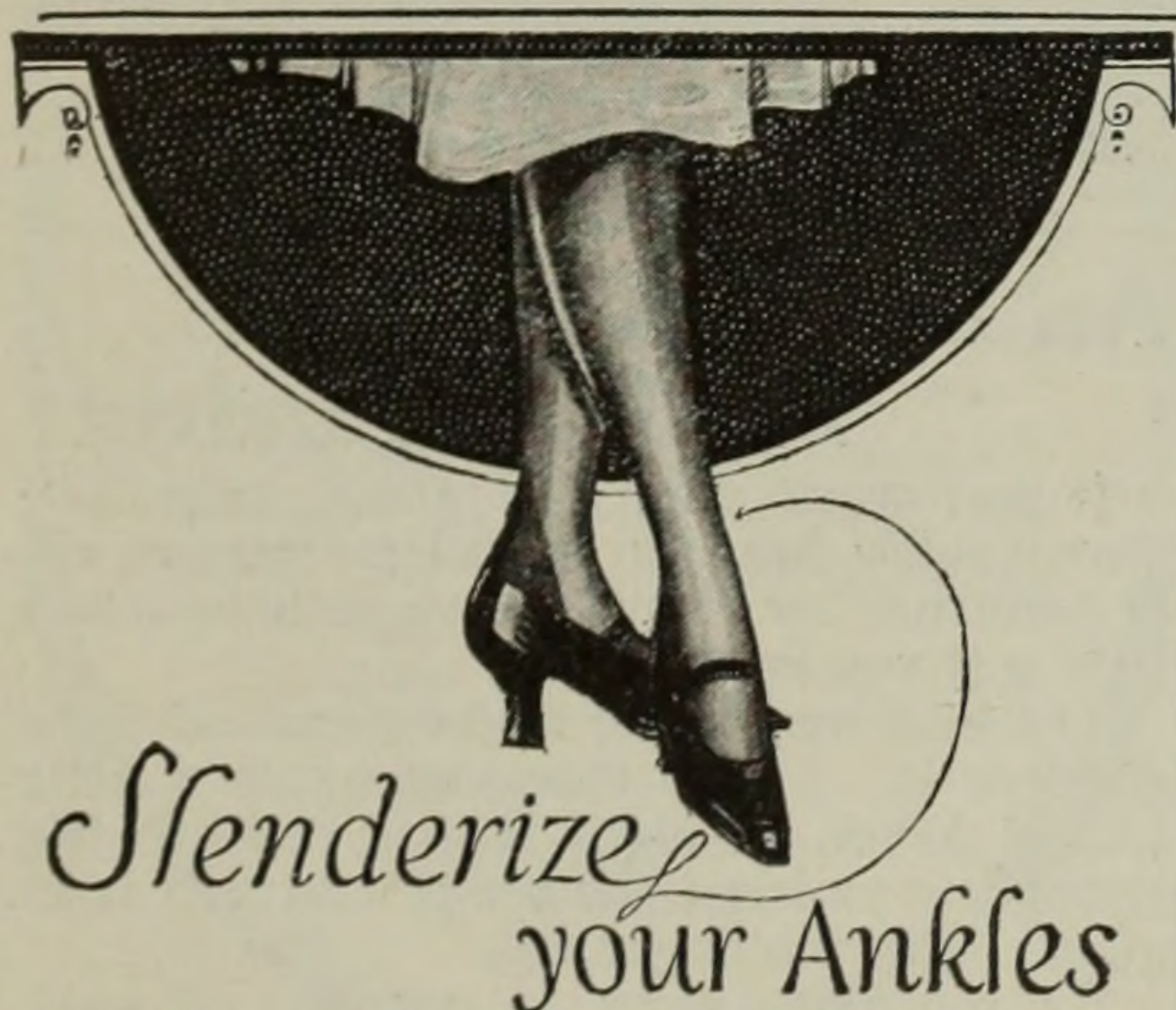
*this will
interest you*

WHEN Pasteur made his great discovery which brought about the Pasteurizing of milk, it was a tremendous scientific step toward greater purity. When Heath made his remarkable discovery of Heathizing Ice-Cream, food scientists acclaimed it as an equally momentous achievement.

HEATHIZATION is the newly discovered method of making ice-cream in an atmosphere of purity and cleanliness. In making Heathized ice-cream, the ordinary air is driven out of the freezers and replaced with a clean, pure and sterile atmosphere. The result is a more delicious tasting and better flavored ice cream. The texture of the ice cream made this way is richer, more creamy, more appetizing.

BUT, above all, Heathization is a sanitary precaution. It protects the purity of ice-cream. There is a manufacturer of Heathized Ice-Cream in your city, so look for this "Sign of Purity" when buying ice-cream. If your dealer hasn't it, ask him to get it for you, or write us for further information.

Heathized Products Co.
400 N. Michigan Ave., Chicago, Illinois



*Slenderize
your Ankles*

YOU, too, may have slender, lovely ankles. Flec Genuine Ankle Reducing Cream works wonders. Just apply a little Flec and the fat fairly melts away. In a remarkably short time, thick, unshapely ankles can be transformed into the shapeliness that is every woman's pride. Mail \$1 cash, check or money order for a large tube of Flec.
Guaranteed Harmless

THE FLEC COMPANY, Inc.
15 East 40th Street, New York, Dept. G-1

ing up higher and higher at each buck.

Finally Don decided to abandon the car and take to snowshoes. "You can come along, or stay with the car if you like," he told Larry. "Perhaps you can turn it around and get back to gasoline somewhere."

"I'll come with you," Larry decided.

He drained the radiator and put on snowshoes. His boss was already several hundred yards ahead.

Larry got very tired trying to keep up. Devotion, however, drove him on to exertion that he would never have put forth on his own account. Ascending a grade on snowshoes is no child's play. Donald Kilbane was in perfect physical condition. But Larry was not. His wind was not what it had been before the government gave him the little button to wear on his coat lapel. It took the heart right out of Larry to keep his employer in sight.

With half a mile to go Larry saw a dark figure ahead of them floundering along with the peculiar ungraceful stride of a person on snowshoes. He knew who it was.

She was not taking exactly the same route as themselves. That was why they had not run across her tracks.

Larry had reached the last ounce of his strength. He had his teeth clenched and his breath, what there was of it, was whistling through them like steam through a leaky valve. His heart, too, was pumping painfully. He just couldn't go any further. He felt that he had failed egregiously. Arline didn't have a long enough start. She could scarcely get there ahead of Don because he, with his superior man strength, was going at a rate of speed that was faster than any woman could maintain.

Perhaps it was merely fatigue and desperation but maybe it was a last minute flash of strategic genius that made Larry halt on the edge of a rocky drop where the road was built up against the side of a hill. He stopped, hesitated a moment and then yelling, "Help!" he stepped over the edge.

Donald Kilbane turned back.

VII

ARLINE DE VINO found them together just as she had expected.

"Mr. Kilbane will be here in fifteen minutes," she said breathlessly.

"Who are you?" demanded Irene Kilbane.

"Does that matter?"

"Never mind the questions," interrupted Dick, who sensed the tenseness of the situation. "This is Miss De Vino, who is—"

"Mr. Carver's fiancée," Arline supplied rapidly.

"You told me—"

"Men lie," Arline interrupted impatiently.

Dick didn't quite understand, but he was evidently anxious to follow the girl's lead.

"There's one way to save a great deal of unhappiness," Arline planned out loud.

"Yes?" Irene Kilbane was inclined still to be a little supercilious with this young woman whom she did not know.

"Dick," said Arline seriously, "would you mind marrying me right now? It will cancel all questions."

Irene started to protest. "Why, Dick, you wouldn't, you couldn't—"

But Dick had a mind of his own, too, and he saw that Arline's plan would extricate them all from a devilish position.

"Yes," he agreed and he showed that he, too, realized the necessity of haste. "Come on. There may not be a minister available but if necessary we will fake it and have a second ceremony later."

VIII

DONALD KILBANE walked in carrying Larry who had a broken leg, half an hour later. The ceremony had just been completed and he, in wondering amazement, was the first one to congratulate the groom and kiss the bride.

"Two of the finest people in the world," he

told his wife, who, in a dazed acceptance of the situation stood at his side within the circle of his arm. "My sincerest hope for them both is that they will be as happy as we have been but that, dear heart, is impossible."

There were tears in his eyes, foolish boyish tears, as he kissed her hand.

Irene looked across his bowed head at the two who had saved his idealism, worthless perhaps in this cynical age. She smiled at them, a wry smile at first and then her lip trembled and a tear came to her eye, too, disappointment perhaps, relief maybe, rediscovered happiness perchance.

Anyway she bent her head, too, and brushed with her lips the boyishly ruffled hair of her lord.

The extra who had been chosen to be the minister because Donald Kilbane did not know him, put away the Bible which he had been using as a prop and left the room on tip-toes. He felt that he was a false note.

He was.

IX

RICHARD CARVER came to call on his wife one sunny morning. He had been doing that about every so often for a year, oftener during the last two or three months.

"Don wants me to come back and play the heavy in his next picture. What shall I do?" He always asked Arline's advice.

Of late he had been conspicuously absent from the Kilbane casts—both of them.

"Do you want to do it?" Arline asked. She was very sweet in her cross-barred apron.

"I've missed not being with him this year very much. He says he has missed me, too."

"Can you conceal your feelings enough to appear indifferent to Irene?"

Dick regarded her quizzically for a moment. He grinned and took up his old manner of speaking. "Ain't got no feelings, sentiments, yearnings, nothing any more, Oh Passionate Pomegranate Blossom. I'm a married man, I am, and desperately in love with my wife."

Arline looked up at him questioningly. It was the first time he had said anything like that even in jest.

"Oh, yes, I mean it," he answered her optical inquiry. "No man who really knew you could help loving you, wistful woman that you are, and I am certainly no exception when it comes to masculine susceptibility. I'd give all my life if I had been the one who carried you ashore that night and had won your love."

"You have, Dick." Seriously.

He looked up incredulous. "You haven't quit caring for Don?"

"No. I don't think I ever shall. But I've never felt toward him the way a girl should feel toward her husband."

"How is that?"

"Oh, a sort of pity for his foolishness all mixed up with an admiration for his few good qualities and a forgetfulness of both of them when he is around."

"Do you, by any chance feel that way toward me on this bright spring day of the year of our Lord, 1923?"

She nodded.

"Then I'll bring in my suitcase?"

Arline laughed. "Do you mean to say that you've got it outside?"

"Sure. I've brought it over in my car every time I've called—oh, ever since last Christmas."

"The nerve of you—why, Dick, you need a shave."

"Why, oh Ravisher of Men's Hearts," Dick asked later, rather wistfully and like a child who wishes to be reassured, "why do you care for me when you know me as I am?"

"Why?"

"Yes."

Arline laughed, the throaty laugh of a contented woman. "For the same reason that every woman loves her husband."

Mystified. "Why is that?"

"Because he happens to be hers. She doesn't need any other reason"

"Thank heaven!"

Casts of Current Photoplays

[CONTINUED FROM PAGE 109]

"THE MARK OF THE BEAST"—W. W. HODKINSON—Story, play and photoplay by Thomas Dixon. Director, the author. Photography by Harry Fishback. The cast: *Dr. David Hale*, Robert Ellis; *Ann Page*, Madelyn Clare; *Donald Duncan*, Warner Richmond; *John Hunter*, Gustav Von Seyffertitz; *Jane Hunter*, Helen Ware.

"THE MAN NEXT DOOR"—VITAGRAPH—Story by Emerson Hough. Scenario by C. Graham Baker. Director, Victor Schertzinger. The cast: *Bonnie Bell*, Alice Calhoun; *Colonel Wright*, David Torrence; *Curly*, Frank Sheridan; *Jimmy*, James Morrison; *David Wisner*, John Steppling; *Mrs. Wisner*, Adele Farrington; *Katherine Kimberly*, Mary Culver; *Tom Kimberly*, Bruce Boteler.

"THE EXCITERS"—PARAMOUNT—Based on the play of the same name by Martin Brown. Scenario by John Colton and Sonya Levien. Director, Maurice Campbell. Photography by George Webber. The cast: *Ronnie Rand*, Bebe Daniels; *Pierre Martel*, Antonio Moreno; *Rackham, the Lawyer*, Burr McIntosh; *Ermintrude*, Diana Allen; *Roger Patton*, Cyril Ring; *Hilary Rand*, Bigelow Cooper; *Mrs. Rand*, Ida Darling; *Della Vaughen*, Jane Thomas; *Mechanician*, Allan Simpson; *Minister*, George Backus; *"Gentleman Eddie"*, Henry Sedley; *"Chloroform Charlie"*, Irvil Alderson; *"Flash"*, Tom Blake.

"THE HEART RAIDER"—PARAMOUNT—Story by Harry Durant and Julie Herne. Scenario by Jack Cunningham. Director, Wesley H. Ruggles. Photography by Charles E. Schoenbaum. The cast: *Muriel Gray*, a speed girl, Agnes Ayres; *John Dennis*, a bachelor, Mahlon Hamilton; *Gaspard McMahon*, an insurance clerk, Charles Ruggles; *Reginald Gray*, *Muriel's father*, Frazer Coulter; *Mrs. Dennis*, *John's mother*, Marie Burke; *Jeremiah Wiggins*, *captain of yacht*, Charles Riegal.

"FOG BOUND"—PARAMOUNT—Story by Jack Bechdolt. Scenario by Paul Dickey. Director, Irvin Willat. Photography by Henry Cronjager. The cast: *Gale Brenon*, Dorothy Dalton; *Roger Wainwright*, David Powell; *Mildred Van Buren*, Martha Mansfield; *Deputy Brown*, Maurice Costello; *Sheriff Holmes*, Jack Richardson; *Mammy*, Mrs. Ella Miller; *Deputy Kane*, Willard Cooley; *Gordon Phillips*, William David; *Revenue Officer Brenon*, Warren Cook.

"MICHAEL O'HALLORAN"—W. W. HODKINSON—From the novel of the same name by Gene Stratton-Porter. Director, James Leo Meehan. Photography by Floyd Jackson. The cast: *Michael O'Halloran*, True Boardman; *Peaches*, Ethelyn Irving; *Nellie Minturn*, Irene Rich; *James Minturn*, Charles Clary; *Nancy Harding*, Claire McDowell; *Peter Harding*, Charles Hill Mailes; *Leslie Winton*, Josie Sedgwick; *Douglas Bruce*, William Boyd.

"ONLY 38"—PARAMOUNT—From the play of the same name by A. E. Thomas. Based on an original story by Walter Prichard Eaton. Scenario by Clara Beranger; Director, William de Mille. Photography by Guy Wilky. The cast: *Lucy Stanley*, a college girl, May McAvoy; *Mrs. Stanley*, her mother, Lois Wilson; *Professor Charles Giddings*, Elliott Dexter; *Hiram Sanborn*, *Mrs. Stanley's father*, George Fawcett; *Bob Stanley*, *Lucy's twin brother*, Robert Agnew; *Mrs. Newcomb*, Jane Keckley; *Mrs. Peters*, Lillian Leighton; *Sydney Johnson*, a college student, Taylor Graves; *Mary Hedley*, Ann Cornwall.

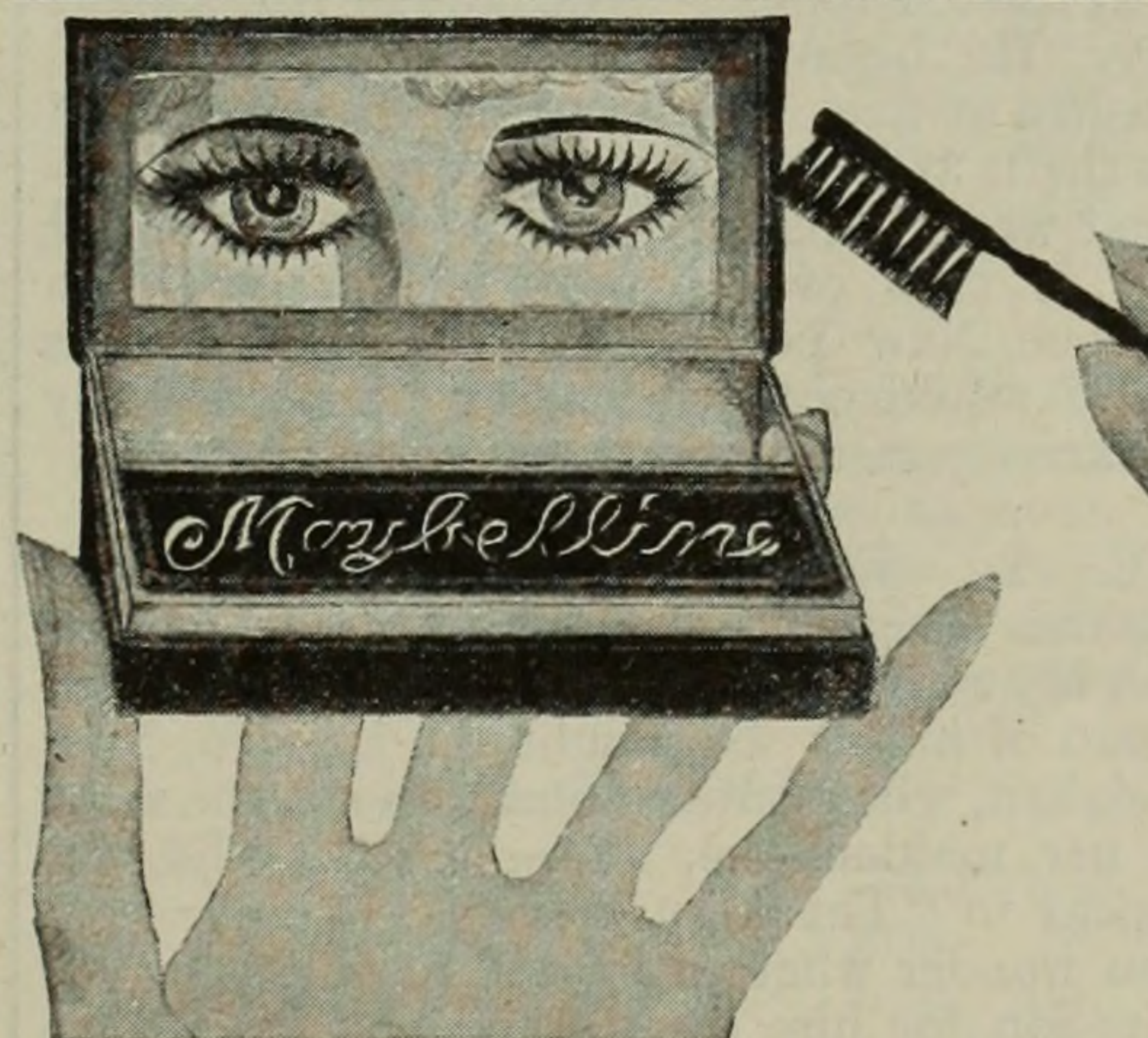
ED. PINAUD'S
LILAC TALC

"The Talk of the Fashionable World"

A superfine talcum powder, fragrant with the delightful odor of
ED. PINAUD'S
Lilac of France

Sample sent to you for 5c. Write our American Import Office

Parfumerie ED. PINAUD
ED. PINAUD Bldg., New York



How to Beautify Your Eyes in One Minute

Just a wee touch of "MAYBELLINE" and your eyebrows and lashes will appear naturally dark, long and luxurious. Instantly and unfailingly the eyes appear larger, deeper and more brilliant. The remarkable improvement in your beauty and expression will astonish and delight you. "MAYBELLINE" is different from other preparations, that is why it is the largest selling eyelash beautifier in the world. It will not spread and smear on the face or make the lashes stiff. Each dainty box contains brush and mirror. Two shades, Brown for Blonds, Black for Brunettes. Purchase a box of "MAYBELLINE", use it once and you will never be without it again. 75c at your dealer's or direct from us, post-paid. Accept only genuine "MAYBELLINE" and your satisfaction is assured. Tear out this ad now as a reminder.

MAYBELLINE CO., 4750-52 Sheridan Road, CHICAGO

WE TEACH COMMERCIAL ART

Meyer Both Company, the largest Commercial Art Organization in the World, offers you an unusual opportunity for practical training, based upon twenty-three years of success. This nationally known organization each year produces and sells to advertisers over 15,000 commercial drawings. Meyer Both instruction is the difference between successful fact and experimental theory. This well paid profession equally open to men and women. Home study instruction.

Get Facts Before You Enroll in Any School

Ask the Advertising Manager of the leading newspapers in your city, anywhere in the United States, Canada, England or Australia about the Meyer Both Company—let them tell you about us. Write for our illustrated book telling about the success of our students—for one-half the cost of mailing—four cents in stamps.

MEYER BOTH COMPANY
Department of Art Instruction
Michigan Ave. at 20th St., Dept. 31 CHICAGO, ILL.

Note—To Art and Engraving Firms: Secure practical artists among our graduates. Write us.

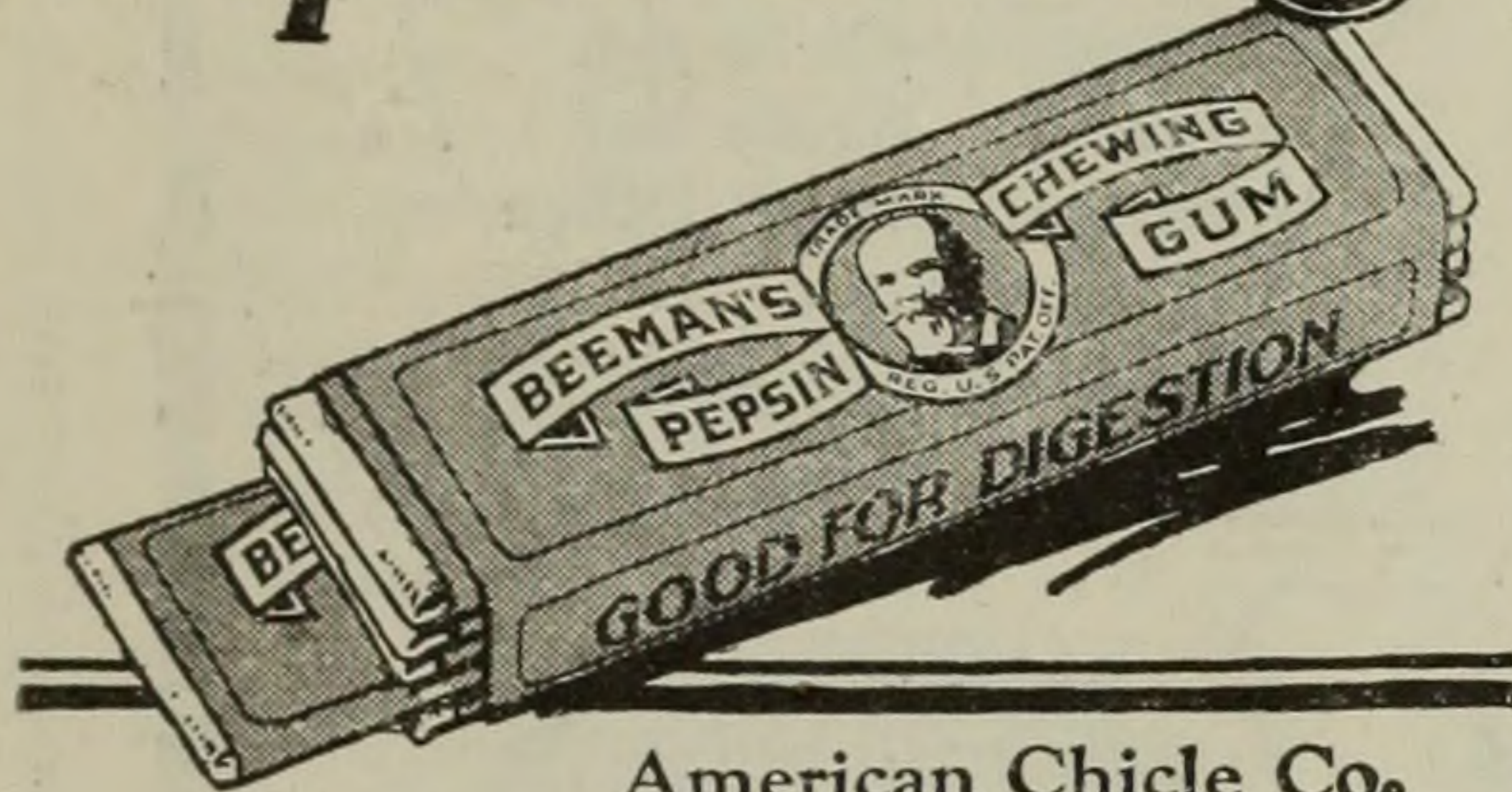
For digestion

use Beeman's
after meals—
good for teeth
and nerves—
healthy men
find its use

*"a sensible
habit"*

Deliciously flavored

BEEMAN'S Pepsin Gum



American Chicle Co.



Mad Cap Rouge

In the shops of Paris orange tinted rouge creams are the vogue. Mad Cap is the Original Orange Rouge — is *waterproof, won't rub off*, and when applied in the morning assures lasting charm.

SPECIAL TRIAL OFFER

Kolar Laboratories
4 South Seeley Ave.
Chicago, Ill.

Enclosed please find \$1.00 bill for which send me your special introductory offer of one 75c jar of Mad Cap Rouge and one 75c jar of Mad Cap Face Cream.

Name

Address

City

KOLAR LABORATORIES
4 S. Seeley Ave. Chicago

Questions and Answers

[CONTINUED FROM PAGE 105]

K. S., BEARDSTOWN, ILL.—You have a fad for learning the height of people? An interesting subject, Miss S. Have you, while pursuing the fad, heard the theory that persons of short stature live longer than tall persons? Some scientists have seriously made the claim. They allege that the short person receives the electrical currents of the earth with greater force. In other words the force of these currents is more concentrated in the short person. "They say" that the force is more diffused,—scattered through the extra inches of the person of high stature. In the light of this theory you will be especially interested in the height of photoplayers about whom you inquire. Leatrice Joy's height is five feet three inches. Was it Shakespeare who wanted his love to be "as high as his heart"? Miss Joy would conform to this whimsical demand on the part of some of our tallest actors. Agnes Ayres is five feet six inches tall. Elsie Ferguson's height is five feet six inches. That of Constance Talmadge is five feet five inches. Lois Wilson tops Miss Talmadge by the slight matter of half an inch. Thomas Meighan measures six feet. In his socks? I believe this to be the "socking" truth.

FLORENCE DARE, 1222 KING ST., MILWAUKEE, WISC.—No, Florence, I will not "pull the ancient stuff about the wet and dry question," since you wish that I would not. I suppose, as you say, these aged jests do fatigue you. To quote you, "getting down to business," Gloria Swanson's child is two years old. Thomas Meighan has no children.

PEGGY H., TORONTO, ONTARIO.—Others do not answer your queries? Shame upon them! I will if only because your name and address engage my interest. "Peggy H. of Toronto" summons a vision of a large eyed Canadian miss with clear white skin, and cheeks that hold the red of June apples. There are names that attract and names that repel. Yours attracts. So here's your answer. Nita Naldi's usual address is in New York City. Last winter there was much agitation in the hearts of New York movie maids. For Nita Naldi's beautiful apartments had been entered by a burglar. He was a big, mysterious, good looking chap whom the press hailed as "The Matinee Burglar" because he operated at the hours when the owners of the luxurious apartments were presumed to be attending matinees or at least shopping. The burglar had a short day. He began work at two o'clock and finished at five. He is paying the penalty of his thefts at Elmira Reformatory. The apartment was a transient address. Her permanent one is care of Famous Players, 485 Fifth Avenue, New York City. Yes, I think Miss Naldi would oblige with her photograph by the arrangement you suggest.

E. L., ELIZABETH, OHIO.—You think Thomas Meighan is "the nicest man you could ever lay eyes on and that his wife must be very proud of him." No doubt she is. No, Mrs. Meighan, whose professional name is the same as her maiden one, Frances Ring, did not appear in "The Man Who Saw Tomorrow." You wonder whether he will reward your admiration for him by sending you his photograph. Write him as prettily as you did me. He is thirty-six years old. The pair have no children.

BABE MCC., CINCINNATI, OHIO.—Yes, Miss Babe, Richard Barthelmess, to whom you elect to make affectionate allusion as "Dick," is married. Much married, I should say, for the stories of his devotion to his lovely young wife are touching and beautiful. He married Miss Mary Hay, a musical comedy actress, and next season to be a comedy star. Mr. Barthelmess's height is five feet seven inches.

[CONTINUED ON PAGE 127]



BEAU BRUMMELL Liquid Nail Polish

TWENTY seconds and it's on! As quick as that is Beau Brummell, and so thin and cool that it is a delight to apply. It dries instantly, leaving your nails gleamingly rosy, delicately beautiful. No remover is necessary, for Beau Brummell never chips, peels or discolors.

Try Beau Brummell Liquid Polish today. You will find it the quickest and pleasantest polish you ever used. At drug, department stores or by mail, 50c.

Send a dime today for a generous sample—enough for several beautiful polishes. And for another dime you will receive a sample of Isabel Cassidy's safe, effective Depilatory Powder.

ROELLY CHEMICAL COMPANY
73 Grand Street New York

\$744

FREE

6 JEWEL 20 YEAR CASE

Special Sale

HERE'S a wonderful opportunity to own a fine bracelet watch 60 per cent under cost and get a beautiful 24-inch string of indestructible Pearls absolutely FREE. Any jeweler would ask \$20 for this 4-piece combination of watch, 2 bracelets and Pearls. Watch is latest small model; gold dial, excellent 6 jewel movement, fully adjusted and regulated. Stemwind and set. 20 yr. gold-filled. Octagon or round case with 20 yr. gold-filled link bracelet and silk grosgrain ribbon. Watch keeps splendid time. Written guarantee with each watch. Pearls are beautifully matched and graduated and look like real Oriental gems. Send no money. Only name and address. Pay postman only \$7.44 for watch. Pearls are yours FREE. Order today. This remarkable offer may be withdrawn any time.

Supreme Jewelry Mfg. Co.
Dept. 635 434 Broadway, New York

DON'T STAY FAT! Bathe Your Way to Slenderness

14 Treatments

\$300

BELCOR BATH TREATMENTS

No Dieting Wonderfully Simple to Use
No Exercising Simply Wonderful in Results
No Harmful Drugs

A scientific medical compound containing absolutely harmless ingredients that will reduce your weight. Merely dissolve one BELCOR carton in your daily bath and see yourself grow slimmer, healthier, more beautiful. Send no money; just mail your order and pay the postman \$3.00 plus postage upon delivery.

Descriptive Booklet FREE

DR. B. OSBORNE CO., 220 Fifth Ave., New York
Established 1912

YOUR OWN STATIONERY

\$100 200 Sheets, 100 Envelopes

Printed with your own name and address (four lines or less) on letterhead and envelope in rich, dark blue ink. "Hammermill Bond" paper, exquisite writing surface. Size 6x7. (Same address on letterhead and envelope.) Make your writing paper personal. Your money refunded if you are not delighted with it. Foreign and west of Denver, \$1.10.

RITEMOR STATIONERY COMPANY
217 Century Building Indianapolis

The Press Agent Who Is Paid \$1000 a Week

[CONTINUED FROM PAGE 52]

Broadway at a salary of \$1,000.00 a week. Fourteen years before he had worked for Mr. Fox as publicity man at a salary of fifty dollars per week. His success with these pictures caused D. W. Griffith to engage for special exploitation work in connection with the showing of "Dream Street" in Chicago and New York.

During the run of the picture he succeeded in having the names of Michigan Boulevard in Chicago, Forty-third Street in New York and Fulton Street in Brooklyn temporarily changed to "Dream Street."

The star publicist has not confined his exploitation skill to motion pictures. He was engaged by the publishers of "Three Weeks" to stimulate the sale of the Elinor Glyn book. He did this by sending 10,000 letters of protest to the postmaster general, with the result that the book was barred from the mails—making it a best-seller.

Hired years ago at twenty-five dollars a week to promote the sale of reproductions of a painting, he had the original placed on display in a Fifth Avenue window and hired young girls to stand staring at it until the police and indignant reformers drove them away.

He escorted the late Anthony Comstock, leader of the reformers, around to view the painting and to have it condemned. And that's the way "September Morn" became one of the most famous pictures in the world. The publishers sold 9,000,000 prints of it.

Retained by the producers of a film version of "Trilby," he planted a woman in a theater where the picture was showing. When the watchman opened the doors the next morning he found the woman apparently in a trance, as if hypnotized.

Instantly various journals raised the question as to whether or not a person can be hypnotized by a hypnotist working on the screen, and as a result "Trilby" came in for a wide share of publicity.

SO famous has Reichenbach become for his feats that the police are liable to summon him whenever any stunt is scented. The district attorney of New York not long ago summoned him to explain what he knew about a woman who *hadn't* committed suicide in a lake in Central Park. Various pieces of wearing apparel had been left on the water's edge and there was other evidence of the lady's intention to immerse herself. Reichenbach was not guilty of the publicity stunt in this case, explaining in court that it was not done in his style. He referred to his plan for having Clara Kimball Young kidnapped by Mexicans and held for heavy ransom until rescued by eight blond cavalymen.

"Now that," said the accused, "was a real stunt!"

He declared that he had received assurance of President Wilson's sanction, and displayed a letter on White House stationery signed by J. P. Tumulty stating that the matter would be taken up.

Miss Young knew nothing about the plans, and never did know, since the border episode, for some reason, was never enacted.

During the war Reichenbach went abroad for the Creel Publicity Bureau, established by the government, and he press-agented President Wilson throughout Italy until the Italians were ready to accept him as the greatest living statesman.

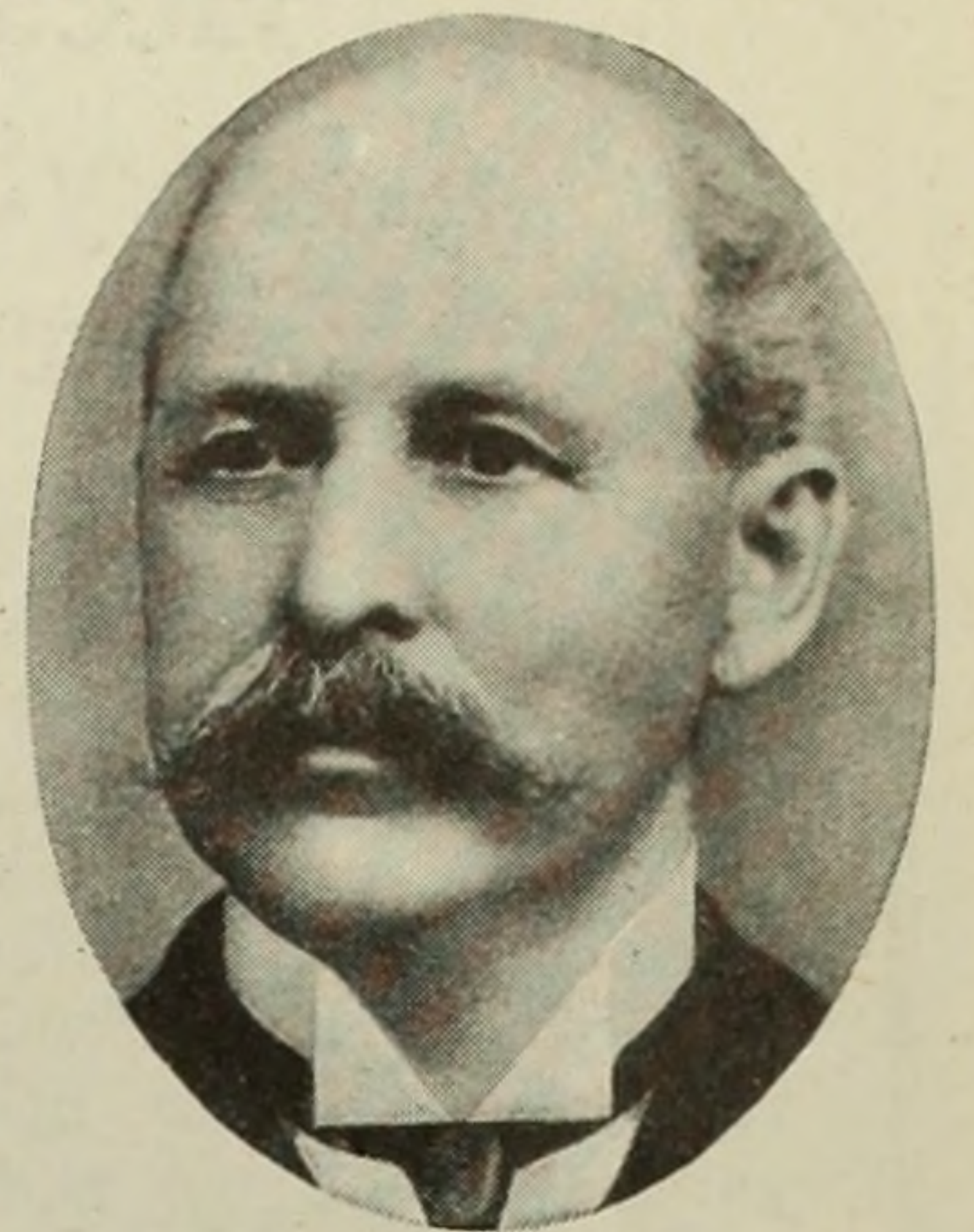
As successful with presidents as with fat reducers, books, magician or motion pictures, Reichenbach is recognized everywhere as a man of peculiar talent who has made publicity a practical art.

"Why shouldn't he be worth a star's salary?" say the film magnates, "if he can bring in as much money as a star?"

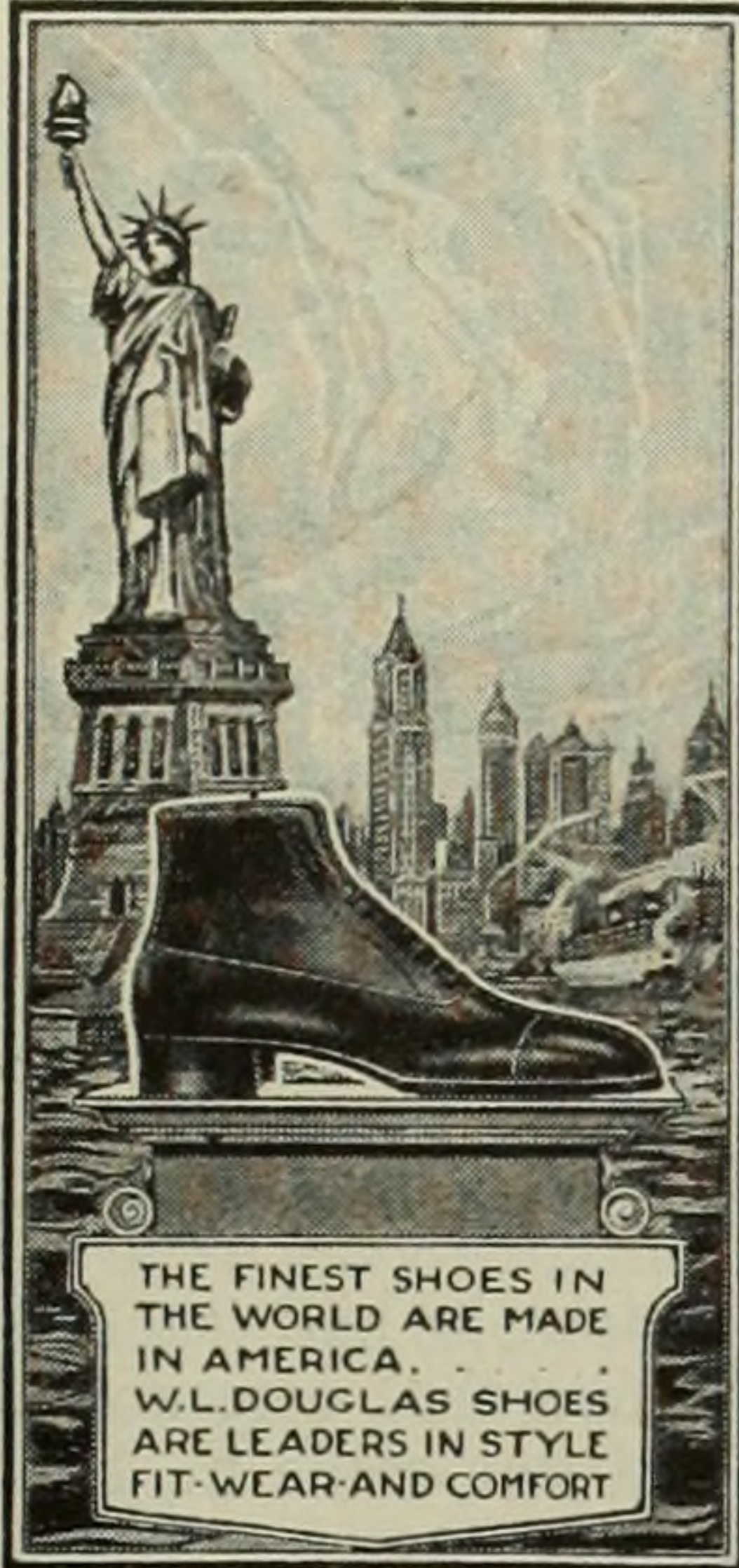
W. L. DOUGLAS

SHOES ARE MADE BY SKILLED SHOEMAKERS

We have in our 116 stores a wonderful assortment of kinds and styles of high-class, stylish shoes suitable for Men, Women and Boys in all walks of life. They are made of high grade, selected leathers. Fine Calf and Vici Kid shoes are our specialty. The quality, style and workmanship are unsurpassed.



YOU CAN ALWAYS SAVE MONEY BY WEARING W. L. DOUGLAS SHOES SOLD DIRECT FROM FACTORY TO YOU AT ONE PROFIT



THE FINEST SHOES IN THE WORLD ARE MADE IN AMERICA. W. L. DOUGLAS SHOES ARE LEADERS IN STYLE FIT-WEAR-AND COMFORT

ESTABLISHED 1876

If you have been paying high prices for shoes, why not try a pair of W. L. Douglas \$8.00 shoes? They are exceptionally good value. Frankly, is it not worth while for you to dress your feet in shoes that hold their shape, are easy-fitting, look well, wear well and are reasonable in price?

\$5. \$6. \$7. \$8. & \$9. SHOES

\$4.50 & \$5.00 SHOES FOR BOYS

For thirty-seven years W. L. Douglas name and portrait have stood for a high standard of quality and dependable value. For economy and satisfactory service wear shoes that bear this trade mark. Ask your dealer for W. L. Douglas shoes. Look for W. L. Douglas name and the retail price stamped on the sole. Refuse substitutes.

W. L. Douglas

President

W. L. Douglas Shoe Co. 126 Spark Street, Brockton, Mass.

IF NOT FOR SALE IN YOUR VICINITY, WRITE FOR ILLUSTRATED CATALOG SHOWING HOW TO ORDER SHOES BY MAIL. POSTAGE FREE.

TO MERCHANTS: If no dealer in your town handles W. L. Douglas shoes, write today for exclusive rights to handle this quick-selling, quick turn-over line.

SUBSCRIBE for Photoplay Subscription rates are listed on page five below contents

Send for FREE Trial Bottle

Gray Hair? —Don't Have It —Not at any age

Whether you are young or old, gray hair is unbecoming and absolutely unnecessary. My scientific preparation will bring back the original color easily and surely and keep it for the rest of your life.

I perfected it many years ago to restore the color to my own hair, which was prematurely gray. Since, millions have used it and so will millions more. It is the most popular and biggest selling preparation of its kind in the world.

Clean as water

My Restorer is a clear, colorless liquid, pure and dainty as water. No greasy sediment to make your hair sticky, nothing to wash off or rub off. Restored color perfectly natural and even in all lights—no streaks or discoloration. Easily applied by simply combing through the hair. You do it yourself—no one need ever know your secret.

Mary T. Goldman's

Hair Color Restorer

Over 10,000,000 Bottles Sold



Patented Trial Outfit Free

Mail the coupon for my special patented free trial outfit, which contains a trial bottle of the Restorer with full directions and explanations for making my famous convincing test on a single lock of hair. A trial package of my wonderful new Preparatory Powder is included with this outfit. This powder is the most recent discovery made in my laboratories, and I consider it invaluable. It puts your hair in perfect condition for restoration and acts as a tonic and antiseptic. Mail coupon today. Fill out the coupon carefully, using X to indicate color of hair. If possible enclose a lock in your letter. When you have made the test which proves how easily and surely your gray hair can be restored, get a full-sized bottle from your druggist. If he cannot supply you, or offers you a substitute preparation, write me direct and I will supply your needs.

Please print your name and address

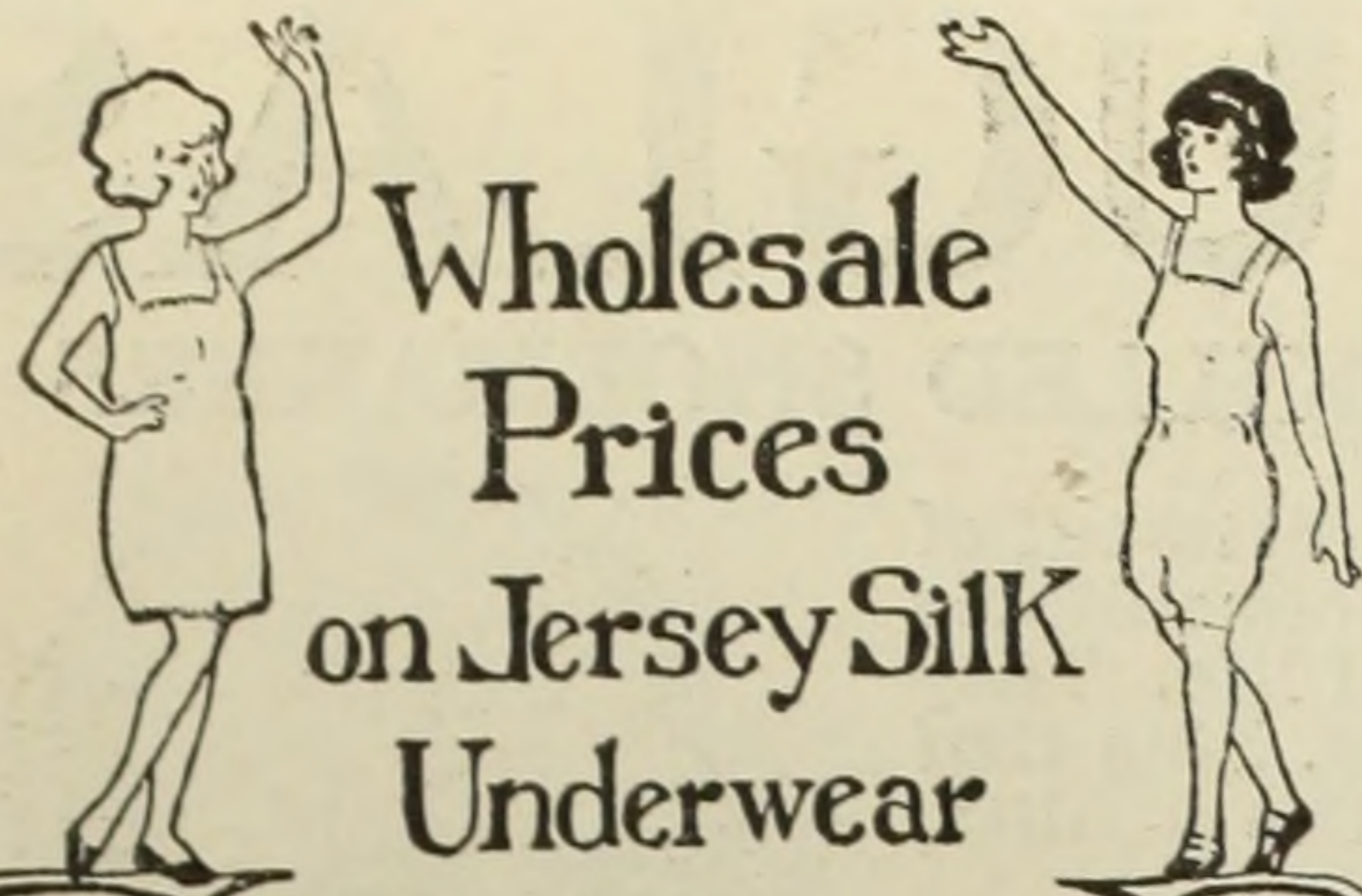
MARY T. GOLDMAN
21H Goldman Bldg., St. Paul, Minn.

Please send your patented Free Trial Outfit, as offered in your ad. X shows color of hair. (Print name plainly.)

black..... dark brown..... medium brown.....
auburn (dark red)..... light brown..... light auburn (light red)..... blonde.....

Name

Street City



Wholesale Prices on Jersey Silk Underwear

Exquisite garments direct from the manufacturer. Of heavy Jersey glove silk, our values are made possible only by eliminating all retail profit. Launder like handkerchiefs. Perfectly tailored. Economical. Highly becoming. Amply reinforced. Order now by size and color and we will mail post paid. Satisfaction guaranteed, or money refunded.

Vests \$2.00
Value 5.00

Bloomers 2.50
Value 5.50

Step-Ins 3.00
Value 6.00

Sizes, 34—44
Peach and Flesh

LADY JANE SILK COMPANY
416 S. Salina St. Syracuse, N. Y.

The Studio Secret

[CONTINUED FROM PAGE 58]

doubts about what I have told you, you had better leave me right now." She turned and faced him, cool-eyed, disdainful.

Lloyd, always the weaker of the two, gave in at once, or at least made a show of giving in.

"People are bound to talk about a thing like that," he grumbled, "no matter how innocent you are."

"You won't, I'm sure. And if, as you hinted, anyone *did* see Mr. Romain go into my room, I consider it your duty, as a friend, to go to them at once—now—and tell them to keep quiet. You say you care for me. If you do, I shouldn't think you'd want to have people saying nasty things about me. So please find a taxicab as quickly as you can, drop me at the hotel, and then hunt up this person you speak of and tell him—or her, whichever it may be—not to do any talking. I think you owe that to me."

"Very well," Arthur said sullenly, and stepping to the curb signalled a passing taxi.

CHAPTER XIX

ARTHUR LLOYD, after dropping Joy at the hotel, did not hunt up any hypothetical employee of the Royal company. Instead, he went straight to the source of his information, Helen Kramer.

By what devious methods that astonishing woman had learned of Romain's visit to Joy's dressing room he did not know; he had reached the hotel about half-past five that afternoon, and, learning that Joy had not come in, had gone at once to his room.

While dressing he had received a telephone message from Mrs. Kramer, saying that Romain and Joy were together in the latter's dressing room at the studio, and suggested that he, Arthur, hurry over to the Royal lot and investigate. He had gone at once.

Helen Kramer, while pretending a great desire to protect Joy, in reality felt no such desire at all. But neither did she propose to allow the girl to carry on an affair with the man she secretly loved. There had been a double purpose in her message to Arthur. The first was to put a stop to whatever might be going on between Joy and Romain. The second was to inflame Arthur's jealousy to such a point that he would be eager to undertake the task she had laid out for him. If she did not succeed in the first purpose, she certainly did in the second. Arthur had dashed off to the Royal lot the moment he finished dressing. As his cab drew up, he saw Romain just leaving the building. This made verification of Mrs. Kramer's story impossible. When, a little later, Joy appeared, he had bluffed, had assumed the story to be true, with the result that he had received the confirmation he desired from her own lips.

Now he felt it was necessary to talk the whole matter over with Mrs. Kramer. Arthur was one of those persons who are forever wanting to talk things over. He found the Kramers just sitting down to dinner, and impatient for an interview with Helen as he was, he could not refuse an invitation to join them.

Luckily the dinner was rather hurried, owing to an engagement Mr. Kramer had with Mr. Davidson for a conference over some sets. At least, that was the reason he gave; his wife eyed him humorously and said she hoped his new flame did not use perfume. It was a dig—an allusion to a previous evening, when Mr. Kramer, supposedly at a poker party, had come home very late, reeking with Mary Garden perfume. He winked at Lloyd, and laughingly explained for the tenth time that the wife of the man at whose house the poker party was held had poured the perfume on him as a joke. The explanation happened to be true, but Mrs. Kramer was too devious herself to believe anything so obvious. It pleased her, with her own plans in mind, to picture poor Steve as a veritable devil with the ladies.

Possibly it served to soothe an uneasy conscience.

Steve Kramer rose from the table, lit a cigar. "You'll excuse my running away, Lloyd, won't you," he said. "Talk to the wife. She's nervous. And, my boy, don't ever get married. It's just the same old face and a different pair of eggs at breakfast every morning. Keep off the grass." He dashed out.

When Lloyd and Helen Kramer were at last alone, he explained what had happened at once.

"I got to the Royal fifteen minutes after you called me up," he said nervously. "Romain was just coming out. He couldn't have been in the room long. Joy came along a little later. Alone. I accused her and she admitted it, but said there was nothing wrong. How did you know he was in there with her?"

Mrs. Kramer smiled her lazy, enigmatical smile.

"I have ways of finding things out," she said. "As a matter of fact, I was at the studio myself, this afternoon. I wanted to see Joy do that dance. She certainly made a hit—especially with Romain. He couldn't take his eyes off her. And she played to him, too. Purposely. Shamelessly. I don't mean to say anything unkind, Mr. Lloyd, but it looks to me that if you ever expect to marry Joy Moran, the sooner you take steps to break up this affair with Romain the better."

"I'm ready!" Arthur exclaimed savagely. "I'd like to knock his damned block off."

"That wouldn't do you any good. Harm, more likely. The only result would be a lot of unpleasant talk, and Joy would go to him through sympathy. You know that. But the other way I spoke of is certain."

"Then why don't you tell me about it? Let me know the name of this fellow you saw going into Romain's house that night. You said you'd tell me, whenever I was ready to act. Well—I'm ready now!"

"Good. I will tell you. His name is Ray Porter."

"In pictures?"

"NO. He lives in Los Angeles. I'll give you his address before you go. His father is a wealthy real estate operator. Has made a lot of money, which he foolishly allows his son to spend. He's one of those worthless fellows—college graduate—good spender—you know the type—about twenty-five, plays at being a stock broker but in reality concentrates on women, whiskey, and, I hear, dope. Now what I want you to do is to see him. Tell him he was seen going into Romain's house that night. Threaten that if he doesn't confess what really happened, when Mrs. Romain was killed, I will take my story to the police. Don't use my name, of course. I have an idea that suggestion about the police will bring him to time. As an alternative, promise him that if he will tell the truth, you guarantee not to make any public use of it. It won't be brought up in court. All we want to do is to get the goods on Romain—privately. That ought to make a hit with him. He will be afraid of publicity, because his father would probably cut off his allowance—make him go to work. A generous old duffer, I hear, but religious. Thinks alcohol has something to do with the Bible. So I feel pretty sure you can get the truth out of him, if you convince him that we have no intention of making it public, letting it get into the newspapers. Why not see him tonight? The sooner the better. You can drive up in my car if you like. It's right out front, and I sha'n't be using it until tomorrow. When you get the truth from him, bring it back to me. Make him write out a confession, and have it sworn to before a notary."

"He'd never do it."

"Why not? The notary doesn't have to know what's in the confession. All Porter will have to do is to swear that it is true. If it isn't sworn to, he might repudiate it. Once



A White Underarm

will avoid unnecessary embarrassment in this season's bathing costumes. They're daring and from Paris. Use

DEL-A-TONE

A safe and sure preparation for the removal of hair from the neck, face and underarms.

It is easy to apply and leaves the skin clear, firm and perfectly smooth.

Druggists sell Delatone; or an original 1oz. jar will be mailed to any address on receipt of \$1. Money back if not satisfied. SHEFFIELD PHARMACAL CO. 536 Lake Shore Drive, Chicago



Develops Busts Like Magic!
During the past 15 years thousands have added to their captivating glory of womanhood by using

GROWDINA

for bust, neck or arm development
Great Discovery of Parisian beauty expert. Harmless, easy, certain results guaranteed or money back. Marvelous testimonials of efficiency. Confidential proof and literature (sealed) on request. Write now. Mlle. Sophie Koppel, Suite 910, 503 Fifth Ave., New York

Beauty Culture Course

Easy to Earn \$40 to \$75 a Week at Home

Secrets of beauty parlors revealed. Thirty easy lessons can make you expert in all branches, massage, packs, dyeing, marcel, skin work, manucure, waves, bleach etc. in eight weeks. Study in spare time. Earn while you learn. Authorized diploma. Money back guarantee. 50,000 Opportunities. Get FREE book. ORIENTAL SYSTEM OF BEAUTY CULTURE Dept. 28 1000 Diversey Blvd. Chicago

we get his name, duly attested, at the bottom of the thing, we've got Romain. And we haven't any time to lose, Mr. Arthur Lloyd. Don't forget that. Now I think you had better go." She scribbled an address on a card.

"I'm ready," Lloyd said, rising.

"Good. It's after nine. You can be in Los Angeles in half an hour. Look him up. Inquire at his hotel—his club—they'll know where to locate him, I guess. Force him to tell you the truth. I'm depending on you."

Lloyd followed her into the hall. A bitter hatred blazed in his eyes.

"I'll find him," he said. "Don't worry."

"Fine," Mrs. Kramer said. "I like a man who *does* things, instead of just talking about them. Bring me Porter's confession tomorrow, and we'll have Mr. Romain where we want him. By the way, have you got any liquor?"

"No," Arthur said. "But I think I know where I can get some."

"Wait a moment." She disappeared for awhile, and presently returned with two pint bottles. "Some of Steve's private stock. I hope he doesn't miss it. Anybody with a pint or two can make friends with Ray Porter. You couldn't have a better recommendation."

Arthur thrust the bottles of whiskey into his hip pockets. The bulges they made were hidden by his light overcoat.

"I'll let you hear from me later," he said, jamming on his hat.

"That's my car," Mrs. Kramer called after him as he went down the walk. "The brown roadster. Bring it back in the morning."

Lloyd scarcely heard her, in his eagerness to get away.

CHAPTER XX

THE finding of Mr. Ray Porter did not prove so difficult a task as Arthur had thought it might be. The trail led from the address Mrs. Kramer had given him—a downtown bachelor hotel—to a club, the name of which he secured from the hotel clerk by the simple device of representing himself as one of Porter's oldest friends, just arrived from New York and anxious to see him.

The clerk thought he might possibly be at the club, but suggested that, if he were not, the doorman might give him some information in exchange for a five dollar bill.

The results were eminently satisfactory. Mr. Porter, so the man said, was at the theater. He had secured the ticket for him, himself, and gave Arthur the name of the show, a musical review, to which he had gone, alone. It was half-past ten; there was no time to be lost. Arthur figured it out to his own satisfaction that Porter was in all probability running after one of the women in the show. He had a *penchant*, it seemed, for actresses, and this particular play depended for its success on two things, the tunefulness of its music and the physical charms of its girls. And, as luck would have it, Arthur was very well acquainted with Ned Forrest, the leading comedian in the piece. Leaving his car at the stage entrance he hurried behind the scenes.

It was the work of but a moment to locate his friend's dressing room. The second act, which was also the last, was nearing its climax. Forrest, preparing for the finale, was making a quick change. He gave Arthur a nod.

"What the devil are you doing here?" he laughed.

"Say, Ned—I've got a favor to ask of you. There's a fellow here in town named Porter. Ray Porter. I'm trying to locate him. I've never met the chap—never even seen him—but I have an idea he may be playing around with one of the girls in the show. Know him?"

"Rather. Not a bad scout, either, although a good deal of a dumbbell. Face like a vacant lot. But he's got some really good Scotch, which helps out a bit. Nuts about one of our show girls—Elsie Devonne. She's a rotten little gold-digger, if there ever was one, but smooth—Oh boy! Hooked him for a diamond bracelet yesterday, I hear, that couldn't have cost less than five hundred smackers, and she's only just begun."



Your Freckles

will vanish, giving you a clear, white skin, or we will refund your money.

Quickly and surely Stillman's Freckle Cream removes your freckles. It whitens the skin and brings out that peaches and cream complexion which all admire. No bother—simply apply it before going to bed each night. Two sizes, 50c and \$1 at all druggists. Be sure to ask for

Stillman's Freckle Cream

Brings back that roseleaf complexion

This famous cosmetic is not new—not untried. For 33 years it has been welcomed the world over. Thousands of girls have written us expressing their satisfaction. So certain are the results when directions are followed that we guarantee you will be pleased—or we will refund your money.

Write today for our new booklet, "Beauty Parlor Secrets." Gives information about make-up and skin treatments that only specialists and actresses know. With it we send our free perfume offer. Write today. The Stillman Co., 32 Rosemary Lane, Aurora, Ill.

Write for "Beauty Parlor Secrets"

AND FREE PERFUME OFFER

The Stillman Co., 32 Rosemary Lane, Aurora, Ill.

Please send me "Beauty Parlor Secrets" and free perfume offer.

Name.....

Address.....

DIAMONDS-WATCHES
CASH or CREDIT

Genuine Diamonds GUARANTEED

Our Diamonds are distinctive in fiery brilliancy, blue white, perfect cut. Sent prepaid for your Free Examination, on CHARGE ACCOUNT.

SEND FOR FREE CATALOG

Everything fully explained. Over 2,000 illustrations of Diamonds, Watches, Jewelry, Silverware, etc., at Reduced Prices. The Diamond Ring illustrated is only one of a multitude shown in our large Catalog, from which you can make selections. Exquisite diamonds, from \$25 up.

LIBERTY BONDS ACCEPTED

LOFTIS BROS. & CO., National Jewelers
Dept. C-502 108 N. State St., Chicago, Ill.

\$1.00 a Week for this \$50 RING

"Lady Louise" Diamond Ring. Blue white, perfect cut Diamond, set in 18-k solid White Gold prongs. Ring is solid Green Gold. Others at \$75, \$100, \$150, up.

Will You Take Cash For Your Spare Time?

What is your spare time worth? Will you take \$15 to \$25 a week for one hour, two hours or three hours a day? Read my offer.



I must have at once a limited number of refined, cultured women in every community who will take cash for their spare time. An amazing new scientific discovery has been made which assures radiant beauty—in five days. A big profit is ready and waiting for just telling other women where they can get this wonderful new discovery. Just your spare time will pay you well. Others are making from \$15 to \$25 a week. **BEAUTY OUTFIT FREE.** Write me immediately and I'll explain the whole wonderful plan to you and tell you how you can secure my Beauty Outfit **FREE.** No obligation. I will finance you. You can start earning money at once, if you write to me now. **MARIE FRANZAN, Dept. 128, 2707 Cottage Grove Avenue, Chicago, Illinois.**

Make Your Nose Perfect Support Your Lax Muscles

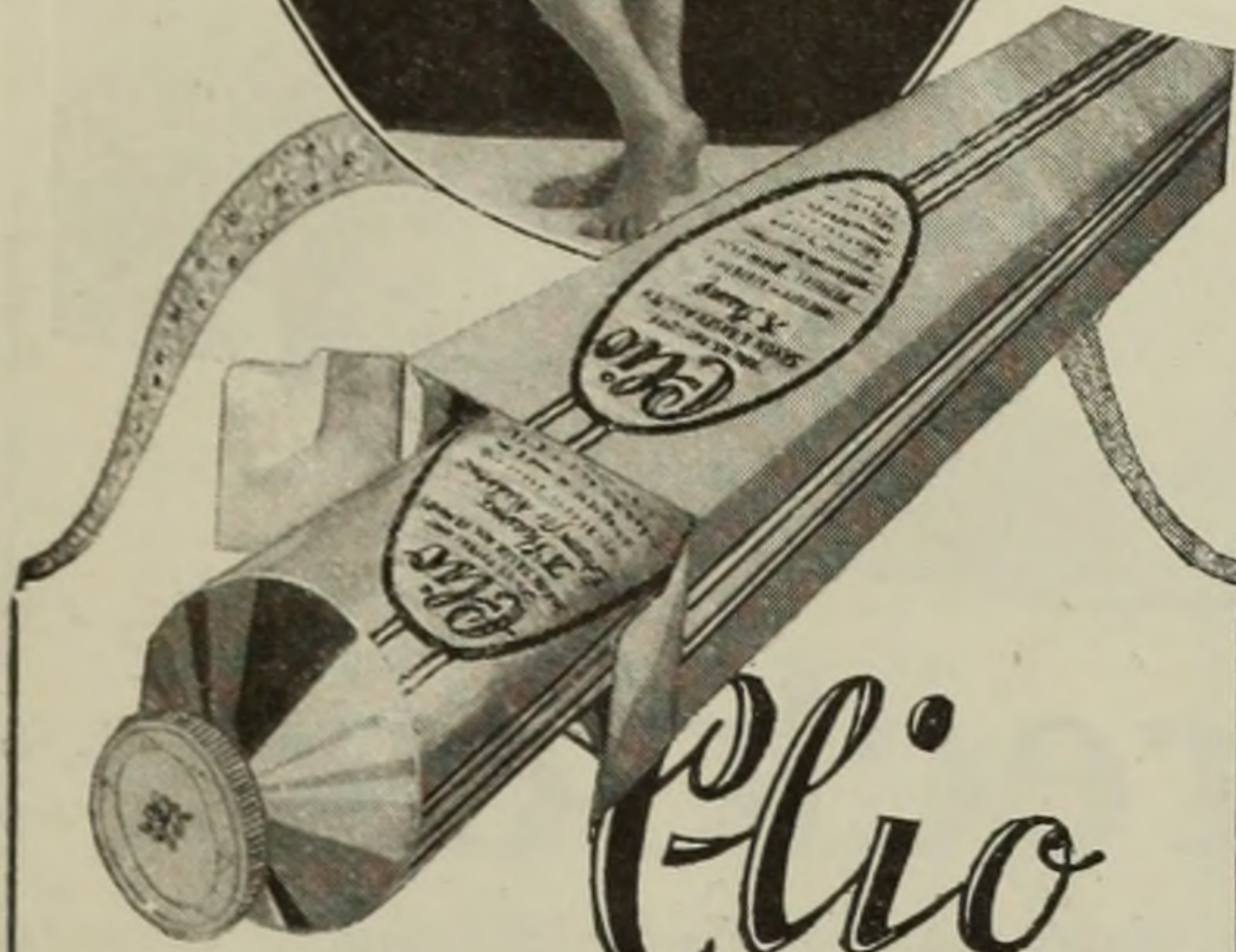


If your nose is ill-shaped, you can make it perfect with ANITA Nose Adjuster. In a few weeks, in the privacy of your own room and without interfering with your daily occupation, you can remedy your nasal irregularity. No need for costly, painful operations.

SEND NO MONEY! ANITA - The Genuine - NOSE ADJUSTER

PATENTED
shapes while you sleep—quickly, painlessly, permanently and inexpensively. There are inferior imitations but the ANITA NOSE ADJUSTER is the ORIGINAL nasal supporter highly recommended by physicians for fractured or misshapen noses. Self-adjustable. No screws. No metal parts. **Gentle, firm and perfectly comfortable.** Lowest in Price—Highest in Merit. Winner of Gold Medal. Write today for free book, "Happy Days Ahead," and our blank to fill out for sizes. Return blank and your nose adjuster can be paid for when it reaches you.

The ANITA Company, Dept. 828, ANITA Bldg., Newark, N. J.



Clio

—the shaving cream for women

The sophisticated woman shaves. Fastidious people today are repelled by superfluous hair.

In hospitals—surgeons and physicians consider shaving the harmless way of removing hair.

CLIO is a delightfully fragrant shaving cream made by *Clio et Cie*, especially for Madame, according to the approved French method—which, of course, means superlative daintiness.

CLIO makes Madame's shaving the speediest, safest, surest, most fragrant and non-injurious way of removing the offending hair that spoils her otherwise perfect grooming.

Do not submit to embarrassing hair any longer—get CLIO now. Send the coupon—enclose 50c, stamps or coin and a generous full sized tube will be mailed to you in plain wrapping. Clip the coupon now!

Clio et Cie, Inc.
8 West 47th St., New York City

Gentlemen: Enclosed please find 50c (stamps or coin) for which please send me at once one tube of your remarkable new product—CLIO—the shaving cream for women.

Name.....
Address.....

LABLACHE

FACE POWDER

To cool, to refresh the skin that glows from kiss of summer's sun and ocean's spray—Lablache. Pure, fragrant, clinging. Chosen by women to whom the best is not a luxury, but a necessity.

REFUSE SUBSTITUTES
They may be dangerous. Flesh White, Pink or Cream, 50c a box of druggists or by mail. **Send 10c for a Sample Box.**



BEN. LEVY CO.
French Perfumers, Dept. 57
125 Kingston St., Boston, Mass.

BEAUTYPEEL UNMASKS YOUR HIDDEN BEAUTY



by peeling off freckles, tan, pimples, blackheads, liver-spots, wrinkles, acne and muddy, oily skins. Painless, harmless. NON-ACID (patented) lotion. Effects astounding. **GUARANTEED.** Proofs and beauty book sent **Free.** Write

BEAUTYPEEL CO., Dept. O, EL PASO, TEX.

"Is that so? Well, I want to meet him. Can you fix it?"

"Sure. Just stick around until after the curtain and I'll introduce you to Elsie. She'll arrange matters—if she doesn't think you're out to spoil her game. Not trying to rescue this bimbo or anything like that, are you?"

"No. Just got a little business with him."

"Fine. Anything on the hip?"

Lloyd turned back his coat.

"Quart of rye. Old private stock."

"Good boy! When Elsie lams that, she'll kiss you. There's my cue. See you later." He dashed out as the orchestra began the opening bars of the finale.

Arthur lit a cigarette and sat thinking of the task before him until the rush of feet in the corridor told him the curtain was down. Forrest came in, panting from his vocal and acrobatic exertions.

"A drink—a drink—me kingdom for a drink!" he declaimed with mock heroics, and taking a tumbler from the wash stand poured two inches of liquor into it. "First today. Here's how."

Lloyd followed him, but his drink was a very small one. Then they set off down the corridor.

"Devonne's in nine, with Dulcey Harrington. I'm rather keen on Dulcey. We might make up a little party." He knocked on the dressing room door.

"Who's there?" came a shrill voice.

"It's me—Ned."

"Oh." The door opened, disclosing three girls, two of them in various stages of undress. All three had slimly beautiful legs and bodies, and were pertly and somewhat commonly beautiful.

"Hello, girls," Forrest said. "Meet my friend, Arthur Lloyd."

THE sirens looked Arthur over. Their expressions did not brighten. With unerring instinct they knew that he was one of the profession, and therefore not likely to prove profitable game.

"He's got something on the hip—both hips," Forrest went on.

The girls manifested a keener interest.

"That'll help some," Miss Devonne announced. "What's on your mind, Ned?"

"Why—I thought we might all go somewhere and drink it."

Miss Devonne shook her head.

"I've got a date," she said.

"That's all right, if May and Dulcey haven't. How about it, Miss Burke?" He turned to the third girl, a tall and striking brunette. She glanced lazily at her wrist watch.

"Oh—I'll trail along for awhile. Got to meet the meal-ticket at one. He's coming in from 'Frisco."

"That's all right," Arthur said. "A quart won't last that long." The arrangement suited him exactly. "See you all later." He went back with Forrest to his dressing room.

When, twenty minutes later, the chattering group passed through the stage entrance, Miss Devonne was greeted by a young fellow in a Tuxedo whom Arthur at once decided to be Porter. He studied the man as he stood talking to Elsie, discussing the details of the proposed party. Red-faced with haggard, tired eyes and a heavy, drooping under lip, he was clearly a man who loved the coarser, more garish side of life. Finer things would bore him. Women he looked on as playthings, creatures of his amusement. The price he paid them did not bother him, so long as his father's purse remained open.

Miss Devonne turned.

"Meet Mr. Lloyd, Ray," she said. "He's a friend of Ned's. You know all the others."

"He's got a quart of wood alcohol he wants us to try," Forrest said. "How about going over to the hotel?"

"Nothing doing." Mr. Porter shook his head. "Too many people around who'd be only too glad to get me in Dutch with the old man. This isn't New York, you know. Why



Does He Watch Your Eyes?

YOUR eyes can hold him spellbound. Use **WINX** to make your eyes expressive, alluring. It beads the lashes and makes them appear darker and heavier. Applied with the glass rod attached to the stopper, it dries instantly and lasts. **WINX** is harmless and waterproof. No amount of swimming can affect it.

Winx (black or brown) 75c. To nourish the lashes and promote growth, use colorless cream Lashlux at night. Cream Lashlux (black, brown or colorless) 50c. At drug, department stores or by mail.

The new waterproof **SWIMSET**, beautifully boxed, contains Pert Rouge and Winx. At drug, department stores or by mail. \$1.50.

Samples of Pert and Winx are a dime each. Send for them and enclose coins.


ROSS COMPANY
73 Grand Street New York

WINX

Waterproof

DAINTY-FORM


FAT REDUCING CREAM



REDUCE

No diet; no drugs; no exercise. *Dainty Form* melts away your fat as if by magic just where you want to lose it. Used by prominent stage and screen stars. \$2.00 the jar (double size \$3.50) at drug and department stores, or sent postpaid in plain wrapper.

DAINTY FORM CO., Inc.
Dept. G, 15 West 34th Street
New York City





\$2 Brings This Genuine DIAMOND


Easy for you to own this beautiful ring or give it as a present. Simply send \$2—we will send the ring.

10 DAYS' FREE TRIAL
Wear it 10 days and if you don't agree it is an amazing bargain, return it and we will refund your money. If satisfied, pay \$1.50 a week until \$52.50 is paid.

FREE Write for catalog. Diamonds, Watches, Jewelry—\$10 to \$1000 all on long credit.
Est. 1890. Address Dept. 828

BAER BROS. CO.

6 MAIDEN LANE - NEW YORK



BUNIONS

PEDODYNE "Solvent." New way. Pain immediately vanishes. Acts like magic on worst Bunions, Hump gradually disappears.

SENT ON TRIAL

To introduce we will gladly arrange to send you a Box of "Solvent" to try for your own Bunion. Thousands are sending. Simply write and say, "I want to try PEDODYNE."

KAY LABORATORIES, Dept. A356
186 No. La Salle St., Chicago, Illinois

HOW TO CHARM OTHERS

How to win love and friendship, make money, gain success, cure bashfulness, overcome fear, get more joy and happiness out of life. Free Book tells you what to do. Send 5c to help cover postage, mailing, etc. **THE KEY TO SUCCESS**, Dept. Q, 15 Charlton St., New York.

not go over to my apartment. I've got 'em fixed, there. The night clerk's a good guy. I keep him supplied with hootch, and he keeps his mouth shut. Anything goes, up to murder. And in case Mr. Lloyd's supply runs out, as it's likely to do in about ten minutes, why—I've got a case of Scotch, and any amount of gin, to keep us going."

Forrest turned to look for a taxi but Arthur stopped him.

"I've got a car here will take two, besides myself, if you don't mind crowding," he announced.

"The rest can ride with me," Porter said. "Let's go."

They piled in with much laughter, Forrest in Arthur's roadster with Dulcey Harrington on his lap. Mr. Porter led the way; in fifteen minutes they were entering his suite.

It consisted of a good-sized living room, with bedroom, bath and tiny kitchenette adjoining, the latter being used entirely as a place in which to store and serve drinks. Before the girls had taken off their wraps, glasses were being passed around, and a few moments later the first of Arthur's bottles was tossed into the wastebasket, empty.

LLOYD, with knowledge of what lay ahead of him, drank sparingly, pouring out microscopic drinks. For some time he managed to conceal the fact, but Miss Burke finally detected it, and turned up her charming nose.

"What's the idea?" she jibed. "Trying to reduce?"

"I never like to pass out," Arthur returned, "before the party gets good."

"Well, don't let that worry you, dearie. I'm due to pass out, myself, in about twenty minutes, so if you want to play with me make it snappy." She poured out two large drinks from a bottle of Scotch Mr. Porter had opened. "Try some of this. It's good for what ails you."

Lloyd tossed off the drink, vowing it should be his last. The others were already beginning to get hilarious. Forrest, at the piano, was singing some extravagantly indecent variations of one of his songs in the show which sent the rest of the party into shrieks of laughter. Elsie Devonne, her hat tossed into a corner, reclined on the couch with her arm about Porter's neck, a long ivory cigarette holder clutched in her fingers. Miss Harrington hung over Forrest's shoulder as he sang, and occasionally thrust upon him a fierce, alcoholic kiss. It was quite apparent that the two understood each other thoroughly.

At half past twelve Miss Burke put on her hat, grasped her gold mesh bag, dripping with sables, announced her intention to go.

"Don't bother about me," she told Arthur. "Stick around. I'll just jump a taxi."

He went down to the street with her, put her in a cab, bade her a brief good-night. They had not liked each other, and made no pretense of doing so. When Arthur got back to the apartment, Forrest and Miss Harrington were demanding food.

"What sort of a dump is this?" the comedian grumbled. "Grill closed at midnight. I've got to eat."

"Same here," the fair Dulcey announced. "It's the best little thing I do."

"We can send out," Porter said, ringing for a boy. His guests, with the exception of Arthur, made up for the lack of food by opening another bottle of Scotch.

By three o'clock the room was a wreck. Food, empty bottles, half-filled dishes and plates occupied every available space. The floor was covered with fragments of lobster shell, cigarette stumps, ashes, spots of mayonnaise, chicken bones and fragments of celery. Miss Harrington and Forrest, who had adjourned to the kitchenette to be nearer the source of supply, stood locked in what seemed a permanent embrace. But Miss Devonne's ardor had greatly diminished. A gold-digger who had practised on experts, it was no part of her plan to give Porter the payment he expected for his favors of the past few days.

Shapeliness



of arms, legs, back, bust, abdomen, thighs, hips and ankles in men and women is accomplished in the privacy of your home or while traveling, by a few minutes' use each day of the internationally famous invention—

DR. LAWTON'S GUARANTEED FAT REDUCER AND ILLUSTRATED COURSE ON WEIGHT CONTROL

With it you easily perform a gentle, pleasant, deep-rooted massage that breaks down the underlying, unwanted, unsightly, unnatural, excess fat from any portion of the body to which you apply the Fat Reducer. It reduces only where you wish to lose fat. The waste matter is then carried out of the system through the organs of elimination. No drugs, no exercises, no electricity, no starvation diet. More than 50,000 men and women in the past few years have reduced to the use of this famous Fat Reducer. It doesn't leave the skin flabby. In fact, it smoothes the skin and firms the flesh. This Fat Reducer is approved by physicians as absolutely safe and efficient; they have used and recommended it to patients. **The Reduction is permanent!** You can reduce your FAT whether 10 or 100 pounds overweight. If at the end of eleven days' trial you are not perfectly satisfied in every way, return the Fat Reducer complete and your money will be refunded without any quibbling. This is our positive guarantee!

Dr. Lawton's famous book, "WEIGHT REDUCTION" is included in the purchase price of the Fat Reducer. This authoritative book explains in detail how to apply the Fat Reducer, how to stay thin after the Fat Reducer has done its work. Sent C. O. D. and you pay postman \$3.75 plus cents postage, or if you prefer to remit in advance, send \$3.75 plus 20c postage, which covers all charges. Mailed in plain wrapper. Send for your Fat Reducer today. If you would rather have us do so, we will send you our FREE Booklet "HOW TO REDUCE" before you order. Dr. Lawton's printed Guarantee Bond assures you of satisfaction and accompanies every Fat Reducer. *Write Today.*

SPECIAL PRICE
\$3.75
SENT C. O. D.

DR. THOMAS LAWTON, 120 W. 70th St., Dept. 78, New York City



Just Out



ONLY \$4.89
WITH 12 DIFFERENT GEMS

12 in 1 Ring

DIRECTIONS
SIMPLY
1 PULL OUT
2 TURN SETTING TO LEFT WHICH OPENS PRONGS
3 JUST LIFT OUT GEM




GUARANTEE
THE STONE CANNOT FALL OUT WHEN LOCKED.

Here is the ring that is taking the country by storm—the marvelous new 12 in 1 Ring. Actresses, moving picture stars, society leaders—everybody is wearing this wonderful ring. The 12 in 1 ring comes to you with 12 extra sparkling SUPREME gems that match the beauty of genuine diamonds, sapphires, rubies, emeralds, opals, pearls, turquoise, garnets, amethysts, topaz, bloodstones and moonstones. In 2 seconds, using nothing but your fingers you can change a SUPREME diamond ring into a ruby ring, the ruby into an emerald and so on. Just think of what this means! At only a slight cost you can have 12 different rings—a different ring for every occasion and function, a ring to match every gown, a ring to suit your every whim. The 12 in 1 ring is 10 Kt. solid gold, thru and thru and is beautifully chased. Prongs guaranteed 1 year against breakage or loss of stones. Will hold any stone from 1-2 to 2 carats. Be up-to-date. Order a 12 in 1 Ring today. **SEND NO MONEY.** Just name, address and ring size (strip of paper around finger). When ring and 12 extra stones arrive, pay postman \$4.89 NO MORE. If you aren't more than delighted we'll refund your money at once. FREE: with 12 in 1 Ring, Book of Ring Etiquette, telling on what occasions 12 different stones should be worn.

SUPREME JEWELRY MFG. CO.
Dept. 23, 434 Broadway, New York

I Made Hardly Enough to Support My Family



When I think back to this time last year and recall that I was then making barely enough for my family to live on, I can hardly realize that my present salary of \$400 a month is not just a pleasant dream.

A year ago I was what you might call a "jack-of-all-trades and master of none." Today I am a trained automobile man, holding down the job of foreman in the town's main garage—and all because I made a study of automobiles in my spare time at night after work.

I first learned about the Home Study Automobile Course, put out by the Michigan State Automobile School, through an advertisement I saw one day in a magazine—and I have never been so glad over anything in my life as over answering that ad. The information I received in reply to my letter to the Auto School opened up an entirely new field to me. For I had never realized how much money could be made in the automobile business—and how many good-paying jobs were open in it for trained men.

The information which I received is all contained in a Free Book which the Michigan State Automobile School will be glad to send you upon request—together with a 100-page Catalog of the mammoth school in Detroit to which students come from all parts of the country. Send for the FREE Book and Catalog, as I did, and find out how easy it is for you to get into the \$400-a-month class like myself and thousands of other young fellows like me—by just studying about automobiles in your spare time at home.

WRITE TODAY.

Michigan State Automobile School
3428 Auto Bldg., Detroit, Mich. (The Auto Center)

Eastman

Experienced, efficient, faithful teachers. Strong lecture courses. Ideal location. Moderate expenses. Exceptional opportunities for self-help to young men and women of good character. If you want to be qualified to command double the salary you are now capable of earning, write for our prospectus.

CLEMENT C. GAINES, LL.D., President, Box 973, Poughkeepsie, N. Y.

For more than sixty years the leading American Business College. *Trains thoroly for Business and the Civil Service.*

There is no better time to prepare for business, to begin a course of study which accomplishes the important purpose of giving a **Start in Life,** than **Now.** University, College and High School students should take one of the Summer Courses given at Eastman College. New students enroll any week day. No vacations.

Perfume Your Bath—Softens Hard Water Instantly

Bathe with Bathasweet. It adds the final touch of dainty luxuriousness to your bath—it refreshes and invigorates. Bathasweet keeps the skin soft and smooth. Bathasweet imparts the softness of rain-water and the fragrance of a thousand flowers. Always keep a can in your bath room. Three sizes: 25c, 50c, and \$1. At drug and department stores or by mail. Send 10c for miniature can. The C. S. Welch Co., Dept. P. P., New York City.

TRADE MARK REG.

BATHASWEET



It happens when motoring!

Constant driving stiffens neck, back or shoulder muscles! Car adjustments bruise the fingers. A can opener cuts the hand! Insects bite and sting!

First aid with Absorbine, Jr. combines, in one treatment, the soothing, healing properties of a liniment with the cleansing property of an antiseptic.

Where congestion or inflammation is accompanied by a break of the skin, this dual property of Absorbine, Jr. is invaluable. An application of a few drops usually suffices.

Absorbine, Jr. is of clean, pleasant odor. Carry it in a pocket of the car for emergencies that threaten to spoil the trip.

At most druggists', \$1.25, or postpaid. Liberal trial bottle 10c., postpaid.

W. F. YOUNG, Inc.
218 Lyman St., Springfield, Mass.



Absorbine Jr.
THE ANTISEPTIC LINIMENT



WHITING-ADAMS BRUSHES

A brush expert says they are the best Hair Brushes made. They are penetrating. They go all through the hair to the roots and stimulate growth. They make a beautiful radiant sheen. The glory of woman is made more glorious with Whiting-Adams Hair Brushes.

Send for Illustrated Literature
JOHN L. WHITING-J. J. ADAMS CO.
Boston, U.S.A.

Brush Manufacturers for Over 114 Years and the Largest in the World

MAKE MONEY AT HOME

YOU CAN earn \$1 to \$2 an hour writing show cards at home in your spare time. Quickly and easily learned by our new simple "Instructograph" method. No canvassing or soliciting. We show you how, guarantee you steady work at home, no matter where you live, and pay you cash each week. Full particulars and booklet free. Write to-day.
AMERICAN SHOW CARD SYSTEM LIMITED
Authorized and Fully Paid Capital, One Million Dollars
210 Adams Bldg. Toronto, Canada.

When Forrest and Miss Harrington declared themselves ready to go, she insisted on leaving with them, although Arthur, rather half-heartedly, offered to go himself, and leave her and their host alone. In spite of Porter's protests, however, she was adamant.

"I'm all in," she said. "You people can do as you please. I'm going along with Ned and Dulcey. See you tomorrow, Ray, dear." She gave him a light kiss and joined the others at the door.

Porter was too drunk to protest very strongly. When Arthur offered, with some hesitation, to remain behind for a nightcap, he accepted the suggestion at once.

"After a party like this," he said thickly, "I—hic—get the willies, if I'm alone. Stick around, old sport."

"All right," Arthur said, throwing down his hat and coat. "I've got nothing to do till morning."

"Have a drink." Porter took up a bottle. "Snap you out of it, you know. Don't—hic—ask me to wait on you, old chap. Just help yourself." He collapsed into a chair, spilling half the contents of his glass over his shirt front.

Arthur poured out a spoonful, drank it off with his back turned.

"Great stuff," he said, smacking his lips. "Say, old fellow, any objection to parking myself here on the couch for the rest of the night. Don't think I can make the grade, to the hotel."

"Not a bit. Help yourself. Guess I'll turn in, too. Got to be at the—hic—office early—big deal on." He went to the telephone and instructed the night clerk to call him at nine o'clock. Then he lurched into the bedroom.

Arthur, entirely satisfied with the way things had gone, took off his coat and shoes and made himself comfortable on the couch. There would have been no use, he realized, in broaching the purpose of his visit tonight. Porter was too far gone to deal with any subject, coherently. But in the morning, when the inevitable depression had asserted itself, when his will power would be at its lowest, his mind a prey to unknown fears—then would be the time to strike. Within half an hour Lloyd was fast asleep.

THE insistent ringing of the telephone bell aroused him. He heard a clock striking nine. Answering the call from the office, he went into his host's bedroom and woke him up, in spite of the latter's violent protests.

"You told me to call you," Arthur insisted. "Said you had to get to the office. And besides, I want to talk to you."

Porter sat on the edge of the bed, a melancholy figure. His eyes were bloodshot, his face swollen and haggard, he coughed incessantly from the effects of countless cigarettes.

"Say," he announced stupidly, "let's have a drink."

"Not yet," Arthur replied—"not till you've answered me a few questions."

Porter grumbled an angry protest but Lloyd paid no attention to him.

"There are some things I want you to tell me," he said, "about the death of Mrs. Jean Romain!"

The blood drained from Porter's face, leaving it the color of putty. A look of fear crept into his eyes. He attempted, unsuccessfully, to rise.

"Who in hell are you, anyway?" he blustered. "A damned detective?"

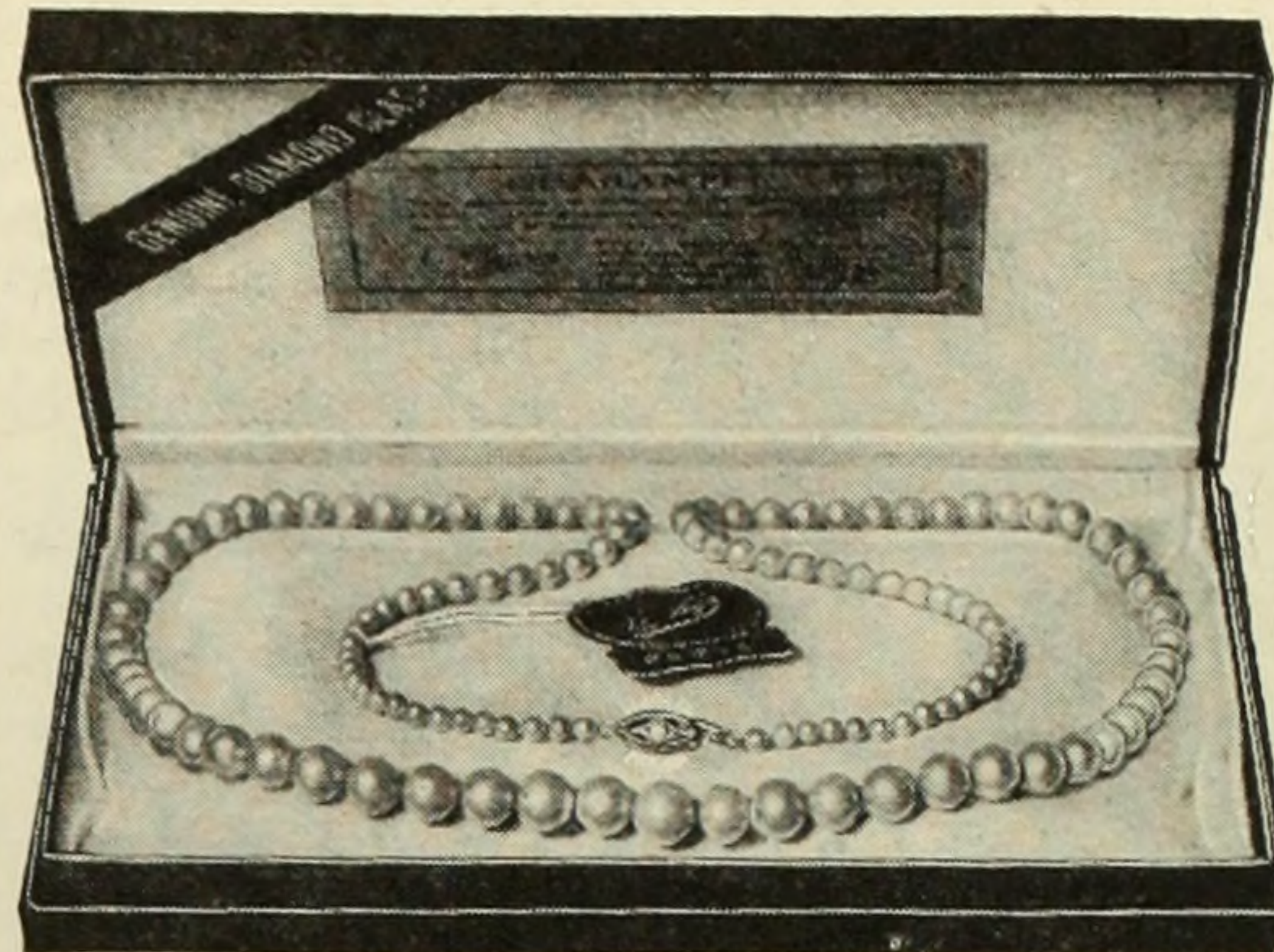
"No. I'm not a detective. I'm an actor. And I want you to understand, first and foremost, Mr. Porter, that I'm not trying to hurt you in any way. Romain's the man I'm after."

"Romain!" A faint color returned to Porter's cheeks. "That damned rotter!"

Arthur put out his hand.

"So you've got it in for him too, have you? Shake." This was better than he had expected. The suspicion in Porter's eyes, however, remained. He was wary, on the defensive.

"What's the big idea?" he asked. "How



SENSATIONAL OFFER

Genuine La Vega Pearls
Solid Gold, Diamond Clasp, only \$4.83
(Regular Retail List Price \$15.00)

To introduce our genuine indestructible La Vega Pearls, imported from Paris, we offer a 24-inch necklace of perfectly matched and graduated La Vega Pearls with solid white gold clasp, set with genuine chip diamond, in beautiful silk lined gift case (as illustrated) at the unbelievable price of \$4.83.

La Vega Pearls have the soft, delicate color and lustre of the genuine Oriental pearls which cost hundreds of dollars. We guarantee that they will not break, crack, peel or discolor. They will retain their beautiful sheen and lustre permanently. Upon receipt of the Necklace, if you are not perfectly delighted, you may return same to us and we will immediately refund the price paid. This strong guarantee is made because we know that you would not part with the pearls once you see them. We are making this special reduced-price offer only to those who can appreciate real beauty in pearls and will show and recommend them to their friends.

Send us your order and remittance of only \$4.83 at once and in a few days you will receive a genuine La Vega Pearl Necklace that you will always be proud of.

If you desire, we will send C. O. D., you to pay postman \$4.83, plus 15c charges, upon delivery. This is a rare opportunity. Order now.

WILLIAMS & CO., 4750-82 Sheridan Road, CHICAGO

Have You Delicate Skin?
Kathleen Mary Quinlan's SKIN LOTION affords welcome relief to delicate skin, exposed to wind, dust and summer's sun. Applied before bathing, motoring, golf or tennis, it protects the skin from burning or freckling, giving the complexion a clear, fresh tone. Every application benefits the skin. \$1.50 postpaid.
May I advise you on your Beauty problems and send you my booklet "Lost Beauty Pass You By—"
Kathleen Mary Quinlan
Established 1908
665 D Fifth Ave., NEW YORK

Scenario Writers
With its March issue PHOTODRAMATIST of Hollywood, for years friend, adviser and desk companion of writers, broadened its scope, enlarged from 44 to 100 pages and put on a new dress. Its new name is
STORY WORLD
and Photodramatist
Its increasingly brilliant list of famous contributors makes it more valuable than ever to all who write creative fiction.
You can not afford to be without this inspirational aid. Regular subscription price \$2.50. But we will send it 6 months for \$1 on receipt of this aid with your remittance.
Photodramatist Publishing Co., Inc.
6411 Hollywood Blvd. Hollywood, Cal.

\$5000 IN CASH PRIZES
FOR RULES OF CONTEST
SEE PAGE 59

should I know anything about Mrs. Romain's death?"

"There's a woman down in Hollywood who saw you, that night, when you entered the house."

"It's a lie. If she saw me, why didn't she say something to the police, at the time?"

"I don't know. She's a queer person. But she saw you, all right."

"That's what *she* says. What have you got to do with it?"

"I'll tell you. I'm in love with a girl who's doing a picture with Romain. He's engaged, you know—to Margot Gresham. After her money, I guess. But just the same he's making a play for my girl, and I want to stop it. So does this woman who saw you go into the house that night. Now there are two ways to handle the matter, and it's up to you to choose which of the two we use. One is for you to give me a complete statement of what happened that night—in writing. The other is for this woman to give her story to the police. Which do you prefer?"

"I DON'T see any choice—granting for the sake of argument that I know anything about it, which I refuse to admit."

"There is a choice, just the same. If you give me a statement of what happened, I'll promise, on my word of honor, not to make it public. All we've got to do is wave that paper under Romain's nose and he'll do anything we say."

"Well?"

"Well—on the other hand, if this woman down in Hollywood takes her story to the police, you'll be in jail before night. Get me?"

Porter shivered, snatched up a cigarette.

"The hell you say!" he muttered.

"That's about the size of it," Arthur went on. "I'm not trying to blackmail Romain, or anything like that. All I want to do is make him let my girl alone. You know very well he can't afford to have this thing made public, any more than you can. It would kill him, in the film game, and probably break up his marriage to Miss Gresham. Her old man's only waiting for an excuse."

Ray Porter rubbed his weak chin.

"Sounds all right," he admitted.

"It is all right. Now suppose you refuse to tell me what you know. This woman in Hollywood will go to the police with her story at once. Then where will you be?" He took out his watch. "Look here, Porter—I'm in a hurry. Got to get back at once. You sit down and write out that confession now—and make it snappy. Because if you don't, this woman I told you about will have you arrested before night, as sure as your name's Porter!" He went into the living room, cleared the bottles, dishes and other debris from the desk, arranged paper and pen. Porter, who had tottered into the room after him, watched with terrified eyes.

"For God's sake," he whimpered, "gimme a drink! I'm dying."

Arthur poured some Scotch into a glass.

"Just one," he said. "Then you sit down here and write."

For half an hour Lloyd smoked in silence, while his companion, with many groans, curses, demands for whiskey, scrawled feebly over sheet after sheet of paper. When the task was finally done, he threw down his pen and rose.

"Now, damn you!" he said, "give me that bottle!"

"Just a moment," Lloyd said, snatching up the paper. "I've got to read it, first."

When he had finished, his eyes were sparkling.

"One thing more," he said. "Is there a notary in the building?"

"A notary? What for?"

"You've got to swear to this thing. The notary doesn't have to read it. You know that."

"Suppose I refuse?" Porter asked sullenly.

"If you do, you'll be in jail before night."

Porter wilted.

"Call up the office," he said, weakly.

"They've got one."

Lloyd did as he was directed. A few moments later a spruce young man appeared, took Porter's acknowledgment and withdrew. Arthur thrust the document into his pocket.

"Thanks, old man," he said. "I give you my word of honor not to allow a word of this to become public. Good day." He left the room.

As he went out he saw Porter, beside the cluttered table, pour half a tumbler-full of Scotch.

CHAPTER XXI

ARTHUR LLOYD was so pleased with himself, and with the clever way in which he had handled an extremely delicate situation, that he began to question, on his way home, the advisability of turning the damning document in his pocket over to Helen Kramer.

Why leave it with her, to settle matters with Romain? What, after all, were her real motives in the matter? Her pretended interest in Joy and her welfare he decided were probably assumed. What other reason, then, could she have? Why—to blackmail Romain, of course. It was a game not by any means unknown in Hollywood; Arthur had heard of at least two prominent stars who had been made to pay through the nose to the tune of many thousands, for momentary indiscretions. It would be a pretty piece of business if he had gone to all this trouble merely to further Mrs. Kramer's schemes. Why not go to Romain himself? Or—better still—why not go direct to Joy? To approach the famous star for the purpose of forcing him to let his, Arthur's, sweetheart alone would be humiliating beyond words. But he could quite properly say to Joy, "Cut this fellow out entirely, or I will ruin him." If Joy cared nothing about Romain, she would agree at once. There would be no reason for her to do otherwise. And if she had become temporarily fascinated by him, she would be equally certain to agree, in order to save him from exposure. So either way, Arthur argued, he could not lose. He drove up to the hotel, went to his room, changed his clothes and swallowed a cup of coffee. The forenoon was well advanced, he would be obliged to make awkward explanations, for holding up the picture he was doing for several hours, but the thing could be managed. He dashed off to the Robertson-Black lot, and arranged with one of the boys about the studio to drive Mrs. Kramer's car back to her house at once. He would see her, he sent word, sometime during the evening, and thought he probably would, but not until he had first had a talk with Joy.

He found her at the hotel just before dinner. His absence during the morning had made him late in getting back from the studio. In the breast pocket of his coat he could feel the crinkling sheets of hotel paper on which Ray Porter had scrawled his confession. These few sheets, he believed, would gain for him his heart's desire.

Joy accepted his invitation to dinner, but during the meal he said nothing of his quest of the night before. They talked of trivial things—the daily gossip of the studios—the work of the day to come. But each felt that the moment held tremendous possibilities—Joy, because she sensed in her companion's manner something new—Arthur, because he knew he held a trump card which he was not yet ready to play.

When dinner was over, and the evening yawned before them, Lloyd suggested a drive. They might run over to Santa Monica, he thought, or just—drive. It was a gorgeous night, silver and black beneath the rising moon, and Joy assented, glad to get away from the jazzy atmosphere of the hotel.

The taxi went very rapidly, and for many moments Arthur was silent. Presently he began to talk—to tell Joy of Mrs. Kramer's interest in her—of her suggestion about Romain—of the manner in which he, Arthur, had carried it out.

SEM-PRAY
JO-VE-NAYSempere
Giovine

Meaning

"Always Young"

The Pink
Complexion Cake

60c

Oh, Youth! Tender as the blush of early dawn and fresh as the sparkling dew! What can I do to preserve thee! This longing finds echo in every human heart.

Youth is not merely a matter of years—for the old may look young and the young may look old. A fine, clear complexion gives youth to the appearance. Keep your complexion "always young" with Sem-Pray Jo-Ve-Nay.

A Smooth Satiny Skin

results from the use of this fragrant complexion cake, requiring three months in the making and composed of the very affinity oils of the skin itself.

It cleanses—nourishes—beautifies—rids the pores entirely of dust and blackheads, makes a splendid powder foundation and produces a smoothness as velvety as roses' petals.

Prove to yourself that such a wonder beauty cake really exists by sending your name and address for a 7-day trial size cake free. It will show you why those who use Sem-Pray Jo-Ve-Nay are "always young."

Sem-pray Jo-ve-nay Company

Dept. C-125

Grand Rapids, Michigan

Exquisitely Per-
fumed—50cA Powder
Foundation
—50cNatural Health
Tints—50c



Dramatic scene from Rex Ingram's "The Conquering Power" (Metro Pictures Corporation).

Write For the Movies

Producers are looking for plots. You can turn your ideas into strong, dramatic screen stories, just the kind producers want.

You need no literary ability. It is simple when you have a knowledge of photoplay construction. The successful photoplay writers today are men and women who have only recently started to write.

If you want to write stories—if in your day dreams you make up tales about yourself—you are creating. And remember, it does not take fine writing, but just the instinct to create and a knowledge of photoplay construction. If you are ambitious, if you are really anxious to write film stories, certainly you want to find out just what advantages and opportunities this profession offers you.

Write Photoplays While You Learn

You build a model photoplay while learning. Under the personal direction of a member of our faculty, you construct, step by step, the sort of plot that is in demand. Expert constructive criticism—special assignment plan—Plot Research Laboratory—all train you to write salable photoplays.

You learn at home in spare time.

Free Book!

The Van Vliet Plan of Writing for the Movies fully explained. 32-page book, fully illustrated—free to all men and women interested in writing for the movies. Just send name and address. Write for this FREE Book today.

2537 So. State St., Dept. C-125, Chicago



AMAZING OFFER on UNDERWOODS

Only \$3.00 down puts a Shipman-Ward Rebuilt Underwood in your home or office. Try it; test it in every way for ten days. If you can tell it from a brand new Underwood in looks, action or quality of work, return it and we'll refund every cent paid by you. If you decide to keep it, pay the balance in easy monthly payments and make a big saving in price. We guarantee the machine five years. Act now—send for free book and full particulars.

\$3 DOWN

Shipman-Ward Mfg. Co.
Typewriter Emporium
2201 Shipman Building, Montrose and Ravenswood Avenues, Chicago

Sell coal to your trade

IN CARLOAD LOTS.

Earn week's pay in an hour Sideline salesmen wanted.
WASHINGTON COAL CO., Stock Yards Sta., Dept. AK, Chicago

\$5000 IN CASH PRIZES

FOR RULES OF CONTEST

SEE PAGE 59

"I went to Los Angeles," he said, "last night, and had a talk with this fellow Porter. He gave me the dope, all right."

"What do you mean?" Joy asked, trembling.

"Why—I was informed that he knew something about Mrs. Romain's death, so I went after him—made him confess."

"Confess what?"

Arthur fingered the papers in his pocket.

"I got a statement that he was there, that night, when Romain's wife was shot. He told me the truth about what happened."

"What *did* happen?" Joy's hands were like ice. She knew that she must fight, for time. If any danger threatened Jean Romain, she was determined, at any cost, to avert it.

Arthur yawned, lit a cigarette.

"I don't think I'll tell you, now. You can read all about it, in Porter's statement. But I don't mind saying it will prove that Romain's alibi was a fake."

Joy paled. This was serious indeed.

"Arthur," she asked suddenly, "what purpose did you have in going to this man Porter? What have you against Mr. Romain?"

"I? Nothing. Only I don't like the way in which he's been making love to you, and I propose to stop it."

"But—what makes you think he has been making love to me?"

"I know he has, the dirty hound, in spite of being engaged to another woman."

FOR a moment Joy feared to speak, lest her voice betray her. In some way, she knew, she would have to get that confession from Arthur. But how? He seemed tremendously sure of himself. She placed her hand over his; it was one of the few times she had ever shown Lloyd any affection; she regretted that it had to be assumed.

"Arthur," she whispered in a low, eager voice, "give me that confession."

"Why should I?" He seemed uncertain, now. "I—I'll let you read it, when we get back, but why should I give it to you? After you've read it, seen what a rotter this fellow is, I expect you to do two things."

"What?"

"First, to chuck him, absolutely."

Joy remained silent. She could hear the quick beating of her heart.

"Second," Arthur went on, "to marry me. I'm not trying to threaten you, Joy, but—well—those are my terms. On the day we are married you can have this paper to do what you please with. Tear it up. Burn it. Let Romain go ahead and marry Miss Gresham. After all," he added bitterly, "what difference does it make to you?"

Joy sat crouched in one corner of the taxicab, thinking—thinking. Would she have to marry Arthur, in order to save Romain? It was too big a price. She did not love Arthur—had never loved him. The man she *did* love she must save, even though he could never be anything more to her than a friend. It was a desolate prospect, this future of loneliness and regret, yet she faced it. Anything—anything—to save Jean.

And then, quite suddenly, a new thought came into her mind. Why not tell the truth? She turned to her companion almost eagerly.

"Arthur," she said, her voice trembling with feeling, "have you any idea how I got this position with the Royal—why I came to Hollywood?"

"No. I thought at one time you were struck on old Watrous, but I guess that was a mistake."

"Yes. It was. Mr. Watrous is nothing to me. But he didn't get me this position with Royal Films for nothing, just the same. There was a price to be paid—"

"Huh!" Lloyd sat up, regarded her keenly.

"What price? I don't understand."

"Don't you remember, Arthur, that before I left New York you were very jealous of Mr. Watrous—thought he and I were carrying on an affair? And I told you, then, that there was a reason for my coming to Hollywood—a

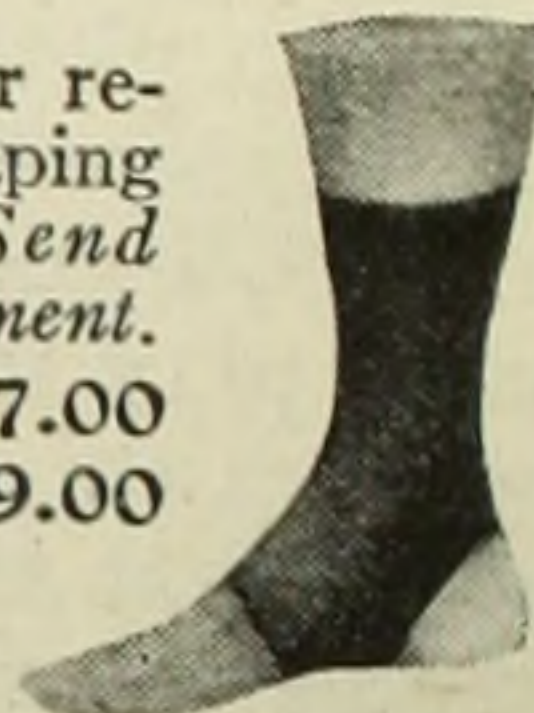
Reduce Your Flesh

in spots—

Arms, Legs, Bust Double Chin, etc.

IN fact, the entire body, or any part, may be reduced without dieting by my process of elimination through perspiration dissolving the fat.

Anklets, for reducing and shaping the ankles. *Send ankle measurement.*
Per pair . . . \$7.00
Extra high . . . 9.00



Brassiere—to reduce bust and diaphragm . . . \$7.00
Neck and Chin Reducer 3.50
Double Chin Reducer . . . 2.50

Send for Illustrated Booklet

Dr. JEANNE P. H. WALTER
FAMOUS MEDICATED REDUCING RUBBER GARMENTS

353 Fifth Avenue, New York City

What \$2.50 Will Bring You

More than a thousand pictures of photoplayers and illustrations of their work and pastime.

Scores of interesting articles about the people you see on the screen.

Splendidly written short stories, some of which you will see acted at your moving picture theater.

The *truth* and nothing but the *truth*, about motion pictures, the stars, and the industry.

You have read this issue of Photoplay so there is no necessity for telling you that it is one of the most superbly illustrated, the best written and most attractively printed magazines published today—and alone in its field of motion pictures.

Yearly Subscription, U. S. . . . \$2.50
Canada, \$3.00 Foreign, . . . 3.50

Send money order or check with name and address to

PHOTOPLAY MAGAZINE
Dept. J-8, 750 N. Michigan Av., Chicago

AGENTS! GET AN \$8.00 OUTFIT

\$100 to \$200 a Week!

Take orders for the only auto lubrication which forces Heavy Oil at 2,000 pounds hydraulic pressure into chassis bearings. Makes grease, grease cups and grease "systems" out of date. Driver Agents: Write for free sample offer.



\$8.00 Complete for Ford

SAAL HEAVY OIL System Biggest money-making opportunity for 1923.

100% Lubrication Makes autos and trucks ride better and last longer. Chassis lubrication now a white-collar job with service-station results. Big inducement to first agent in each locality. Write today.

H. G. SAAL CO., 1800 Montrose Ave., Dept. 325, CHICAGO

MYSTIKUM

Europe's Premier Perfume

The mystery of fresh cut flowers—out of the laboratories of Parfumerie Scherk—Berlin. At the smart shops. Send 10c in stamps for sample.

SCHERK IMPORTING CO.
43 West 47th Street New York City



Dull Hair

Noted actresses all abhor dull hair—they can't afford to have it. They have no more choice in the color of their hair than you have. Their hair is more beautiful, because their profession—their very environment—soon teaches them how to make the best of what nature has given them.

Practically every woman has reasonably good hair—satisfactory in quantity, texture and color. So-called dull hair is the result of improper care. Ordinary shampooing is not enough; just washing cannot sufficiently improve dull, drab hair. Only a shampoo that adds "that little something" dull hair lacks can really improve it.

Whether your hair is light, medium or dark, it is only necessary to supply this elusive little something to make it beautiful. This can be done. If your hair lacks lustre—if it is not quite as rich in tone as you would like to have it—you can easily give it that little something it lacks. No ordinary shampoo will do this, for ordinary shampoos do nothing but clean the hair. Golden Glint Shampoo is NOT an ordinary shampoo. It does more than merely clean. It adds that little something which distinguishes really pretty hair from that which is dull and ordinary.

Have a Golden Glint Shampoo today and give your hair this special treatment which is all it needs to make it as beautiful as you desire it. 25c a package at toilet counters or postpaid direct. J. W. Kobi Co., 151 Spring St., Seattle, Wash.

\$1 brings this Outfit



Artists Model

Standard "C Melody" SAXOPHONE

Learn to play Saxophone! The easiest instrument to learn, it is also the most popular! Pick out tunes in an hour, as quickly as with one finger on the piano. And there's no faster way to make extra money than playing Saxophone at dance or church or theatre. Makes you a social favorite, always welcome everywhere!

10 MONTHS TO PAY! The Standard "C Melody" Saxophone is the supreme grade "made in Elkhart." Choice of famous artists and teachers. The 1923 model with "bevelled sockets" makes all other Saxophones "out of date." Sent to you for 6 days' trial, to prove to you its ease of blowing, simplified fingering and golden tone can't be equalled at any price. Complete 12 piece outfit direct to you from factory at only \$1 down and \$8.00 a month. Small first payment. Sensational cut in price. No interest, no tax, not one cent extra—Saxophone, \$10 case, self-instruction system, book of music, reed, strap, pearl keys, etc., everything you need. Quality that enables you to buy once for a life-time.

CATALOG FREE! Tells you how you can secure the greatest of Saxophones on easy terms at less than cash prices! Write today for this free book and complete information of our sensational offer!

Standard Music Co., Dept. 633 P. O. Box 503, Chicago

The Smarting Pain and Disfigurement of Sunburned Skin gently by applying Mentholatum

Write for free sample

Mentholatum Co., Buffalo, N.Y., Wichita, Kans.

reason I couldn't explain?"

"Yes—I remember that."

"Well—I'm going to tell you what that reason was. I haven't any right to. It's a breach of confidence, but—as matters stand, I think it is justified. But you've got to promise me never to say a word—"

Arthur tossed his half-smoked cigarette through the window.

"Everybody's asking me to keep my mouth shut, nowadays," he laughed. "All right. Go ahead. I promise."

"On your word of honor?"

"Yes."

"Very well. Mr. Watrous got me this position with the Royal because he is attorney for Mr. Gresham—Margot's father. You may not know it, but Mr. Gresham has powerful friends in the picture business. That's how I got this chance."

"Well—what of it? What's Mr. Gresham got to do with it?"

"Don't you see? Mr. Gresham is determined to break off this marriage between Romain and his daughter. He believed that Romain's past had something in it that was—well—discreditable. He thought that if the facts could be brought out, he could make use of them to break off the match—to have Romain arrested, put in jail, on a charge of causing the death of his wife. That he could, in fact, ruin his career on the screen. That's what I was sent west for—to find out the truth."

Lloyd gave a low whistle.

"You mean to say that—that you were sent out here to spy on him?"

"Yes. That's the truth."

"What were you supposed to get out of it?"

"First, my job with the Royal. A chance to make good."

"Is that all?"

"No. That isn't all. If I prevent Romain from marrying Margot Gresham, Mr. Gresham has agreed to pay me a hundred thousand dollars."

"What?" The magnitude of the sum almost took Lloyd's breath away.

"A HUNDRED thousand dollars. Mr. Gresham, you know, is a very rich man. He would pay any amount to save his daughter from what he thinks would be an unhappy marriage."

"Well, what do you think of that!" Arthur whispered softly to himself. This changed matters completely. "So that's why you've been playing around with him?" he exclaimed. "I see. But you weren't expected to break up this marriage by making love to him yourself, were you?"

"No. They thought I might be able to get some information about his past—something that would discredit him. And I have failed."

"Well—I haven't! I've got the goods on him. A hundred thousand iron men. What do you think of that?"

"It isn't worth a hundred thousand dollars to you," Joy said. "In fact, if you make this confession public in any way, Romain will be arrested, and Mr. Gresham won't have to pay anything at all. The result he is after will all ready have been accomplished. But if you are willing to give that paper to me—"

Arthur leaned forward, spoke sharply to the chauffeur.

"Go back to the hotel," he said. Then he turned to Joy. "I've done you a great injustice, I'm afraid. I thought you were trying to vamp this fellow Romain—or that he was trying to vamp you. Now I understand. And I see why Mrs. Kramer wanted this paper, too. I guess she must have got wind in some way of the situation, and figured that Mr. Gresham was ready to come across big, in order to have the marriage stopped. Look here, Joy—you're playing square with me, aren't you?"

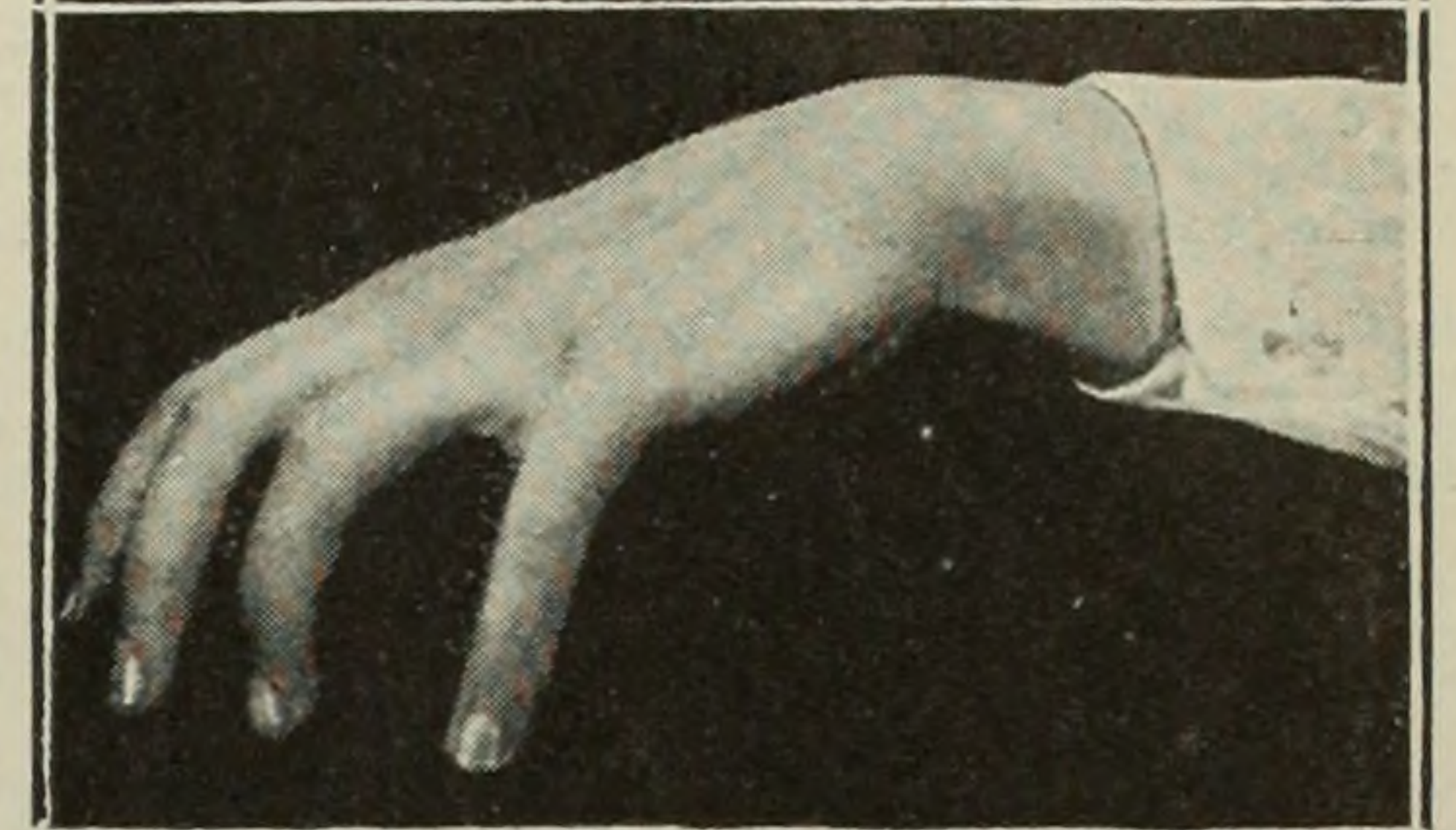
Joy hesitated. The situation was a difficult one.

"I've told you the truth," she said.

"Yes—I believe you have. In spite of your talent, I always thought there was something

The Secret of Paderewski's Greatness

WHAT is the secret of really great piano playing? What is that peculiar quality possessed by such artists as Paderewski, Rachmaninoff, Hofman, Bauer, that has always seemed such a mystery to the layman?



The Secret is Yours

IT IS NO MYSTERY. Modern science has discovered that it is nothing but complete co-ordination between mind and hand, perfect co-operation of brain and muscle. Artistic technic—that quality which has been held as such a mystery for generations—is nothing but co-ordination—absolute equality resulting in perfect control over all the possible gradations of tone.

Many musicians still hold artistic technic as a mystery. Many teachers are still using the old method, which dates back to the spinet and clavichord, methods which are utterly unsuitable to the heavier touch of the modern piano.

But now a method has been developed which is based on the modern discovery of the source of muscle control (*Involuntary Resistance*) and the piano may be mastered by anyone in less than one-fourth the time taken by the old method.

Master the Piano

In one-fourth the usual time

The National Piano College has developed a method whereby three-fourths of the old monotonous routine of practicing is eliminated.

Whether you are a beginner or whether you have studied a piano before, you will find it easy and interesting to follow their instructions. You need no knowledge of music. You study at home. If you have but the slightest feeling for music and the desire to learn, this method will enable you to play piano with the touch and tone of a master. You are to be the only judge of your success.

If you are not absolutely satisfied after you have completed the course, your money will be refunded. There is no risk. You are protected in every way.

Write for full information regarding our courses in Piano Playing and Piano Technic. We will gladly send this information to anyone interested in piano. There is no charge, no obligation. Merely clip the coupon and send it today to

National Piano College

Studio C-125
215 No. Michigan Ave. Chicago, Illinois

National Piano College, Studio C-125
215 N. Michigan Avenue, Chicago

Please send me complete information regarding your Courses in Piano Playing and Technic. I understand that there is no obligation of any sort.

Name _____

Address _____

Town _____ State _____

Is This a Miracle?

Beauty Scientists Call It That

By Marion Frances



The Same Girl

Before This girl's skin was sallow, dark, muddied. Blackheads helped make it ugly. Freckles, too, were noted.

5 Minutes After The same girl from actual photograph. Skin lightened at least five shades. Blackheads gone. Freckles reduced. "A miracle," say world's beauty experts.

The thrill of seeing your skin transformed before your own eyes in 5 minutes. How mysterious blending of certain plants and flowers, without "beauty mud" or artificial bleach, purges face pores and presto!—a skin like a baby's instantly.

Can you imagine a sallow skin, one even marred by blackheads and freckles, cleared up and left soft and white and lovely as a baby's in 5 minutes? It sounds like magic. And beauty scientists call it that.

The inventor is an internationally noted beauty specialist. His miraculous transformations have gained for him the title of "The Man Who Works Miracles on Women's Faces." So many thousands are adopting his method that it is said a woman with anything short of a flawless complexion soon will be a rarity.

PURGES THE PORES

The Poralax method is unlike any other ever perfected. Dermatological authorities say it has no parallel in the annals of beauty culture. It is a simple cream-poultice, compounded of plants and flowers, that affects the pores like a laxative does the bowels—cleans out the poisonous accumulations.

Containing no bleach, no harsh chemicals, no Clay, it purges every pore in your face within 5 minutes. You apply it like cold cream and results are unbelievable until you see them with your own eyes.

At the recent Beauty Congress, dark-skinned women and girls, women with mottled, ugly skins were brought in for the Poralax treatment.

In one application their skins were lightened from four to seven shades. Blackheads were removed—every one. Freckles and fine lines disappeared as if by magic. Beauty experts from all the world stood awed before what was done, for instant beauty, an unattractive woman transformed, had become a reality.

FOR HOME USE

The secret preparation—Poralax—used in working these amazing skin transformations is now obtainable, for home use. Your dealer will supply you or we will send direct for a limited time a regular \$2.50 jar if you mail the coupon below, together with \$1.00 to cover mailing cost.

Mail Today for Test Jar

International Beauty Institute
Dept. 1823, St. Louis, Mo.

Send regular \$2.50 Jar Poralax with personal directions for using. I enclose \$1.00 to cover mailing cost.

Name.....

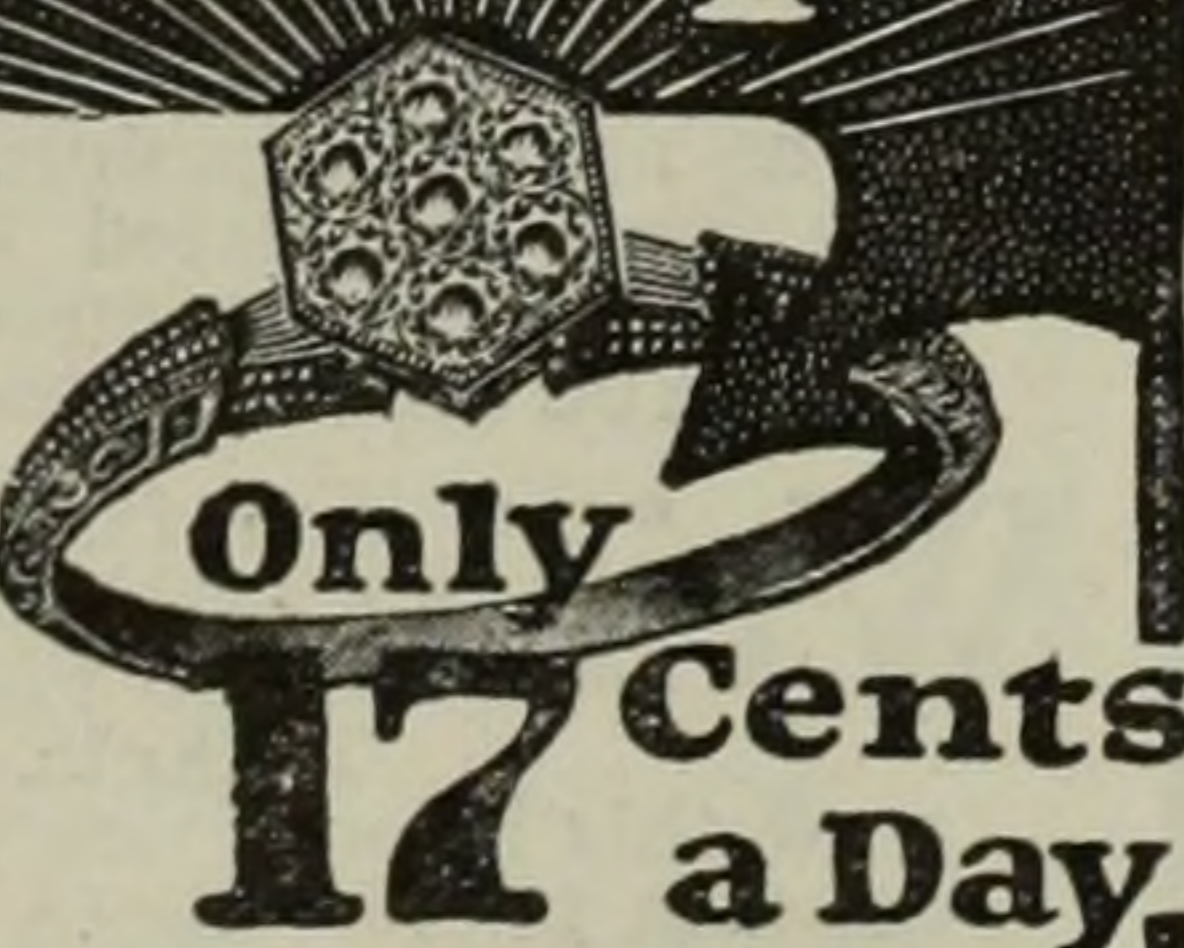
Address.....

City (or R. F. D.) and State.....

Sent for \$1.00

7-Diamond Solitaire Cluster set in Platinum, resembles one large single stone. Shank of Green Gold, artistically hand-carved and engraved. **Only \$57.50.**

Only \$1.00 down and 17 cents a day! On these amazingly easy terms you can buy this beautiful Diamond Ring. Shipment is made the moment your dollar reaches us—then if you're satisfied, pay the balance in ten months. Otherwise, return. No risk—no delay—transactions strictly confidential.



Only 17 Cents a Day

Diamond Book FREE
Contains nearly 3,000 illustrations of exquisite Diamonds, Watches and Jewelry—all on ten months' credit. Write for copy 423-N.

"THE HOUSE OF QUALITY"
CAPITAL \$1,000,000
L.W. SWEET INC.
1650-1660 BROADWAY, NEW YORK



BANISH YOUR MOLES

with **DESINÆVI**
A SAFE, SIMPLE, PAINLESS, GUARANTEED HOME TREATMENT
Write for Booklet of Information—It's Free
D^s C. L. ALLEN, 326 CHAMBERS BLDG.
~ KANSAS CITY, MO. ~

queer about your getting this engagement with the Royal so easily. It isn't being done, you know—that sort of thing. Now I understand. When we get back to the hotel I'm going to give you this confession of Porter's to read. But I can't let you send it to Watrous, as I suppose you figure to do. I've given my word not to allow the thing to be made public. And there's no need of it. All that's necessary is to go to Romain with this document—tell him where he gets off—

"I couldn't do that."
"No—of course not. I wouldn't want you to. But I can do it myself."

"That wouldn't be wise either, Arthur. You're not concerned in the matter. Mr. Romain would probably refuse to listen to you."

"Oh, no, he wouldn't. Not with the paper in my hands."

"But he naturally wouldn't see what interest you had in his marriage. And how would you get the hundred thousand dollars? I'm the only one who could do that."

"Well, then, who do you think is the proper person to see him?"

"Mr. Watrous, of course—with this paper. He's Mr. Gresham's lawyer."

"Of course." Arthur slapped his knee sharply. "You'll have to wire him to come out here. And make him pay up, when we deliver him the paper."

"That's what I thought."

"No question about it. Send him a wire tonight. Here we are at the hotel. And I say, Joy, if I give you this paper to read, you'll take good care of it?"

"Of course I will, Arthur."

"Naturally, if anything happened, I could go to Porter and get another confession, but I don't want to do that. He might think it queer, and refuse me. I had him at a disadvantage this morning." As he spoke, the taxicab stopped before the entrance to the hotel. He helped Joy out, followed her into the lobby. Pale as marble she turned to Lloyd.

"GIVE me the statement," she said. "I'll go up to my room and read it." Arthur took the folded sheets from his pocket.

"Here you are," he said, thrusting the document into Joy's hands. "Take good care of it. A hundred thousand is real money. We can be married at once. See you in the morning."

"Yes, Arthur." Joy spoke calmly, but her heart was on fire. She placed the sheets of paper in her handbag. "You won't mind if I go right up. It's half past ten, and I'm tired out. Suppose we have breakfast together, at eight."

"Fine. I'm tired, too. Only about five hours' sleep last night, fooling with that dumb-bell." He extended his hand. "But I don't mind that, now. Looks as though it was the best night's work I ever did. A hundred thousand frogskins! Oh boy! We'll buy a Rolls-Royce." Joy was on the verge of tears.

"Good night, Arthur," she whispered, and turning, went to her room, feeling that she had been a traitor to herself, to Arthur, to Watrous, and even to Jean Romain.

She threw herself into a chair and glanced through the confession. Her cheeks paled as she realized its significance. Then, with a look of fierce determination in her grey-blue eyes, she went down to the lobby.

Arthur was nowhere about. No doubt he had gone to his room. With a sudden lifting of her chin Joy went out to the street. A taxicab stood before the door, its chauffeur a young fellow who had often driven her to the studio. She went up to him, a brave smile about her lips.

"You—you know where Mr. Jean Romain's house is, don't you?" she asked.

"Certainly, miss."

"Drive me there—at once." With a feeling that she had reached the final crisis of her life, Joy got into the cab. As it drove off, she thought she saw the figure of Arthur Lloyd dash hurriedly through the lobby.

[END OF FIFTH INSTALLMENT]



She Found A Pleasant Way To Reduce Her Fat

She did not have to go to the trouble of diet or exercise. She found a better way, which aids the digestive organs to turn food into muscle, bone and sinew instead of fat.

She used *Marmola Prescription Tablets*, which are made from the famous Marmola prescription. They aid the digestive system to obtain the full nutriment of food. They will allow you to eat many kinds of food without the necessity of dieting or exercising.

Thousands have found that *Marmola Prescription Tablets* give complete relief from obesity. And when the accumulation of fat is checked, reduction to normal, healthy weight soon follows.

All good drug stores the world over sell *Marmola Prescription Tablets* at one dollar a box. Ask your druggist for them, or order direct and they will be sent in plain wrapper, postpaid.

MARMOLA COMPANY

234 Garfield Bldg.,

Detroit, Mich.



Removes Hair Harmlessly

Off comes all your superfluous hair. Just spread on Neet the wonderful new cream, let it stay a little while, then rinse off all the hair with clear water. Used by physicians. Money back if it fails to please you. 50c at drug and Dept. stores. Liberal trial size 10c by mail. **Hannibal Pharmacal Co., 659 Locust, St. Louis**
In Canada—60c, trial size 10c., McGillivray Bros., Ltd., Agents, 184 Bay Street, Toronto, Ont.

Reduce Your Bust during the Day

No longer need you have a large bust. You can easily make your figure slim, beautiful and attractive. Put on an Annette Bust Reducer when you get up in the morning. Before retiring you will be amazed at the remarkable change. You can actually measure the difference. No pain—no rubbing or massage. Used by society women and actresses everywhere.

Send No Money Just send me the measurement of your Bust and I will send you in plain wrapper one of these remarkable bust reducers. Pay the postman only \$3.50 plus a few cents postage. Or send \$3.50 and I will send the reducer prepaid. Money back if you are not satisfied.
Write Now! ANNETTE, Dept. C172 Evanston, Ill.



You Are Welcome Everywhere

Everyone should possess the ability to play some musical instrument. It will greatly increase your popularity and personal satisfaction. You are welcome everywhere with a sweet-toned

BUESCHER

Saxophone

It is the one instrument anyone can learn to play—easiest of all musical instruments to master. With the aid of the first 3 lessons, which are sent without charge, the scale can be mastered in an hour; in a few weeks you can be playing popular music.

A Wonderful Entertainer

The Saxophone is the most popular instrument for home entertainment, church, lodge or school. You may readily add to your income if you desire, as Saxophone players are always in demand for dance orchestras.

FREE Trial—EASY Payments

You may try any Buescher Saxophone, Cornet, Trumpet or Trombone or other Band or Orchestral Instrument six days in your own home without obligation. If perfectly satisfied, pay for it on easy payments. Send for free Saxophone Book or complete catalog, mentioning instrument in which you are interested.

BUESCHER BAND INSTRUMENT CO.
Makers of Everything in Band and Orchestra Instruments
2289 Buescher Block Elkhart, Indiana

Questions and Answers

[CONTINUED FROM PAGE 116]

G. A. DANBURY, CONN.—With sweet unconsciousness of it you have paid a tribute to Lon Chaney as an actor, my dear Grace. You write concerning a picture in which you saw him about two years ago, and in which you say, he had no legs but just stumps. He wore an arrangement of leather over his own legs. When the scenes were finished the leather contrivance was removed and lo! Mr. Chaney stood once more on his *own legs*.

M. M., DENVER, COLO.—The offer of a lump of real coal to the person who correctly pronounces the names of the characters in "The Passion Flower" has attracted you. It still holds. When you wrote, "Just because I'm in this burg is no sign that I'm one of 'em. I'm a native daughter of the Golden West and proud of it," I was sure you would win the baby diamonds. Particularly if you are from San Jose or further south, where Spanish is known. No, I'm not rash. No more so than usual. For you know, don't you, M. M., that coal is one of the first stages of the diamond, as the caterpillar is of the butterfly? So don't tell your fiance that a rude writer who lives in wicked Gotham has offered you diamonds. It's true, but it isn't. You say you would like to see "The Passion Flower" and ask when it was produced. About April 10th, 1921. Norma Talmadge was the star. You want to record your protest against Stan Laurel's "burlesque of Rudie's wonderful actuality." You refer to "Mud and Sand"? Everything has been parodied or burlesqued. Don't mind, my dear. Even life is a bit of burlesque, now and then.

C. L. H., HERKIMER, N. Y.—For the photographs of the Fox Film stars write care Fox Film Company, New York City. These are the names of plays and the release dates you request. "Yellow Men and Gold," May, 1922; "The Man from Beyond," Sept. 15th, 1922; "I Am the Law," June, 1922; "For Big Stakes," June 8th, 1922; "The Man from Beyond" was one of the Houdini Pictures. "I Am the Law" was released by the Affiliated. "God's Country and the Law," by the Arrow

E. C. C., SCHENECTADY, N. Y.—Ah! At last we have an admitted bride. Bachelor blushes mount my leather colored cheeks when I have to write sweet nothings, or somethings to ingenues and debutantes. Here are you E. C. C., warning me off the grass of flirtation by saying: "I am a New York girl myself but have settled down and married in the last few years in Schenectady, which is not such a bad place as some think it." Like Brooklyn, isn't it? I confess I like the city of many jests, reached by one of four bridges and any number of ferry boats. A woman of the blonde type, reddish blonde, played the mother in "Tol'able David." She is Marion Abbot, an experienced actress of stage and screen. You ask for "as many particulars as possible" about Margery Wilson, who played the rôle of Mercedes, who marries Captain Thorn in "Desert Gold". She was born in Kentucky. She is a cousin of Dorothy Dix, who writes advice to women for a syndicate of newspapers. Dorothy Dix is the pen name of Mrs. E. M. Gilmer. Her home address is 1225 General Pershing Ave., New Orleans, La. She is such a charmingly good-humored woman that I am sure if you wrote her for still further particulars about her cousin she would send them or ask her cousin to write you. My dear E. C. C., "how to secure a list of the chorus girls in New York shows"! I stagger. I stumble. Almost do I fall, but I recover. Ned Wayburn, the famous stage director, told me that he has kept the addresses of chorus girls for twenty years. He's your man. Address him care of 229 West 45th Street, New York, N. Y. Ned's a gallant gentleman. He will reply, or his secretary will.



One's Eyes Never Have a Vacation

Vacation-time brings needed rest and relaxation—except to your EYES. Not only does travel expose them to cinders, smoke and coal gas, but days spent in the open result in irritation by sun, wind and dust.

Protect and rest your EYES this summer with *Murine*. This time-tested lotion instantly soothes and refreshes irritated EYES.

EYES cleansed daily with *Murine* are always clear, bright and beautiful. It's perfectly harmless—contains no belladonna or other harmful ingredients.

Our attractively illustrated book, "Beauty Lies Within the Eyes," tells how to properly care for your Eyes, Brows and Lashes and thus enhance their beauty. Send for a copy of this helpful book. It's FREE.

Murine Eye Remedy Co.
Dept. 27, Chicago

MURINE

FOR YOUR EYES

FRECKLES

Now Is the Time to Get Rid of These Ugly Spots

There's no longer the slightest need of feeling ashamed of your freckles, as Othine—double strength—is guaranteed to remove these homely spots.

Simply get an ounce of Othine—from any druggist and apply a little of it night and morning and you should soon see that even the worst freckles have begun to disappear, while the lighter ones have vanished entirely. It is seldom that more than an ounce is needed to completely clear the skin and gain a beautiful clear complexion.

Be sure to ask for the double strength Othine as this is sold under guarantee of money back if it fails to remove freckles.



FREE TEST BOTTLE

of the FAMOUS YOUTH-AMI SKIN PEEL PREPARATION. Removes all surface blemishes. Pimples. Blackheads. Eczema. Discolorations, etc. Wonderful results proven. Guaranteed absolutely Painless and Harmless. Produces healthy new skin as Nature intended you to have. SEND ONLY 10c to cover cost of mailing and packing of FREE TEST BOTTLE and booklet, "THE MAGIC OF A NEW SKIN."
YOUTH-AMI CO., 1658 Broadway, Dept. 10, New York

DEAFNESS IS MISERY

I know because I was Deaf and had Head Noises for over 30 years. My invisible Antiseptic Ear Drums restored my hearing and stopped Head Noises, and will do it for you. They are Tiny Megaphones. Cannot be seen when worn. Effective when Deafness is caused by Catarrh or by Perforated, Partially or Wholly Destroyed Natural Drums. Easy to put in, easy to take out. Are "Unseen Comforts." Inexpensive. Write for Booklet and my sworn statement of how I recovered my hearing.

A. O. LEONARD
Suite 223, 70 5th Avenue • • • New York City

Not a Penny for the Pearls

1/2 Price for the Watch!

If you can buy as fine a watch in latest "tonneau shape" for less than \$20, send it back! Importer's sale price only \$7.85 and \$10 Pearl necklace FREE! 6 Jewels, 14k. Gold Filled. Gorgeously all-over hand engraved watch with sapphire crown, fine silk bracelet, case and buckle 14 karat solid gold filled, 25 year guaranteed. 6 Jewel movement, adjusted, timed, tested, accurate!

\$10 Pearls Free! 24 inches long, 14K solid gold clasp, graduated size French indestructible pearls, guaranteed for 10 years, guaranteed equal to \$10 qualities. Free with watch during this sale only!

SEND NO MONEY! Deposit bargain price \$7.85 and few pennies postage when watch and pearls are delivered. Not one cent for the pearls now or later. Deposit refunded if you are not delighted. Be sure to order today

Crown Jewelry Mfg.
Co. Dept. 109
33 E. 10th St.
New York, N.Y.

\$7.85

Il Travatore Pearls C.O.D.

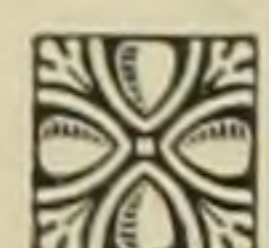
Clear-Tone FOR PIMPLES

Your skin can be quickly cleared of Pimples, Blackheads, Acne Eruptions on the face or body—Enlarged Pores, Oily or Shiny Skin. CLEAR-TONE has been Tried, Tested and Proven its merits in over 100,000 test cases.

FREE WRITE TODAY for my Free Booklet—"A CLEAR-TONE SKIN"—telling how I cured myself after being afflicted fifteen years.

E. S. GIVENS, 139 Chemical Bldg., Kansas City, Mo.

Making Money Go a Long Way



GEORGE WASHINGTON, it is related, threw a silver dollar across the Potomac River. At the spot where the feat is said to have been performed, the stream is approximately a mile in width. But, admittedly, a dollar went farther then than now.

You can make your dollar go farther than it otherwise would by reading the advertisements.

Guided by advertising, you buy merchandise of established reputation. If it's clothing, you know how well it should wear and what the style should be. If it's a musical instrument, you know what to expect in tone and workmanship. If it's a vacuum cleaner, you know what kind of service it should give.

It pays to read advertising. It will save you time, money and effort. It will help you dress better, eat better, sleep better and live better.

*Make every dollar travel far
Read the advertisements*

Y

It does for you what you will not do!



YOU might get your teeth clean with an ordinary brush, if you would also clean between your teeth with dental floss, clean the backs of your back teeth with cloth wrapped on your finger, and massage your gums with your finger tips.

You will not take the time to do all this when you brush your teeth. The Pro-phy-lac-tic Tooth Brush does it, with the least of effort, for you.

The curved shape of your Pro-phy-lac-tic Tooth Brush permits the widely set, serrated (or saw-tooth style) bristles to reach and clean the crevices between the teeth. Ordinary brushes merely bridge over these crevices. The large end tuft of your Pro-phy-lac-tic Tooth Brush reaches and cleans the back

of your back teeth. The Pro-phy-lac-tic Tooth Brush gives mild and stimulating massage to the gums, if you will remember to brush away from your gums.

The Pro-phy-lac-tic Tooth Brush has these distinctive and essential features—curved brush shape and large end tuft. The curve, size, and shape of the Pro-phy-lac-tic brush handle, entirely different from that of any other tooth brush, make it easy for the widely spaced bristles, set serrated or saw-tooth style, to reach and clean the danger points in teeth that are often overlooked.

Make sure of tooth cleanliness. Remember, a clean tooth never decays. See that your tooth brush comes in the sanitary yellow box marked *Prophy-lac-tic*.

Sold by all dealers in the United States, Canada, and all over the world in the sanitary yellow box. Three sizes—adults', youths', and children's; made in three different textures of bristles—hard, medium, and soft.

FLORENCE MANUFACTURING COMPANY, Florence, Massachusetts, U. S. A.

© 1923, Florence Mfg. Co.

Pro-phy-lac-tic Tooth Brush

REG. U.S. PAT. OFF.



Always Sold in
the Yellow Box

THE BRISTLES FIT THE TEETH AND CLEAN BETWEEN THE TEETH WHERE DECAY STARTS
A CLEAN TOOTH NEVER DECAYS

MARKED WITH ONE OF THESE IDENTIFYING SYMBOLS YOUR BRUSH HUNG ON ITS HOOK REG. IN U.S. PAT. OFF. DRIES QUICKLY AND ALWAYS HAS ITS OWN PLACE.

THE LONG TUFT CLEANS THE BACK TEETH AND INNER SURFACES OF ALL THE TEETH
A CLEAN TOOTH NEVER DECAYS

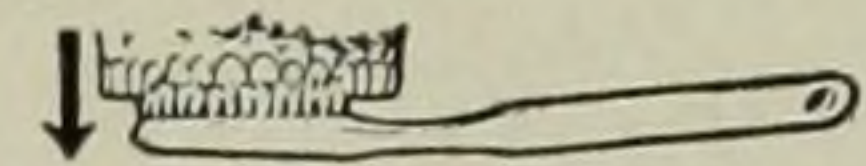
GUARANTEE
IF THIS BRUSH FAILS TO GIVE THE SERVICE WHICH YOU THINK IT SHOULD RETURN IT TO US AND WE WILL SEND YOU A NEW BRUSH WITHOUT CHARGE
FLORENCE MFG CO
FLORENCE MASS

Wrong Way

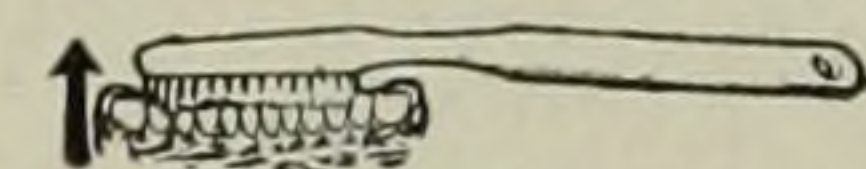
Right Way

What happens when you brush your teeth

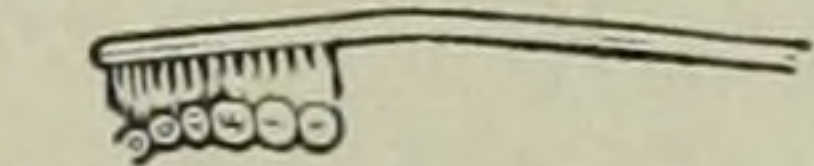
Brush your upper teeth downward.



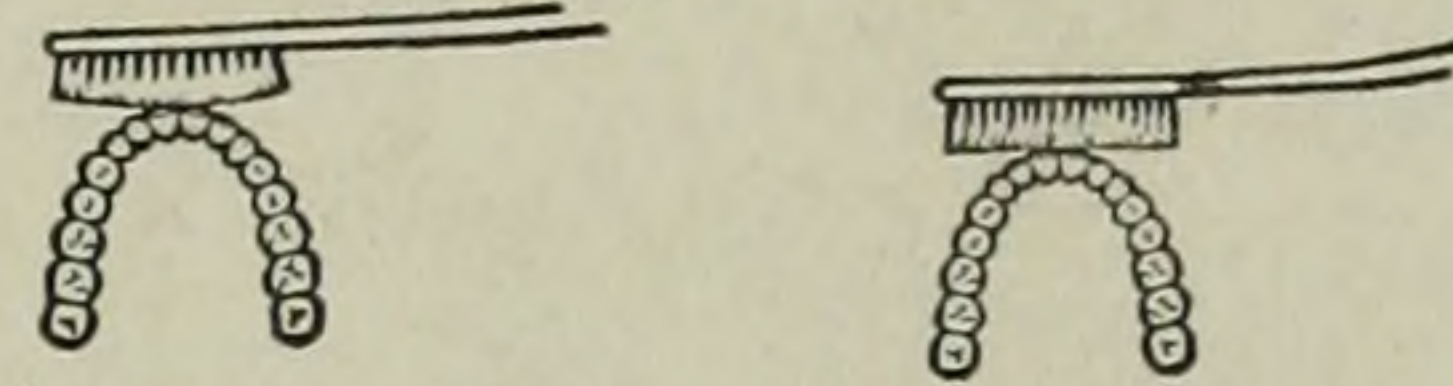
Brush your lower teeth upward.



The Pro-phy-lac-tic Tooth Brush is curved to fit the jaw like this:



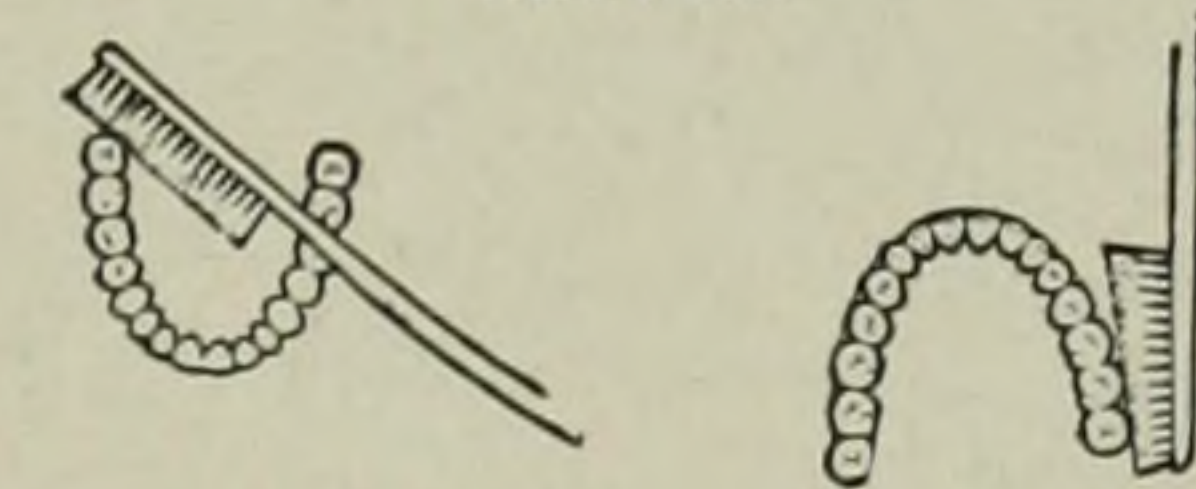
Instead of touching the teeth at a few points only, like this:



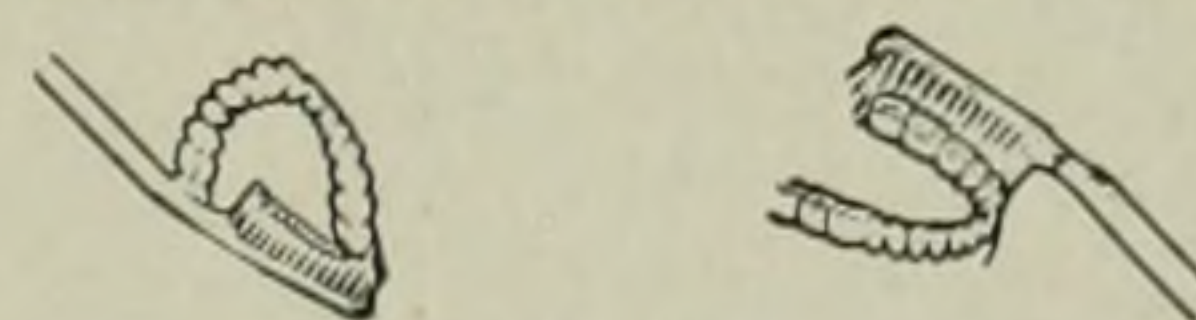
With the ordinary tooth brush, you cannot brush the backs of the teeth the same way that you clean the front, because the brush goes slantwise into your mouth, like this:



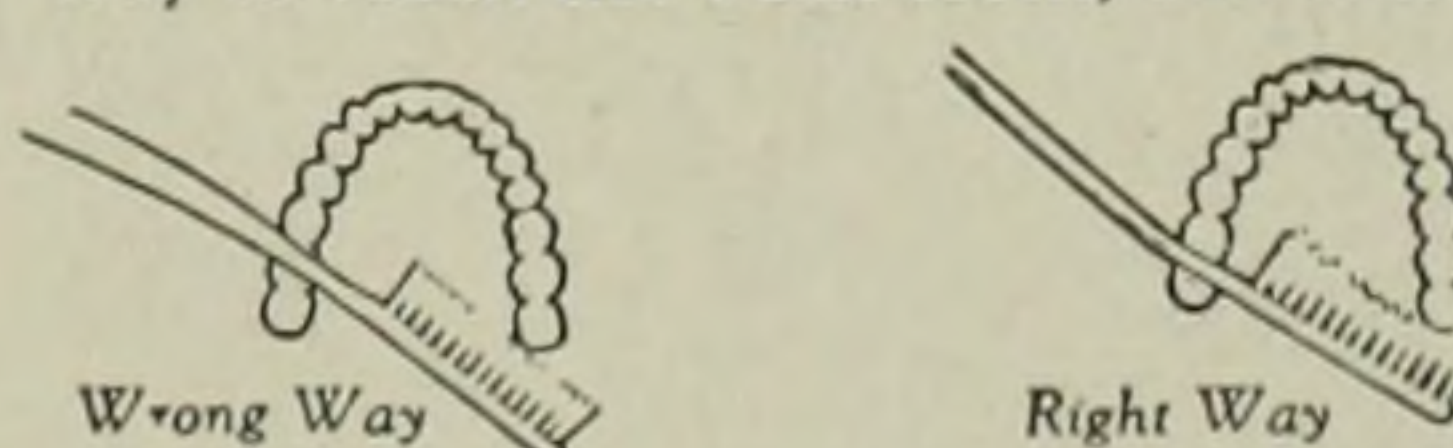
Non-tufted types of brushes cannot clean the backs of the back teeth, because the bristles cannot reach them. The bristles over-reach, like this:



The large end tuft of the Pro-phy-lac-tic Tooth Brush does reach and clean the backs of the back teeth, like this:



The Pro-phy-lac-tic handle is curved the proper way to reach the back teeth, like this:



*"A Clean Tooth
Never Decays"*

The secret of having beautiful hair

*How to keep your hair soft
and silky, full of life and lus-
tre, bright and fresh-looking*

NO one can be really attractive, without beautiful well kept hair.

Stop and think of all the good looking, attractive women you know. You will find their hair plays a mighty important part in their appearance.

Beautiful hair is not a matter of luck, it is simply a matter of care.

You, too, can have beautiful hair, if you care for it properly.

In caring for the hair, proper shampooing is the most important thing.

It is the shampooing which brings out all the real life and lustre, the natural wave and color, and makes your hair soft, fresh and luxuriant.

While your hair must have frequent and regular washing to keep it beautiful, it cannot stand the harsh effect of ordinary soaps. The free alkali in ordinary soaps soon dries the scalp, makes the hair brittle and ruins it.

That is why discriminating women, everywhere, now use Mulsified coconut oil shampoo. This clear, pure and entirely greaseless product cannot possibly injure, and it does not dry the scalp or make the hair brittle, no matter how often you use it.

When oily, dry or dull

If your hair is too oily, or too dry; if it is dull and heavy, lifeless, stiff and gummy; if the strands cling together, and it feels harsh and disagreeable to the touch; or if it is full of dandruff, it is all due to improper shampooing. You will be delighted to see how easy it is to keep your hair looking beautiful, when you use Mulsified coconut oil shampoo.

The quick, easy way

Two or three teaspoonfuls of Mulsified in



a cup or glass with a little warm water is sufficient to cleanse the hair and scalp thoroughly.

Simply pour the Mulsified evenly over the hair and rub it in. It makes an abundance of rich, creamy lather, which rinses out quickly and easily, removing every particle of dust, dirt, dandruff and excess oil—the chief causes of all hair troubles.

After a Mulsified shampoo you will find the hair will dry quickly and evenly and have the appearance of being much thicker and heavier than it really is.

It keeps the scalp soft and healthy, the hair fine and silky, bright, fresh-looking and fluffy, wavy and easy to manage.

You can get Mulsified at any drug store or toilet goods counter, anywhere in the world. A 4-ounce bottle should last for months.

© THE R. L. W. CO.

*Splendid for Children
—Fine for Men*

Mulsified

REG. U.S. PAT. OFF.

Cocoanut Oil Shampoo

