

A BREWSTER PUBLICATION

# MOTION PICTURE

MAY

THE QUALITY MAGAZINE OF THE *MOVIE* INDUSTRY

MAGAZINE

25 CTS



Barbara La Marr

ALBERT  
VARGAS

THE BOGEY-MAN *of the* STARS

A Story of the Income Tax and the Stars on page 28



# New 1-2-3 Method for

# DOUBLE CHIN

## OR SAGGING FACIAL MUSCLES

**B**EAUTY cannot be attained by a free use of cosmetics alone. Complexion is not everything—the contour of the face must also be correct. Double chin, sagging facial muscles, drooping

mouth lines mar what otherwise would be a pretty face.

It is no longer necessary to labor under the handicap of such facial faults. Use the Cora M. Davis 1-2-3 method, consisting of an effective reducing facial cream, patented chin and face strap, and astringent.

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This astringent is a mild lotion but contains the correct essentials to produce firmness without harshness, tightening the skin smoothly wherever applied.  
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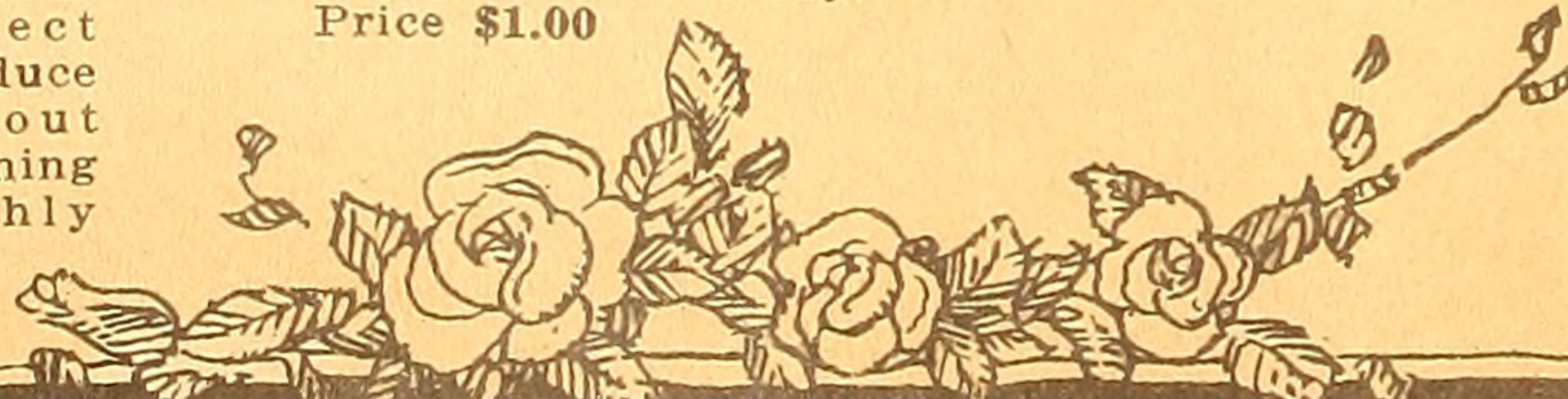
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# Waist and Hips Reduced With New Girdle Worn Instead of Stiff Corsets

Makes you look inches thinner the moment you put it on and actually removes fat all the while you wear it. **Dieting, Exercise, Pills and Self-Denials unnecessary.**

**N**O matter how large your waist or how bulging your hips—no matter how many other methods have failed to reduce your excess flesh—here at last is a remarkable new flexible girdle that is guaranteed to improve your appearance at once and to reduce your waist and hips “almost while you wait!”

No wonder it is being hailed with delight by the thousands of women who want to look youthfully slender again. For with the Madame X Reducing Girdle you don't have to wait till the fat is gone to appear slim and youthful. The instant you put on this new kind of girdle the bulky fat on the waist and hips seem to vanish, the waistline lengthens, and your body becomes erect, graceful, youthfully slender! And then—with every step you make, with every breath you take, with every little motion, this new kind of girdle gently massages away the disfiguring, useless fat—and you look and feel years younger!

## Actually Reduces Fat Quickly—Pleasantly

Think of it—no more heart-straining exercises—no more disagreeable starving diets—no more harmful medicines—no more bitter self-denials—no more stiff, uncomfortable corsets! The Madame X Reducing Girdle ends all need of that forever! The moment you put it on you look inches thinner! And best of all, it actually makes fat vanish with marvelous rapidity—while you walk, play, work or sleep—and yet does it so gently you hardly know you are wearing it.

## Can Be Worn as a Corset All Day Long

Don't confuse the Madame X Reducing Girdle with ordinary belts or stiff corsets. It's radically different! It doesn't merely draw in your waist and make you appear more slender—it actually takes off flesh gently, pleasantly, surely. Can be worn all day instead of a stiff corset and gives you, with comfort, Fashion's straight boyish lines! At last you can wear all the stylish clothes you want without worrying about your figure.

## Produces Same Results as an Expert Masseur

The Madame X Reducing Girdle is built upon scientific massage principles which have caused reductions of 5, 10, 20, even 40 pounds. Made of the most resilient Para rubber—especially designed

for reducing purposes—and is worn over the undergarments. Gives you the same slim appearance as a regular corset—and without any discomfort. Fits as snugly as a kid glove—has garters attached—and so constructed that it touches and gently massages every portion of the surface continually! The constant massage causes a more vigorous circulation of the blood, not only through these parts, but throughout the entire body! Particularly around the abdomen and hips, this gentle massage is so effective that it often brings about a remarkable reduction in weight in the first few days.

## Makes You Look and Feel Years Younger

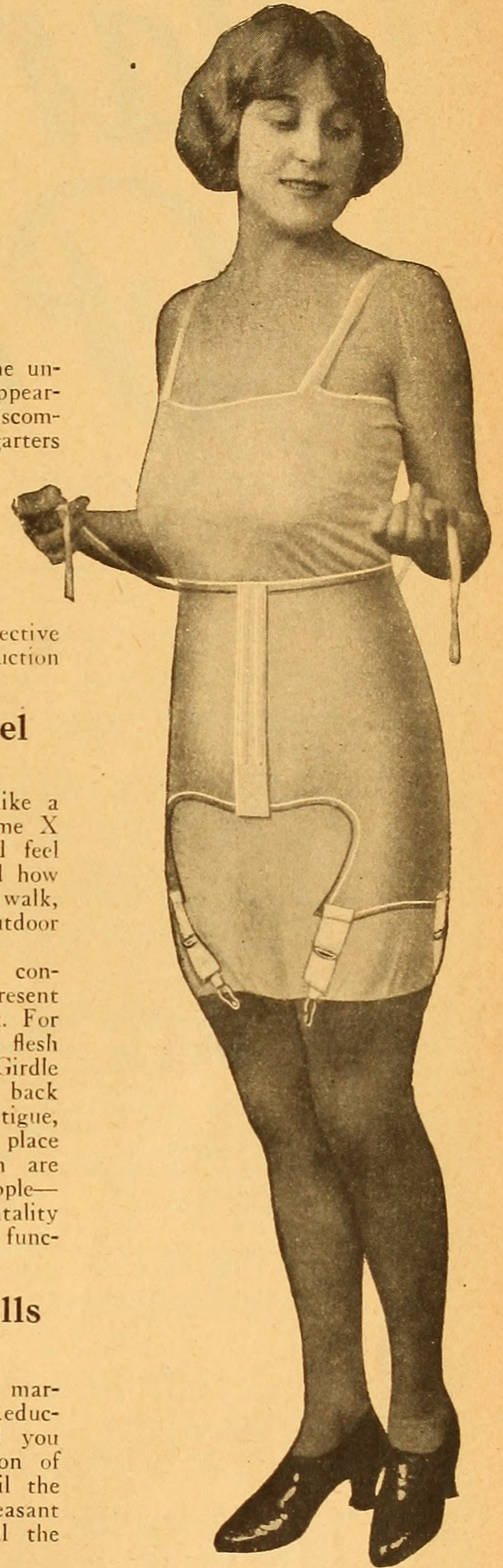
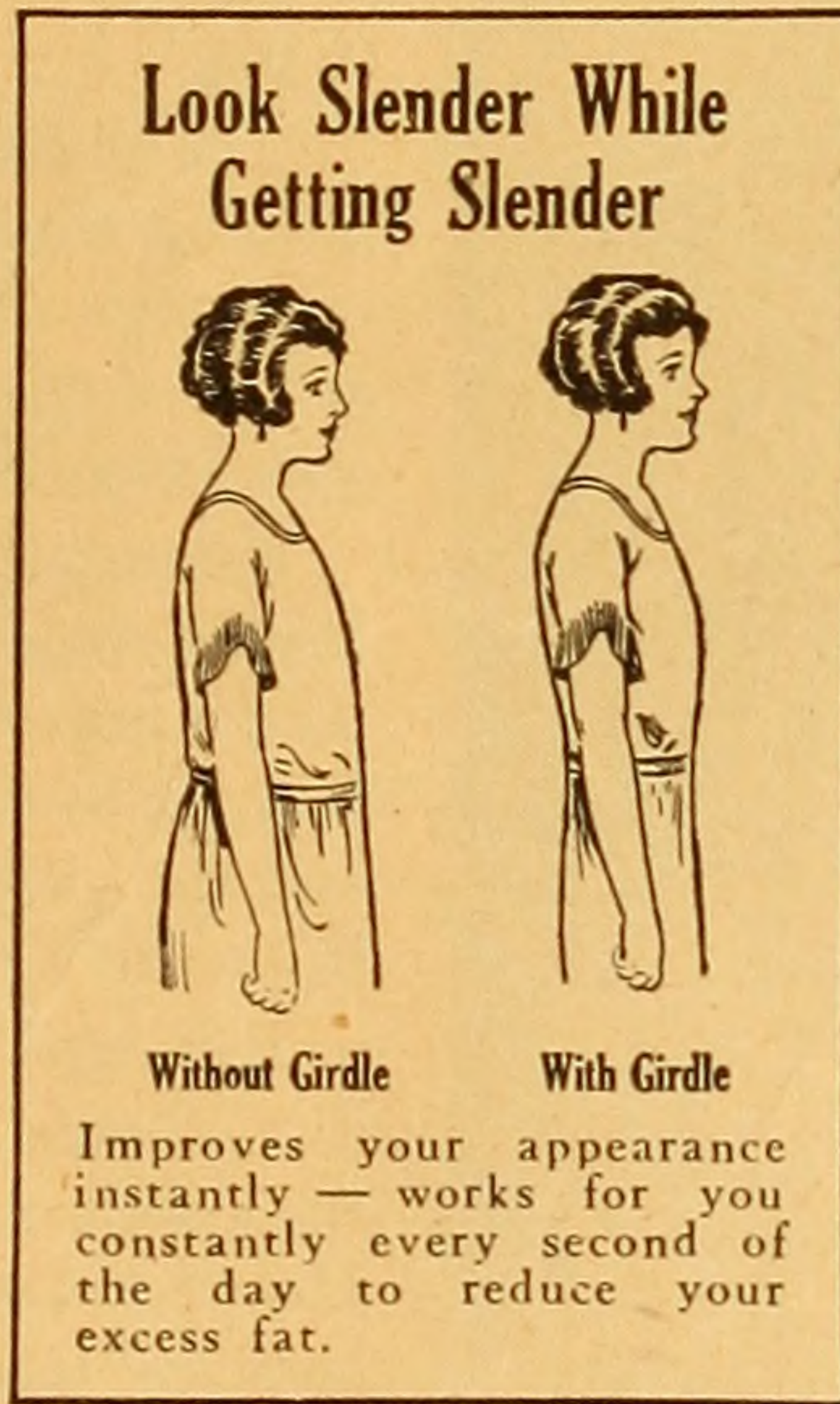
Those who have worn it say you feel like a new person when you put on the Madame X Reducing Girdle. You'll look better and feel better. You'll be surprised how quickly you'll be able to walk, dance, climb, indulge in outdoor sports.

Many say it is fine for constipation, which is often present in people inclined to be stout. For besides driving away excess flesh the Madame X Reducing Girdle supports the muscles of the back and sides, thus preventing fatigue, helps hold in their proper place the internal organs which are often misplaced in stout people—and thus brings renewed vitality and aids the vital organs to function normally again.

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You can't appreciate how marvelous the Madame X Reducing Girdle really is until you have a complete description of

it. Send no money in advance—just mail the coupon and learn all about this easy and pleasant way to become fashionably slender. Mail the coupon now and you'll get a full description of the Madame X Reducing Girdle and our reduced price special trial offer. The Thompson Barlow Co., Inc., Dept. G-155, 404 Fourth Ave., New York.



*The Patented Open Front Insures Perfect Comfort While you Sit, Work or Play. And the Special Lacing Makes the Girdle Easy to Adjust as You Become More Slender.*

### WARNING

Patents have been applied for covering the essential features of the Madame X Reducing Girdle and all infringers will be prosecuted to the full extent of the law.

THE THOMPSON BARLOW CO., Inc.,  
Dept. G-155, 404 Fourth Ave., New York

Please send me, without obligation, free description of the Madame X Reducing Girdle and also details of your special reduced price offer.

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Address .....

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

# Madame X Reducing Girdle

Makes You Look Thin While Getting Thin



# Paramount Pictures

## NEW PARAMOUNT PICTURES

Produced by  
Famous Players-Lasky Corporation

Adolph Zukor and Jesse L. Lasky present  
"DON'T CALL IT LOVE"

A WILLIAM deMILLE Production with Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff and Rod La Rocque. Screen play by Clara Beranger. From the novel "Rita Coventry" by Julian Street and play by Hubert Osborne.

Adolph Zukor and Jesse L. Lasky present  
GLORIA SWANSON in "THE HUMMING BIRD"  
A SIDNEY OLCOTT Production. From the Play by Maude Fulton. Written for the screen by Forrest Halsey.

Adolph Zukor and Jesse L. Lasky present  
Zane Grey's "THE HERITAGE OF THE DESERT"  
An IRVIN WILLAT Production with Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes. Written for the screen by Albert Shelby Le Vino.

Adolph Zukor and Jesse L. Lasky present  
THOMAS MEIGHAN in "PIED PIPER MALONE"  
By Booth Tarkington. Adapted by Tom Geraghty, Directed by Alfred E. Green.

Adolph Zukor and Jesse L. Lasky present  
POLA NEGRI in "SHADOWS OF PARIS"  
A HERBERT BRENON Production. Supported by Adolphe Menjou, Charles de Roche and Huntly Gordon. Adapted by Fred Jackson from the play by Andre Picard and Francis Carco. Written for the screen by Eve Unsell.

Adolph Zukor and Jesse L. Lasky present  
"BIG BROTHER" by Rex Beach  
An ALLAN DWAN Production with Tom Moore, Raymond Hatton and Edith Roberts. Written for the screen by Paul Sloane.

Adolph Zukor and Jesse L. Lasky present  
Kate Jordan's "THE NEXT CORNER"  
A SAM WOOD Production with Conway Tearle, Lon Chaney, Dorothy Mackaill, Ricardo Cortez and Louise Dresser. From the novel and play by Kate Jordan. Written for the screen by Monte Katterjohn.

Adolph Zukor and Jesse L. Lasky present  
"THE STRANGER"  
A JOSEPH HENABERY Production with Richard Dix, Betty Compson, Lewis Stone and Tully Marshall. From the story "The First and the Last," by John Galsworthy. Written for the screen by Edfrid Bingham.

Adolph Zukor and Jesse L. Lasky present  
"ICE BOUND"  
A WILLIAM deMILLE Production of the Pulitzer prize play by Owen Davis. With Richard Dix and Lois Wilson. Screen Play by Clara Beranger.

Adolph Zukor and Jesse L. Lasky present  
"MAGNOLIA"  
A JAMES CRUZE Production with Ernest Torrence, Mary Astor, Cullen Landis, Phyllis Haver, Noah Beery. By Booth Tarkington. Adapted by Walter Woods.

Adolph Zukor and Jesse L. Lasky present  
CECIL B. DeMILLE'S PRODUCTION "TRIUMPH"  
With Leatrice Joy, Rod La Rocque, Victor Varconi, Charles Ogle, Julia Faye, George Fawcett, Theodore Kosloff, Robert Edeson and Raymond Hatton. By May Edginton. Adaptation by Jeanie Macpherson.

A  
Reliable Guide  
to Screen Entertain-  
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the name Paramount!

What is there to go by, after all, but one thing? Individual names and faces come and go, personal reputations wax and wane—where is there something lasting?

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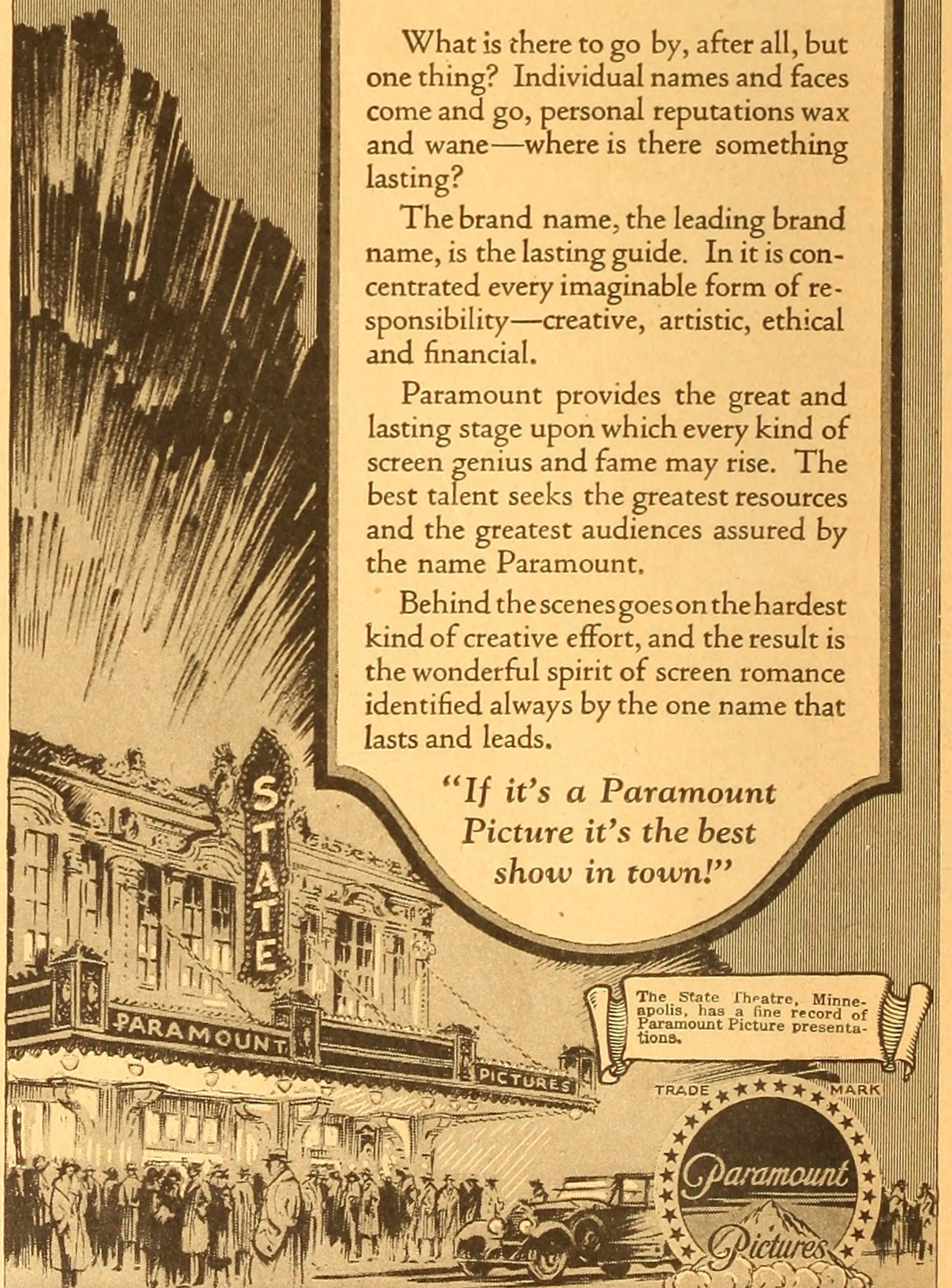
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Paramount Picture presenta-  
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ADOLPH ZUKOR—PRESIDENT  
NEW YORK CITY





# Motion Picture Magazine

*The Quality Magazine of the Screen*

MAY

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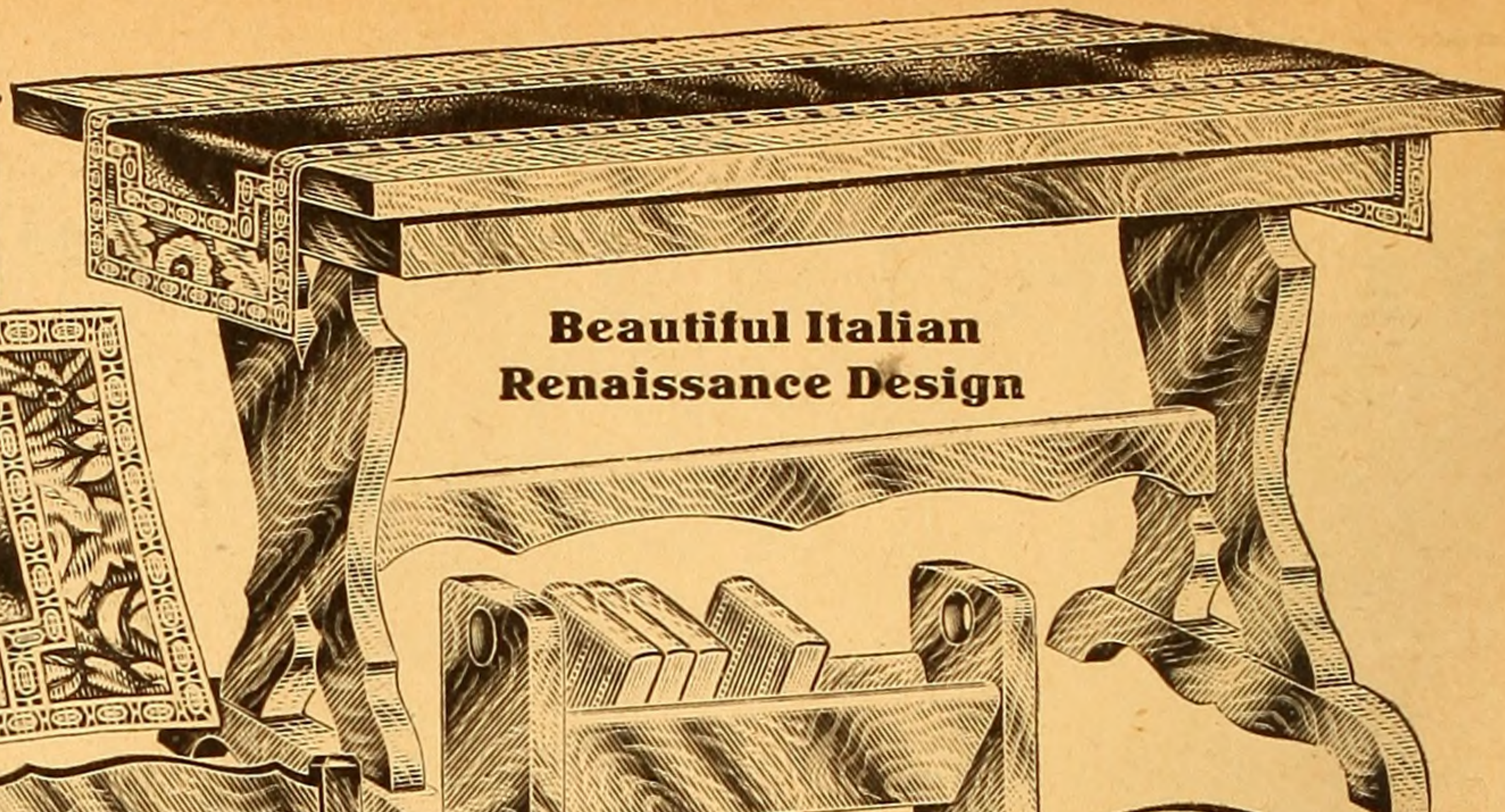
## Hollywood Has Married and Settled Down

... is a Feature Story in the June Motion Picture Magazine

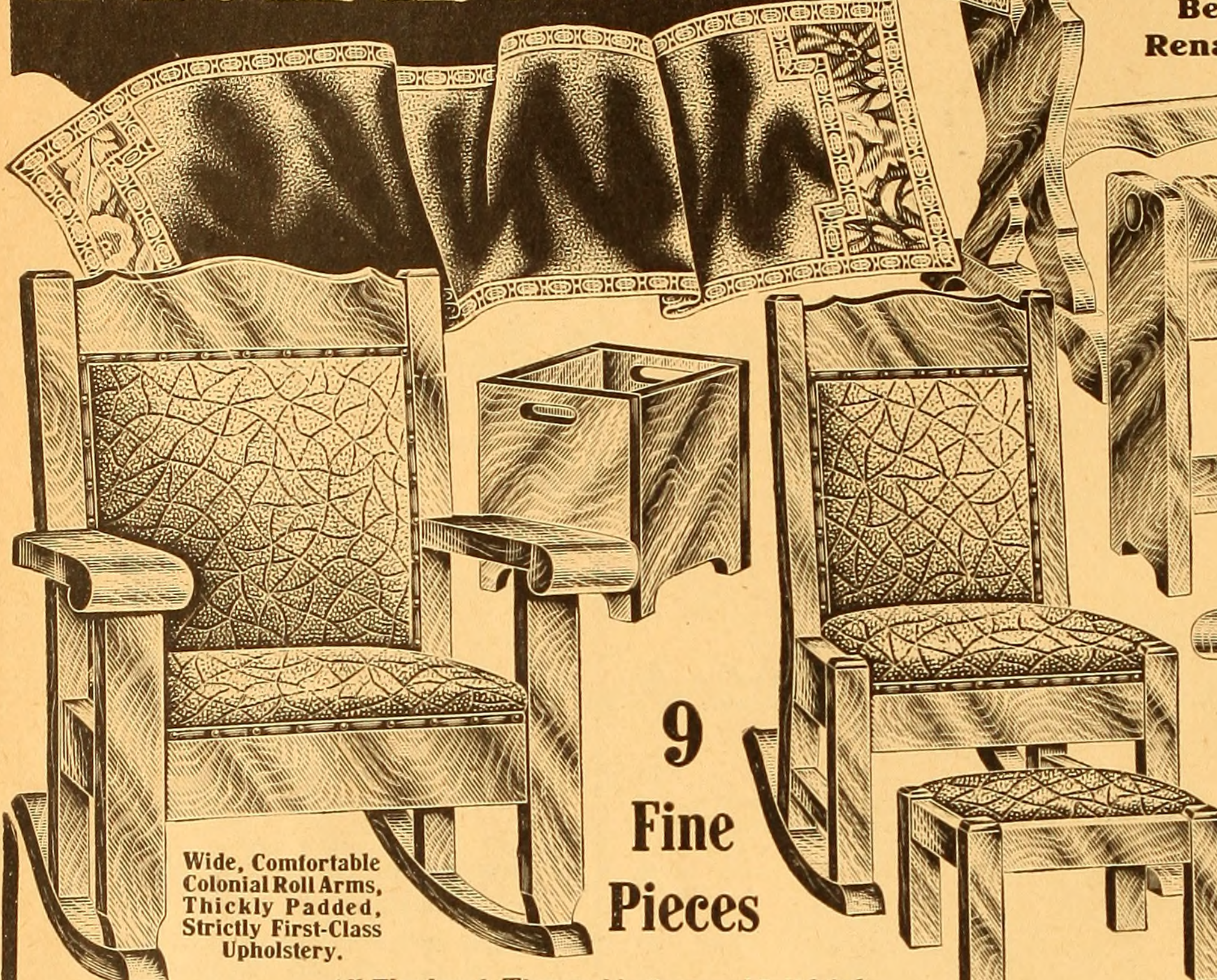
Once upon a time the stars had the prominent tables at the smart cabarets . . . many wiled away dull care by engaging in *affaires d'amour* . . . they raced down the boulevards in flashing motor-cars. But now—real estate and oil lands are the chief concerns when they are away from the studio. Dont miss "Hollywood Has Married and Settled Down."



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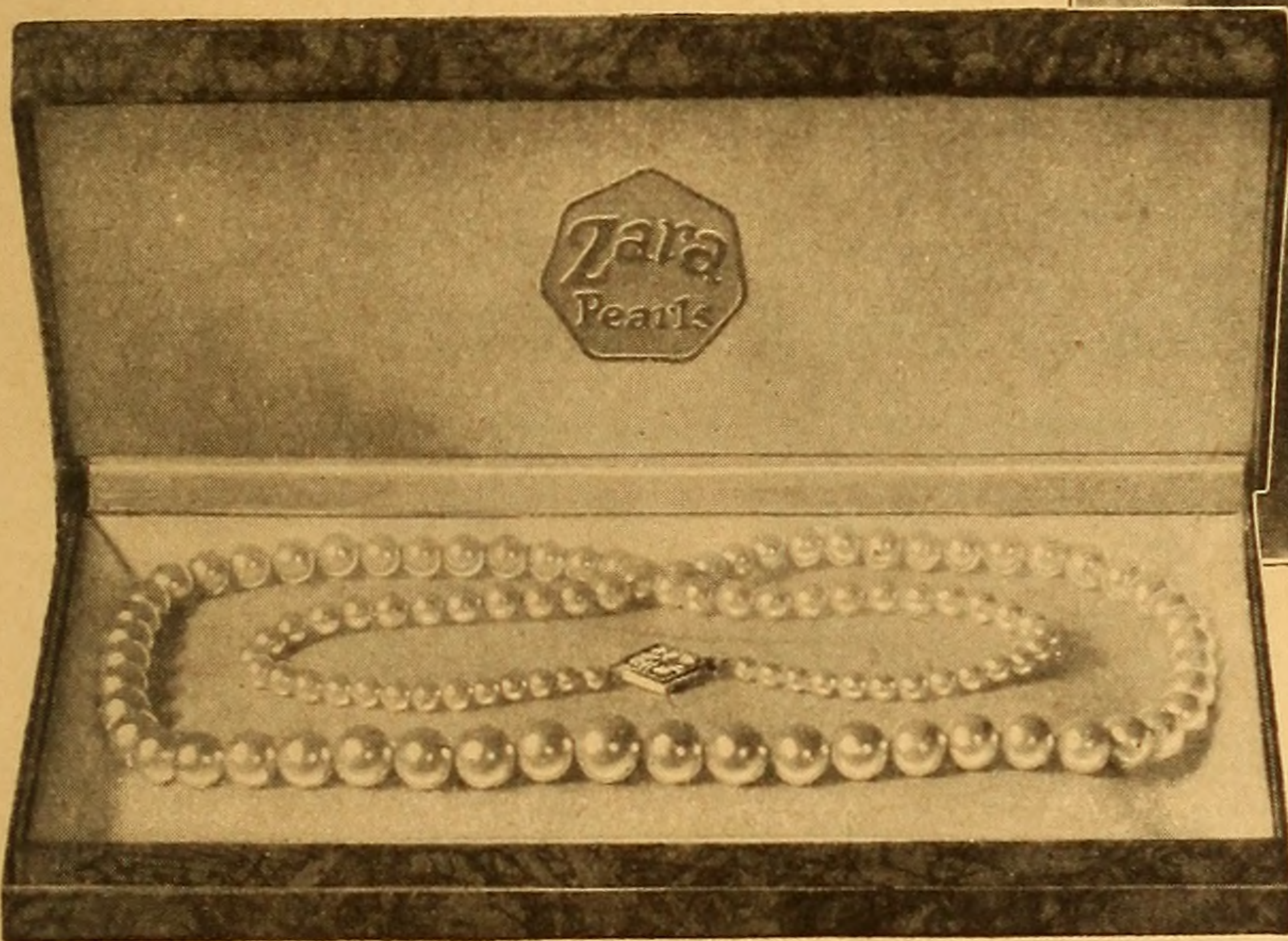


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**F**RANKLIN plucked a zigzag of lightning out of the sky. Bell linked it with a bit of wire and gave the human voice more power than the thunder. Now scientists, discarding the wire, hurl one voice—undiminished—in countless radii across the world.

Each day the ingenuities of men are bettering, strengthening yesterday's progress. In foods, clothing, house-furnishings, inventions, minds are adding link to link—trying to lift you closer to contentment.

Records of this progress flash in advertisements before you. They are personal, timely messages of products that will please.

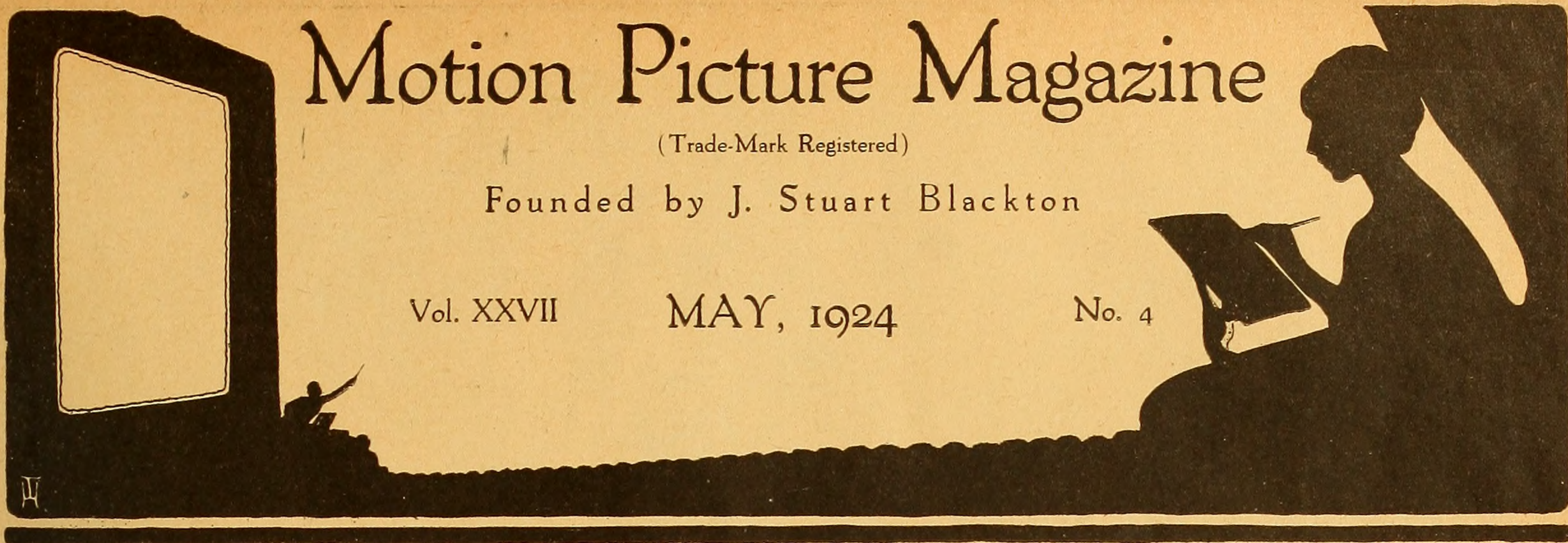
The advertisements suggest not only the new—but the best; spread them out honestly before you so that you can conveniently choose. They show you highest values at sensible cost. They help you to live better—and save.

Read the advertisements to learn of the latest ways you can make your life more pleasant.



*Keep up with the advertisements  
to keep apace with progress*





# Motion Picture Magazine

(Trade-Mark Registered)

Founded by J. Stuart Blackton

Vol. XXVII

MAY, 1924

No. 4

## Music and Motion Pictures, Incorporated

**M**USIC, until some manner of phonofilm is perfected, must remain indispensable to the motion picture. Thru the ear it reaches the same emotions that are being aroused by that which the eye is recording. This is, of course, when there is a well-done synchronization.

Just a few years ago a musical score was an unheard-of thing for any motion picture. D. W. Griffith was one of the first producers to give the music accompanying his pictures his personal attention. When you see his "America," notice the love motif which accompanies every scene between the young lovers. And notice further how it suggests her thoughts and her conflicting emotions when he is nowhere about.

Douglas Fairbanks, too, realizes the importance of a musical score. The one which accompanies "The Thief of Bagdad" is the most complete score ever conceived for a picture.

And Lillian Gish went so far as to take the musician who will do the musical score of "Romola" to Italy with her. There he is working out the musical accompaniment as sequence after sequence of the story itself is filmed. Perhaps Miss Gish hoped, too, that some of the lovely native Italian arias would sing themselves into his heart and into his melodies.

Today even the lesser cinema efforts, those branded "program pictures," frequently enjoy some manner of musical score.

We shudder to think how many varied renditions of "Hearts and Flowers" have brought us to the enjoyment of this present synchronization. Some of us remember the tin-pan piano, never without several silent keys. It belongs to that almost forgotten era when our cinema palaces were reconverted grocery stores . . . where "One Minute Please to Change Reels," frequently flashed upon the screen . . . and where Mr. Jones was wont to advertise his pickles or whatever his product chanced to be, in brilliantly colored slides during the length of this interruption (always in excess of a minute, however). The aforementioned "Hearts and Flowers" was the pianist's *pièce de résistance*. She played it regardless of the scene because she knew it by heart and could watch the picture without giving much heed to her keyboard.





*Twenty is gone before you know it—and then you are twenty-five! And next, with hardly a breathing-space, a woman is in her thirties.*

*Once, the number of her birthdays used definitely to fix a woman's status. Today, physicians say that the number of years has little to do with age—it is almost entirely a matter of physical condition.*

*Keep your skin young by keeping it in good condition. The world will not say of you that you are beginning to look old, so long as you can keep a fresh, clear, beautiful skin.*

## Perhaps the only trouble with your complexion is just—*lack of will-power*

ALMOST anyone can make a great effort of will—once.

But it takes an unusual person to repeat even a small effort of will day after day, week in, week out.

That is why so many women fail to keep a lovely skin after they have passed their twenties.

A beautiful skin means—*daily care!*

Not hurried, perfunctory attention—but the whole of one's thought and will, for a few minutes out of every busy day, centered on keeping one's skin in the best possible condition.

Each day your skin is changing—old skin dies and new takes its place. Begin, now, to give this *new* skin the special care it needs—and see how soft and smooth you can make it—how quickly the faults that have worried you will disappear.

Perhaps, almost imperceptibly, the pores of your nose have become enlarged, so that they are a noticeable fault in your complexion. You can overcome this defect. Use, every night, the following special treatment:

WRING a cloth from hot water, lather it with Woodbury's Facial Soap, then hold it to your face. When the heat has expanded the pores, rub in *very gently* a fresh lather of Woodbury's. Repeat this hot water and lather application several times, *stopping at once if your nose feels sensitive*. Then finish by rubbing your nose for a few seconds with a piece of ice.

This is only one of the famous skin treatments contained in the booklet "*A Skin You Love to Touch*," which is wrapped around every cake of Woodbury's Facial Soap. Special treatments for each different skin

need are given in this booklet.

Get a cake of Woodbury's Facial Soap today, and begin, tonight, the right treatment for *your* skin.

A 25-cent cake of Woodbury's lasts a month or six weeks for regular toilet use, including any of the special Woodbury treatments. Woodbury's also comes in convenient 3-cake boxes.

*For ten cents—a guest-size set of three famous Woodbury skin preparations!*

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For the enclosed 10 cents—Please send me a miniature set of the Woodbury skin preparations containing:  
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# OUR PORTRAIT GALLERY



Photograph by Ira L. Hill

## ANITA STEWART

"The play is the thing . . ." In recognition of this Shakespearian fact, Anita Stewart is no longer interested in long-time starring contracts. She has reached that Utopian state where her future is financially assured . . . and hereafter she will choose her rôles carefully. Rumor has it that a cinematic "Never the Twain Shall Meet" is to mark her next celluloid appearance





Photograph by Apeda

#### RAMON NOVARRO

Achieving a great success entails a great responsibility. Now that Ramon Novarro has found acclaim thru his work in "Scaramouche," he must maintain this high standard . . . So this winter he has been working hard and earnestly under the inspired direction of Rex Ingram. They have been in Tunis, Algeria, filming the exteriors of "The Arab," in which the young Novarro is colorful in the robes and burnoose of the title rôle





Photograph by Clarence S. Bull

#### HELENE CHADWICK

Helene Chadwick is another of the fair ladies who form the cast in which Valentino's "Monsieur Beaucaire" is to be so lavishly set. She will share honors with Lois Wilson and Bebe Daniels. Helene is now out of the Goldwyn fold, a free-lancer. (In the motion picture vernacular, a free-lancer is someone who has no definite connection, but plays here . . . there . . . and everywhere . . . wherever a rôle is to his liking)





Photograph by Edwin Bower Hesser

LUCILLE RICKSEN

No one looking at the sophisticated young person in this portrait would doubt that Lucille Ricksen has grown up in an astonishingly short length of time. Recently she was Jack Pickford's heroine in "The Hill-Billy." And now her name is prominent in the cast of "The Galloping Fish"





Photograph by Edwin Bower Hesser

**DOROTHY MACKAILL**

Dorothy is going right ahead and proving that all the extravagant things said about her screen presence and her acting ability are the truth . . . the whole truth . . . and nothing but the truth. She is, without any doubt, one of the most interesting personalities that has come to the screen in many a month





Photograph by Donald Biddle Keyes

#### CHARLES DE ROCHE

Certainly after seeing "The Ten Commandments" we would fail editorially if we did not give Charles de Roche conspicuous mention. As the selfish and cruel Pharaoh he left nothing to be desired. In itself, this performance eradicates the stain which blurred his name when he was hailed as Valentino's successor. Now Mr. de Roche is playing opposite the temperamental and fiery Pola . . . in "Shadows of Paris"





Photograph by Kenneth Alexander

#### LILLIAN GISH

Juliet, Shakespeare's tragic, lovelorn heroine, is at last coming to the motion picture screen. And Lillian Gish is the actress who was finally chosen for this immortal rôle. Now she is playing in "Romola," in Italy. Upon its completion she will go at once to Verona, the native heath of the Montagues and Capulets . . . and here Richard Barthelmess will join her as Romeo





Photograph by Clarence S. Bull

#### CARMEL MYERS

Carmel Myers is the latest motion picture player whose personality has undergone a metamorphosis. There's a far hail between this new portrait and the Carmel we used to know. However, whether you have seen her in "Beau Brummel" and "Broadway After Dark," or whether you just judge from this picture, you cannot gainsay that Carmel's new personality stirs your interest





Photograph by C. Heighton Monroe

#### LEWIS STONE

Stars have been known to be stars in name only. And this has frequently been the case when the eminent name of Lewis Stone was also in the cast. He is an intelligent actor who invariably walks off with the honors. He has never deliberately set about to capture that illusive thing called popularity . . . but has enjoyed it now for years by the very virtue of his never failing artistry. "Cytherea," the Hergesheimer love story of married people, occupies him at the present





# "See America First"



When we hail your interest with the famous slogan which we have used as a title for these pages, we do so in all sincerity. For "The Sacrifice," the first of a series of motion pictures which D. W. Griffith will make chronicling America's history, is well worth seeing from a patriotic, dramatic and artistic viewpoint

The surrender of Cornwallis at Yorktown is a thrilling scene which will stir patriotic quivers in the most blasé American. Arthur Dewey, a dominant and human George Washington, is seated upon the white mount



Carol Dempster is Nancy, the heroine of the love story upon which Griffith builds his historical events. The Tory seen with her in the silhouette above is Lionel Barrymore as Captain Butler



On the left, Nancy is presented to George III... and on the right is Neil Hamilton, whose Nathan Holden is one of the most likable heroes we have seen on the screen in many a moon...







Captain Butler in a heated conference with the Big Wigs on the left ... and Nancy and Nathan in a perfect Griffith love moment on the right



The Battle of Bunker Hill is one of the most thrilling episodes of the picture ... excelled only by the inspiring and breath-taking ride of Paul Revere. It was during this battle that the human toll was the greatest



A review of this epic film appears on page fifty-three of this issue. And if these illustrations don't interest you sufficiently to see "America," we refer you to the editorial comments. Below is one of Captain Butler's off-moments ...



With the hero a Rebel and the heroine the daughter of a Tory and the sister of a Rebel and, therefore somewhat confused in her sympathies, the love scenes are frequently enacted under great physical difficulties. Witness the Romeo and Juliet episode on the left





# Impromptu

By  
GLADYS HALL



Zazu Pitts's glowing appreciation of Eric von Stroheim, who gave her her "chance" in "Greed," to prove that she has a side other than the comedic, was rather pleasant. The strange young lady on the left is Zazu as Trina in this screen adaptation of Norris' novel, "McTeague," now called "Greed"

An interest in things I probably had never heard of. Remoteness. Mystery.

When, some time ago, I heard that she was married, I said, "That's not as it should be." When I heard she had had a baby, I said, "That's worse. Why WILL people do things that don't FIT them?" But when I heard that she was to play in von Stroheim's picturization of Norris' "Greed," I said, "That's somehow right."

This last may not seem particularly complimentary when you see the young lady's corporeal "charms" in "Greed," but I guess you'll know what I mean. Anyway, Zazu is artist enough to be thrilled to death about her rôle in "Greed," despite the fact that she thinks it may lose her her husband when he sees it.

All of which leads me to my meeting with Zazu. I had been saying to the editor regarding talking with cinematic charmers, "From blonde ingénues and 'funny men,' from slinky sirens and *grandes dames à la mode*, good Lord deliver us . . . and give us Zazu Pitts!"

Well, the good Lord gave me Zazu Pitts, but He didn't wholly deliver me from ingénues, altho I will admit that I was remote from slinky sirens.

There is nothing of the slinky siren about Zazu.

Photograph (left) by Edwin Bower Hesser



**A**FTER all, it is only fair to designate a half-hour talk with a hitherto unknown person as "an impression." Unless one is gifted with second sight, which I am not, one can glean but impressionistic data in so brief a while. An impression, and perhaps not always veracious at that.

The only distinguishing characteristic of this impression is, I freely admit, the fact that I had formed so different a pre-conception before meeting Zazu Pitts. A picture evolved in my own mind from bits gleaned here and there, pictures, all that sort of thing, common to a discussed individual.

I had been curious about Zazu Pitts, and I am free to admit, again in the interests of veracity, that curiosity within me is all but dead. Dead and incapable of exhumation.

After all, when one has dined with Pola Negri, lunched with Mary Pickford, danced with Valentino and breakfasted with Lillian Gish, one can't expect to be anything but satiated, so to speak.

Still, I was curious about Zazu. It may not sound very nice, but I thought that she had a curious face. A bit Aubrey Beardsley. Pale. Attenuated. Odd.

I thought that she would have curious tastes to go with the face, and, oh, yes, with the name. I expected some fay of the moon out of mist.

I expected unearthliness. Detachedness.

My composite impression of Zazu? Where I had expected Aubrey Beardsley, I got Jessie Wilcox. Where I had looked for Baudelaire, I got Montessori. Where I had thought to find remoteness and faint chill, I got burning enthusiasm and wholesome felicity. On the right, Zazu again as Trina





## An Impression of Zazu Pitts

As a matter of fact, the nearest I can come to describing her to you is by taking the words out of Glenn Hunter's mouth: "Doesn't she somehow remind you of the Gishes?" he said. "I don't know . . . it's her mannerisms . . . somehow . . ." As Zazu played the rôle of "Dessie" with Glenn in Homer Croy's "West of the Water Tower," Glenn knows whereof he speaks.

Zazu is ever so slightly rounded and plump. She isn't curious and she hasn't half so much to do with the moon and the mist and fays and fables as she has with baby's pinning blankets, baby's snapshots and handsome husband—Tom Gallery.

These are Zazu Pitts's enthusiasms: her baby and her husband—and Eric von Stroheim.

It was this rather oddly assorted trinity that we discussed during the hour we spent together. Zazu told me how von Stroheim had seen her in the studio just before he started casting for "Greed," how he had never seen her work, but simply recognized a type in her face, asked her to have some screen tests and took her on the spot. She says that Eric is a much-maligned man, saving by those who work for him and with him, and these adore him. He is the one man she knows who will recognize types and talent no matter whether the names have ever been heard of before, or not. He works over these new recruits, she told me, indefatigably, patiently, and thoroly. He is a devoted husband, an adoring father, a brilliant student, a charming and most polished man and altogether perfect.

It was rather pleasant, Zazu's glowing appreciation of the man she feels has given her her "chance" to prove that she has a side other than the comedic. Gratitude fired with enthusiasm marked all her words of him.

Then husband—Tom Gallery—came in and I had to see



Zazu was Dessie Arnalt in "West of the Water Tower," and it is as Dessie she is pictured above. Below she gives graphic reality to a demented moment in "Greed." If looks are not deceiving, von Stroheim has led little Zazu to greatness

all of baby Zazu's snapshots forwarded from Chicago where the adored youngling was staying with her paternal grandparents while Zazu made "West of the Water Tower" in New York. And "doesn't she look just like Tom?" and "Oh, the precious lamb!" carolled both young parents at once.

It was Zazu's first visit to New York and she was particularly captivated by the Bowery and Grant's Tomb. But one could see that Zazu's hopes and longings were to be on the westbound train, via Chicago, there to snatch up the precious Zazu Junior and speed on toward "home."

"I want at least four children," she told me. "I love 'em!"

Thus Zazu:

Where I had expected Aubrey Beardsley I got Jessie Wilcox. Where

I had looked for Baudelaire I got Montessori. Where I had thought to find remoteness and faint chill, I got burning enthusiasm and wholesome felicity.

One never knows. . . .







## On An Algerian Hilltop . . .

. . . Rex Ingram paused for this picture to be taken. This side of the camera's lens were the other cameras and motion picture paraphernalia with which Mr. Ingram has invaded the old city of Tunis, shown in the background. Here the exterior scenes of "The Arab," with Ramon Novarro and Alice Terry heading the cast, are being filmed. The vestments adorning this brilliant director do not subtly hint that he is forsaking the megaphone for sheik honors. They are merely a concession made in the general fitness of things . . . a supplement to the ancient and colorful city in the distance



*The Talk of the Boulevard Is  
Rod La Rocque Who Is*

# A Very Odd Young Man

By

HELEN CARLISLE

**R**OD LA ROCQUE, the gentleman who smashed Cecil De Mille's Ten Commandments so thoroly, sat beside me smoking gold-tipped cigarets and leaning on a silver-headed cane.

He was immaculately, one might say extraordinarily, well dressed. He wore what is, I believe, known as a walking suit. Also white spats. Three rings circled the little finger of his right hand. On his wrist was a gold chain bracelet. On the third finger of his left hand was a heavy signet ring with, he said, his family crest upon it.

From time to time he drew from the pocket of his white vest a cigaret case. It was the most expensive-looking cigaret case I've ever had the privilege of gazing upon, except from the wrong side of a jeweler's window.

"I dont know," he remarked,



Photographs by Donald Biddle Keyes



Flicking an ash gently from his gold-tipped Dimitrino, Rod La Rocque remarked that there is just one thing which he considers absolutely unforgivable . . . that is a display of emotion, at any time—off the screen, of course

"whether all this indicates affluence or decadence." He was referring to the suit, the vest, the spats and the cane, however, for the jewelry he wears all the time.

We were watching Cecil De Mille put Leatrice Joy and several other players thru their paces, for a scene in "Triumph." If you read the story, you know it's all about love in a can factory. Mr.

La Rocque plays the rôle of the factory owner who loves his forewoman, and goes thru all sorts of vicissitudes before he and she are happily united.

Our conversation was interrupted frequently by the noise of a machine turning out tin cans briskly before our very eyes.

Now Mr. Rod La Rocque is a very odd young man.

You probably know as well as I do that he has been on the screen for a good many years. And you probably know nothing else about him except that suddenly, in "The Ten Commandments," he came to life and gave a remarkably good performance.

He's a bit of a puzzle, a mystery, even in Hollywood, where everyone knows everyone else's real name.

He never is advertised as being one of our Very Good Young Men, tho he could line up alongside Richard Dix and Conrad Nagel any day. He doesn't have his picture taken with his mother, yet I concluded from what he said that he is most devoted to her. He does not say that he





Photograph by Donald Biddle Keyes

seem particularly joyous over his success in "The Ten Commandments."

"My success, if you wish to call it success, in that picture does not mean necessarily that I will be liked in other rôles. I cannot understand why a motion-picture actor should be hailed as a find, and a discovery, simply because he has gone over well in one particular part. An actor brings to a rôle an entire lifetime of training and experience. It suits his personality, perhaps, and then it is said that he was 'made overnight.'

"He may never make a like hit in another picture, and if he does not, the public soon forgets. I have been on the stage since I was seven years old. No one knows better than myself, how unstable public favor can be.

"Cecil De Mille deserves all the credit for 'The Ten Commandments.'

It was decidedly a gamble, on his part, when he gave me one of the leading rôles. I was a stranger to him. He did not know but that I would fail him. I found, tho, that he understands me better than anyone I've ever known. Often he reads my thoughts before I can express them."

"Whatever you do," La Rocque said, "don't say I'm in love. Success is usually attributed to the inspiration of love, you know." And his tone was slightly sarcastic. "Marriage is a risk these days. I have my mother and sister with me. No one could take better care of me. Why should I look for happiness anywhere else?" Below is Rod La Rocque with Leatrice Joy in a scene from "The Ten Commandments" in which he has scored a great triumph

Mr. La Rocque said all this quite gravely, interrupting himself frequently, tho, to speak to (Continued on page 82)

is looking for his Ideal Girl, tho he is one of the film colony's most eligible bachelors.

And in spite of all his jewelry, he is decidedly masculine. There is nothing effeminate about Rod La Rocque. He seems absolutely indifferent to public opinion, that's all. If he made up his mind to wear an ankle bracelet, I'll bet he'd wear one and let the headlines shriek.

Yes, he's a very odd young man, and of all the poses I've run across in Hollywood, his is the most unique.

"There is," he remarked, gently flicking the ash from his Dimitrino, "just one thing that I consider absolutely unforgivable. That is to show emotion of any sort, at any time. Off the screen, I mean," he added.

"I had an uncle who received news one morning that his entire fortune had been wiped out on the stock exchange. He finished his breakfast as tho nothing had happened. If hero worship were possible to me, I would say that I idolized that uncle of mine."

Mr. La Rocque speaks slowly, hesitatingly. Frequently he seems to be groping for the best word or phrase with which to express himself.

"Why should one grow excited over anything? Or enthusiastic?" This in reply to my remark that he didn't







Photograph by Kenneth Alexander

## Alice and Her Loves

If you have wondered why Alice Joyce comes to the screen so infrequently these days, let this family group be your answer. There are two charming reasons, namely, little Peggy of two summers, and Alice, the eight-year-old. This portrait, taken in the Regan town-house, shows Alice with the soft straight bob she recently affected





Barbara La Marr pays the government a huge tax on her approximate income of \$150,000 a year

# The Bogey-Man of the Stars

By HARRY CARR



Photograph by Bichel

Last year when Bill Hart had been idle practically the entire twelve months he had to pay Uncle Sam over \$300,000 on his income for the previous year

**A**T this season of the year, Hollywood gnaws its nails and calls down the curses of high Heaven upon the man who invented income taxes.

The motion picture colony is one of Uncle Sam's chief meal tickets—altho a very unwilling one.

From the very rich city of Los Angeles the government collects approximately \$23,400,000. Of this, the movie people, comparatively few in number, have to pay more than \$4,000,000—seventeen per cent. of the total tax collected for this district.

One of the chief victims is Harold Lloyd. Two years ago, I know that he had to pay \$113,000, and his tax has been going up ever since.

Probably the heaviest income tax in Hollywood is paid by Cecil De Mille. He draws \$6,500.00 a week salary from the Lasky Company to keep him in spending money and this is probably the smallest item of his income. He gets a large royalty from his film plays, in addi-

Several actors are following the example of Jackie Coogan and forming themselves into holding companies. This results in a splitting of the income tax, in that the salary goes to various stockholders instead of just to the star alone

*This authenticated article proves that the income tax comes upon the motion picture people with more crushing cruelty and injustice than upon any other class of people in the world.*

*The life of a star is very limited—they have to work at least half of their golden years for the tax-collector.*

tion to which he is one of the chief real-estate and oil operators in California. His tax must run into hundreds of thousands a year.

Strange to say, one of the big income taxes of Hollywood is paid by Bill Hart.

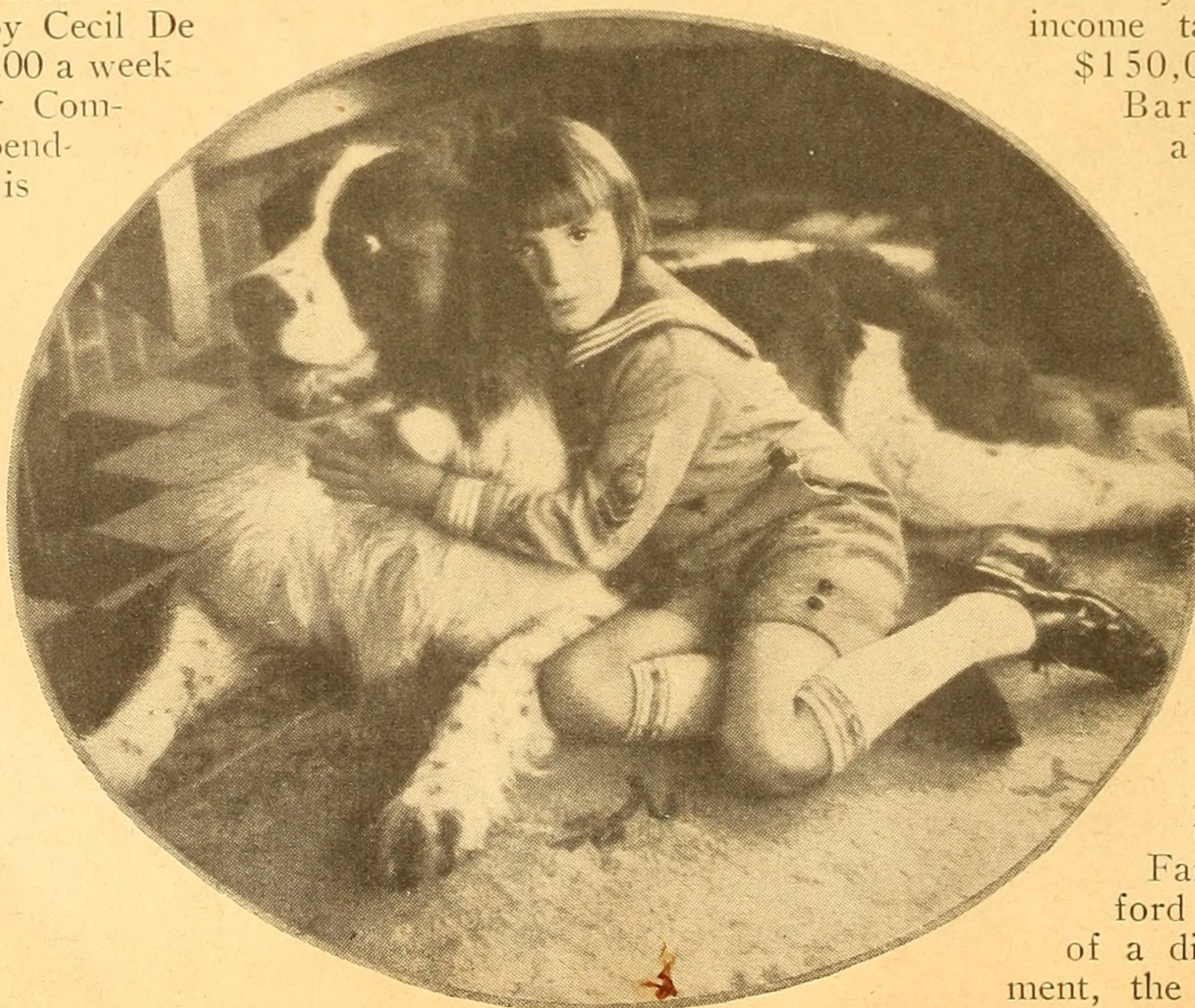
Bill has had some strange adventures with the tax man. Last year when his matrimonial adventures and other worries had interrupted his screen career and he was earning no money to speak of, Uncle Sam came down on him for something over \$300,000 for the income he had earned the year before. This year when he is making money by the quart, he will have a small income tax to pay on account of his inactive year.

Conway Tearle is said to pay an income tax on something over \$150,000 a year income.

Barbara La Marr earns about the same sum.

Tommy Meighan is the recipient of a salary in excess of that and is under the additional disadvantage of having to pay a New York State income tax as well. So are all the actors who make their homes in New York and make even a part of their pictures there.

In California, however, they face something worse. Douglas Fairbanks and Mary Pickford are now in the midst of a dispute with the government, the outcome of which all







Photograph by Goldberg

On modern clothing the government allows a reduction of fifty per cent. of the cost. This is a considerable item to girls like Gloria Swanson who literally live at the dressmaker's

Another deduction permitted is that of fan mail. Mary Pickford, for instance, spends nearly \$50,000 a year buying photographs and mailing them



Photograph © by Strauss-Peyton

Hollywood awaits with bated breath.

Under the California State law, the husband has control of all community property and by community property the law means all the money earned by either husband or wife during the period of their married life.

The contention of the government officials is that if Doug can control the property, then it must be his. Consequently then he should pay income tax on both his income and Mary's.

When you get up to million-dollar incomes, the tax is something terrific—55.06%—\$550,640 tax on an income of a million dollars.

If Mary and Doug and other movie people who are married to each other have to yield to this interpretation, they will find at the end of the year that they have worked for the tax-collector and not for themselves.



Photograph by Kenneth Alexander

Lillian Gish also takes advantage of the deduction of dollars spent on fan mail. Her allowance is about \$10,000 a year

There is probably no class of people in the world upon whom the income tax comes with such crushing cruelty or injustice.

The life of a star is very limited—ten years at most. Usually not more than five. They have to work at least one-half of their golden years for the tax-collector.

It often happens that an actor will have a great season; then have a lean year. Sometimes this is due to bad luck only. The dates will not happen to fit.

The tragedy of the actor's life is being told by the casting director. "If you could get thru this other picture by the tenth of the month, I have a good part for you. As you will not be thru until the fifteenth, I will have to find another actor."

This is the cause of many a lean year following a fat year. And a lean year following a good one means



Mary Miles Minter and several other stars, it is said, have tried several times to enter in the cost and maintenance of beautiful and expensive cars as advertising—splashes made for the dazzling of the public. Conway Tearle, like Barbara La Marr, is said to pay an income tax on something over \$150,000 a year







Photograph by Kenneth Alexander

Tommy Meighan is under the additional disadvantage of having to pay a New York State income tax as well. So are all the actors who make their homes in New York and make even a part of their pictures there. Dorothy Gish deducts about the same as Lillian, \$10,000 a year, for the mailing of fan photographs



Photograph by Donald Biddle Keyes

that you have to pay a big income tax when you haven't any money.

There is a movement on to try to get Congress to make some provision for the fact that a movie girl must make her entire life's fortune in a few short years.

The government permits oil men, for instance, a big allowance due to the fact that many of their oil wells do not pan out.

The plan is to induce Congress to regard an actor as a machine that is gradually running down. If the average girl only lasts five years at the top of her career, then—so the actors contend—she should be allowed to enter one-fifth of her year's income every year as deterioration. The reason actors have won so few concessions thus far is because they have never made any concerted action.

The government does, of course, allow them all kinds of special deductions not common to other professions.

About this time of the year the income-tax experts reap a harvest trying to invent new twists to these deductions. I know several actors and writers who employ tax experts by the year. Every transaction; every sale of

property, and every contract is examined by this expert before it is entered into. In some instances, stars have their books kept right along by tax accountants.

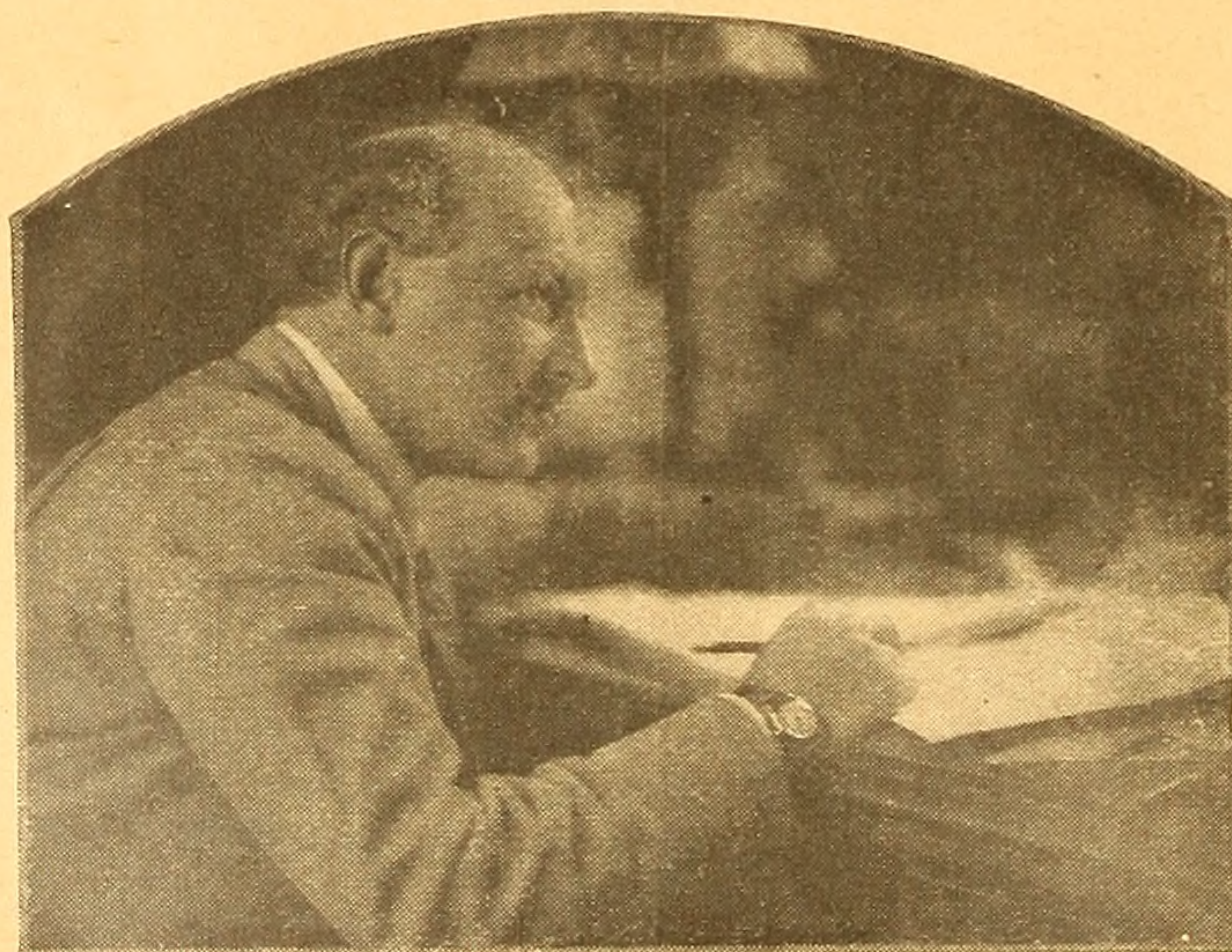
Actors are allowed a special deduction on wardrobes actually and exclusively used in a picture which they have furnished. On ordinary modern clothing they are allowed to deduct fifty per cent.; on period costumes, the government allows them to take off the whole amount.

The deductions for clothes are based upon a recognition of the fact that a movie girl is under far greater expense than a stage actress whose clothes are regarded as a capital expenditure not liable to the same deductions.

A stage actress, having equipped herself with a good wardrobe, can usually stick to the garment until it is worn out. A motion picture actress can seldom wear a conspicuously fine gown in more than one picture. Girls

(Continued on page 84)

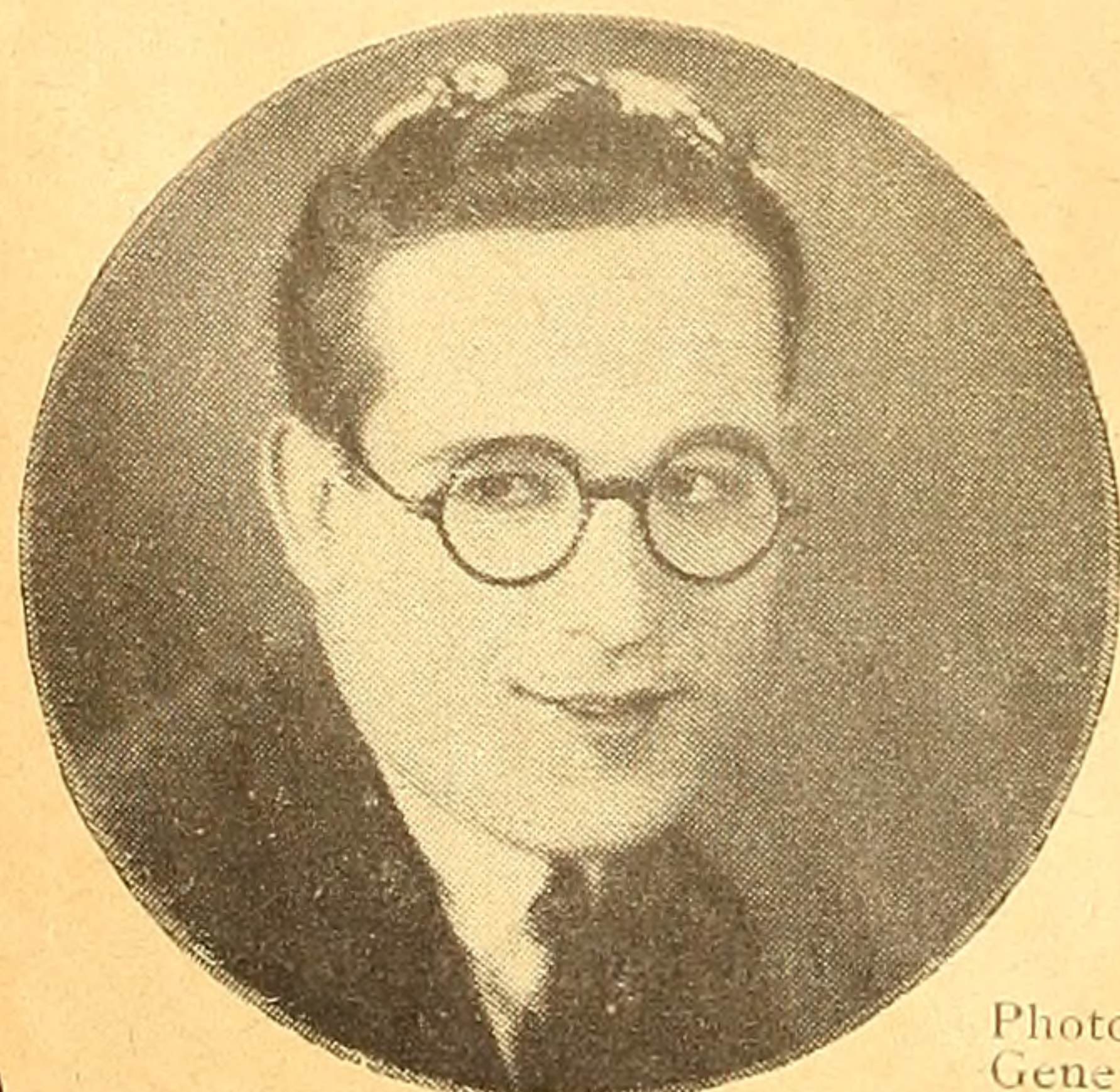
Photograph by Edward Hertuler



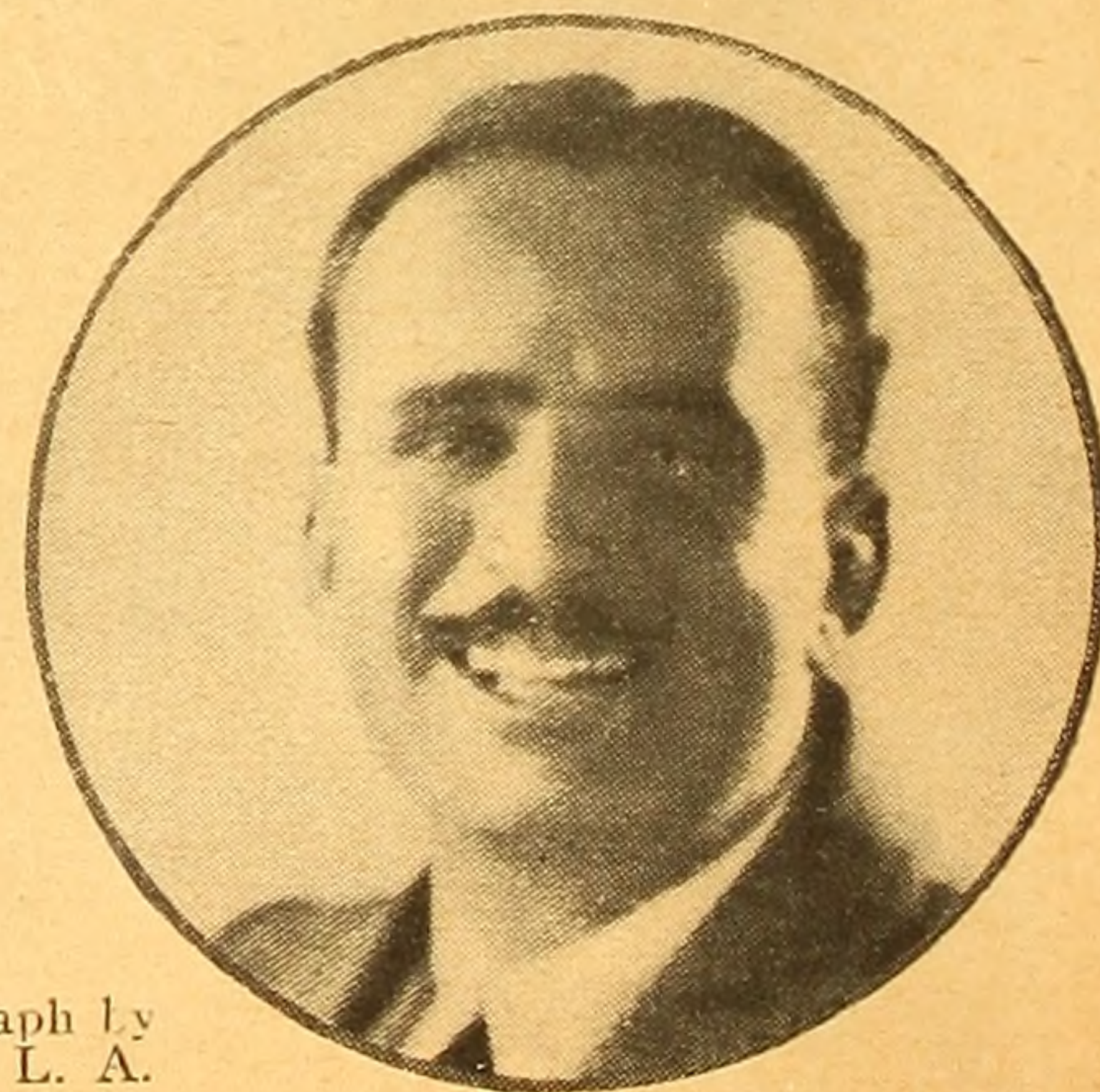
Cecil De Mille draws a weekly salary from the Lasky Company of \$6,500. This is to keep him in spending money and is probably the smallest item of his income. He gets a large royalty from his film plays, in addition to which he is one of the chief real-estate and oil operators in California. His tax must run into hundreds of thousands a year

The government contends that under the California State law, Doug can control Mary's property, so it must be his. Consequently, then, he has to pay income tax on both his income and Mary's. If this interpretation is yielded to, Mary and Doug and other married movie people will find they have been working for the tax-collector—not for themselves

One of the chief victims is Harold Lloyd. Two years ago he had to pay \$113,000, and his tax has been going up ever since



Photograph © by Gene Kumann

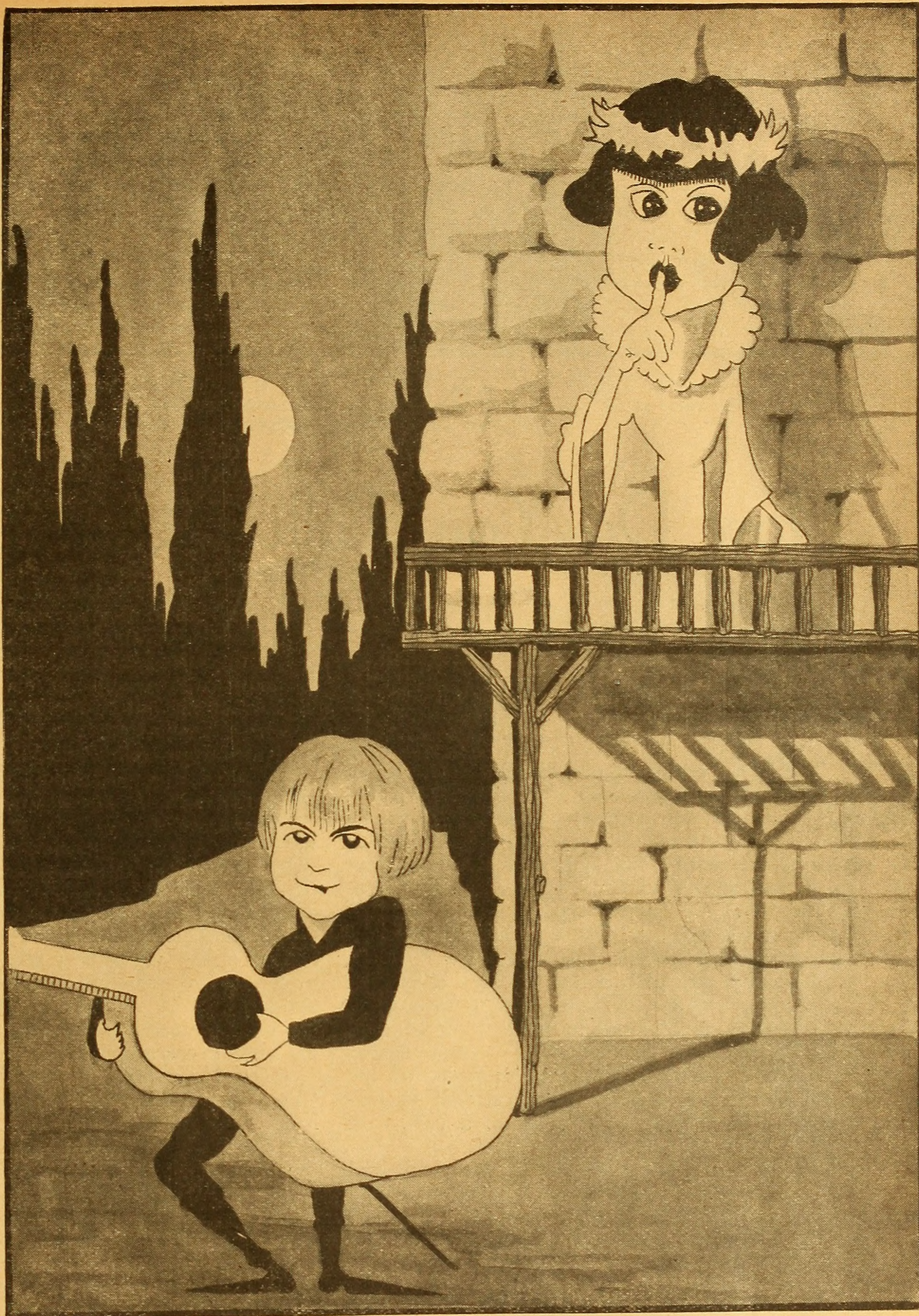


Photograph by Spurr, L. A.



# Romeo and Juliet Junior

Drawing by  
John Decker

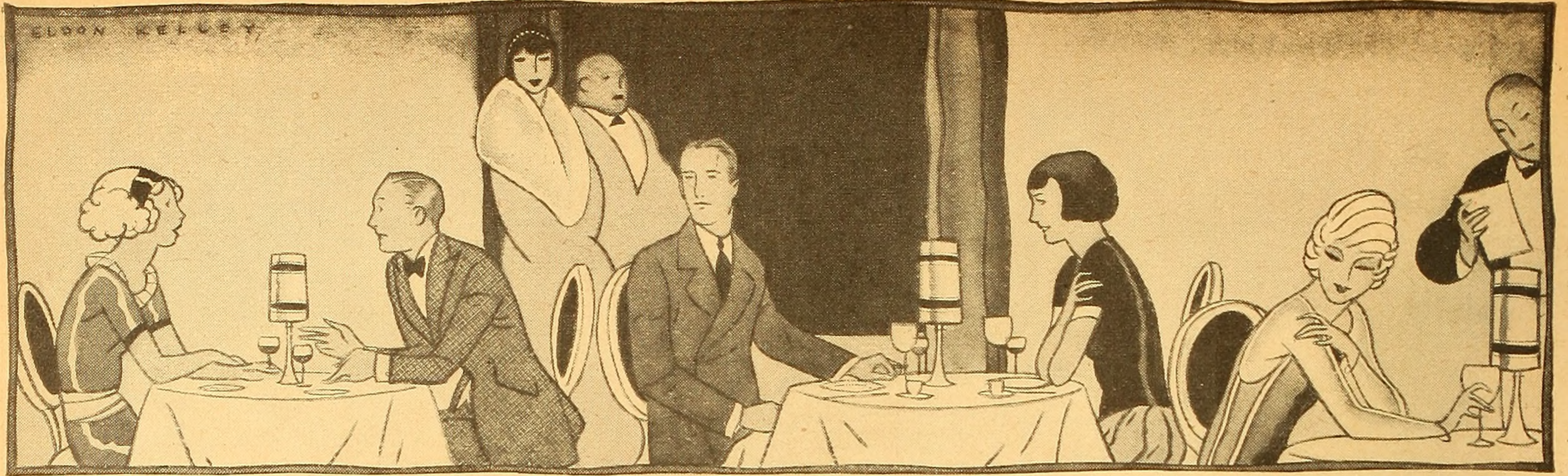


The Motion Picture Magazine offers a solution of that long and loud-voiced question of who shall play Romeo—and who indeed for Juliet—in the screen version of Shakespeare's immortal love tragedy. We herewith present the balcony sequence of "Romeo and Juliet, Junior"

#### The Cast

Romeo ..... Jackie Coogan  
Juliet ..... Baby Peggy Montgomery





"That's either a goof or a star!" I said to the Lady Who Knew Everything and Everybody, when I heard a high-pitched, scratchy voice at the table behind us. Then The Lady leaned toward me and uttered the name of one of the Stars I had come to Hollywood to see . . .

# How Do You Talk About Books?

By  
BURDETTE KINNE

Illustrated by Eldon Kelley

WE were sitting at one of the side tables in Frank's, Hollywood's real French restaurant, and our position had been consciously chosen because it gave us a comfortable view of the entire room. The only table we could not watch, one immediately behind me against the wall, was occupied by a girl of the "sweet" type, dressed in a graduation dress, and a boy whose face we could not see, but whose apparel, a race-track suit and tan shoes with fawn-colored cloth tops, proclaimed the man. They were, at a glance, not enjoying one another and were, therefore, not interesting. We paid no attention to them. We had come to Frank's at my insistence because it was my first evening in Hollywood, and with the voracious curiosity of the newcomer, I had hoped that by some celestial magnanimity the stars would decide to dine as a colony at Frank's that night.

My companion, The Lady Who Knew Everybody and Everything, settled herself at the table and attempted to begin a conversation on D. H. Lawrence, whose "Sons and Lovers" we had just read, and about which we disagreed heartily. She was unsuccessful. I was so pre-occupied with watching the diners as they came into the room, like an alert dog watching the front door for the entrance of his master, that I did not make an effort to do more than answer with frankly ill-mannered "Mmm's" and "Uh huh's." It was beginning to dawn on me that there wasn't a star in the room, and the darkness of a starless night settled upon my spirits.

"Well," I said, "where are the stars, famous or otherwise?"

"My dear, how do I know? And even if I did I probably wouldn't dare tell you."

"Why not?" I really didn't understand. It was my first evening.

"Why not?" she echoed, laughing and imitating my naïveté, "in the first place you'd dash off to wherever they are, leaving me here in embarrassing isolation, and in the second place I don't think you ought to go where they are, no matter where they are. If you'd known as many of them as long as I have, you wouldn't be so eager . . . and besides . . ." here she drew herself up and tossed her lustrous black bobbed hair, ". . . here you are with me, and am I not a star?"

"Indeed you are!" I assented with genuine sincerity. "You are my star, but, as you say, I've known you so long . . . and . . ."

Here I was interrupted, and we were both silenced by the sound of a high-pitched, scratchy voice which came from the youth sitting back-to-back with me. The Lady permitted herself a furtive glance just out of bounds, and smiled knowingly at me. Before she could whisper just what I wanted to hear, I said smartly:

"That's either a goof or a star!"

"Both," she came back promptly, and then softened. "No, I don't mean that, he's really not a goof, but there is only one voice in the world like that . . ." whereupon she leaned toward me and uttered the name of one of the stars whom I had come to Hollywood to see. The voice had gone on all this time and we now heard, rather whiningly:

"All right, dear, invite her if you want to, but she

*This is a true story. We have no doubt that it has many parallels in the lives of others who have found fame and its attending wealth almost overnight. Therefore, we guard this star's identity against the day when he will learn to distinguish between the things his money will and will not buy.*

*Mr. Kinne has written of this incident which came under his personal observation in a light, humorous vein. But like all comedy, it holds within it much of the pathetic.*



wont come, you know she wont, she never has and she never will. . . ."

There was an unintelligible answer from the sweet young thing in the graduation dress, and then the voice went on. . . .

"Yes, dear, I know, merely another of those polite notes, and I'd rather they'd slap us in the face and be done with it. . . ."

"Now, is your evening perfect?" from The Lady, was the only thing that kept me from deliberate staring. "Yes, that's . . ." and she repeated the magical name. I had first seen him years ago in a picture in which his name had not been mentioned, but in which he had made such an unqualified "hit" that new publicity had afterwards been sent abroad in the land and his name had been starred. It was that part which had either made him, or ruined him, just as you looked at it, for he had done the same type of thing ever since.

"Since he's one of your pets, I suppose you know all about him," The Lady was again preventing an ill-mannered stare.

"No. Why? What about him?"

"You choice thing!" exclaimed The Lady. "You know very well there's nothing in the world I'd rather do than tell you Hollywood gossip. Yes, that's his wife, and my dear, it's a real romance, that is, it's the sort of thing that's supposed to be romance in the movies. He came to Hollywood years ago, when he was a mere child in his teens, from some little town in the Middle West. Sort of frontispiece for 'Main Street,' as it were. He started out like all the rest, prop boy, worked like mad day and night, and waited his chance. It finally came, in the well-known fashion; he was discovered accidentally, and overnight his name was made, at least with the directors. But it was still a hard pull, you know how it is, and it was literally years before he had succeeded. Then he sent for her, his small-town sweetheart who had waited for him, and they were married. That was six or seven

years ago. Soon afterwards he was made a star."

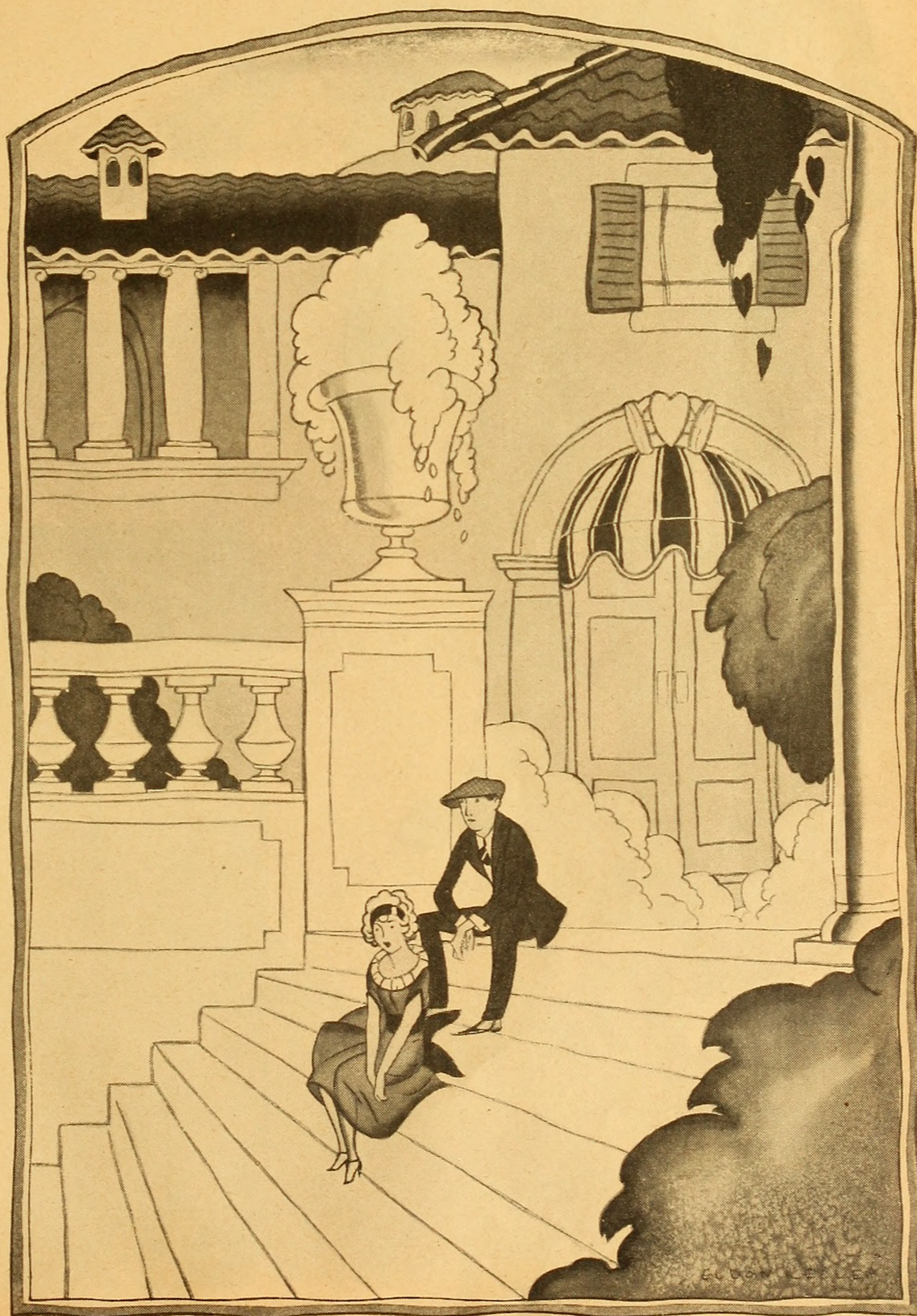
The thin, rasping voice had kept up an intermittent, tantalizing accompaniment to The Lady's recital, and as she stopped to allow herself a bite of luscious alligator pear, we heard the star say:

"Dearest, I dont think they ever will. I dont think there's any hope. We gotta face it, they dont like our kind, they're prejudiced, and we might just as well . . ."

There was a note of wistful discouragement in the voice which made me look at The Lady as tho to say: "Rather pathetic, isn't it?" The Lady leaned toward me.

"Yes," she said, as if in answer to my unspoken remark, "isn't it too bad. They're having their troubles. Soon as he began to make money they became ambitious, and decided they wanted to *be* somebody, to be *in* Society. So they ordered a home, honestly, I'm not joking, they *ordered* it. Didn't you know that's the way many wealthy people do. They go to one of these professional architects

(Continued on page 83)



The Lady told me that when he began to make money they became ambitious. They decided they wanted to *be* somebody, to be *in* Society. So they ordered a home. Actually *ordered* it . . . from an architect and an interior decorator. These men took the order and delivered the home so many months later





# He Has Come Back

The Cast of "Ben Hur"  
Finds Francis X.  
Bushman as Messala

Photographs by Clarence S. Bull



Cinematic circles were surprised when Francis X. Bushman was announced as the man chosen from the large aspiring ranks to play Messala in "Ben Hur." True, Mr. Bushman returned to the screen where he was one of the first première matinée idols, over a year ago, but this is the first prominence he has enjoyed since his return. The two illustrations find him as Messala



# Icebound

*That's How Ben Jordan Described His Severe, Intolerant and Inhibited Family When He Returned to the Bleak New England Farmhouse After Months As a Soldier in La Belle France*

By

JANET REID

**B**EN JORDAN spent his days in dreaming over colorful romances and most of his evenings in Judge Kimball's barn drinking and playing cards with the judge's two sons and a neighbor boy.

He had been like this ever since the war. Ever since he had come back from France.

Before the war, it hadn't seemed so bad, so ugly, so bleak and bare and chill. Habit had dulled the frost-bitten edges and made unthinking the harshness and sterility.

But after the war, after France with its picturesque, songful, gay home life, hotel life, boulevardier life; after the French girls with their bared bosoms, warm hearts and debonair philosophies, life on the Jordan farm in frozen New England was insupportable, not to be borne.

Ben hated the New Englanders, with their pinched, narrow faces, their narrow, pinched souls. He hated their codes and creeds, admitting no ray of warmth, no heat of tolerance. He thought of them, thought of them all, as icebound. Congealed. He thought contemptuously that if the ice should perforce ever melt away even their liberated souls would be warped and wan, pitiful enough affairs.

*Novelized from the Paramount picture "Icebound," produced by William B. de Mille from the scenario by Clara Beranger based on the Pulitzer Prize stage play by Owen Davis. A Paramount Picture. Copyright, 1924, by Famous Players-Lasky Corporation. All rights reserved*

He didn't know how he was going to stand it. The household at the Jordan farm consisted of his mother and her stepniece, Jane.

Ben had always had a reluctant, slow-moving sort of fondness for his mother. Some deep instinct in him made him realize that an equally deep instinct in her made her love him, and in her grudging, undemonstrative way, understand him. He often thought that if his mother had been born out of New England she might have been a vitally forceful, even a colorful sort of person, in a forceful, dark way. The inhibitions of her unbroken ancestry, the long back-stretching traditions of

hard farm life, had encased her in an impenetrable armor of austerity and reserve. She would never be able to cast the congealing mantle off. Only Ben and perhaps Jane suspected that perhaps she had deep moments of wanting to.

The very struggle going on between Ben and his mother was of the stuff of repressed emotion. The mother pleaded with Ben to farm the land as so many generations of Jordans had done before him; and Ben, roused from his romances and his rebellious dreams, resented in bitter words the suggestion that he should spend his living years

Jane holding the yarn for his mother in a patience and resignation that angered him unendurably, was part of the grim, icebound life on the Jordan farm





in "this hard tomb." His forefathers, he said, meant less than nothing to him. They were dead now, and they had been dead while living, or they could never have endured the sullen land, the dreary monotony, the grey slipping-away of the hard days. Some one of them, he said, would have protested, would have flung over the landlock with a gesture, furious and free. His own life, he told his mother, the years to come, what the years might bring of woven texture and bright interwoven threads, music and sweet women and light and laughter, these meant more to him, oh, infinitely more, than the thin-lipped ancestry that had so inadvertently produced him, Ben, a rebel.

Mrs. Jordan had no command of words to stir her son with. She was not in the habit of stirring talk. She shook her head over him. He couldn't be made to see.

The fact was that Mrs. Jordan and Jane were all of a piece with the farm to Ben. He couldn't separate them from it. He was hungry for warmth and music and light, the tender things. To him Jane Crosby, sitting with his mother by their fireside, Jane holding the yarn for his mother in a patience and resignation that angered him unendurably, was a part of the grim icebound Jordan farm. Because he hated the farm he persuaded himself that he hated them.

He hated the entire family; the roof and timber of the house itself, the arid fields, locked in their entombing snow mantles by winter and covered with vegetation wrung, he thought, from the thin blood of his people, in the season. He hated his brother Henry, with his sniveling air of churchly, New England virtue, his look of pseudo-religious resignation when he spoke to him, Ben. And the

way in which he hounded their mother for financial aid, which same the mother obdurately and frigidly refused to give. On one such occasion, Ben, overhearing the all-too-familiar dialog, broke into peals of somewhat violent laughter, the first he had given vent to since his return from France. Henry sprang into the room where Ben was sitting and a snarling battle of words, bitten off and repressed on Henry's part, profane and vituperative on Ben's, ensued. Neither one understood more than half of what the other was saying.

Now and then Jane tried to talk to Ben. She had a habit of watching him with a droop to her pretty mouth but some sort of light in her eyes; almost a light of hope, it seemed. But Ben didn't seem interested in what she had to say. Occasionally, after an especially long and dreary day, he would launch forth and talk himself, of France and the theaters there, of the countryside and the pretty girls with their gay and delectable frocks, their warm kisses, their eager laughters, their bright eyes and intriguing ankles. He would tell her of evenings made merry with the wine of the country, with the dance and with girls to whom this grim New England would have been a prison house of pain.

But all the while, Jane felt that he did not even know that she was there. He couldn't hear the warm beat of her heart, answering his words. He couldn't see the waves of color that touched her patient little face to an inquiring loveliness. He saw her, dun and drear, in her close homespun frock, a dreary part of a dreary whole; a sort of handmaiden to his mother who personified the Jordan tradition; a grey little object of a thin charity, too colorless and spiritless to adventure forth and win red trophies.

He thought she didn't care.

He didn't know that Duty can be born of blood, can be embroidered in rich colors worn inside out. No, he never thought of turning the inside out. And she couldn't tell him the way. That much, at least, she owed to the



"I set fire to the judge's barn. We were in there playing poker and the judge's girl came in to warn us the judge was on his way over—She's an awful pretty girl . . ."



stern New England that ran in her own veins. That much she had to suffer in order to pay her heritage; she could never dare to show him the way, as those girls in France might have done, with a kiss, with a caress. . . .

And so, slowly, painfully, in the way that suffers long and endures much, Jane came to love him.

She thought that no one guessed her hard-borne secret. But Ben's mother knew. Love recognizes love however deep it runs in the graven New England channels. Ben's mother loved him, too, better than any of her offspring. She *secretly* loved him with a secret passion, not half-knowing why. Not half realizing that she loved him because, in some far-back ancestor, spring had sung a little while. And both of them, both of them all but inarticulate, had to endure the semblance of his hate. His despising.

One night he told Jane that France had taught him how much finer a rouged face may be than a sanctimonious countenance masking a warped soul. "Over there," he said, "they wear paint on their lips. But their lips laugh and make you happy. They blacken their pretty eyes, but there is a light in their eyes a man may warm his soul at. They laugh and sing in the very teeth of death, but that is courage . . . raw courage . . . red . . . not this shriveled thing we know here . . ."

Jane was gentle with him. Oddly enough, she felt that what he most needed was gentleness. That is, he needed gentleness if he could not have the flaring, red-hot thing he seemed to crave. She could give him that, too, if he would ask it of her, patiently. . . . And tonight he was in particularly black a mood. He was always worse, Jane thought, when Henry had been to the farm.

"Isn't courage," she said, "a warm thing at root, everywhere, no matter how or where it . . . it blooms."

"Nothing is warm here," Ben said, chafing his hands as if against some cold, "nothing but sin . . . and that you have to manufacture out of ugly stuffs."

Jane remembered that speech when, later that very night, Ben came home having manufactured sin "out of ugly stuffs."

It was midnight. The homestead was in darkness, save for the lamp on the "center table" which Jane had crept down and lit for Ben after Mrs. Jordan had gone to bed. Mrs. Jordan would have considered it sinful waste, counting it as no reason at all for Ben to be out "when decent folks are abed." But Jane wanted, more than anything, to have some little spot of warmth for him in the "ice-bound regions" and she wanted, still more, to make this warmth for him herself, in such little ways as were open to her.

She couldn't have been sleeping, for she heard him come in, with a sort of rush to his footsteps, which were customarily so sullen and reluctant.

Forgetful of everything save the fact that Ben must be ill or in trouble, Jane discarded New England modesty to the extent of throwing a wrapper over her night-dress and running down the stairs to where he stood, leaning against the door, white-faced, quickened out of his scornful lethargy. Jane thought, swiftly, "Why . . . he's only a little boy . . . in mischief . . . frightened . . ." She said, "What is it, Ben? What has happened?"

"I set fire to the judge's barn. We were in there playing poker and the judge's girl came in to warn us the judge was on his way to the barn to clear us out. She's an awful pretty girl . . . we'd been drinkin' some stuff



He walked over to her a trifle unsteadily, and tried to take one of her cold hands in his. "You've been a brick, mother," he said. "I . . . I just want you to know I think you're . . . you're marvelous . . ."

we had and I grabbed for her and kissed her on her mouth. . . . one of the judge's boys swooped for me and in the excitement we turned over the lamp. The old tinder-box caught in no time and burned like all blazes. I got the horses out into the pasture and beat it for home. Here I am. 'Spect they'll be coming after me presently."

"But they mustn't *get* you, Ben!" Jane's alarm was poignant. She could feel, really, for the first time, the grim arms of New England, without mercy for youths' foibles, without comprehension of youths' escapades, closing in upon Ben's slight body, mangling it, crushing it . . .

Mrs. Jordan came slowly, sternly down the stairs. She betrayed by her face that she knew what had been going on, had overheard it all. In her hand she held something tightly wadded. "I heard you, Ben," she said, "and you got to get away. I know the judge. He'll have you put between bars or know why. It's arson that you've done and that's a sin, punishable by law. I cant have your father's son . . . *in jail*. Take this and get away."

Ben's stern young face broke a little. Admiration welled up in him for the woman who was his mother; who stepped forward at the crucial moment, with no words of sentiment, with scarcely a reproach, merely stating a fact and offering him the wherewithal of escape.

He walked over to her, a trifle unsteadily, and tried to take one of her cold hands in his. "You've been a brick, mother," he said. "I . . . I just want you to know that I think you're . . . you're marvelous. I . . ."

But Mrs. Jordan pointed to the door. "Go," she said. Ben stared at her for a moment longer. He had thought to see some of the vital woman he suspected her of in her eyes at this dramatic moment, but all he saw was the Jordan tradition, mantling her, cloaking her, icy and impenetrable. She loved him, or, as proof positive, she would never have given him the money so rigidly denied Henry, but never would her love be shown in any way save a Jordan gesture.



5 It was Jane who accompanied him to the door, touching him tentatively with her slight hand, whispering encouragement to him, un-Jordan-like words enough, as he was one day to realize. "I'll let you know if anything happens here," she whispered, just as he was about to go, "if you'll let me know where you are . . . you could write general delivery. . . ."

And then he was gone.

When they searched the house a while later, Jane and the truth-telling, stern-faced mother stonily affirmed that they had not seen Ben since he had left the farmhouse early in the evening. It was, to Jane's sure knowledge, the first lie Mrs. Jordan had ever told. Jane felt nearer to Ben's mother than ever before, that night. They shared Ben's secret between them. They shared a lie, and, before Jane went to bed that night, they shared a confidence, for Mrs. Jordan told Jane that the only thing that would save Ben would be a woman, a woman neither cold nor repressed. "He's fighting the Jordan blood," the mother said, "he's what the book-folk call 'a throw-back' and he won't be happy till he meets his mate."

And Jane, crouching near Ben's mother, whispered her own love for Ben, and her hopelessness. "I'd like to see it," the mother said, brightening. "You got the Jordan soul, somehow, Jane, and that's a good thing to have, for it's upright and faithful. But you got other things, too, that we Jordan women never had. And that's good, too, for Ben."

Mrs. Jordan never got out of her bed again. When, the next morning, she told Jane she thought she'd "lie a bit," Jane knew that the worst was at hand. For never before in all of her severe, ill-apportioned, hard-working, rigorous life had Miranda Jordan ever "laid abed." To her it was one of the contemptible vices, not to be tolerated. Cold or hot, winter or summer, in sickness or death, what-

ever was at hand was to be done by Miranda Jordan.

A week from that first morning of illness the entire tribe of Jordan were gathered together in the parlor of the Jordan farmstead. The parlor was never opened, much less used, excepting on such occasions as a birth, a death, a wedding or Christmas day. Henry said that mother would "take a fit" if she could know that they were sitting all around it. But Sadie said, weeping dryly, that poor mother was "beyond carin'."

The whole family consisted of Henry and his wife, Emma, with her daughter by a former marriage, Nettie. Sadie, a widow, and her son, Orrin, and an unmarried Jordan, Ella. Judge Bradford, as a friend of Mr. Jordan, was also waiting with the family group. He was doing more than waiting. He was giving what counsel he could to each separate member of the family who wondered what mother would do with the old homestead. "I suspicion," Ella said, sneezing (Ella had spent the major portion of her life suspicioning and sneezing), that this Jane will come in for a likely slice. She's been pussy-footin' it about Ma Jordan now for land knows how long. She's just the kind."

"Oh, nonsense, Ella," said Henry's wife, Emma, "Ma wouldn't go to do a thing like that. She's always looked up to Henry, and Nettie's been a prime favorite of her's for ever and ever s' long. I c'n remember when Nettie was the only one Ma would ever let get into the cookie jar."

Sadie spoke up: "It's Ben Ma always had a hankerin' after," she said, "it was the one funny thing about Ma. Ben was a sight of trouble to her from the days when he wouldn't teeth like a proper baby and still, I dunno, but I always suspicioned she had a warmish feeling for him . . . mebbe because he's the baby. . . ."

Upon this doleful scene appeared Ben. Ben appeared

Ben appeared upon the doleful scene and threw the Jordan family into contortions of unwonted agitation. Then he went so far as to tell them all to clear out





When Jane went to look for the party-dress she had made, she discovered Nettie wearing it . . . and Ben very evidently admiring her



close upon the departing heels of Judge Bradford, and threw the Jordan family into contortions of unwonted agitation. They felt what they didn't say, that if Ben had only been an hour longer Ma would have "passed away." Now, as it was, just in the last, sentimental moments, here was Ben, the baby, the erring one, come dramatically home again. Just like Ben. And who knew what might happen in an hour . . . even more?

Henry tried to forestall an emergency by telling Ben that a warrant had been issued for his arrest, and that he had better make haste and get away again. But Ben violated the Jordan parlor by some such comment as "Warrant be damned!" and "Get out of here, the lot of you!" and burst out of the room in the direction of his mother's chamber.

But he didn't reach her. Jane met him at the foot of the stairs and he heard of his mother's death from Jane. He heard it very gently.

Down in the parlor, after a "decent" interval of sobbing and silence and furtive glances from one Jordan to another to see when the actual business was to be got under way, Sadie broke the ice by saying that now, no doubt, Henry would assume the position of the head of the Jordans and that, of course, Emma and Henry and Nettie would inhabit the old homestead and Jane would have to leave. This dictum was in process of being discussed when the judge returned with Ma's will and the revelatory fact that at Mrs. Jordan's death, Jane came into all the property. Jane,

who wasn't, properly speaking, a Jordan at all.

It would be too difficult a matter to follow out the lines of the various Jordan indignations. For once, however, they all diverged into a scathing detestation of "that interloper, Jane."

Jane alone was concerned with other things than indignation. She had Ben to consider. And when, shortly after the funeral, the sheriff came to the Jordan farm she offered to pay his bond if he would agree to obey her, stay on the farm, and make of it what his mother had given the long years of her life to begin. Ben, pressed, agreed to remain. The other alternative was jail.

The one thing Ben had, and Jane knew it, was courage. She had seen his citations for bravery gained in the war. He wouldn't be routed by the enemy he hated, the Jordan land. He would meet work as an enemy, but if he routed the enemy might he not come to love him? Jane remembered Ben telling of a German lad he had taken prisoner and afterward nursed back to health—and friendship. Might he not nurse the enemy land, the enemy New England, into warmth and love?

Jane knew that she had to help. And the way to help would be to make the days warm with color and laughter, to erase the grimness.

It was bitter sledding for Jane. For there was not only the Jordan farm to reckon with, there was Nettie. Nettie, Henry's stepdaughter. Nettie was "laying her

(Continued on page 92)



"Jane," he said, "do you believe that a man could love a girl for a long, long time, down at the roots of his being, and never know it until . . . now . . .?"





Photograph by Russell Ball

## When A Feller Needs a Friend

(Our Apologies to Briggs)

Actually acting before the camera Ben Alexander doesn't mind. It's the other things which fame brings that rub Ben's boyish soul the wrong way. Piano lessons and the rest of the sissy accomplishments are not popular with Benjamin—Baseball, that's the stuff



# Vignettes of the Studios

## VII. The Pickford-Fairbanks Studio

By

SALLY STEELE

THE EDITOR'S NOTE.—Below is the seventh article of a series which depict the California studios. They are word pictures written by a writer who knows the studios from daily contact—who is a habitu  of the great glass buildings. And we find that these studios are as widely different in atmosphere and appearance as they are in the films which are photographed behind their "No Admittance" signs.

**T**WENTY acres set aside in the least attractive part of Hollywood. A forest of grimy oil derricks fringing it toward south and east. Santa Monica Boulevard, with street-cars clanging and heavy trucks lumbering over broken pavements, marking its northern boundary.

A district of boxlike bungalows with yellowed lawns, of one-story business blocks and open-front markets.

But, ah, that twenty acres!

The Pickford-Fairbanks lot.

Here, in Hollywood's ugliest corner, romance breathes her spell and weaves her tales of exquisite imagery. Here brave knight rides forth to do battle for his true love, here virtue triumphs over wrong and all ends well.

Romance! That is the atmosphere of the Pickford-

Fairbanks lot. Mary's talent and beauty, Doug's high courage and unfailing enthusiasm have made possible this visionary city within a city, this never-never land which takes no cognizance of a harsh every-day world.

Because the real atmosphere of the studio cannot be caught from the street, we'll fly over the lot and look down upon it from an airplane.

Before us, Bagdad, silvery in the rays of the late afternoon sun. Here Doug, in satins and jewels, fights for his Oriental princess. Crowded off to the left, a wall of the medieval castle used in "Robin Hood" still stands, grey in the shadows.

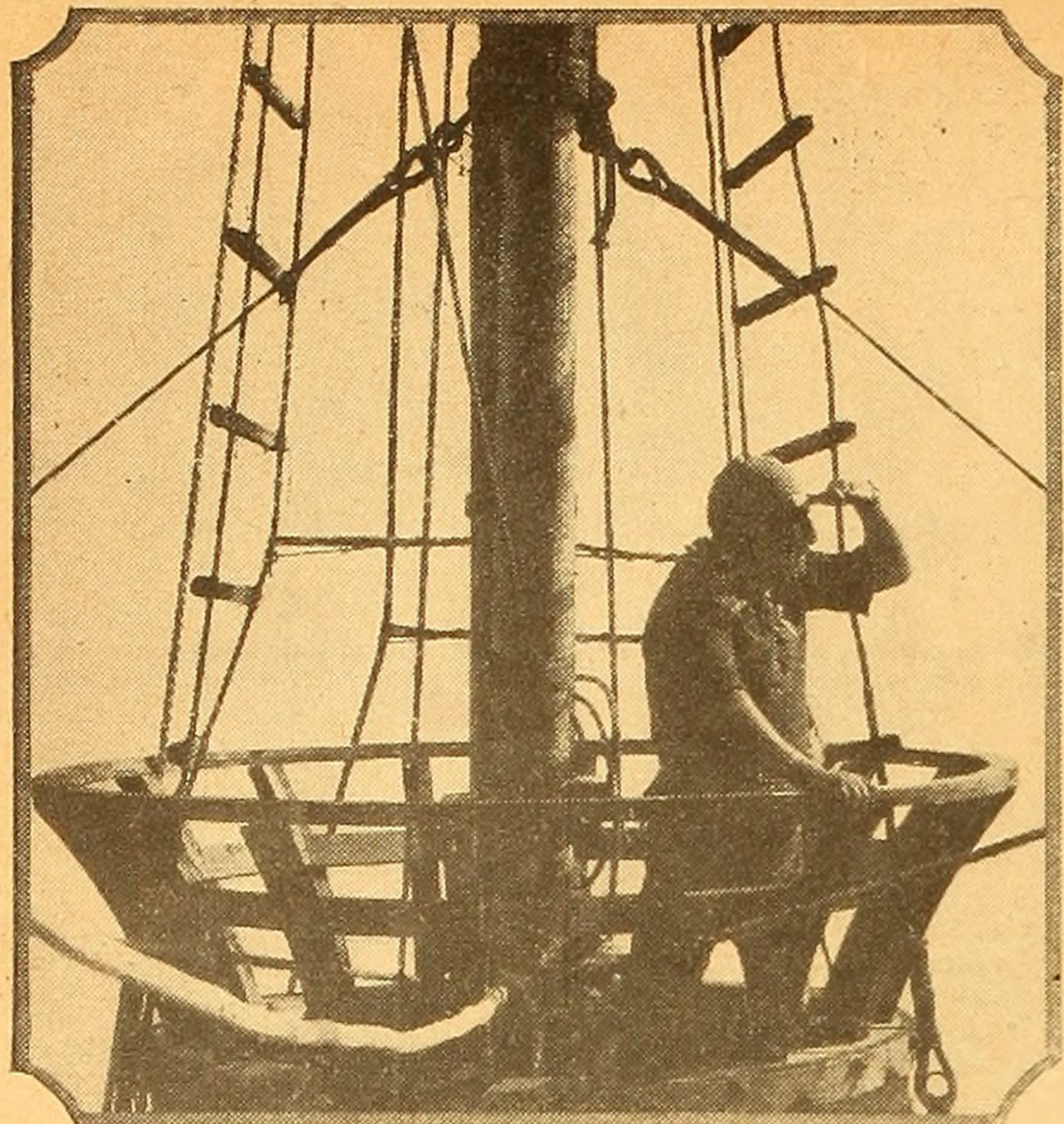
The great barnlike structure is the closed stage in which interiors are filmed, and between it and the entrance drive-

(Continued on page 81)

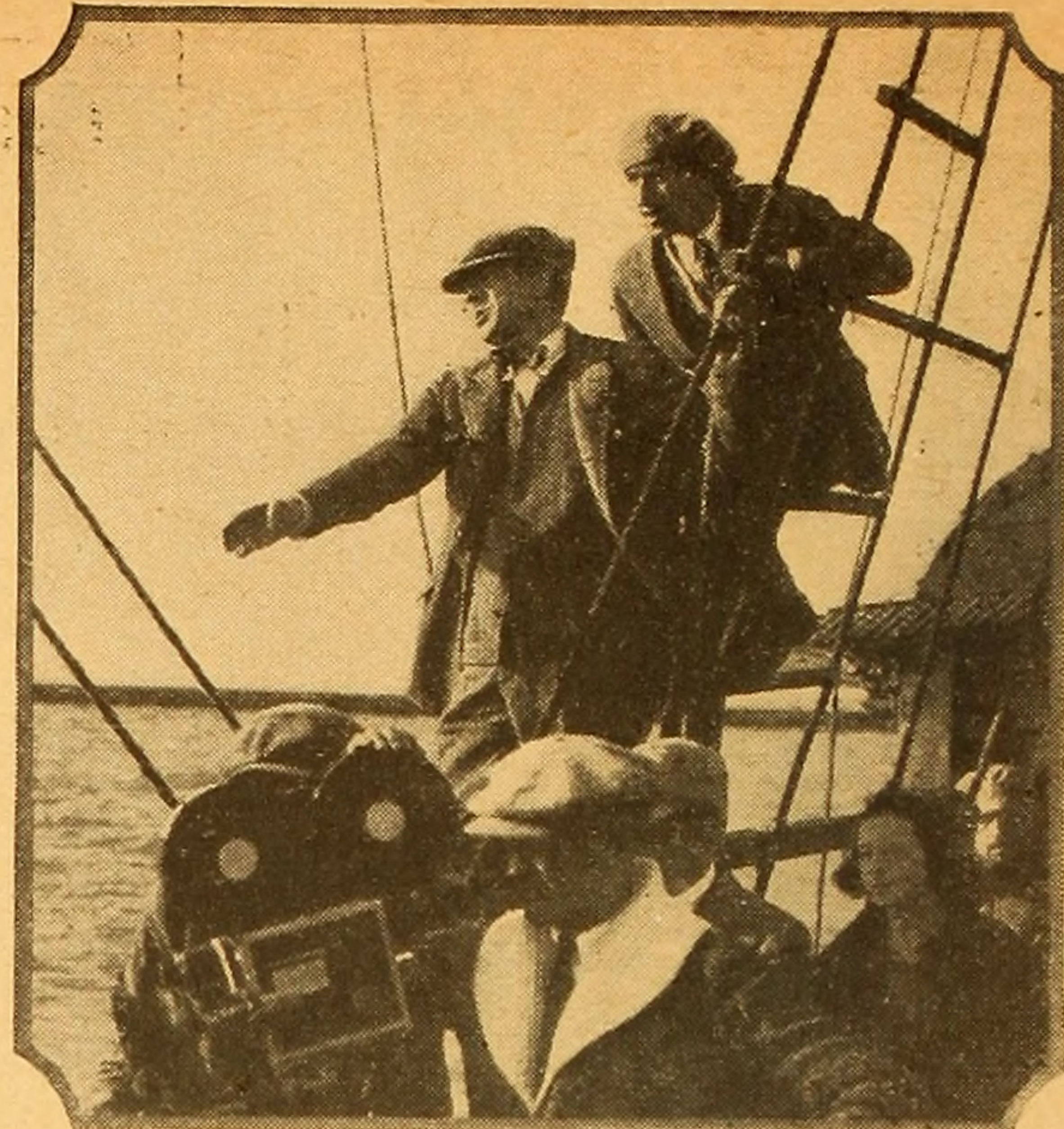
The Pickford-Fairbanks lot! Here, in Hollywood's ugliest corner, romance breathes her spell and weaves her tales of exquisite imagery. Here brave knight rides forth to do battle for his true love, here virtue triumphs over wrong and all ends well







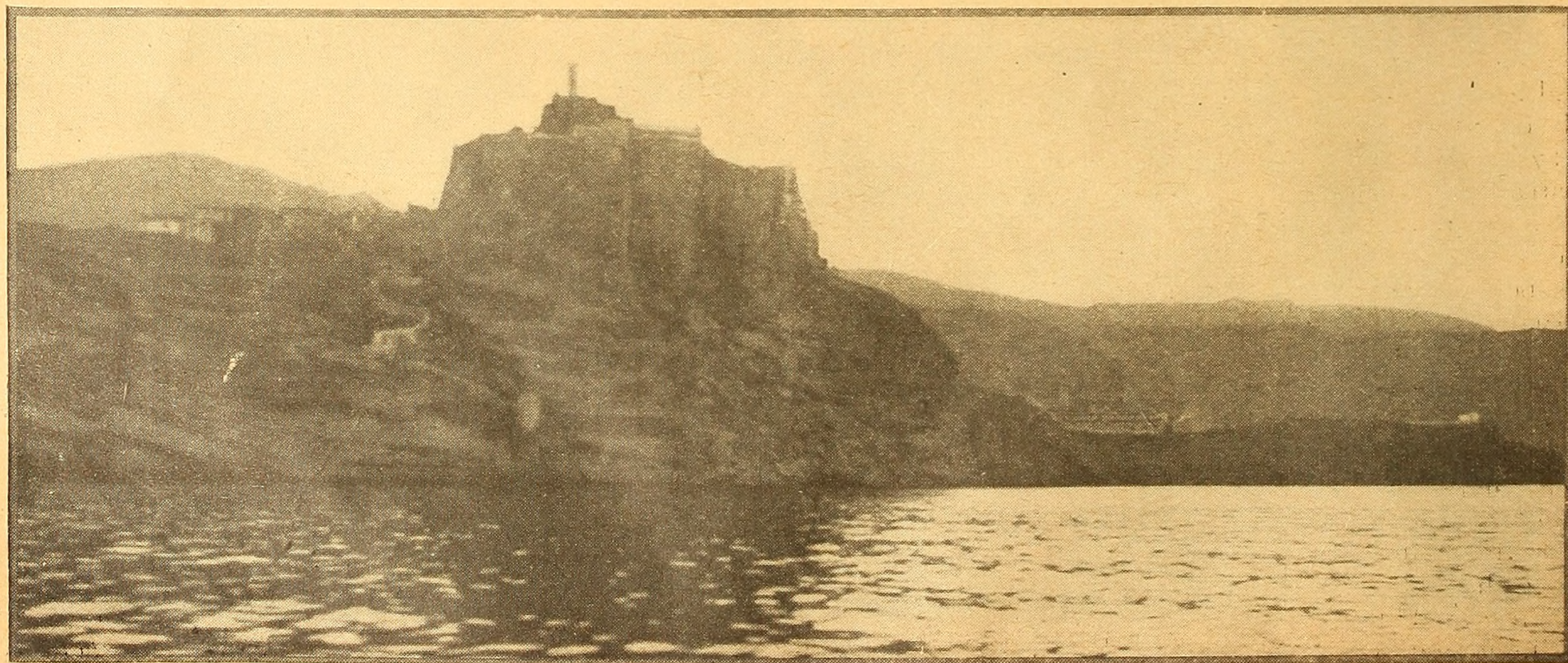
Italy itself is the stage upon which the characters of George Eliot's "Romola" are working out their dramatic destinies before the motion picture cameras. To the left is a lookout who from the crow's-nest sights a fleet of pirate galleys bent on attack. On the right, Director Henry King is snapped in action. These pictures were taken before either Lillian or Dorothy Gish began her work



This barque looks as tho it might be the one which brought Christopher Columbus to our shores. It is called the *Lilliana* and is important in Romola's story

The panel shows an historic Italian stronghold which Director King is using as a pirate island in the story. Note the ancient castle and watch tower on the cliff

## The Italian Stage of "Romola"





# The Editor Gossips

**T**HOSE of the motion picture do well to pay homage to Thomas Alva Edison. Thru his invention of moving pictures they have inherited no mean portion of the wealth and fame of the world. So, on the day of his seventy-seventh birthday, they gave him a luncheon-party at the Ritz-Carlton, New York City.

The pleasantest things so often come to you unexpectedly. It was so this time. Anita Stewart was leaving for California the following day and we were to have luncheon together. She telephoned us at the last minute, asking us to go to the Edison luncheon with her instead of meeting as we had previously planned. That was how it happened.

Our table was right beside the speakers' table and John Emerson and the diminutive Anita Loos helped us occupy it. Other tables were surrounded with many of the most prominent people from every branch of the motion picture profession. Adolph Zukor, Jesse Lasky, J. D. Williams . . . movie magnates were plentiful.

Will Hays, acting as toastmaster (if that word is permissible in spite of the recognition of the Volstead act), sat upon Thomas Alva Edison's right. And Eastman, the film man, sat upon his left. Others at the speakers' table were Rupert Hughes, Edward Edwards, erstwhile governor of New Jersey and now a Senator . . . Hudson Maxim, inventor and poetic individualist . . . Mary and Douglas Fairbanks.

It was altogether fitting and proper that the speeches were eulogistic. Few men greater than this inventor have come to this mortal coil. He has given so many benefits to humanity that space and inaccurate memory forbid their enumeration.

His is the atmosphere of greatness which is rarer than greatness itself. How many prominent people are disappointing when you meet them. And he does not tell of his seventy-seven industrious years in his appearance. His flesh has been firmer, perhaps . . . and it may be his eyes, keen and intelligent, are faded in their depth of color. His hearing is the faculty which has been first to go. This has failed him to

such a great extent that it was impossible for him to gage the tone of his voice sufficiently to make a speech. So his secretary read that which he had written in acceptance of the tribute being paid him by the motion picture profession.

He took this occasion to advise those of the motion picture, "the greatest power for good or evil in the world," to dedicate their efforts to doing those things in which they held a steadfast belief. Forget monetary gain, he admonished, and it will come in commensuration with your effort.

Thru the speeches he sat quietly with a pleased and contented smile, satisfied, no doubt, that superlative praise was being offered in his name. But when Mary and Doug spoke, he cupped his ear with the master's hand, eager to hear them.

Once again we come completely under the enchantment of Mary's spell. That day we were impressed with the quiet surety with which Mary rose to speak before the most celebrated and brilliant men of the motion picture and publishing world.

She and Douglas had come almost directly from the train that had brought them into New York in order to do honor to the distinguished inventor. She wore a frock of soft grey, and under the mushroom brim of the grey felt with its bright silver leaves, was the shining weight of her gold crown. She was sans make-up. And in her eyes and voice were the tears the impressive speeches had given birth to in her impulsive Irish heart. As we remember it, she said:

"Both Douglas and I feel it a great privilege and honor to be here today in celebration of the seventy-seventh birthday of this great man. I have come here with reverence and admiration in my heart. And as I have been sitting here I have been thinking that the Great Creator must have felt most kindly disposed towards mortals when He gave them Thomas Alva Edison.

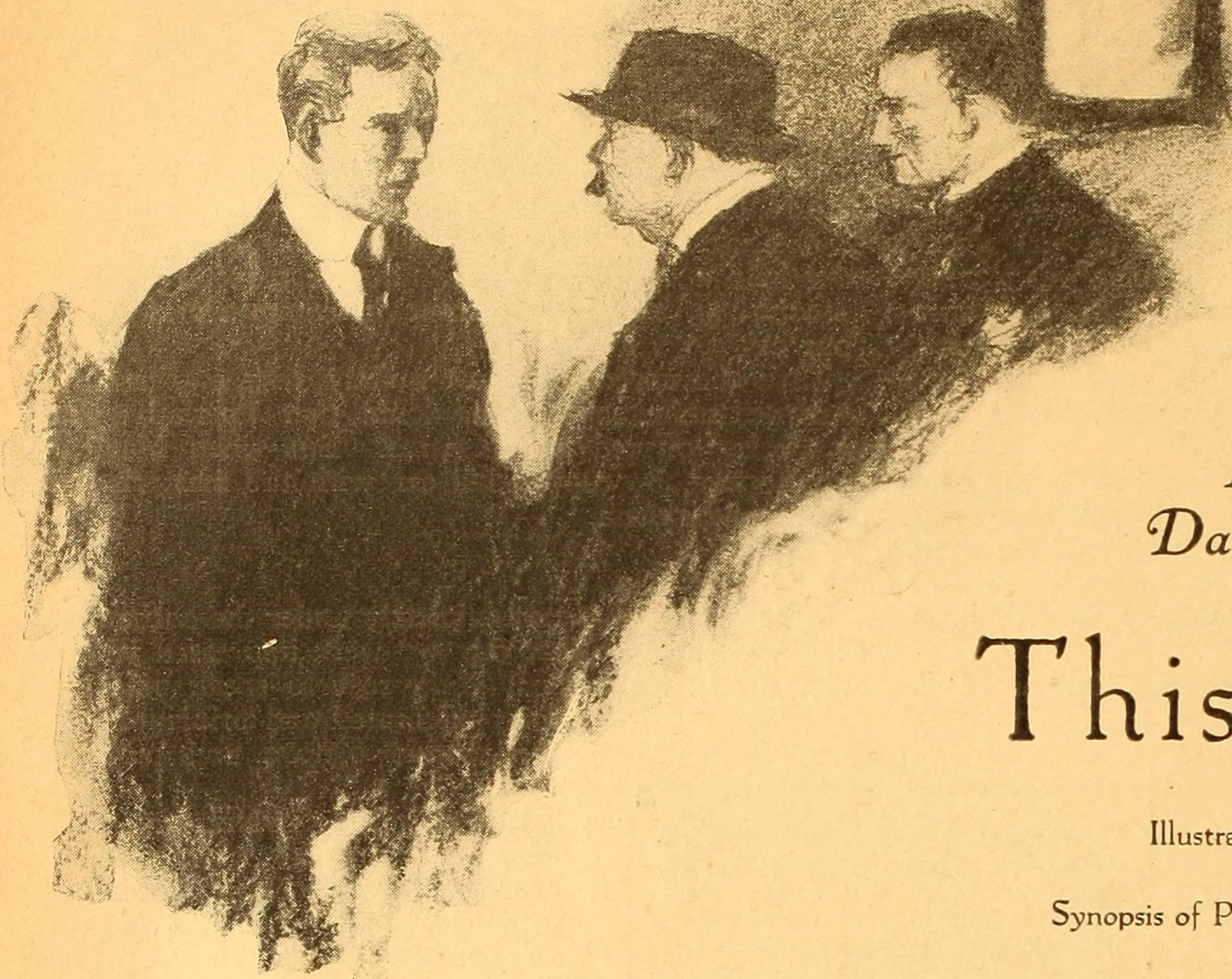
"I shall keep faith with the trust of the magic black box he has put into our hands in his (Continued on page 108)

The day before the first scene of "Monsieur Beaucaire" was filmed, Valentino gave the entire company a luncheon at the studios. He told them that he regretted the unpleasant rumors which had been circulated about his temperament and "up-stage" attitude, and hoped their daily intimacy in the weeks to follow would rob these evil whisperings of any credence they had gained. We rather admire this direct attitude of Valentino's. . . . Below are Bebe and Valentino in the first still picture taken





"We haven't come for breakfast," one of the two visitors said shortly. "I'm deputy to the sheriff of this county"



*The Fifth  
Episode of the  
Dana Gatlin Serial*

# Thistledown

Illustrations by Harold Lund

Synopsis of Preceding Chapters on Page 47

**H**I leaped out of bed, muttering a little exclamation of pain as his foot struck the floor. Miss Julia, who had thrust open his door in her excitement, saw the bandage round his ankle.

"What's the matter with your foot?" she exclaimed.

"Cut it." He didn't tell her that when he got home the night before he had to soak his shoe and sock free of the coagulated wound—a fragment of the splintered windshield had struck him just above the ankle. But she saw the swollen discoloration above the clumsy bandage.

"How did you cut it?" she demanded.

"Oh, my windshield bumped into a lamp-post last night. You'd better clear out, if I'm to get dressed to greet my callers."

Somewhat dashed by his nonchalance, his sister commented witheringly: "It must have been quite a bump, to bring out a sheriff."

Hi merely grunted and grinned. In fact, this swift visitation of the law acted as a tonic upon his mood. He had no doubt of the officers' mission—they had somehow got a line on his participation in that mix-up and, of course, wanted to haul him over the coals. Probably thought they could make him the goat—but not this time! The handicap of involving Dolly was removed, he'd show these old fozzleums up for their pains!

He found he could not get a shoe on his swollen foot and must wear a bedroom slipper to the august conference, but he entered the gloomy drawing-room cheerfully. He purposed having some fun, and was almost sorry Julia decided to remain invisible.

"Good morning, gentlemen. What can I do for you at this early hour? May I offer you breakfast?—I've not yet had my own."

"We haven't come for breakfast," one of the two visitors said shortly. "I'm deputy to the sheriff of this county."

"I'm aware of that fact, I've seen you frequently in Fairchild," amiably: "your name is Voights, I believe?"

"It is."

"And I think I recognize this other gentleman, also." Hi went on, unabashed. "We met up once, didn't we?" smiling on the "other gentleman," who wore the uniform of a traffic policeman. "One evening about dusk, when you stopped me for—a little chat?"

His tone was pleasantly casual, but the traffic cop fidgeted.

"Hadn't we oughta read him the warrant?" he suggested to Mr. Voights.

"In a minute," said the deputy sheriff, a stocky and pompous man. He impaled Hi with his glance. "No use beating about the bush, Mr. Daggett, we've got serious business with you. We've got some questions to ask you—how did you get that smashed windshield and crumpled fender on your car?"

"Oh, so you paid a call at my garage before calling upon me? Well, I don't mind satisfying your curiosity, Mr. Voights; if you remember, it was slippery last evening—I skidded into a lamp-post."

"Indeed?" commented the deputy, sarcastically. Then he shot out: "What happened to those other two cars?"

"Don't know," Hi answered lightly. "I didn't wait to see."

"I know damn well you didn't. You rich young law-breakers think you can commit murder and get away with it. How dared you drive away at such a pass?"

"Well, I guess I didn't realize it was 'such a pass,' as you say, Mr. Voights."

"Why did you run away?—answer me in a word."

"In a word!" in reproachful surprise, "it can't be done. Of course there was a simple reason why I didn't hang around, but, then, also—well, we generally have a lot of little side-motives which influence us to a certain degree, don't you think?"

Mr. Voights snorted his exasperation. "I'm trying to give you a chance, Mr. Daggett, to make your own explanation of your share in last night's work."

"Last night's work—you have a flair for melodramatic language, Mr. Voights."



Mr. Voights took a step forward.

"Mr. Daggett, when you went speeding off last night, do you realize you left a severely injured man in that smashed roadster? He's now lying in the Fairchild hospital, yonder—his condition's dangerous—it depends on how he comes thru whether you'll be up for manslaughter, Mr. Daggett."

The smile slipped from Hi's face.

"Oh, that's bad! I didn't know a man was hurt, or I'd have waited, of course."

"Well, you didn't. You made a getaway. But luckily the victim recognized your car before the smash—your bus is pretty well known. He's just made his affidavit, this morning—in his bed at the hospital."

"I'm sorry he's hurt," Hi said, "nevertheless I dont see how he can make any affidavit that will seriously involve me. My car was the least responsible of the

three—the only thing *I* hit was the lamp-post. You'll be able to figure it out for yourself, once you get the lay of the ground."

"Maybe—but the others claim differently. The driver of the truck charges that you were driving in your usual reckless fashion, that you came swooping down on the cross-street like a wild steer."

"I've been waiting to tell you," Hi said, "that my car was going less than twelve an hour."

At that the deputy laughed, and looked meaningly at the policeman. "Hear that, O'Sullivan?"

"I heard," said the cop, grinning. He grinned at Hi. "Perhaps you didn't notice *me* on the landscape, Mr. Daggett, when you roared down on that officer at the far end of the village street last night. But I was that officer—and I saw who was driving your car, too. The young lady who can do sixty-one miles an hour!"

When Anna didn't speak, Hi went on. "I dont know where she's gone . . . or where she came from, or who she is. But I loved her and wanted her to be my wife"





Hi stiffened to sudden attention, his eyes focussing sharply; and the deputy asked:

"Where's this young woman, Mr. Daggett?"

"Why do you want to know that?" parried Hi, who was trying to think rapidly.

"I guess she's due an invitation to this party. Leastways she's got the right to answer a few questions."

Hi frowned out the window a second; when he turned to the officer, one would never have known he could be a flippant young man.

"See here, Mr. Voights, I'd rather not have a woman involved if I can help it—you can surely see that. I'll accept whatever summons or warrant you may have for me; but until this mess clears itself up—until I can see my lawyer, at least—cant I take the responsibility alone?"

"You'll take plenty of responsibility," assured Mr. Voights, "but we want the woman, too. Who is she and where is she?"

Hi shook his head. "Ill agree to everything you want me to do on my own account—strikes me that's enough to do."

As he was following the two officers to their waiting car, Miss Julia waylaid him in the hall.

"Oh, Hiram! what're they going to do to you?—put you in jail?"

"Of course not! There was a motor mixup last night, but for once, strange enough, I wasn't at fault."

"They said something about a man in the hospital!" cried Miss Julia who, tho she had not appeared, was not above minding her own business at the keyhole.

"Yes," he admitted, "and there are some disagreeable technicalities—I must go downtown now, and see about a cash bond, I believe."

"A cash bond!" There was a quality of shriek in Miss Julia's voice. "That means it's serious!"

"Dont worry—I'll still be at large and home for my three meals a day." His grin was a blend of reassurance and the old wicked teasing.

But Miss Julia wrung her hands.

"Such a disgrace—and you can laugh! And it's all mixed up some way with that servant girl! I heard them say a woman was in your car—I know it was that terrible, terrible girl!"

Hi's grin vanished.

"Hush!" he ordered sternly. "The men are just outside."

"I dont care—I've a good mind to tell them. We might as well publish our entire disgrace."

Hi slammed the door. He limped down the portico steps, still wearing a bedroom slipper on his injured foot, to join the officers of the law.

Hi Daggett had been brought to account for motor violations before, but this promised to be an entirely different matter. His morning's experience was in no wise a comfortable one. Even his own lawyer—a shrewd, owlsh old boy, who handled the Daggett Company's legal affairs, and who had been a friend of his father's—listened to him skeptically, and with not too much sympathy.

However, Judge Light, the shrewd old boy, managed things pretty deftly and, together with old Simpson at the factory, produced the required bond. "Man-slaughter!"—it was unthinkable that such a charge might ever be brought against him, but old Judge Light and old Simpson were so stilted and solemn that he found the solemnity getting on his nerves. And old Simpson, as usual, must make a whine about the scarcity of cash, to make him feel more than ever like a scoundrel. Then he hustled back to the factory, while the Judge tried to hand out some final advice:

"You're foolish trying to shield this woman, whoever she is, Hiram. She's the only corroborating witness you seem to have."

"I prefer not dragging her in, Judge."

"You're acting like a fool." Then, wheeling suddenly to fling the question: "Who is she?—that woman up at the De Bossert place?"

Hi blinked, but asked back, coolly:

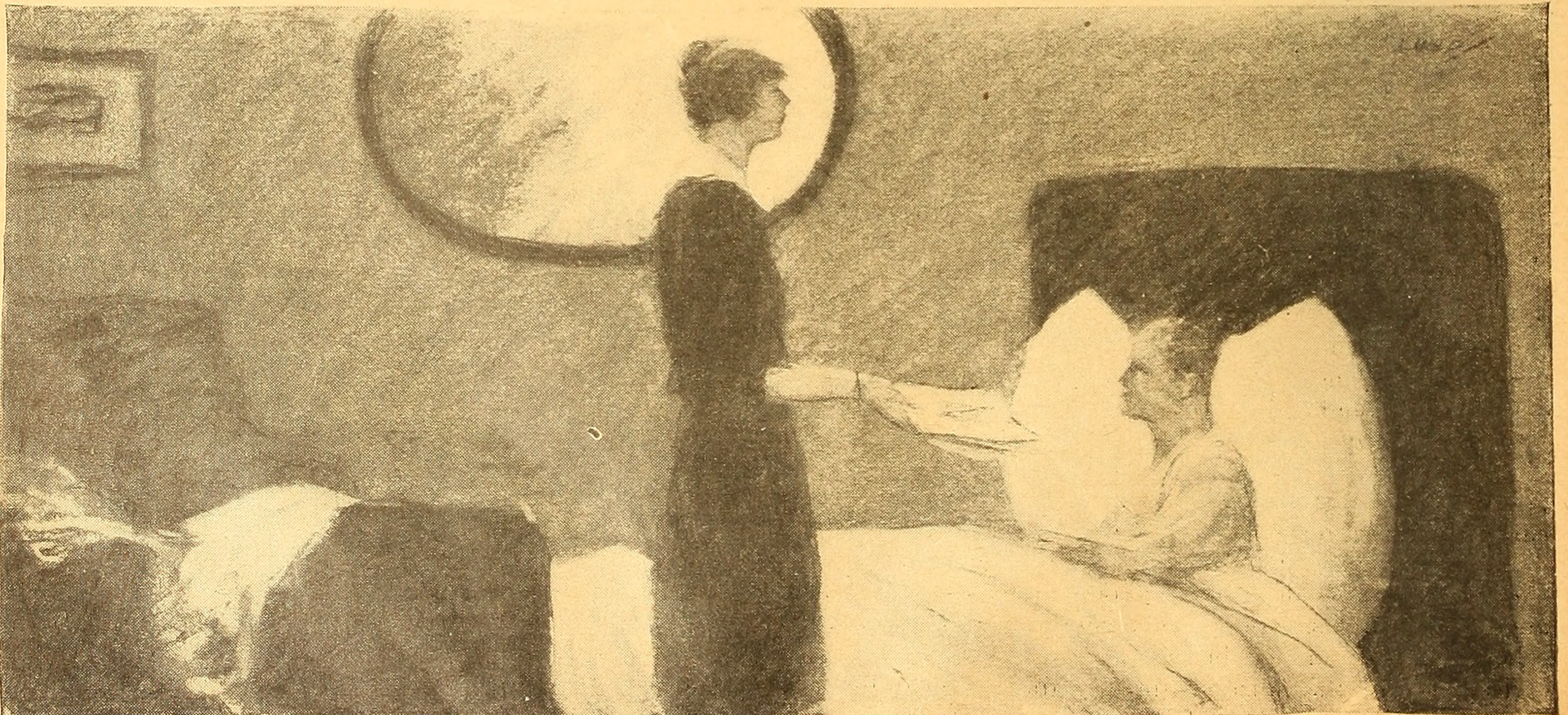
"What do you know about the woman at the De Bossert place?"

"Gossip," succinctly. "But even if these stories are true, Hiram—if you've been hanging round up there for the past month—that's no reason for you to continue playing the fool."

"Listening to you makes me think my father's still alive," Hi commented, wryly.

"It's because he's not alive that I'm taking all this trouble; I dont particularly relish pulling you out of such needless scrapes, Hiram. Now, for heaven's sake, try to observe some discretion—until we see where we're standing, at least. Above all things dont go gallivanting, in secret, up to that cottage."

Hi took the magazine Miss Julia held forth disinterestedly. But the instant his eyes fell on the opened page they riveted. For there, looking back at him, was the pictured face of Dolly





But his lawyer's last warning was the first thing young Hi proceeded to ignore; as soon as he got a minute to himself he hired a car and headed for the De Bossert place, to warn Dolly.

An empty car blocked the entrance under the "No Trespassing" sign. It was a handsome and imposing looking sedan, but Hi promptly jumped into it, to back it out of his path.

He was in the midst of accomplishing his purpose, when two men, a small dapper gentleman, who looked neither very old nor very young, and the other in a chauffeur's uniform, came walking down the driveway.

"Hey, there!" called the dapper gentleman, irascibly, "what're you doing with my car?"

"That should be perfectly apparent," Hi returned. "I'm getting it out of my way."

"You're going into this place?"

"One might imagine as much."

"Who are you?"

"Well, one good question deserves another—who are you?" And Hi climbed out of the stranger's car, and into his own. He started up his motor. The stranger glared at him, irritable, but uncertain. Then, in his high-pitched, carefully inflected voice, that matched nicely his small dapper person, he asked querulously:

"Are you a friend of Miss Claiborne's?"

"Never heard of the lady," answered Hi.

"Then, what is your business, entering this estate?"

"What business is that of yours? Are you, perhaps, a detective?"

The little man looked as if he might explode from indignation. "No, I'm not a detective—but I warn you to be careful about driving into this property! Cant you read that sign?"

"As well as you could, doubtless, before you entered the premises." Hi sent his car lunging over the rough ground between the entrance posts. "Sorry I cant linger for more conversation. I'm in a hurry."

The little man shook his fist after the lurching car. "Your hurry will do you no good," he called in petulant anger, "not unless you have business with the rabbits! There's nobody else at home!"

But Hi, for the noise of the car, did not hear him.

He wondered vaguely who Dolly's visitor might be, but

was too centered upon his problems, and his immediate need of seeing Dolly to waste speculations on the peevish little man.

There was no sign of anyone astir at the cottage; everything seemed preternaturally quiet, no smoke arose from the chimneys, the shutters at the windows were closed.

"That's queer," Hi thought, and he felt a sudden queer depression.

Even before he knocked at the front door he had a feeling the knock would not be answered.

He went round to the back door, and knocked. Then he began calling.

He bethought himself of Dolly's car, but the little shed, which showed evidence of having been used as a garage, was empty.

Finally, he found a window whose catch wasn't fastened. The downstairs rooms were chill, and showed disordered traces of packing . . . Dolly was gone.

He sank into a chair in the deserted living-room. His foot was throbbing fiercely, but he scarcely felt the pain. His arrest and legal predicament were forgotten. Dolly was gone.

He had not realized how much he had counted on seeing her, if only for a moment. He had meant to bid her slip away, until this mess was straightened out—but already she had vanished; and he didn't know where, or why.

Where was Dolly? . . . all of a sudden nothing else mattered, nothing at all.

Sharp, imperative knocking roused him from his stupor of loss.

Opening the front door, he saw Voights, the deputy sheriff, and two or three men, who didn't matter—none of them mattered.



### What Has Gone Before

*In the rôle of waitress in the notorious road-house of old Leon, the Alsatian, Dorothy Claiborne, of royal lineage, meets young Hi Daggett, the millionaire rounder of the village of Fairfield, Conn., and the old story of the chase begins. Hi tags Dorothy, "Thistle-down." Dolly, as she calls herself, has her own reason for the disguise—a wealthy fiancé from whom she is seeking surcease. Dolly accidentally meets Hi in Fairfield and brings the wrath of the law upon him for speeding, then penitent, takes the blame herself, and drives off into the dusk with him. Topsy, Hi kisses her insultingly. She leaves his car. Hi later seeks Dolly at Leon's, only to find her gone. Rumor has it that Dolly has been seen on the silversheet, but he disregards it. Rumor also has it that a fast woman is an interloper on the De Bossert place. Intuitively, Hi drives there. He finds Dolly in the woods and apologizes for insulting her. Then follow many rendezvous. They are in love. Still accepting Dolly as a servant, Hi takes her to his home, believing his spinster sister away. She surprises them and insults Dolly. Hi declares his intention of marrying Dolly, but meanwhile Dolly has slipped out of the house. He follows her to her cottage and peering thru the window, discovers her accepting the caresses of a loud-looking stranger. Assailed by doubt and jealousy, Hi now avoids Dolly until he hears her calling him thru the silence of their love. They meet at their old trysting place. She confesses her love, but in the same breath cries: "I'm promised to another." Their rush of emotion frightens her, and she begs Hi to drive her to Nanny, Leon's wife, and her devoted old servant. She also acknowledges that she is not a waitress, but the mistress of the De Bossert place. Drunk with the ecstasy of Dolly's love and the despair of being denied her, Hi drives like a demon. Dolly persuades him to give her the wheel, and under her nervous guidance, the car skids just as a truck turns into their path and a roadster comes up behind them. A smash-up ensues. As there seem to be no casualties, they drive on, to avoid meeting Hi's old enemy, the traffic cop. Arrived at Thiebaud's, Dolly weepingly tells Nan of her love for Hi, but declares she must go to Mr. King, her fiancé. Meanwhile Hi spends a sleepless night—to be greeted in the morning by a summons of arrest.*



"Ha!" said Mr. Voights, "thought I might find you here."

"What d'you want?" Hi asked, surlily.

"I want to see the lady who lives in this place."

"There's nobody here but myself."

"None of that now! Where is she?" shouldering his way in.

"She's not in this house, at all events," Hi answered.

Voights shot him a probing glance. "Has she made a getaway?"

"She's not in the house," Hi repeated.

"Well, I'll take a look." And the deputy sheriff went tramping thru the rooms, banging doors, moving heavy objects which might offer concealment—from the living-room Hi could hear him.

"Well, the bird seems to have flown all right," he said when he returned. Hi shot another look. "Did you tip her off?"

"I'd have tipped her off if I'd had the chance, right enough—that was my purpose in coming here."

"Well, where is she?" the officer snapped.

"I dont know any more than you do," Hi answered wearily. "Not that I'd tell you if I did."

Voights took a step forward.

"See here, young fellow, you're not in too pretty a fix, if you could only realize it. You may be a Daggett, but your name and your money and your influence ain't going to protect you. It's time such as you get their comeuppance in this community, and I reckon this case 'll serve to show rich young smart-alecks that law and justice ain't the bywords they seem to think."

"Oh, hell," replied Hi. "Why dont you clap me into jail and shoot me at sunrise and be done with it?"

The officer's expression said plainly this was what he would have liked to do; but, could he have worked his malevolent will, he could scarcely have made Hi's next few days more wretched.

That afternoon the doctor told Hi that his injured foot, clumsily bandaged, had become infected; he reprimanded him for his careless treatment, and ordered him straight home and to bed.

But Hi did not go home. From the doctor's office he drove straight to Thiebaud's, and limped in to see Leon and Anna.

"Ah, Mr. Hi," the old inkeeper cried sympathetically, "I have heard the report of your misfortune. They made the arrest, did they?—but do not trouble; there are those who say the sick man is not so sick as they claim, and that your lawyer is of such a shrewdness——"

"I'm not troubling that," Hi cut in. Then abruptly: "Leon, you're the only person I know to ask about Dolly. She's disappeared and I dont know where she is,

and I'm worried, because I love her and have asked her to be my wife."

Leon's eyes popped into two little round worlds of wonderment, but Anna's quick tug at his elbow commanded silence.

Hi turned his gaze on Anna.

"You two seem to have some connection with her," he went on. "She wanted to come to you last night, and I brought her here. And I haven't seen her since—the place up there's empty as a grave."

Anna didn't speak. He went on:

"I dont know where she's gone—or where she came from, or who she is. But I loved her and wanted her to be my wife."

Anna nodded then. "Yes, I know," she said.

Hi took a quick step forward.

"She confided in you? She was upset and undecided, when I brought her here. She wanted to see you—if she confided in you, she must have said whether——"

"I may not repeat any decision at which she may have arrived," Anna said in a firm tone, as he faltered. Then, more kindly: "Moreover, I do not know; these are matters which one must decide for oneself."

He hesitated a moment, then: "I'm not asking inquisitive questions, Anna, but to have her suddenly vanish at such a time—leaving me no word—it bothers me. Can you tell me where she is?"

"If I could I would not," Anna answered. "If she has vanished, as you say, she has her own good reasons for so doing. And I, Anna Thiebaud, must not interfere with those reasons."

"Will she return?" he persisted. "She left things so—up in the air."

Anna locked her lips for answer. He knew her well enough to recognize the hopelessness of further questioning; but he could not hold back a further question:

"Cant you assure me, at least, that wherever she is she's safe and happy? Everything's so mysterious—it's hellish!"

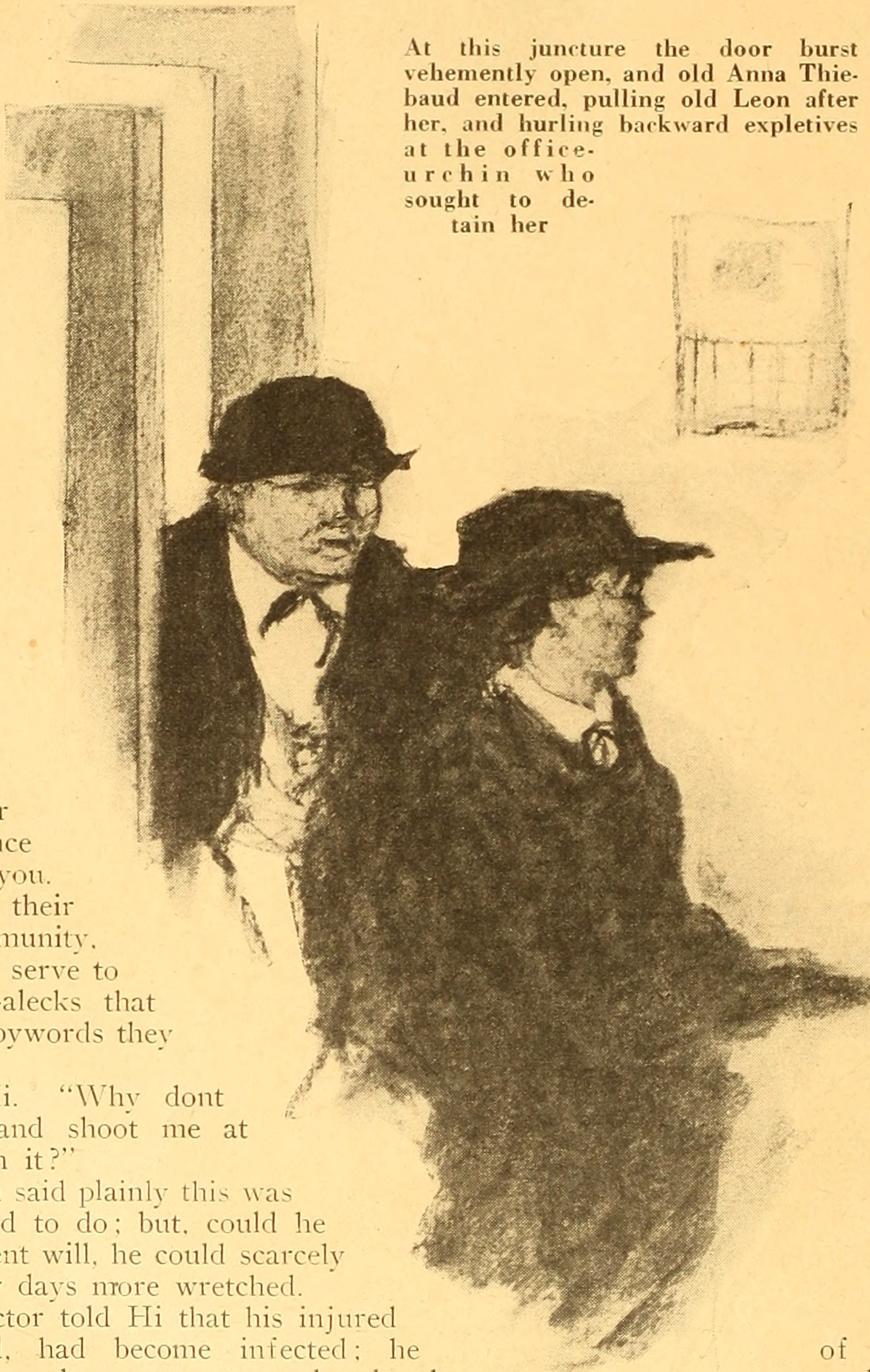
"I pray the good God that no evil befalls her," Anna answered solemnly.

Poor assurance, certainly, for a distracted lover. Hi turned shortly. "Well, good-bye," he said, and went limping toward the door.

"Ah, your lameness!" old Leon lamented sympathetically. "Wait just one minute, Mr. Hi, and I shall

(Continued on page 112)

At this juncture the door burst vehemently open, and old Anna Thiebaud entered, pulling old Leon after her, and hurling backward expletives at the office-urchin who sought to detain her





Their Erstwhile School-Teacher  
Tells of Several of the Stars

# When They Went to High School

By  
HARRY CARR

**A**SCHOOL-teacher lady told me what they were like when they went to high school. She taught a lot of them who are now movie celebrities—Carmel Myers, Bessie Love, Louise Fazenda, Marie and Margery Prevoost, Helen Jerome Eddy, Juanita Hansen.

She said that in the course of some twenty-five years as a high-school teacher she had one star pupil; that was Carmel.

"Her father was a cultured Jewish Rabbi and she had been



Photograph by Clarence S. Bull

"Billie" Horton was the name by which this teacher knew Bessie Love. She says Billie, whose real first name was Juanita, only no one ever called her that, was obedient and learned her lessons and behaved herself. And she was frightfully boy-shy



Photograph by Clarence S. Bull

brought up in an atmosphere of learning from her earliest childhood. She was, beyond all comparison, the most brilliant scholar I ever taught.

"In those days we all thought that Carmel was going to be a writer, like her father. She was one of the few girls who ever made much of a record on the school paper."

Carmel laughed when

Carmel Myers, the daughter of a cultured Jewish Rabbi, had been reared in an atmosphere of learning from her earliest childhood, and her teacher says she was undoubtedly the most brilliant scholar she ever taught. Louise Fazenda, on the other hand, was a stormy petrel—bright and clever enough, but extremely temperamental



Photograph by W. F. Seely, L. A.





called her "Billie." The motion picture world knows her now as Bessie Love—a name that D. W. Griffith gave her.

The high-school teacher told me that little Billie Horton was very bright and obedient and learned her lessons and behaved herself.

She said—and Carmel corroborates this—that both Carmel and Billie Horton were very shy of boys.

Carmel said that they blushed every time a boy spoke to them and always ran for their lives when they saw one coming.

And now Carmel is accredited the champion vamp of the screen and Bessie Love the screen's star sweetheart.

Carmel said the most terrible thrill they ever got in their lives was when Billie got a job at the Griffith studio and came to school to paralyze them with the information.

The teacher told me that one of the finest students in the school at that time was Helen Jerome Eddy. She came from a cultured, highly educated family, and she proved to be a star student.

Helen was always very quiet and timid and had little to say.

Marie Prevost was not among the shining students. Her mind was on other things. She wanted to get into the movies. Mack Sennett's swimming-tank was the only body of water in which she displayed the slightest interest

Louise Fazenda was in school somewhat earlier than these girls.

Louise was a stormy petrel—very bright and clever, but extremely temperamental. Even in that day Louise was a  
(Cont. on page 86)

I asked her about her journalistic career. She said she had a brother who adored her. He was on the school paper and got her on—to the great disgust of the other boys. She insisted on writing editorials—very profound editorials; also very stinging and crushing. Her brother's feelings may be imagined when the school paper came out with a withering screed from her pen, denouncing football and calling upon the authorities to abolish it.

"I had one of those marvelous brothers who loyally insisted that whatever I did was just exactly right," said Carmel, "but I shall have to say that his devotion staggered under this blow."

Carmel, who is now rated as one of the most beautiful girls in pictures, says that in her high-school days every girl kept a "trade-last" book. In this tome every compliment was solemnly inscribed. Carmel said she was looking thru her's the other night. She found tributes to her kindness, sweetness, generosity, intelligence, etc., but she looked in vain for any one who even distantly intimated that she was good looking.

Carmel's great pal was a tiny little bit of a girl who they fancied looked like Mary Pickford. At least they told her so often that she began to wear her hair down in front of her ears in Mary Pickford curls. The little girl's name was really Juanita Horton; but they always

Helen Jerome Eddy was another star student. She was always very quiet and timid and had little to say

Photograph by Freulich





# That's Out

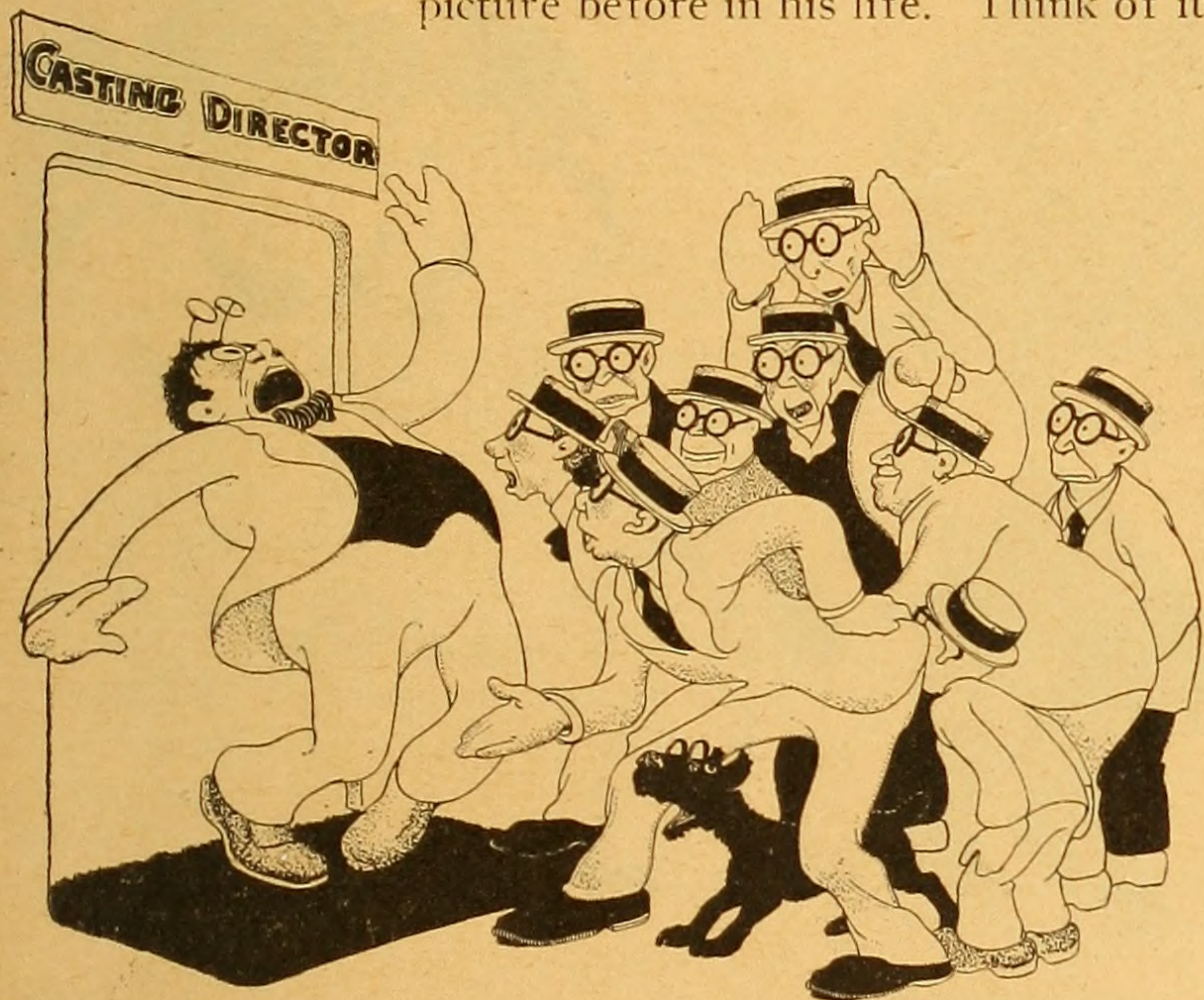
Fearless Criticism and  
Unbiased Observations

By  
TAMAR LANE

Illustrations by Harry Taskey

## HE WHO LAUGHS LAST

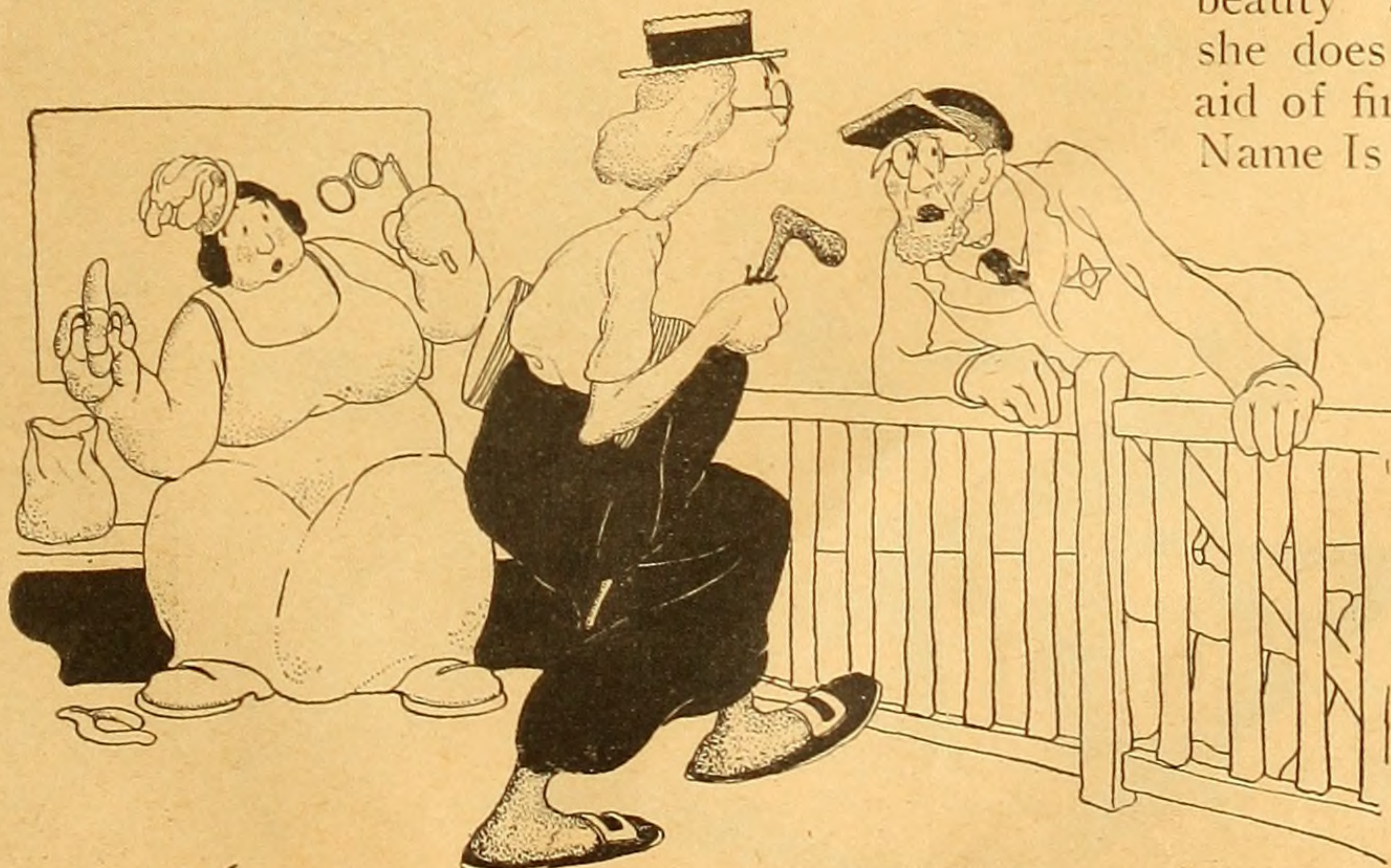
**H**OLLYWOOD film magnates are quietly snickering at their brother producer, Harry Rapf. For this latter impresario has had the folly to allow his special production, "Broadway After Dark," to be directed by an obscure young man by the name of Monte Bell. The laugh comes in because of the fact that young Mr. Bell has never directed a picture before in his life. Think of it!



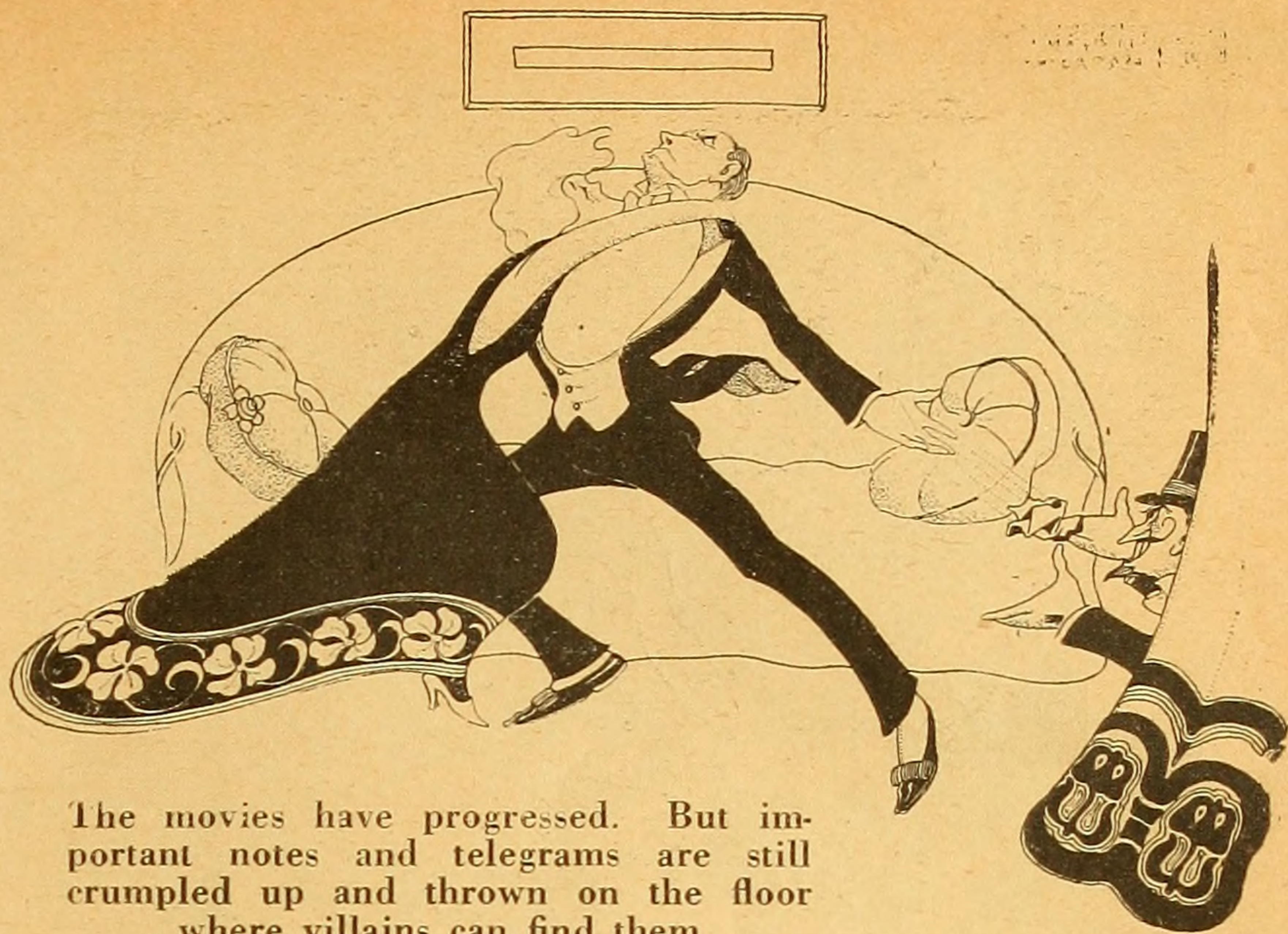
Risking one's money in a production to be directed by a chap who has never handled a megaphone before! What foolishness, murmur the Hollywood producers. While it may be true, they admit, that Bell is a very intelligent and gifted young fellow, and acquainted with film production, still, the fact remains—he has never directed a picture before. To the wise men of Hollywood, renowned for their towering imagination, their great brilliance, their keen foresight, this spells sure disaster.

But if producer Rapf is foolish, he is going daffy in a very intelligent manner, and in a fashion that could be emulated with profit by other producers. The programs of Goldwyn, Paramount, Universal, and

Screen comedians are apparently under the impression that the only requirement necessary to make themselves uproariously funny is a pair of horn-rimmed glasses



TASKEY



The movies have progressed. But important notes and telegrams are still crumpled up and thrown on the floor where villains can find them

other companies are filled with celluloid lemons which cost hundreds of thousands to produce—and they were all made by men whose chief recommendation was simply that they had "directed before." Investigation into the records of these men would reveal the fact that practically none of them had ever directed a first-class film during his career. Yet they are being constantly re-engaged. With Monte Bell, producer Rapf has at least a gambling chance—Bell is an unknown quantity. With the other directorial flivvers, it is known in advance that only by a miracle could they bring forth a first-rate film.

To Harry Rapf, we wish to present a laurel wreath for his courage and good sense in introducing new blood into the directing profession, and say that "Broadway After Dark" can hardly be any worse than the product of some of our "master" directors—and, in all probability, will be a whole lot better and more successful.

## FAMOUS DAYS IN HISTORY

April 1st, 1911. On this day the first film was made wherein a comedian (?) demonstrated eight different ways in which to eat spaghetti without using a fork.

## THE BEST PICTURE OF THE MONTH

Fred Niblo's "Thy Name Is Woman." Here is one of the most human and absorbing photoplays of a twelve-month. No more fascinating figure has ever been viewed on the screen than that presented by Barbara La Marr as the wife of the old smuggler. She is a revelation of beauty and artistry—and she does it all without the aid of fine feathers. "Thy Name Is Woman" is one of

Young stars make-up so realistically that even the gatemen and their own mothers dont recognize them



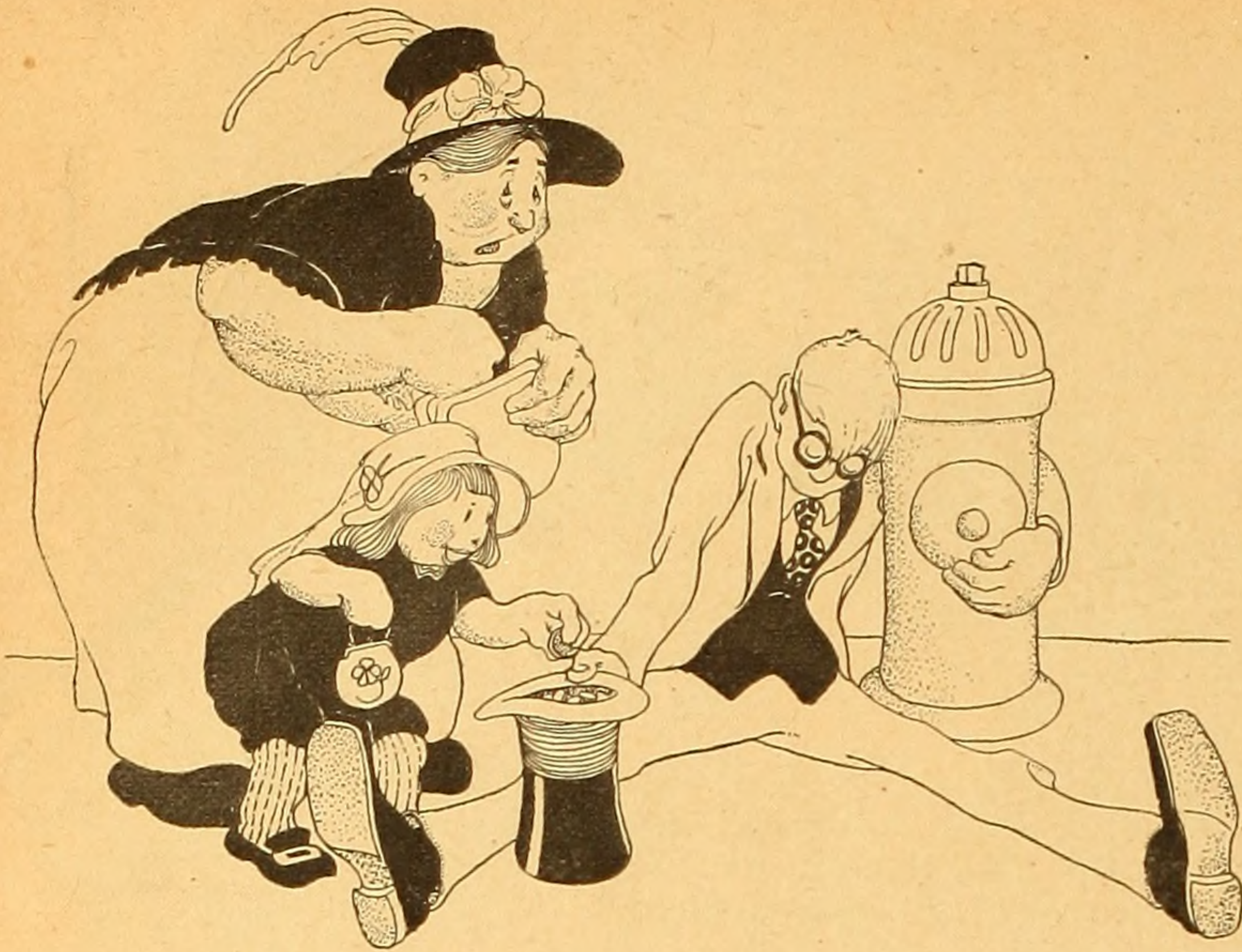
To give Conway Tearle more salary.  
To give Eric von Stroheim his own way.

SURE-FIRE COMEDY GAGS No. 34

The one where the comedian falls asleep on the sidewalk with his hat in his hand, and awakes an hour later to find his hat has been filled with coins by sympathetic passers-by who have taken him for a poor beggar.

THE SCREEN'S BEST BETS—No. 3

Lucille Ricksen, whose work in "Rendezvous," "Judgment of the Storm," and other films, shows her to be a little miss with a big future.



the very few films I have ever wanted to view a second time. My hat is off to Fred Niblo, and all the more credit is due him because practically the entire action takes place in one room, with only three characters used. Ramon Novarro and William V. Mong also do superb work.

Sure-Fire Comedy Gag No. 34. The one where the comedian, who has been asleep on the sidewalk, awakes to find his hat filled with coins from sympathetic passers-by

THIS LOOKS LIKE A DIRTY DIG

A correspondent in Chicago writes in to bawl me out for something I said in a

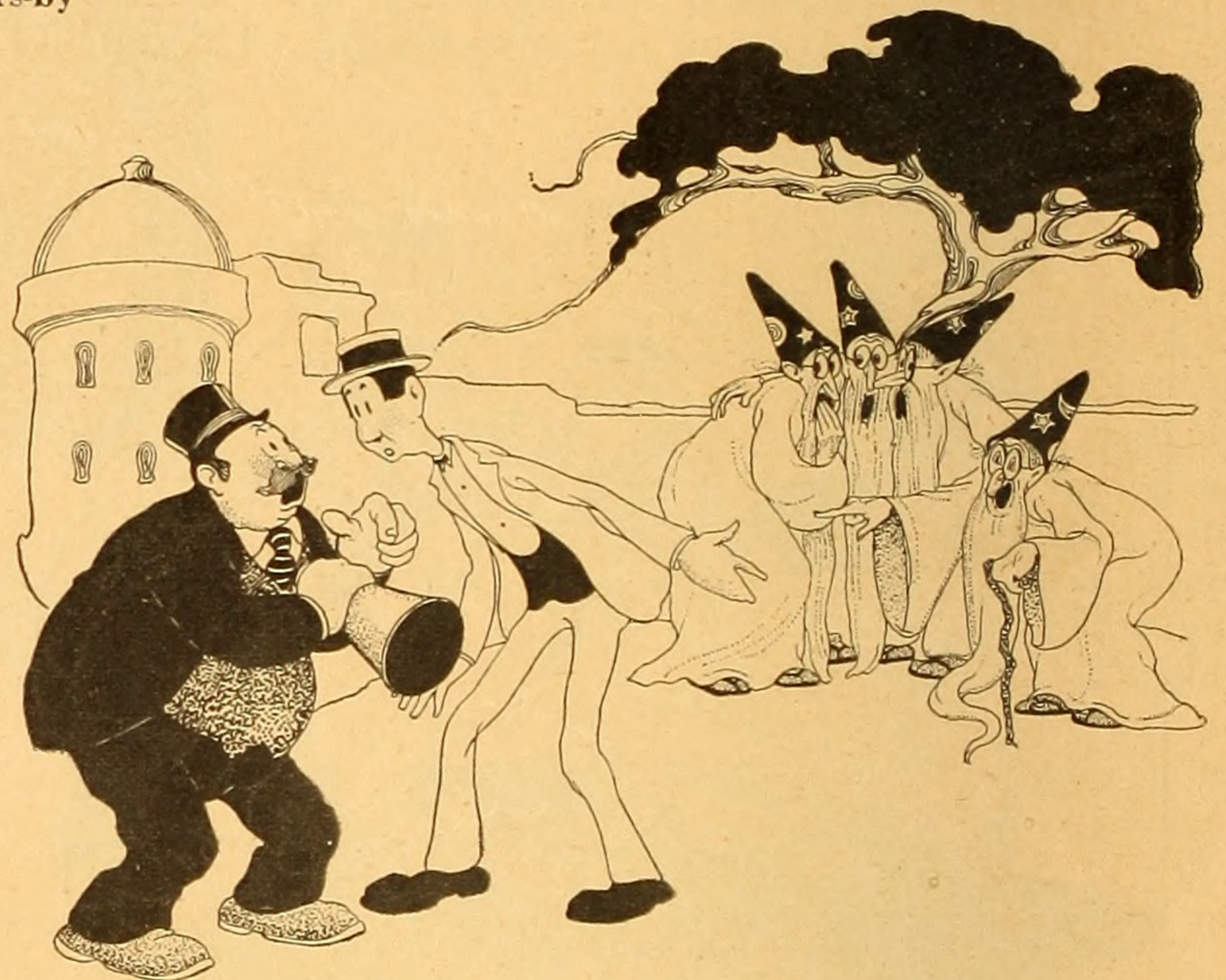
MUST BE A DISCREPANCY SOMEWHERE

According to statistics recently given out, only \$730,000,000 was collected in admissions by the various movie theaters of the country during the year of 1923. This will barely cover the cost of making half of the million-dollar productions turned out by producers during that period.

A COMPENDIUM OF FUTILITY

Some anonymous writer in Los Angeles has compiled what he calls a "compendium of futility" that is worth reprinting. Here it is:

- To give William S. Hart an automatic pistol.
- To give Theodore Roberts a pipe.
- To give Nazimova a hair net.
- To give Walter Hiers a copy of "Eat and Grow Thin."
- To give Lew Cody a copy of "How to Make Love."
- To give John Barrymore a suit of red-flannel underwear.
- To give Willard Mack advice on marriage.
- To give William de Mille a new hat.



Hollywood film magnates are quietly snickering at their brother, Harry Rapf. For this impresario has had the folly to allow one of his pictures to be directed by a man who has never directed before

recent issue. Apparently she doesn't like my ideas, for among other things she says:

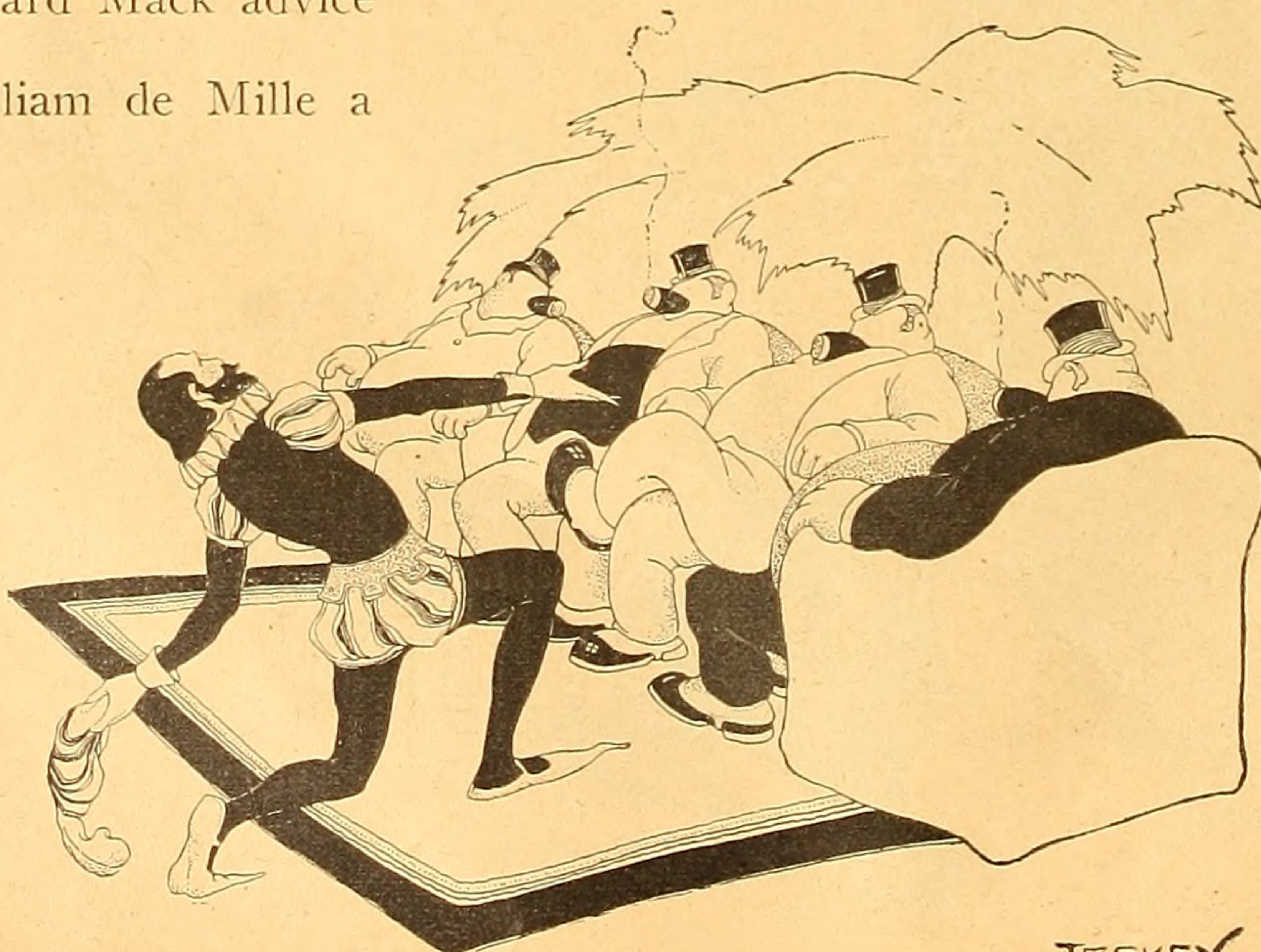
"You wonder why the masses like Milton Sills? Did it ever occur to you that there might be considerable grey matter in the so-called masses? It has not all been concentrated in a few movie writers and critics. More people have a speaking acquaintance with intelligence than you seem to think."

Perhaps, we may be wrong in our estimate of the masses. However, we doubt it. Anyway, they have a very peculiar way of showing intelligence. With what our correspondent says about writers and critics, we heartily agree. They are a very inferior lot, mentally.

WHAT MAKES FOR POPULARITY?

As a case in point against the masses we might mention Madge Kennedy, a very clever comedienne and a charming  
(Continued on page 87)

To any producer wishing to make a venture in Shakespearian photodrama we wish to suggest "The Merchant of Venice" as a play that should make very interesting screen material



TRISKEY



# Across the Silversheet

"Yolanda" and "America" in Review

By

ADELE WHITELY FLETCHER

ONCE more we are confronted with the question as to what makes a motion picture greater than other motion pictures. Story? Cast? Photography? Production? . . . Something besides these is needed, for "Yolanda," enhanced by all of these things, is not a great picture.

Hundreds of thousands of dollars have evidently been spent in the recreation of Burgundy and France in the fifteenth century. The backgrounds are as beautiful as old tapestries woven with the romantic tales of armored knights and turreted castle walls.

The cast, too, is one of the most celebrated ever assembled.

In retrospect the thing which interests us most in "Yolanda" is the characterization which Johnny Dooley, the vaudeville comedian, gives of Charles, France's feeble-minded, lack-wit prince. His portrait is fraught with the pathetic. No one could have played this silly Prince with more poignant finesse. He moves with the loose motion of the feeble-minded, as tho his muscles were not definitely dominated by or co-ordinated with his will. He does many of the things which bring him laughs from his vaudeville audiences . . . but because his atmosphere in doing them now is different they are not, for a minute, funny. And we realize again how kindred comedy and tragedy are.

Holbrook Blinn is Louis XI of France. He will soon have as many imperial por-



In "Yolanda," which has many of the composites of greatness and is still not a great picture, Marion Davies gives what might be called an uneven performance. There are times when she screens beautifully and acts with understanding and sincerity and other intruding episodes where she does neither of these things

traits to his credit as those royal actors, Emil Jannings and Wallace Beery. Mr. Blinn is unquestionably one of the most masterly actors upon the screen of today. His own personality seems a fluid which he can pour at will into a great variety of rôles.

Marion Davies' portrayal is quite uneven. There are times when she screens beautifully and acts with understanding and sincerity. And there are intruding episodes where she does neither of these things. We remember Mary of Burgundy as a high-spirited and adventuresome creature, not given to her natural weapon of tears. Here Yolanda weeps every time her desires are frustrated. And because she lives in an age and a court where a princess is simply a pawn moved about at random in the game of kingdoms, she has occasion to weep frequently. We suppose this is the result of the praise Miss Davies' weeping bit in "When Knighthood Was In Flower" earned from her critics. It may be that the Commercial Powers That Be thought this other bit went over so  
(Continued on page 89)



We bring generous laurels to "The Sacrifice," the first episode of D. W. Griffith's "America." This interested us infinitely more than most productions we have seen which have had their fiction in no way hampered by a necessity for facts. On the left are Lionel Barrymore and Carol Dempster

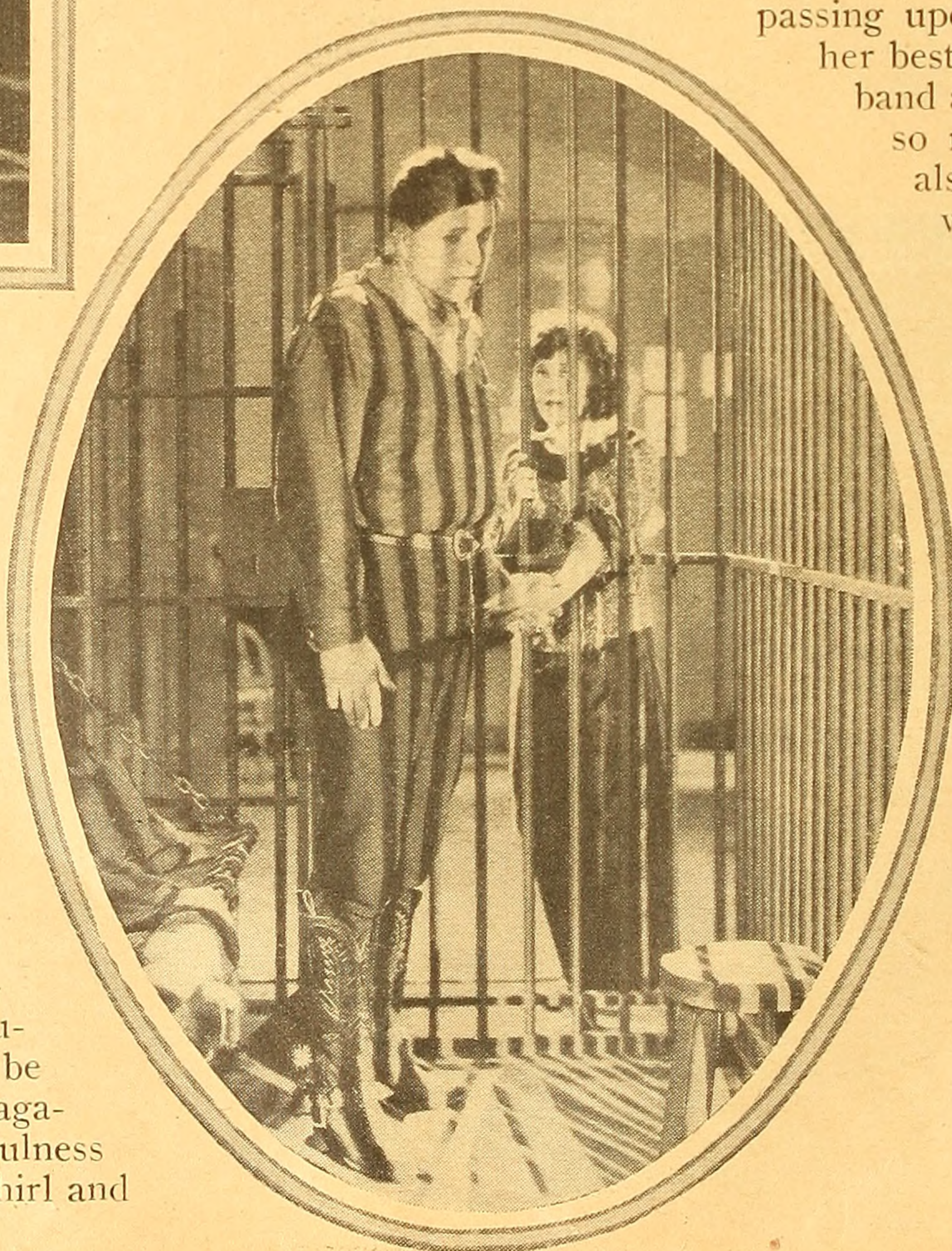




PAINTED PEOPLE

**C**HALK this one up as belonging to an ancient vintage—an idea which gladdened the hearts when melodramatists wrote for the top gallery. A story of contrasts—a study in climbing the ladder by a pair of tenement youngsters. We use tenement to indicate the contrast of environment between these children of the poor and those who are reared in palatial homes. Every incident and detail are cut from regulation models. The heroine must be a tomboy; the hero a sort of ragamuffin. They must register wistfulness in their desire to enter the social whirl and reach financial heights.

"Painted People," in which Colleen Moore appears above, belongs to an ancient vintage. It is unconvincing and unnatural. And Colleen Moore's performance leaves us cold. Lubitsch has given us "The Marriage Circle," and it is a sparkling, light comedy, deftly done. Florence Vidor, Adolphe Menjou, Marie Prevost and Monte Blue are the featured players. In the scene at the left the arms about Monte Blue are Marie Prevost's



"The Man From Wyoming" is the same hackneyed Western story which was baptized in the celluloid back in the early days when Broncho Billy wore a Stetson

## Comment on Other Productions

To show you how the director obeys the conventions, take heed of the rich girl's party. The poor youngsters arrive in burlesque attire. As if they didn't know any better! A most theatric device which never fails to bring a chuckle. Follows a series of scenes where the children become famous—one as an actress, the other as a playwright. Then for melodramatic purposes the rich youth, who had never patronized the girl, fawns upon her with eyes of desire. And he is given a beating on the parlor rug. An orthodox story in every department—one unconvincing and unnatural. Colleen Moore's performance leaves us cold.

### THE MARRIAGE CIRCLE

Comparable to Chaplin's memorable picture, "A Woman of Paris," is this sparkling light comedy—which has been approached by Ernst Lubitsch with the same economy of effort, the same deft suggestions, the same indirect treatment that the king of comedians displayed in his production. It is a story easy to penetrate; in fact, there is scarcely any substance to it, but it sparkles with illuminating touches and shows that the screen can become a true medium of farce-comedy. It is a story which could have been maltreated by writing into it the customary moralities. Lubitsch never employs the orthodox touch. Not once are the conventions obeyed.

We look upon a typically Viennese tale—one which does not make heavy drama of domestic infidelity. We see a flirtatious wife trespassing upon the sacred hearthstone of her best friend and charming the husband as the serpent charmed Eve—so many, many years ago. We also gaze upon the outraged wife carrying on a mild *liaison* with the silly husband's professional partner. Meanwhile husband number 1 (played ever so deftly by Adolphe Menjou of the lifted eyebrow) is seeking a divorce. He doesn't become emotional. He merely raises an eyebrow as if to say "So?" And the merry farce is on—a farce tempered with capricious by-play—a farce



## Concise Reviews by the Editorial Staff

thoroly intelligible to anyone endowed with a sense of humor. The subtleties are everywhere; the suggestions ever being expressed.

Truly the picture stamps Lubitsch as a versatile director—one equally gifted in projecting comedy as well as tragedy. It is likely that he saw the Chaplin opus—and profited by it. Certainly it was about time that "A Woman of Paris" began to show its influence. In many respects it surpasses its model. It doesn't measure out such sentimentality. Its humor is just as keen, just as subtle—and its interpretation just as natural. It is a picture which pricks at the conventional theory that one must not trespass beyond the boundaries of wedlock. And Lubitsch uses the sharpest rapier in showing us a gay, sophisticated, charming, mirthful moving caprice.

It is the most perfect light comedy ever wound around a camera spool. It is as light as moon dust, but much more brilliant. Hail to Lubitsch! Hail to an ideal interpretation as turned in by Menjou of the lifted eyebrow, Monte Blue, Florence Vidor, Creighton Hale, Marie Prevost and Harry Myers!

### THE MAN FROM WYOMING

Nothing is added, nothing is taken away here. It is the same, hackneyed Western which was baptized in celluloid back in the days when Broncho Billy wore a Stetson. To prop it up with suspense, the director has shrouded it with an element of mystery. A mysterious character must be incorporated to emphasize the chase. But leading up to this unexciting climax we are introduced to the customary hokum—the escaped convict (whose innocence is always established), the feud between cattlemen and sheepmen, the conventional romance lugged in by the ranchman's daughter who saves her hero from a necktie party—and the very crude effort of the ponderous bad man to force the girl to flirt with death—or—or—or worse. He attacks



"Sporting Youth" has in it the likable Reginald Denny who plays with good abandon. It is an enjoyable little story, colored with adventure and romance



"Flaming Barriers," in which the above scene shows Antonio Moreno and Jacqueline Logan, is another story old in theme. And its director has sacrificed reality to exaggerations. "Daddies" stars Mae Marsh. It is a sugar-coated picture . . . shallow but interesting if you are of the Pollyannas



her in a hotel room—and the usual film miracle happens. Despite her frailness she is more than a match for the hefty and hateful villain. And, of course, the last-minute pardon from Wyoming's chief executive for the cowhand. We brand it as one of those things.

### FLAMING BARRIERS

This picture was pointed to flash one of those thrilling climaxes—and aside from a vivid forest fire it hasn't much to offer. True, it was written by Byron Morgan, who dashed off those automobile yarns for Wally Reid, but he has discarded his deft comedy touch to frolic in fields of hokum. There is the customary manufacturer present—but not the delightful crotchety figure that Theodore Roberts portrayed.





This character makes fire-fighting apparatus—and the plot revolves around a slicker trying to embarrass him so as to win the daughter.

Old of theme? Surely. And rather ancient in treatment. Small-town atmosphere is exposed—and some of it doesn't belong. The director sacrifices realities for exaggerations. Then we are embraced by the climax which features the flames sweeping down a mountain—and the motor fire-truck rushing to the rescue of the imperiled tourists. The action is too hurried, too pointed, to permit the players to act natural. A fairly effective melodrama, offering nothing of consequence until the climax. The contrast is too sharp at that point. Robert McKim, who has a fairly good grasp upon subtle villainy, is adequate enough here.

#### DADDIES

Baby hands, baby prattle, and the patter of little feet are irresistible in their conquest of stubborn bachelors. Their reluctant march to the altar has inspired more than one playwright. Come to think of it—here is one of the favorite formulas (pigeon-holed as Number 17). It is lugged forth to cast a spell of sentiment over the sentimentalists. On the stage it carried the sting of being a ripe, rollicking comedy. On the screen it is not so good. It might have carried a real sparkle had Lubitsch been given the script. As it is we view an orthodox pattern which never exposes any dramatic substance—a pattern woven around a group of bachelors who band together into a "Never Marry" club only to have their ranks shattered in their adoption of war orphans.

Here was opportunity to make some digressions from the original; here was a chance to exploit it with subtleties and suggestions. Instead it is a shallow little piece—which will carry weight among the Pollyannas of both sexes. We are disappointed in Mae Marsh, who suffered in the close-ups. The part cannot be distinguished because it is colorless.

The three bachelors are played by Claude Gillingwater, Willard Louis, and Harry Myers—and of the three, Mr. Gillingwater, because of his skill at characterization, gives the best study. A sugar-coated picture, this—one which is too conventional in its treatment to appeal to the imagination.

#### SPORTING YOUTH

Byron Morgan, who was not so inspired when he dashed off "Flaming Barriers," comes into his own here—with a story reminiscent of those sparkling six-cylinder tales which brought popularity to Wally Reid. The author introduces a slight variation in not



Gloria Swanson must appreciate the fact that "The Humming-Bird" is the best picture she has ever had, for she has endowed it with her best performance. "Jack O' Clubs" is another old creaking story, featuring a one-character plot built around a fighting Irish cop. Herbert Rawlinson is out of his part in the title-rôle

The old standby and favorite, Tommy Meighan, gives a wooden performance in "Pied Piper Malone." And the story, which deals with a parental complex, is thin and spineless





flashing a conflict between a lowly employee and an auto manufacturer. The central character is a chauffeur for a wealthy man who has no daughter to suppress. When the figure of finance is ordered to California for his health, he sends the chauffeur ahead in the car. And the latter is mistaken for a celebrated English driver. Instead of explaining things, he remains silent. The result is the plot builds its usual complications.

A society girl becomes deeply interested; a jealous rival tries to embarrass them—and then to the climax featuring a thrilling auto race—which to all appearances is the real thing. Thoroly enjoyable is this little story—one colored with adventure and romance. It is played with good abandon by Reginald Denny who, while he is not a Wally Reid, succeeds in projecting a likable personality. Laura La Plante's dental smile is attractive enough to seduce any man into a game of hearts. A compact light comedy carrying a deal of spontaneity.

THE HUMMING-BIRD

A spiritual glow hovers over this simple tale of regeneration—a spiritual glow generated by the war—when homes were torn asunder—when separated sweethearts found sanctuary and peace in the solitude of their souls. It is a compact, stirring little drama—one told in straightforward fashion, clearly outlining its characters and unfolding its plot with poise and precision. Maude Fulton's play makes a picture which is keen and penetrating in its human attributes. It might have been easily ruined under less skilful hands, for it is easy to see that some unimaginative directors would have pointed it toward too much conflict—emphasizing points which are more eloquent by being merely suggested.

It is the best picture which Gloria Swanson ever had—and apparently she appreciates it by giving her best performance. A different Swanson, surely. We extend her sympathy in her colorful, but pathetic rôle of the gay, saucy apache who finds her soul in her sacrifice. Sacrifice? Yes, indeed. She leaves the gutter, the sewers, the grottos of Paris—and leads her criminal flock straight to the colors. There is inspiration for you! Look upon that scene and we defy you to accept it coldly. Look upon Miss Swanson waving to the marching soldiers behind her prison bars and deny that this picture lacks a soul. The sentimental flourishes are few, Mr. Olcott seeing to it that it has a romantic adventure to tell. But it soars with vitality. The war scenes are sufficient to give it balance. They bring forth admirably a real motivation of plot.

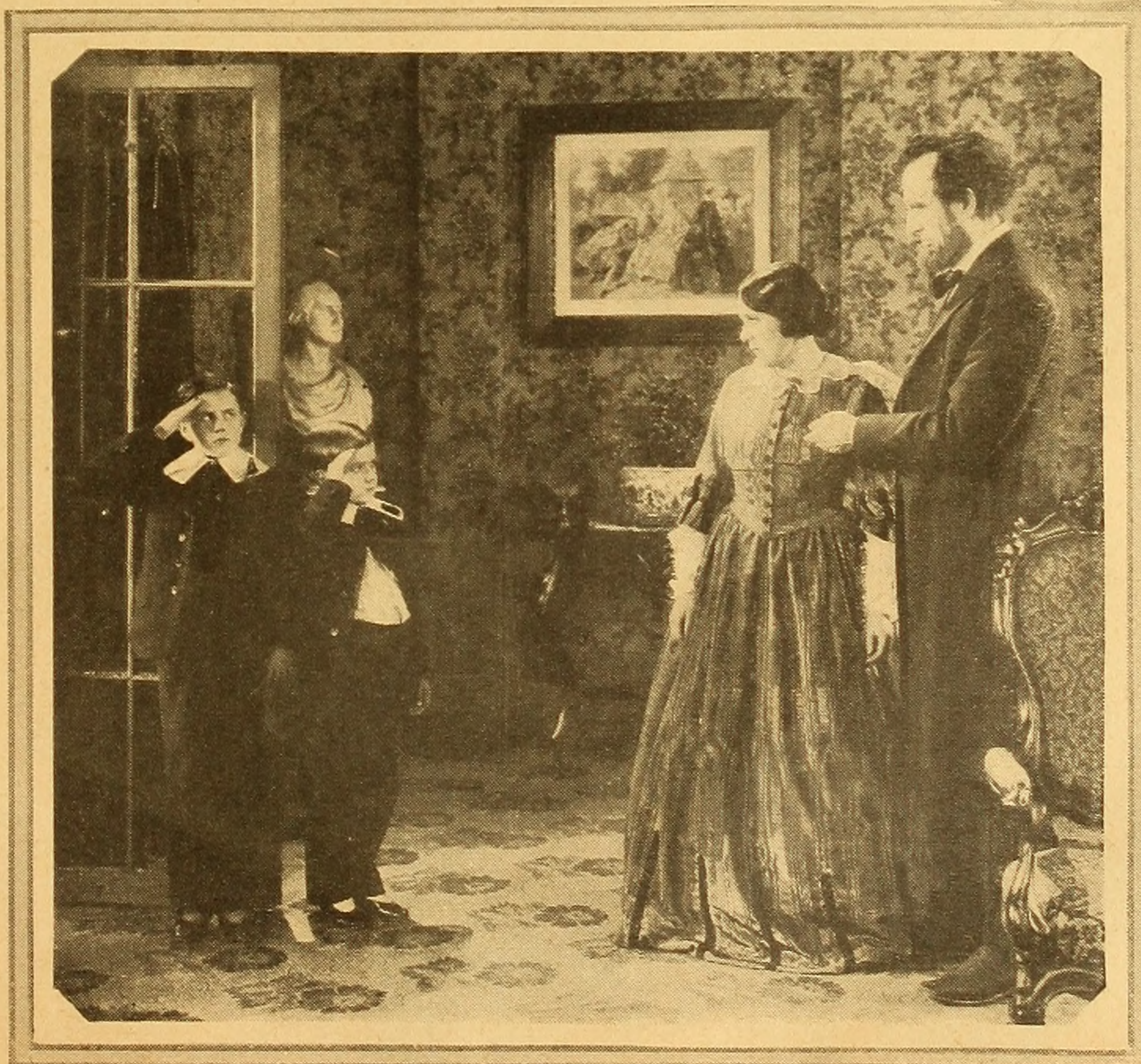
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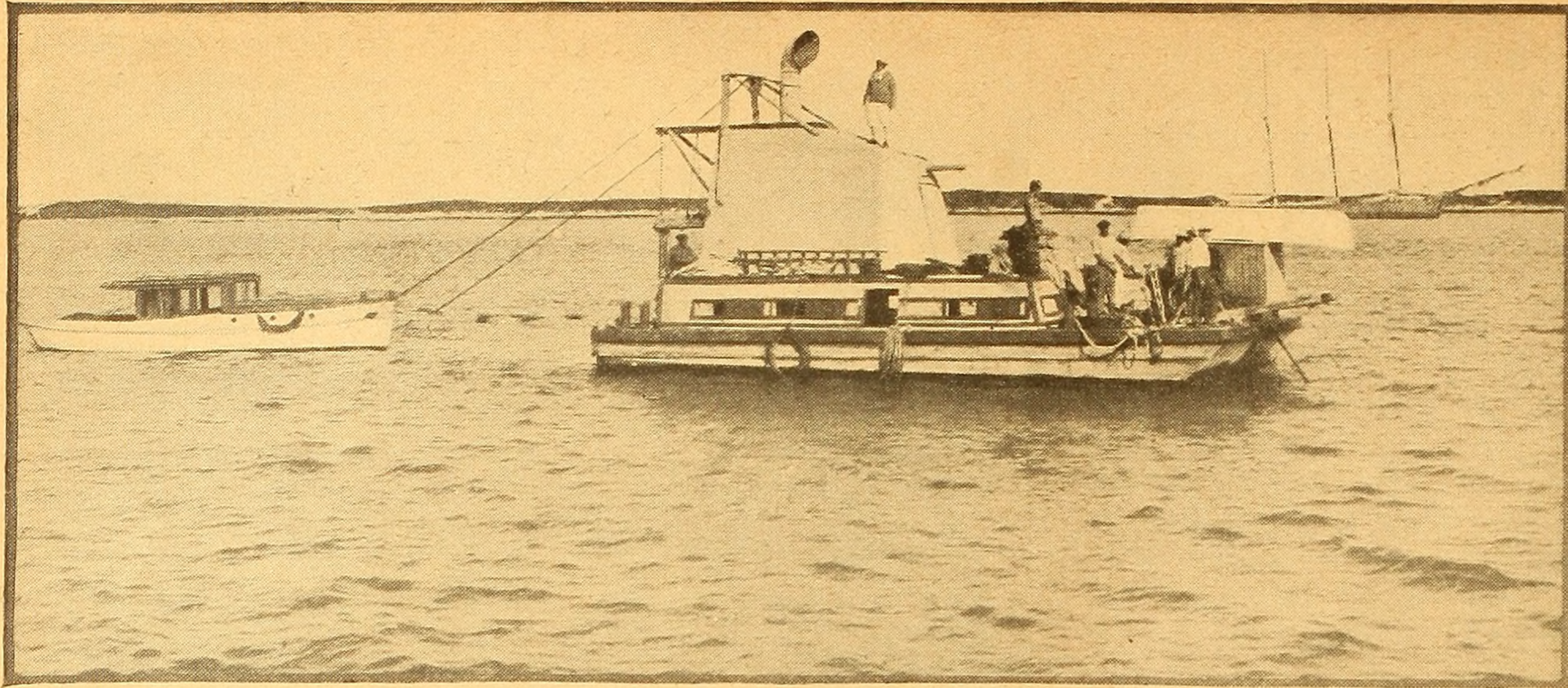
"The Stranger," with Betty Compson and Richard Dix in its leading rôles, is a picture of vivid character drawing . . . and it is gripping in its conflict which engenders much sympathy for the down trodden. While, on the right, is Katherine MacDonald in "Chastity" . . . good old virtue again on parade. Only Grundys will like it



"The Dramatic Life of Abraham Lincoln" is a work dignified and impressive. In it George A. Billings as Lincoln gives a mellow performance . . . one, quiet and repressed . . . and he is a good likeness, too. If he fails, it is in indicating Lincoln's force of character. This is an unusually good production, one which we strongly advise you to see







Perhaps you read about it in the newspapers—when Jean Talley was making diving scenes in the Bahama Islands, she discovered a Spanish treasure chest filled with Spanish gold, which the Nassau branch of the Royal Bank of Canada estimates as worth \$50,000. This is the story which comes to us from Metro, the company for which "The Uninvited Guest" is being filmed

## Buried Treasure

One Scene Brings  
Star Fifty Thousand  
Dollars When She  
Discovers Old Chest



Here is a happy picture of the pretty Jean Talley with her treasure which was, it is believed, brought out of the sand by recent dredging operations

At the top of the page is the barge used in filming the submarine scenes. A flexible metal tube, large enough to allow operators to pass thru, is lowered into the water. At the base is a roomy steel chamber with a thick glass window, making photography possible. These particular scenes will be in natural colors



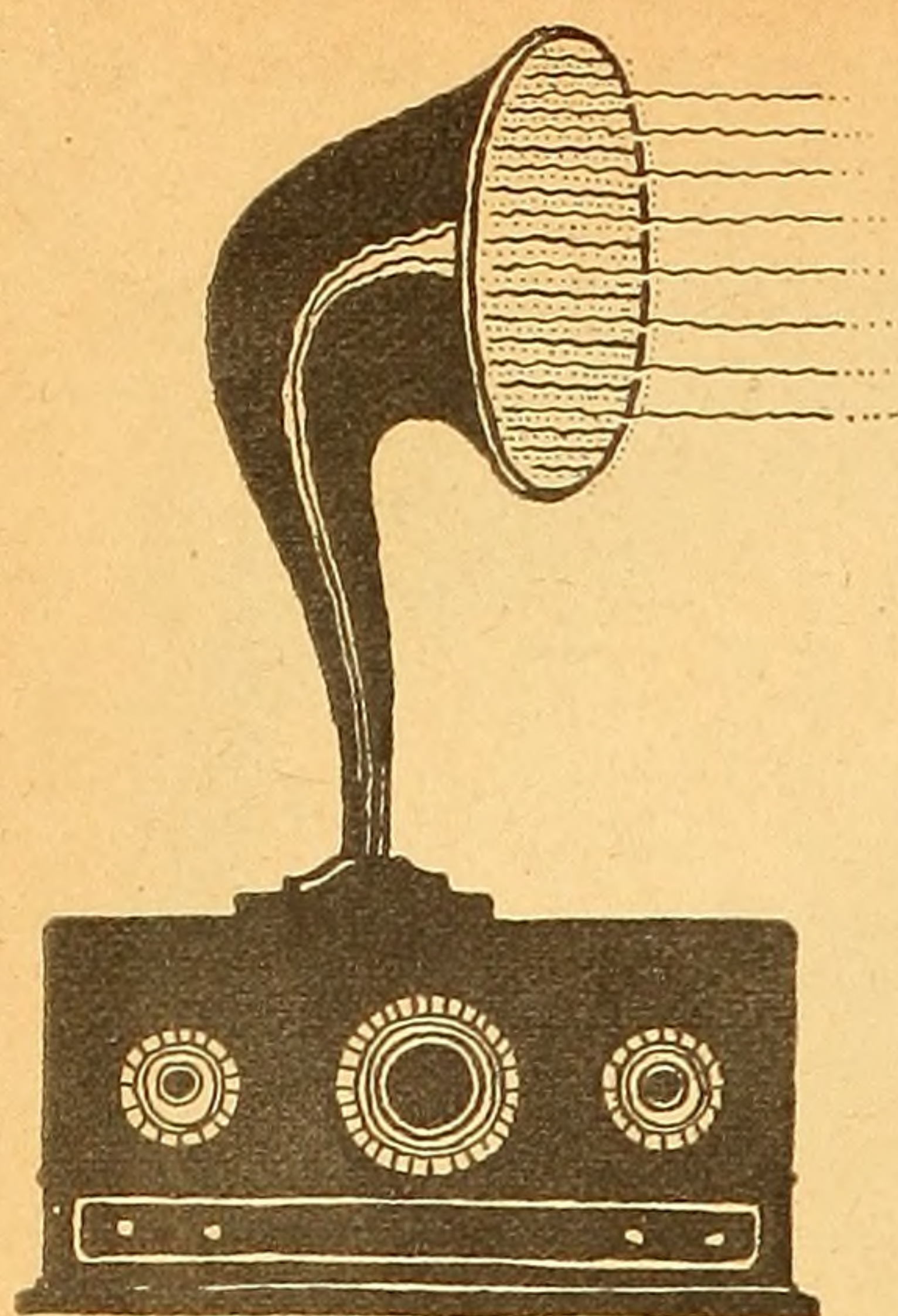


Photograph by Edwin Bower Hesser

## No Bob for Betty

Nowadays nearly everyone favors short tresses . . . there is the curly bob, the sleek bob, the boy bob, the shingle and any number of other varieties. Therefore this new camera study of Betty Compson is almost as unique as it is attractive





# Voices In The Air

## Telling of "Roxey" and His Gang Who Broadcast From the Capitol Theater Studio

By

HAZEL NAYLOR SHELLEY

**S.** L. ROTHAFEL, a short, plump man who could very easily have doubled for Napoleon had he not been modishly clothed *à la* New York nineteen twenty-four instead of Paris *à la* eighteen hundred, wanted Finkey.

"Finkey," he called, "I want Finkey."

He paced the floor, and fiddled with the radio set which occupied a prominent corner of his office but only a few discordant squeaks and grunts emanated from the loud speaker. He sniffed one of the La France roses that graced a silver vase on his huge desk.

Finkey not appearing, he good-humoredly collared a man whose name obviously should have been Fitzpatrick.

"Listen, Fitz. How is this for an opener?"

"A policeman noticed an Irishman hunting for something under a street light.

"Why, Pat," said he, "what have you lost?"

"Oh," says Pat, "I lost my pocketbook down the street a ways."

"For the love of the Lord, why dont you hunt for it down the street then."

"Sure," said Pat, "It's lighter here."

A trill of silvery laughter vibrated thru the sedate office of the director of the Capitol Theater, New York's truly magnificent cinema palace, and a girl danced into the room so sylphlike that we thought she had actually been conjured from the air.

"That is great, Roxey old dear," she laughed, clapping her hands.

Whereupon, Mr. Rothafel, the Napoleon of artistically presented pictures and the man who inaugurated broadcasting the Sunday night concerts from the Capitol Theater, introduced us.

"Evelyn Herbert, whom you have heard every Sunday if you listen in on our radio concerts."

Evelyn's silvery voice-with-the-smile-in-it had been one of our favorites but Evelyn in a sea-foam gown fashioned with a tight bodice and full skirt edged with chinchilla fur looked far lovelier than we had ever pictured her. She had Nell Brinkley hair as golden as the leaves of a sunflower, a classical profile, but her posture was Jazz, captivating, compelling, joyous, American Jazz. She pirouetted about the room, stole one of Roxey's roses and pinned it over her heart.

Roxey's eyes gleamed and we knew instinctively that another joke was imminent. "Do stand still," he said with a proud paternal air.

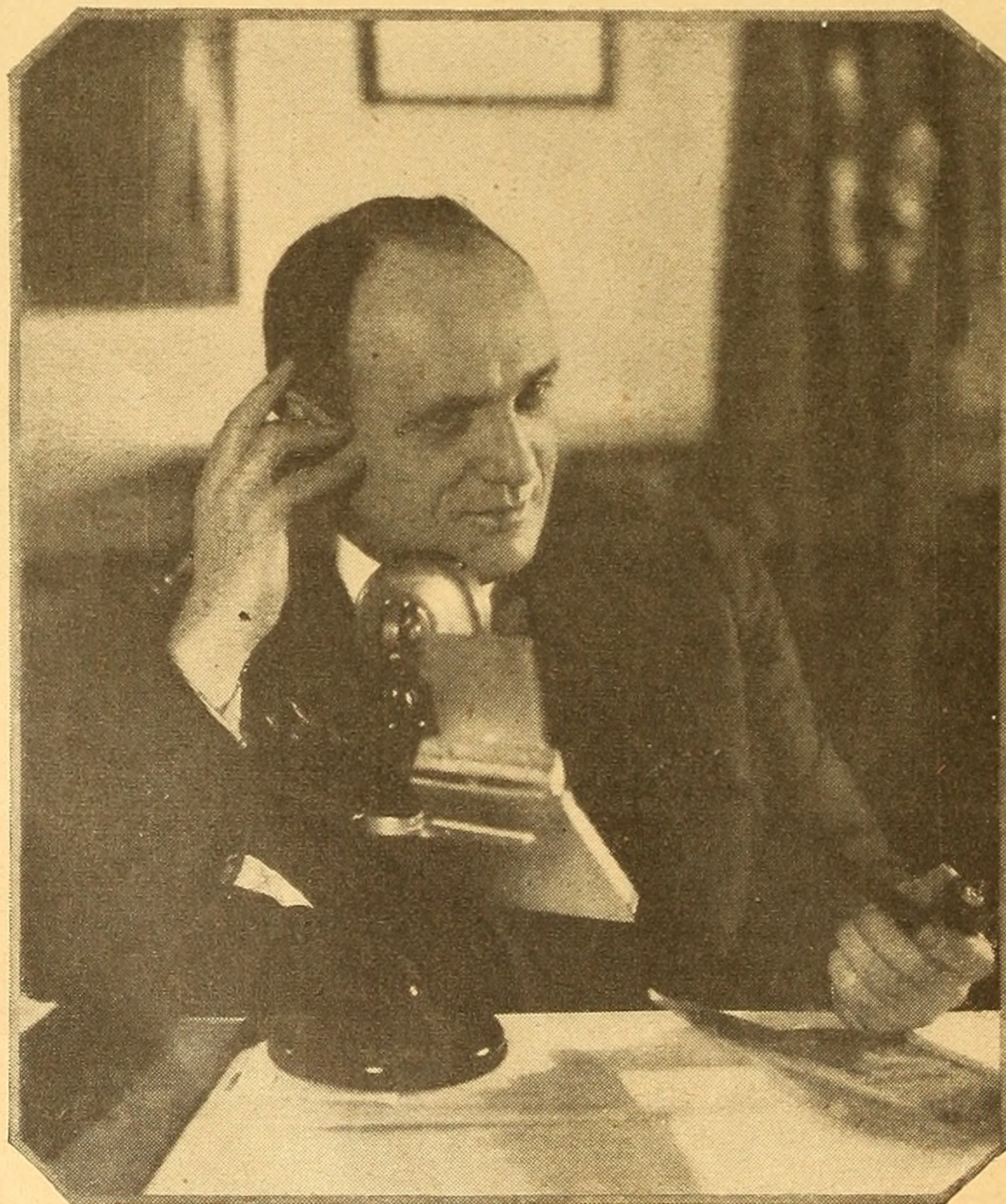
"Now I say to you, 'Evelyn, how's your aunt,' and you say to me 'I haven't any aunt,' and I say 'Thank you.'"

At least that is what we got out of it, our humor condenser apparently not being tuned in finely enough, for Evelyn's peals of laughter must have rocked high Olympus.

Anyway they rocked Finkey to us, Finkey who turned out to be Mr. Rothafel's radio secretary. In case you wish to know what a radio secretary looks like, we hasten to explain that the radio secretary was feminine, brunette as to hair and eyes, and garbed lusciously in black velvet with sweeping sleeves of real lace. She, too, possessed the requisite New York pep and dash.

Under her arm she carried dozens of fan letters sent from all over the United States and Canada to Roxey telling him how much joy his idea of broadcasting the concert of the Capitol Theater symphony orchestra and his artists brought to the world.

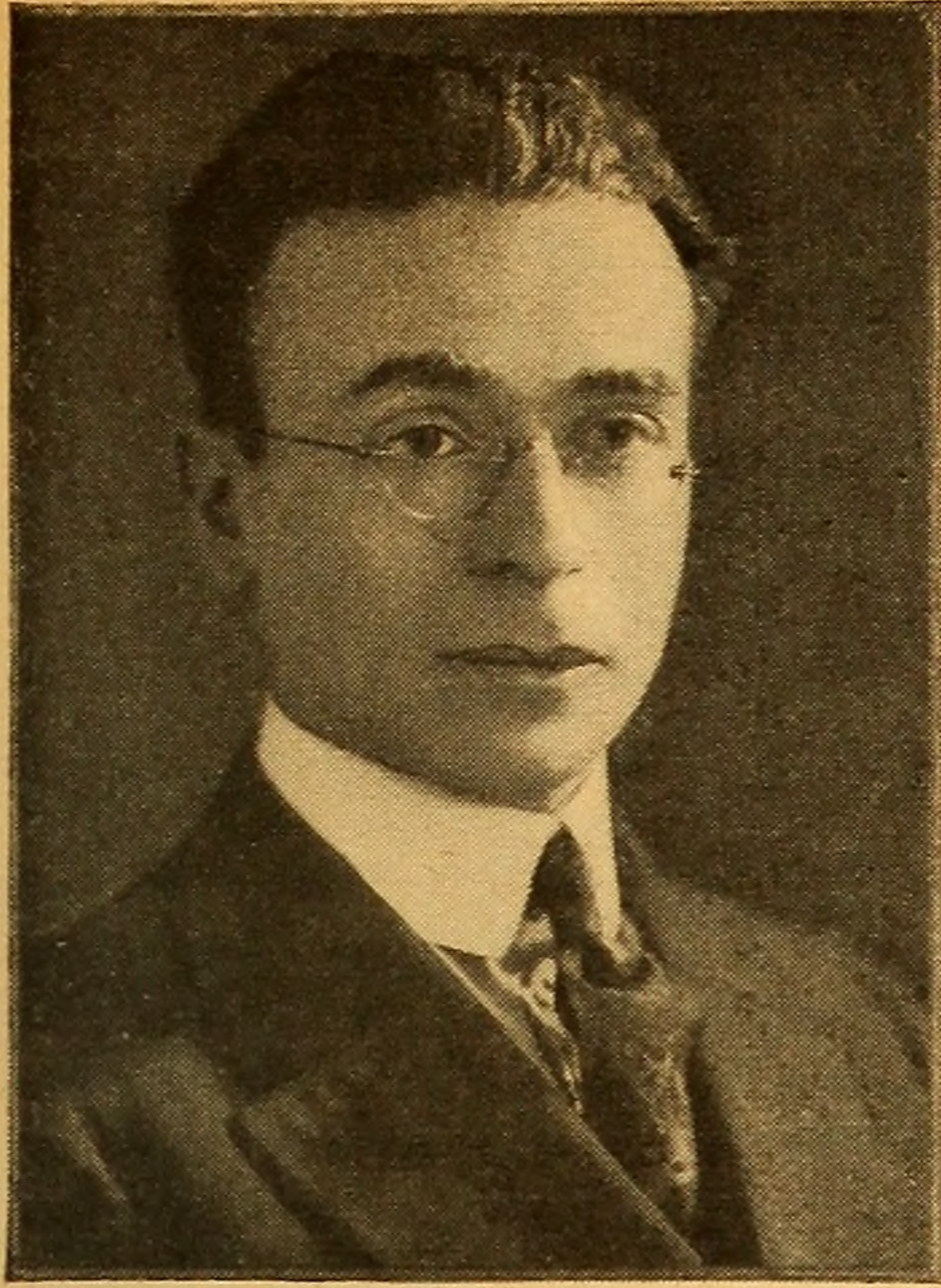
Finkey held also the tentative program for the evening. But it was only tentative, for everything Roxey says is extemporaneous.



Photograph by White Studio

S. L. Rothafel is a short, plump man who could very easily double for Napoleon. To thousands of radio fans he is "Roxey." Every Sunday night he broadcasts concerts from the Capitol Theater over which he presides

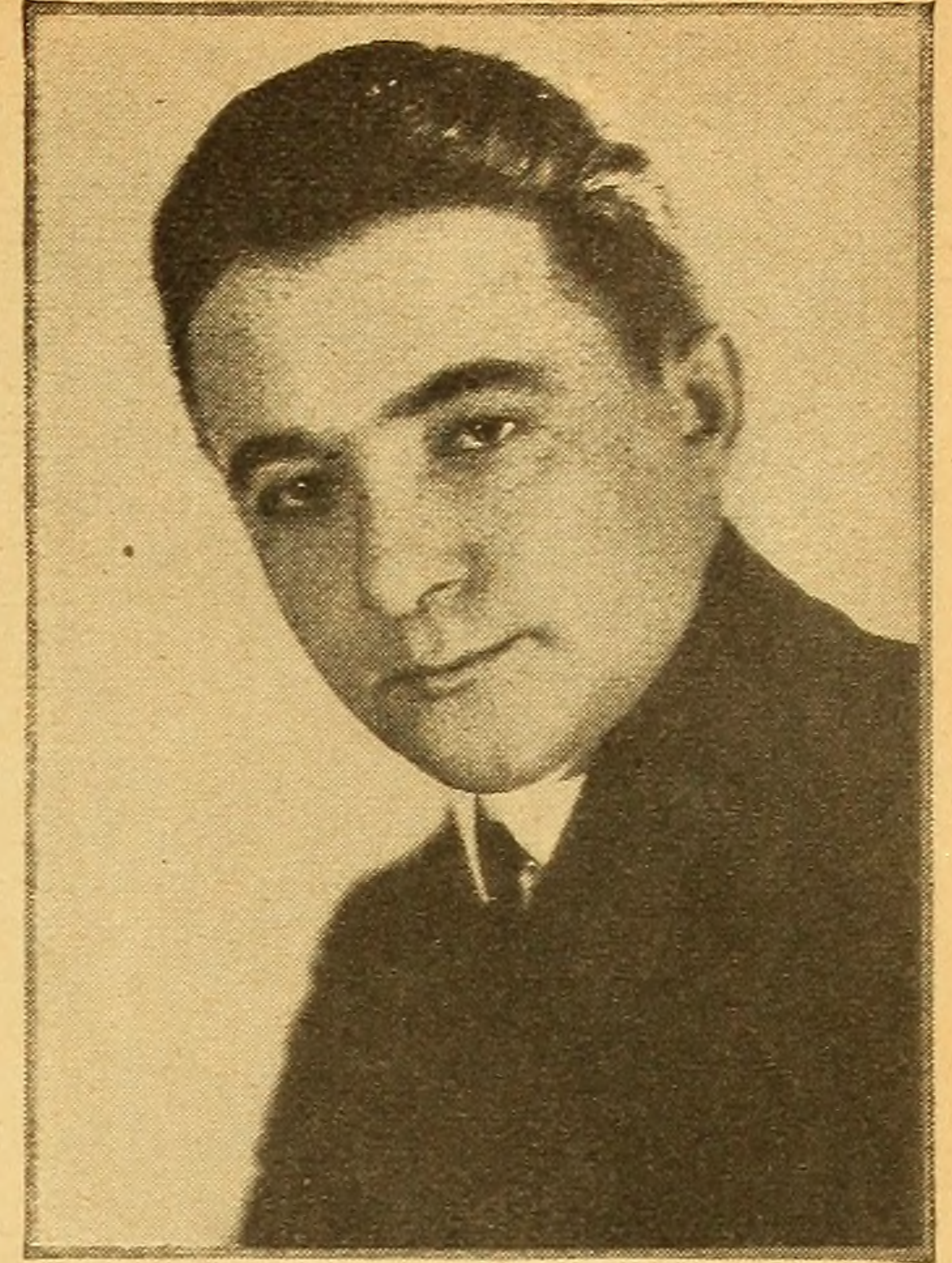




Photograph by Apeda

On the left is Doctor William Axt, the associate conductor of the Capitol orchestra. Radio fans know him as Doctor Billy. Below is Gladys Rice. And to the right is William Robyn, alias Wee Willie

Photograph by Campbell



We were interrupted by a flurried man who announced, "You will be on the air in one moment, Roxey."

"Dont worry, I could conquer the world in that time," he jested. Nevertheless we betook ourselves to the studio which is directly above the theater. There most of the singers were already assembled.

The long room with its crimson carpet and innumerable chairs possessed the tense atmosphere of a theatrical first night behind the scenes. There was a fervent kissing game going on among the women arrivals as if they had not seen each other just the week before. One of the sweet little dears whispered to the Grande Dame,

"I see you haven't your make-up on."

"No need making up for these radio concerts yet. Altho they have promised us for some time to perfect that invention so that listeners-in can see us as well as hear us."

"Lord forbid," remarked someone with a sense of humor.

A young man entered with a high pompadour.

Sibilant whisper, "Another tenor, my dear."

Roxey took his place before two standards surmounted by two round disks (the broadcasting apparatus is more simple in appearance than the telephone).

The piano player gave a last second twirl to his stool. A red light flashed on over Roxey's head.

"That means the concert is finished in the theater," whispered Finkey.

A green light blinked on next to its little red twin while a gentleman with a radio phone over one ear poked his head in, the door, nervously.

"Gamby," as you probably know, is Mlle. Gambarelli, the ballet mistress and prima ballerina of the Capitol. Her inimitable delivery of Italian patter songs makes her one of the favorites of Roxey's popular gang



"You are on the air, Roxey, go ahead."

There was a general clearing of throats by the singers as Roxey spoke calmly into his instrument, as if indeed he were in the presence of very old and very dear friends.

Madame Stralia, a large woman in a red dress, then challenged the Heavens with "Life and Death Ecstasy." Apparently she won out, for the W. E. A. F. man appeared and frantically motioned Roxey to coax her farther from the machine. Roxey gently but firmly backed her away from the broadcasting device, thus her voice was not too loud to register correctly.

About this time Daddy Jim Coombs, and all radio fans know Daddy Jim, started getting nervous. He massaged his neck and worked his mouth in queer gyrations. Apparently Daddy Jim takes his work very seriously. Why shouldn't he. He is a big, kindly, serious man of dignified years and a bass voice.

But no matter how much he scowled or cleared his throat, or tugged at his collar, Evelyn Herbert, Gladys Rice and Doug Stanbury insisted upon giggling at Roxey's jokes and enjoying themselves precisely as if they were the audience.

Yes, radio fans, your Sunday night Doug was there and while he is neither short nor tall nor yet so thin, still he has the most whole-hearted laugh in the world and an entrancing profile and he sang "She's Ma Daisy" as if he meant every word of it.

By this time, Daddy Jim's collar was off and he was glaring about the room which had become  
(Continued on page 88)



# On the Camera Coast

With  
HARRY CARR



Photograph by Shirley Vance Martin

In one episode of "Secrets," Norma Talmadge plays an old lady of lavender ribbons and lace kerchief and cap. And here she is rehearsing a scene with her director, Frank Borzage. While just below, Director Schertzinger consults Jane and Eva Novak about some bit of "business" in the script of "The Man Life Passed By"

**D**OMESTICITY has become fashionable in Hollywood.

It wasn't so many years ago that every married actress hid the children under the bed and kept her husband out of sight—not exactly like a disgrace—more like a blemish or a scar that ought to be covered up as a matter of good taste.

Now that they live in Hollywood bungalows, instead of hotels, husbands and wives are on display.

Conway Tearle never sends out any publicity in which his wife is not mentioned. Just at present it seems, according to the P. A., he is learning to play the piano in order to play accompaniments for his frau, who is Adele Rowland, the vaudeville star.

Tony Moreno is another sheik who is much married. All Tony's parties are home-made ones at his beautiful Spanish hacienda on the Silver Lake Hills.

Pat O'Malley's favorite press-agent story is that he practises all his studio love scenes on his wife at home and accepts her coaching for proper fervor.

Malcolm MacGregor has publicity pictures taken with his small daughter and heir, thereby closing the door of hope in the faces of the world's flappers.

But even in the face of this new frankness, it rather dazes one to find the press representative of a girl like Claire Windsor, who is the acknowledged belle of Hollywood movie society, sending out announcements about Claire's small son, who is now with her on location in North Africa.

She has a lively souvenir of a disastrous adventure in matrimony, and b'josh, she doesn't care who knows it.

It is the influence of that same Hollywood bungalow, by the way, that it is balking all efforts to move the movies out of Hollywood back to New York. Many efforts have been made before to close the studios here, but never such a determined and concerted one.

Already Hollywood production has been reduced from about ninety per cent. of the total to between sixty and seventy-five per cent. It looks as tho the rest will stick.

The chief crusader against Hollywood is Richard Rowland of the First National Exhibitors.

Mr. Rowland says it is nonsense trying to operate a studio three thousand miles from headquarters for no reason that he can discover. In so far as possible he will take all the First National activities back to New York.

Unluckily for Mr. Rowland's plan, the chief producing unit of First National is Joe Schenck, who controls the destinies of Norma and Constance Talmadge and Buster Keaton.



Heigh ho for Volstead days! At any rate the tragic amendment doesn't seem to worry Viola Dana or George Baker. This picture finds them lunching on location, and evidently milk is the *pièce de résistance*. "Revelation" is the picture in the making





# An Interesting Résumé of Activities in the California Studios

They wont go back. It is odd that Norma, who used to hate California like poison, is now the sheet anchor for Hollywood.

The inducements in her case are the immense real estate and oil interests of herself and her husband in California.

The Famous Players-Lasky people are to do at least forty per cent. of their future producing in Long Island. Hearst will make practically all of his pictures in New York. He does not believe in Hollywood as a producing center.

Fox, on the other hand, is building a new studio in Hollywood's new studio center at Westwood. The Universal, Warner Brothers, Mack Sennett, Harold Lloyd, Hal Roach and other producers are absolutely sold to California as a producing center. Sam Goldwyn, who bade California an eternal farewell last year, with the intention of producing part of his pictures in New York, and part in Europe, has returned to Hollywood, bag and baggage.

The press-agent to the contrary, notwithstanding, I understand they had a terrible time making "The Eternal City" in Italy. Hereafter when Brother Goldwyn wants a European scene, it will be made to order right on the lot.

Joe Schenck says the reasons they can never move the studios away from Hollywood are the homes the actors have bought here. A trek to New York would mean financial ruin to half the actors on the screen.

Nita Naldi says that if people like to see her beaten up, the picture she is making now under the direction of Herbert Brenon is going to be the champion prize of Hollywood.

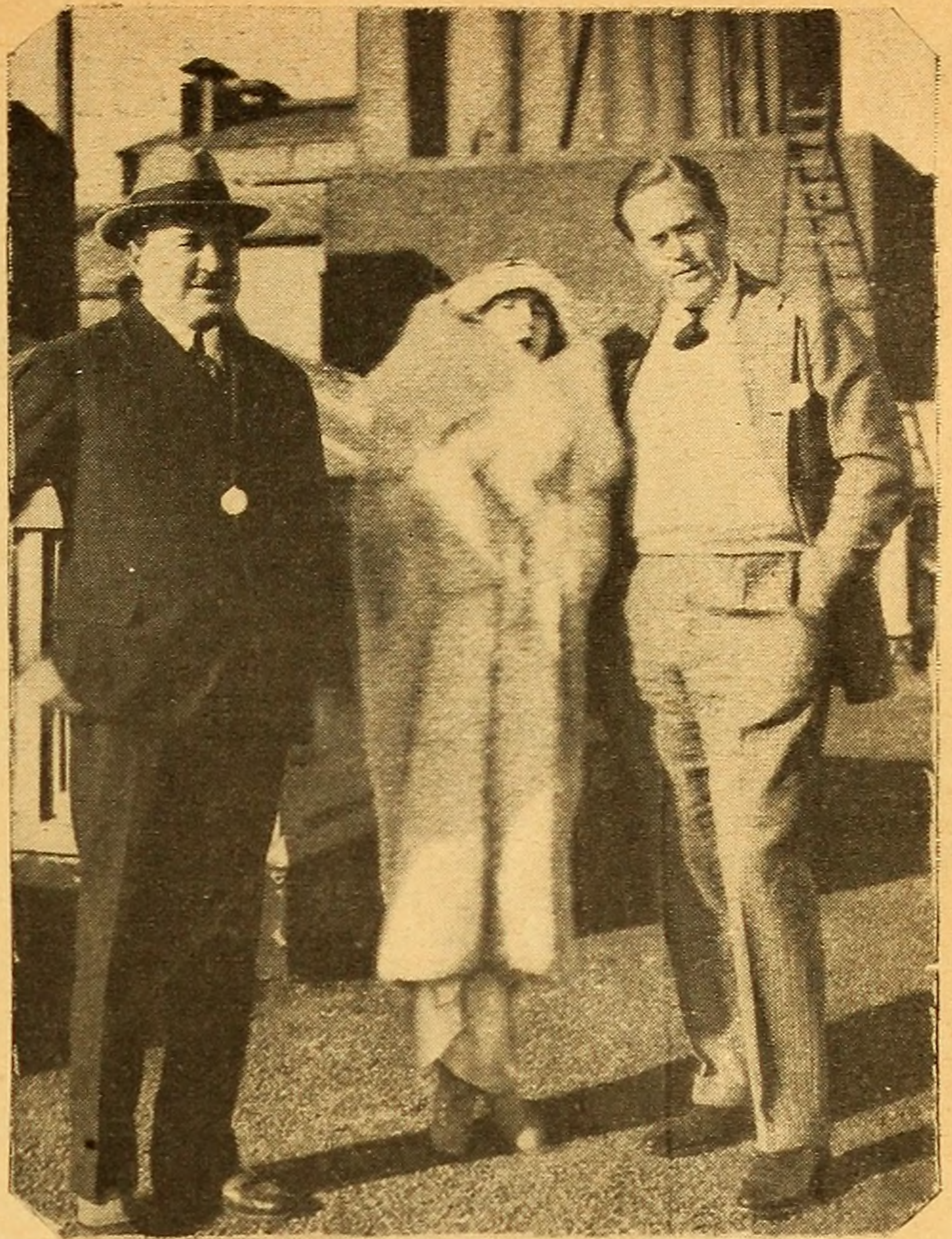
"My husband has already beaten me, and my tough brother has beaten me, and a couple of miscellaneous gentlemen have beaten me, and the picture is only half over. I suppose the rest of the cast will take a swat at me before it is done." The picture is from a story by Mary Roberts Rinehart. Nita says if they keep on sending her back and forth between here and New York she is going to join a medicine show and be done with it.

Mat Moore, who is playing the lead in the picture, has received the first copy of the article written by the indignant poet, Sadikichi Hartmann, about the movies.

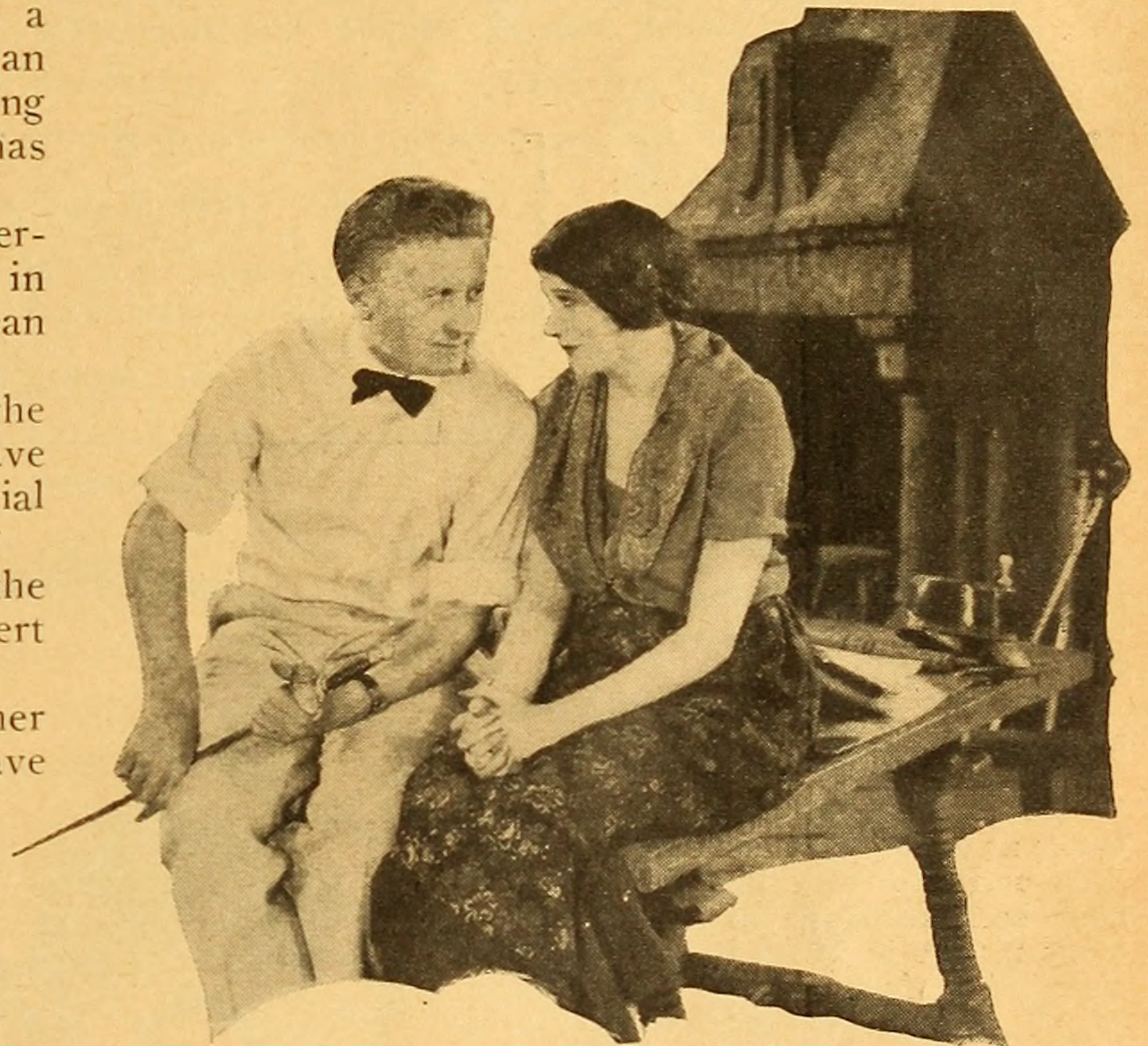
As I related in a previous letter, Mr. Hartmann, who is half Japanese and half German, retired somewhat precipitately from Doug Fairbank's picture "The Thief of Bagdad." He went out to Beaumont on the edge of the desert and proceeded to sharpen his deadly pencil and simply efface the wicked movies from the map.

(Continued on page 76)

At the right is the roof of the St. Francis Hotel in San Francisco. Blasco Ibañez, Mae Murray and Bob Leonard stopped here while the last two conferred with this eminent novelist over an original screen story for the inimitable Mae



Photograph by N. W. Steward



Just above are Director Fred Niblo and that favorite of the press, Barbara La Marr. Count the day lost when Barbara doesn't get on the front page. To the left, Bill Hart and Phyllis Haver return from a location trip where the exteriors of "Singer Jim McKee" were made



# Letters to the Editor

*Every reader of the "Motion Picture Magazine" is invited to write to the editor. This page belongs entirely to the readers. It is an open forum. However, we cannot use any letters unless the writer's name and address is given. And if it is desired that only the initials be used in publication, this is quite agreeable if the writer requests that the letter be printed in this way*

Exception is taken to the criticism of Lon Chaney's hunchback—and his performance is rated as one of the foremost portrayals of the year.

DEAR EDITOR: In reading the December issue of the MOTION PICTURE MAGAZINE, I came across Miss Fletcher's criticism on "The Hunchback of Notre Dame," on which picture I wish to take exception to several views expressed by the author in the letter in question. Having just recently seen this wonderful production, paying particular attention to the characterization of Lon Chaney as Quasimodo, I feel justified in making the following comments.

Miss Fletcher tells us that Chaney so exaggerates in his make-up that he is actually repellent. Does he, I ask? Having read Victor Hugo's book bearing the same name as the picture, I do not hesitate a second to answer in the negative, no—absolutely not. Does not Hugo describe Quasimodo as being a hunchback—lame and terribly ugly, possessing an enormous hairy chest, scraggy hair, and teeth which would be more suitable for a dog than a human being? He does. Well, then, does not Chaney's make-up agree in almost every detail with that of Hugo's Quasimodo? It seems to me it does. While it is true that this character is one of a repellent nature, the manner in which Chaney portrays it is so artistic that he unquestionably appeals inwardly to those who really appreciate good, clean-cut acting.

I am of the opinion that he gave one of the most artistic and most spectacular performances seen on the screen this past season, a performance which should rank him with the greatest living stars on the screen today. May I ask, who, among the thousands and thousands of moving-picture actors, could have handled this rôle as admirably, as artistically, as realistically, as successfully as Lon Chaney has done? I honestly think there is not a single one who could have interpreted this wretched individual as well as Chaney has done, and do themselves and the picture due justice.

Without a doubt, Chaney has proved to the world that he is not merely a movie actor, but that he is also an artist—an artist of very high standing. I have been fortunate in seeing him in every picture in which he has appeared since his performance in "The Miracle Man." In this film, altho seen only in a minor rôle, he was undoubtedly the outstanding star. Then again, do you recall "Shadows"? His interpretation of the Chinaman in this splendid production, to my way of thinking, was the most picturesque and most illustrious in that actor's broad repertoire. This colorful characterization will probably linger in one's mind for years to come.

I should like very much to hear the opinions of some of the other readers of your papers on this screen celebrity.

Yours very truly,

KENNETH MASON,  
6 Brevoort Place,  
Brooklyn, N. Y.

Letters to the editor are read carefully by the stars, writes Wallace MacDonald, who ought to know.

DEAR EDITOR: I am sure your fans would like to know that their letters to you, which you publish, are eagerly read by the majority of the stars in

Hollywood for tips. Tips on what the fans prefer. Clothes. Mannerisms. Whom they'd like to see this or that star play with. (Because many are free-lancing now and can pick their positions. Also the stars can give reference to the leading man or leading lady engaged if there is sufficient demand made by the fans.)

Also, the thinking ones are on the lookout for complaints as to story and cast, so that the error may not be repeated. The fan letters are a great help. No star is big enough to "buck 'em." If all the fans suddenly laid off of this or that star and wouldn't go to see any picture in which he appeared and said so at the box-office, this or that star would disappear from pictures in a short time. Business men have the reins of management and it isn't good business to displease the millions of fans, so you can see who has the strangle hold and can understand just how wise is a star who watches the comments of the fans as published in your column and who tries to cater to them.

The fans made Valentino. He knows it and he will cater to them to the best of his ability. The fans are behind Meighan and Fairbanks and Miss Pickford, Miss Talmadge, and no two laugh purveyors want to please them more than Harold Lloyd and Douglas MacLean.

So, on with your knocks and criticisms. They'll be taken in the right spirit. And on with your boosts and appreciation. The Lord and the movie player loveth the cheerful fan.

Sincerely,

WALLACE MACDONALD  
Hollywood, Cal.

One reader writes, taking exception to the criticism we published of Lon Chaney in "The Hunchback of Notre Dame." He says, "I am of the opinion that Chaney gave one of the most artistic and most spectacular performances seen on the screen—I should like to hear the opinions of other readers on this subject"



Praise for several players, Ramon Novarro last but not least.

DEAR EDITOR: A short time ago you honored me not only by printing, but also by agreeing with a letter I wrote in praise of several of our old "standbys." Since then, a few letters have appeared in this column, wondering why May MacAvoy was omitted from my list.

The only reason for such an omission was that I devoted my letter entirely to the male sex. Had I added the feminine players I admired, the length of my letter would have commended it to the waste-basket, rather than to the column. So . . . may I be permitted to write this letter "to the ladies"?

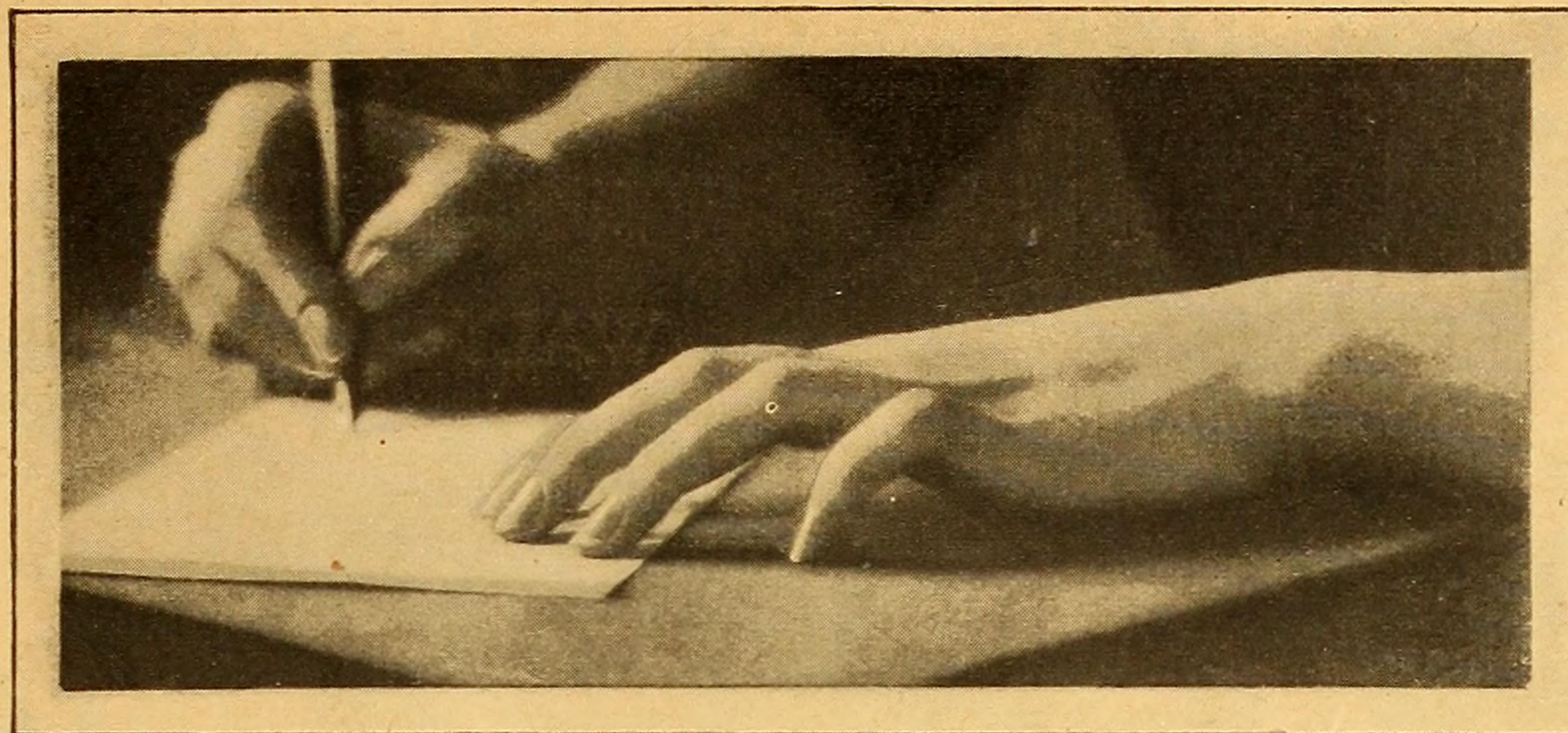
I agree entirely with the praise accorded Miss MacAvoy by several of her admirers . . . and . . . rereading the letters that appeared in the December magazine, I realize that they have left nothing unsaid in favor of one of our most talented actresses. They champion her far better than I could.

But . . . these are the actresses I want to see in more and better pictures: Ethel Clayton . . . Elsie Ferguson . . . and Bessie Barriscale.

It is a profound mystery to me why Miss Clayton is not seen oftener upon the screen. She possesses a rare personality . . . beauty . . . and is an actress of power and understanding. I have seen her in innumerable

(Continued on page 93)





*It gives the nails a lovely rose brilliance*

# This new Liquid Polish won't peel off

The most famous manicure house in the world has perfected the ideal liquid polish—as good for a lasting brilliance as Cutex is for soft smooth cuticle.

One that won't peel off!

One that was especially formulated to spread smoothly and quickly and leave no ugly ridges or brush marks.

Try this perfect new liquid polish at the end of your very next Cutex manicure. You will be delighted with the lovely rose brilliance it gives your nails.

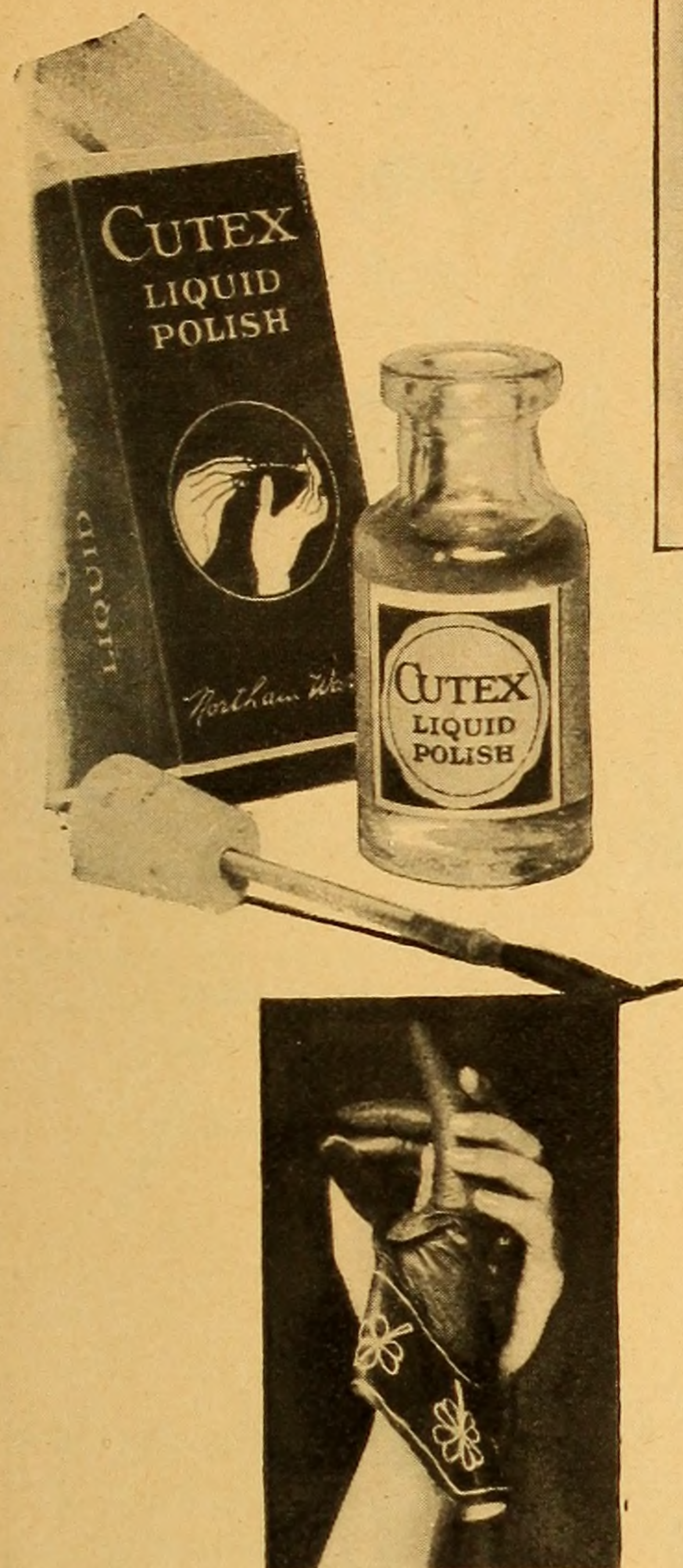
A brilliance that lasts and lasts, even a week's housework or dishwashing will not make it crack or peel or cause little dull places in the smooth glowing surface.

The dainty brush that comes with each bottle holds just enough polish to make one nail evenly shining. The liquid dries almost instantly. It is tinted just the rose shade everyone wants for her nails nowadays.

*No separate polish remover needed*

And another special convenience of Cutex Liquid Polish is that it needs no separate polish remover. When you are ready for a fresh manicure just put a drop of the polish itself on each nail and wipe it off before it dries. This makes the nail smooth and clean, ready for the new application of its week-long lustre.

You can get Cutex Liquid Polish and all the other Cutex preparations for 35c. And it comes in two of the complete manicure sets. Sets are 60c, \$1.00, \$1.50 and \$3.00.



## THE COMPLETE MANICURE

Send 12c for  
Introductory Set

The polish is the last step of the famous Cutex manicure. First shape the nails with the Cutex emery board. Then soften the cuticle and remove all the dead skin with Cutex Cuticle Remover and a Cutex orange stick. Then comes Cutex Liquid Polish or the new Powder Polish. Between manicures keep the nails smooth and healthy with a little Cuticle Cream (Comfort).

Send the coupon below with 12c today for the special Introductory Set containing trial sizes of all these things. If you live in Canada, address Dept. M-5, 200 Mountain St., Montreal, Canada.

MAIL THIS COUPON WITH 12c TODAY

NORTHAM WARREN, Dept. M-5  
114 West 17th Street, New York

I enclose 12c in stamps or coin for new Introductory Set including a trial size of the new Cutex Liquid Polish.

Name \_\_\_\_\_

Street \_\_\_\_\_  
(or P. O. Box)

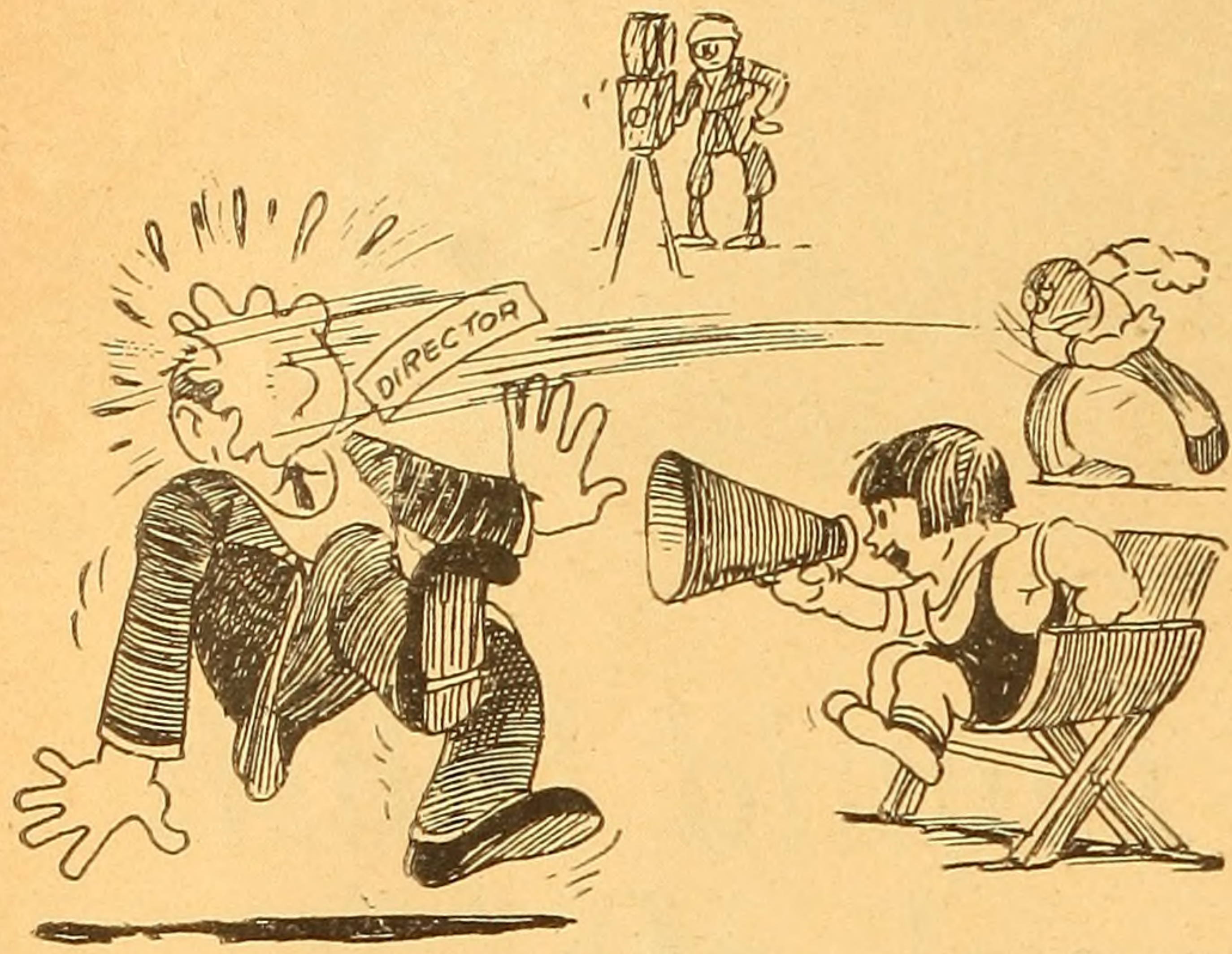
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# CUTEX Liquid Polish

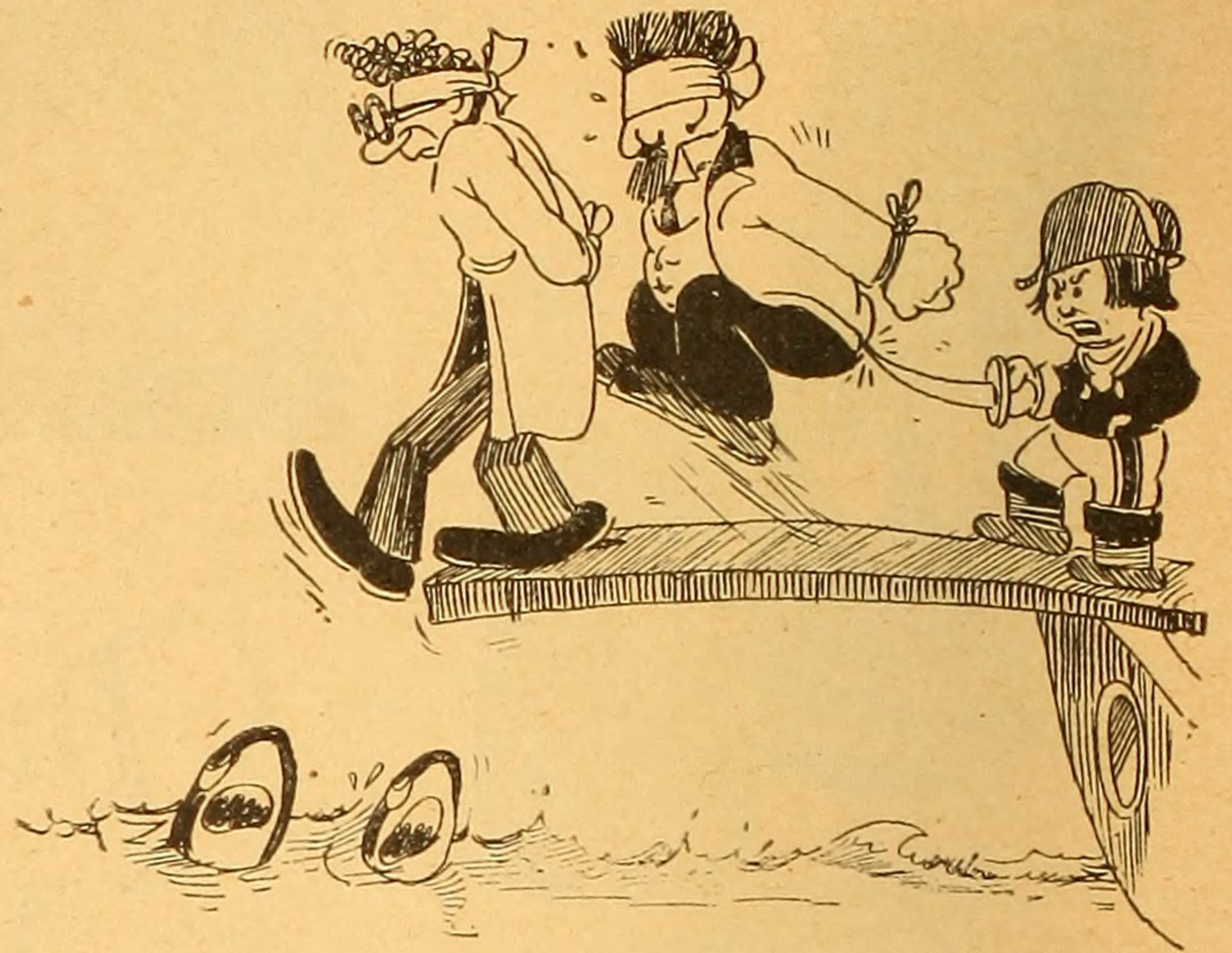


# The Ambitions of a Juvenile Movie Star

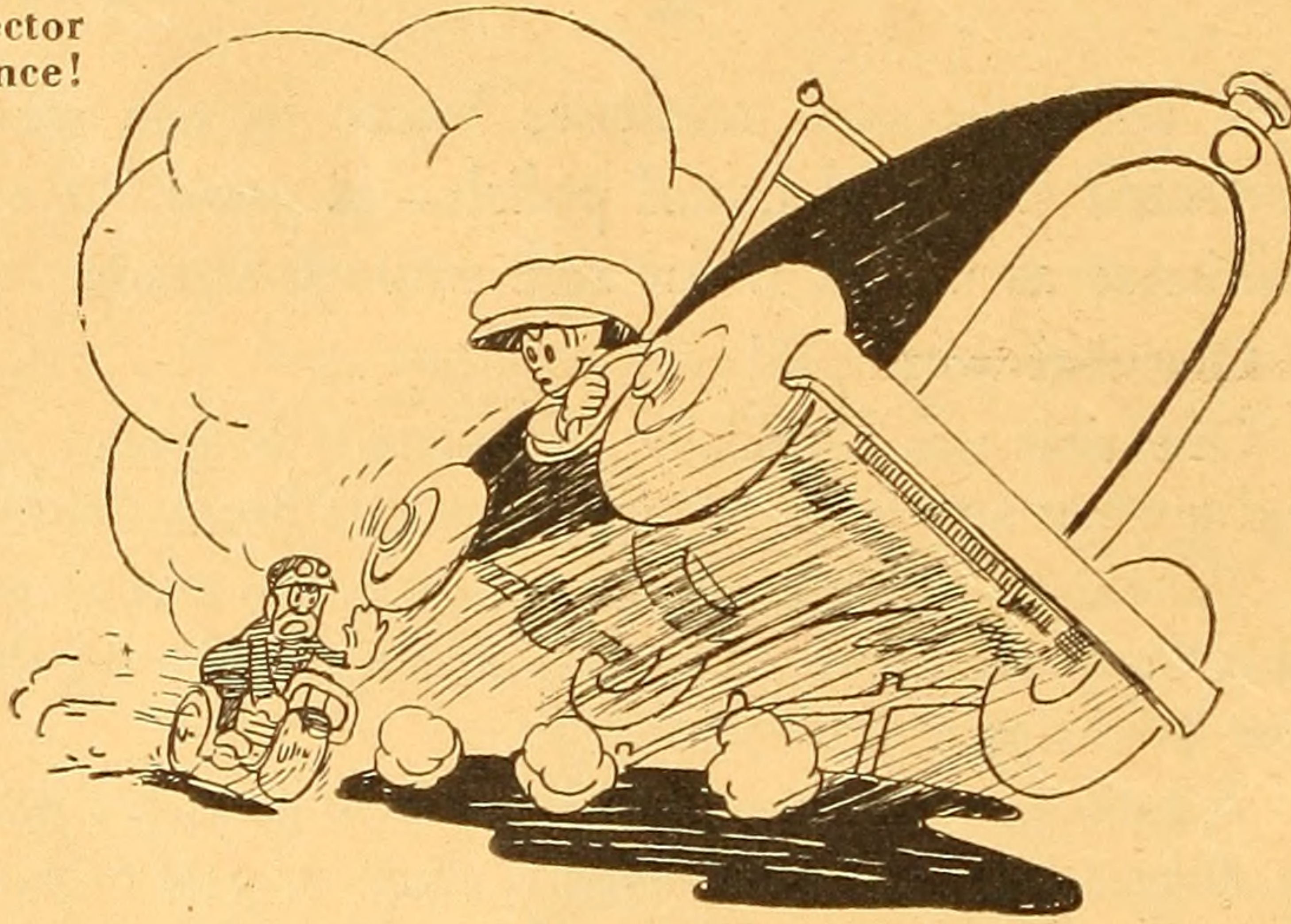
By  
WALT  
LANTZ



Oh boy—If I could only direct my director in a comedy—just once!



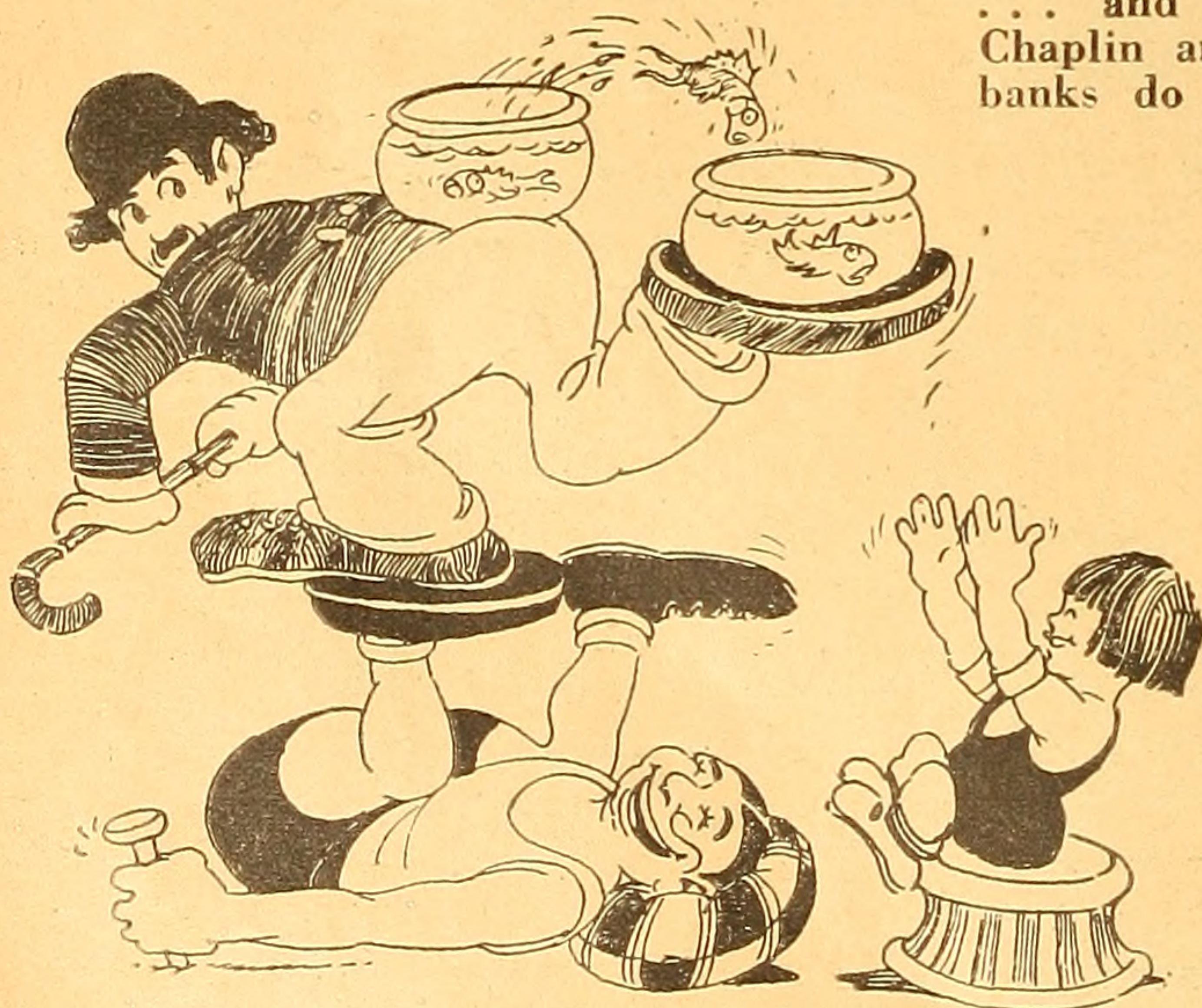
And this is what I think of censors



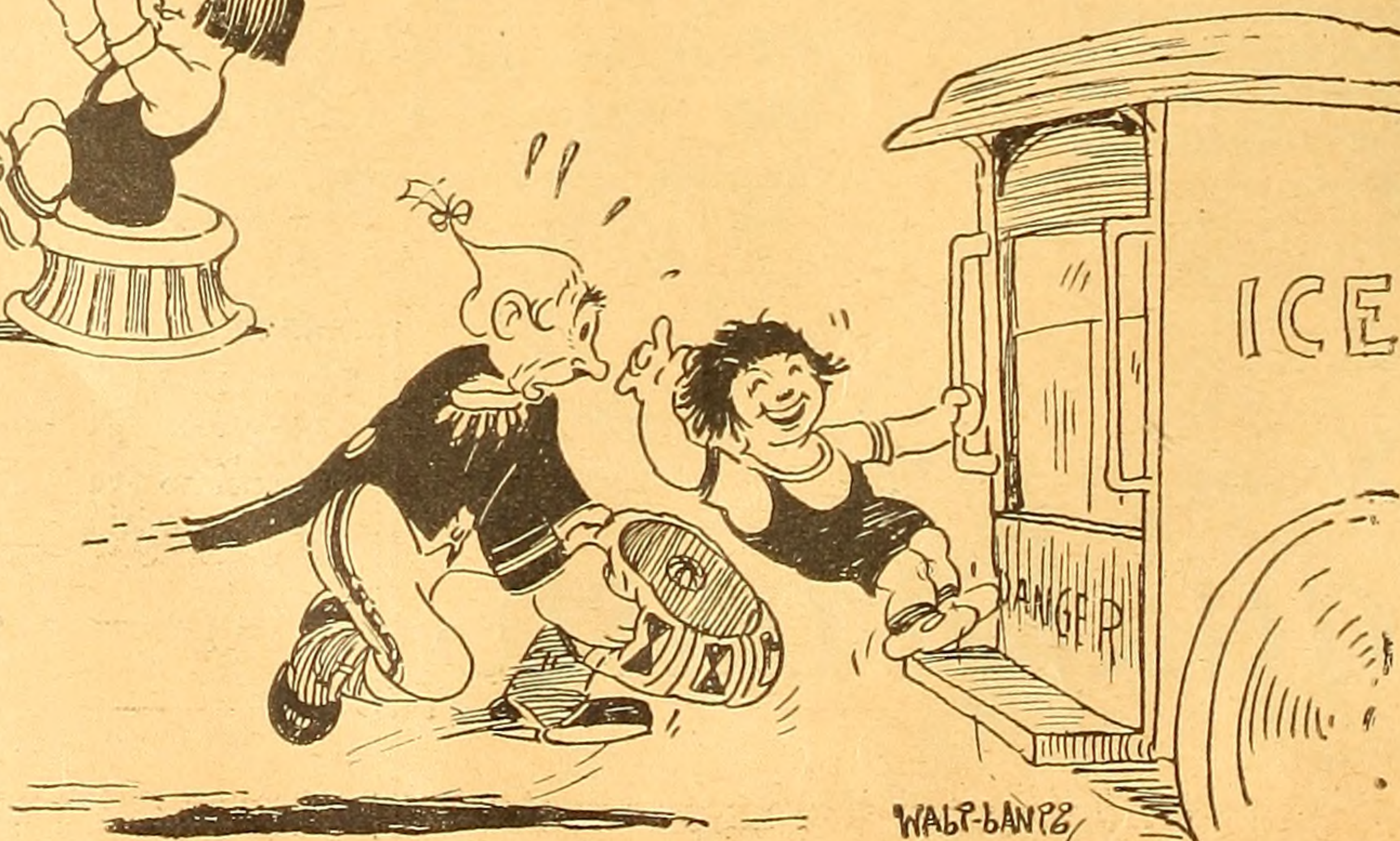
I'd like to drive my own car to the studios at one hundred miles an hour . . . and have Charlie Chaplin and Doug Fairbanks do tricks for me



And, above all things, I'd like to get even with my governess



It must be great fun to ride home on the back of an ice wagon . . .



WALT-LANTZ



# The Way to Skin Loveliness

## according to MRS. HOYT

*"The active woman today is expected to appear always fresh, always youthful, always exquisitely groomed. And the same loveliness of clear, smooth skin may be acquired by any woman through the daily use of Pond's Two Creams."*

*Julia Hoyt*



MURAY

JULIA HOYT

*Not content with her brilliant social success, Mrs. Hoyt has turned to the theatre, where her loveliness and artistic gifts are rapidly winning new laurels*

THE door was opened by an impeccable butler, but another voice—a rather thrilling voice—said, "Come up to the studio, won't you, it's much easier to talk," and there was Mrs. Hoyt—unbelievably lovely.

The studio is a perfect setting for Mrs. Hoyt's startling beauty. Her small head—with its contrasts of dark eyes and hair and creamy magnolia petal skin—fairly shone against the subdued but brilliant color of the exotic room.

I asked her what she thought the most important factor in a woman's beauty.

"Her complexion, by all means," she declared emphatically. "It is the first thing you see. No matter how exquisite a woman's features, they count for nothing if her skin is not radiantly clear and smooth."

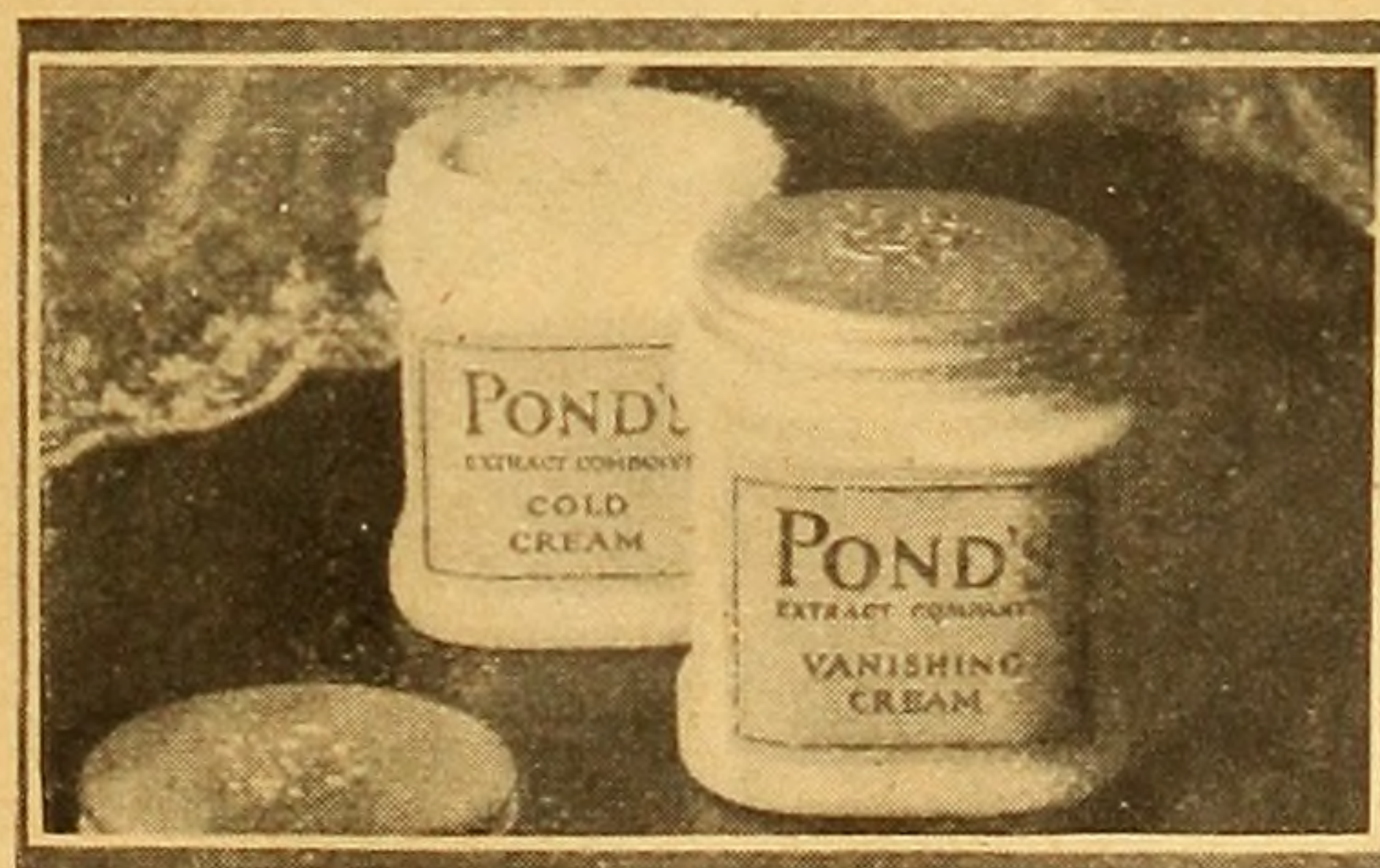
"And what," I asked her, "what produces a lovely skin?"

"Cleanliness," was the immediate answer, "is the first essential. Select first a soft pure cream that melts on the face and goes into the pores to clear away all impurities. Then, of equal importance is the proper finish—a preparation that provides a soft, fine surface on which the powder will go evenly and stay."

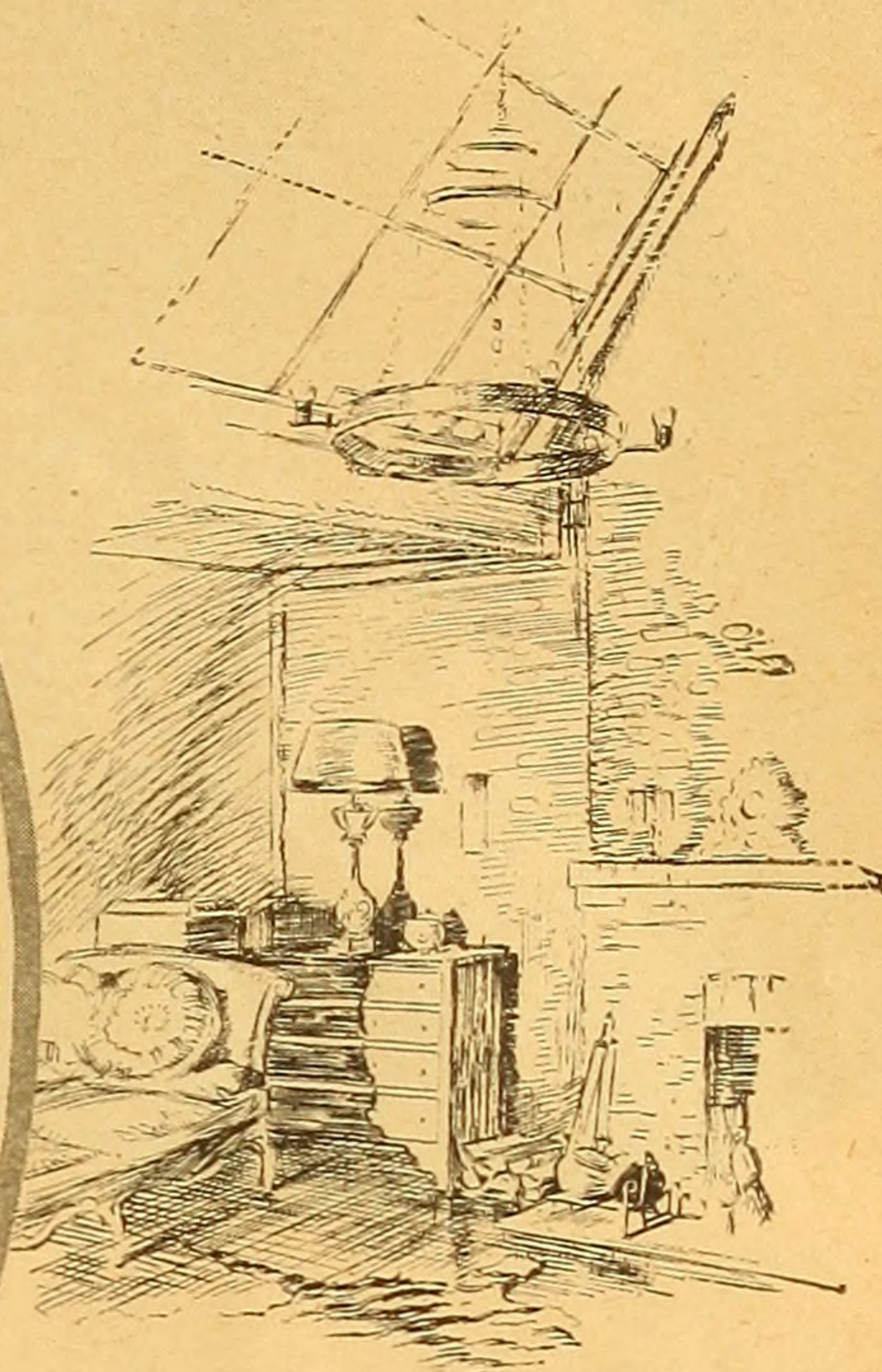
When Mrs. Hoyt says that rejuvenating cleanliness and an exquisite finish are the foundations of skin love-

liness, she is speaking for thousands of distinguished and charming women who depend upon two creams that were developed for just these purposes.

EVERY night, and after any exposure, use Pond's Cold Cream. With the tips of your fingers, or a piece of moistened cotton, apply it generously on the face and neck. It sinks deep into the pores to remove



POND'S TWO CREAMS—USED BY WOMEN WHO MUST BE EXQUISITE AT ALL TIMES



*Mrs. Hoyt's studio with its exotic blue greens and vermilions is an almost perfect setting for her dark beauty*

all the impurities. Wipe the cream off after a minute with a soft cloth—with it will come the dust and excess oil, the rouge and powder you have used during the day. Do this twice. Your skin looks fresh and is satin smooth and supple again.

After every cleansing, before you powder and always before you go out, use Pond's Vanishing Cream for an enchanting finish. Smooth it in very evenly, just enough for your skin to absorb. Notice how smooth and velvety your face feels. And how incredibly young you're looking! The powder, moreover, will cling for hours.

When you get up in the morning, after a dash of cold water, rub in this cream. It will keep your skin fresh and untired for hours.

Learn from the distinguished women who have—and keep—lovely skins. Begin today to give your skin this exquisite cleansing and protection. The Pond's Extract Company.

MAIL COUPON WITH 10c TODAY

THE POND'S EXTRACT COMPANY  
145 Hudson St., New York

Ten cents (10c) is enclosed for your introductory tubes of the two creams every normal skin needs—enough of each for two weeks' ordinary toilet use.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_





Photograph by Muray

Mrs. Richard Barthelmess under her maiden and stage name of Mary Hay, is one of Broadway's idols this season. She plays the lively name rôle in that musical comedy, "Mary Jane McKane." On the right are Natacha and Rudy Valentino with the pride of their household. Rudy brought the lovely animal home with him on his return from abroad



Photograph by International Newsreel

## Greenroom Jottings

**L**OST, One Movie Congress! The grand assemblage of all the reform associations and organizations on the national calendar, that were called together for February 12-13, in Washington, for the purpose of whitewashing the movies, seems to have faded out even before it got itself flashed on the Good of the Public Screen. In fact, rumor has it that its place of exhibit was invaded only by Dr. Charles Scanlon, who called the congress, by Cannon Chase, and by a lost sheep of a man who wandered in out of a snow-storm, to complete the eternal triangle ever present in the movies. And that the congress was to have been graced, so 'tis said, by Will H. Hays representing the producers, Sidney Cohen the exhibitors, Mary and Doug the players, and various other notables. Possibly the reformers decided to retreat rather than to reform.

Lucy Stone Leaguers take note! Mary and Doug are on the New York Hotel registers as Mr. and Mrs. Douglas Fairbanks. Also Mary's not going to let the Mrs. title on her passport cheat her out of her European trip. In fact,

such a thing wouldn't enter Mary's head, and she's ready to tell the world so. They sailed immediately after attending the premières of their respective pictures: "Dorothy Vernon," and "The Thief of Bagdad." Doug, who is as much America's athlete, as is Mary, America's sweetheart, will not only attend the world's Olympic Games in official capacity, but has been asked to be the guest of Ireland during the Irish Olympics. Later he and Mary will visit France, Ireland, Sweden, Denmark, Soviet Russia, China, Japan and probably Australia, returning to America late in the summer. And Mary said she and Doug will not do "Romeo and Juliet." It costs Mary something to

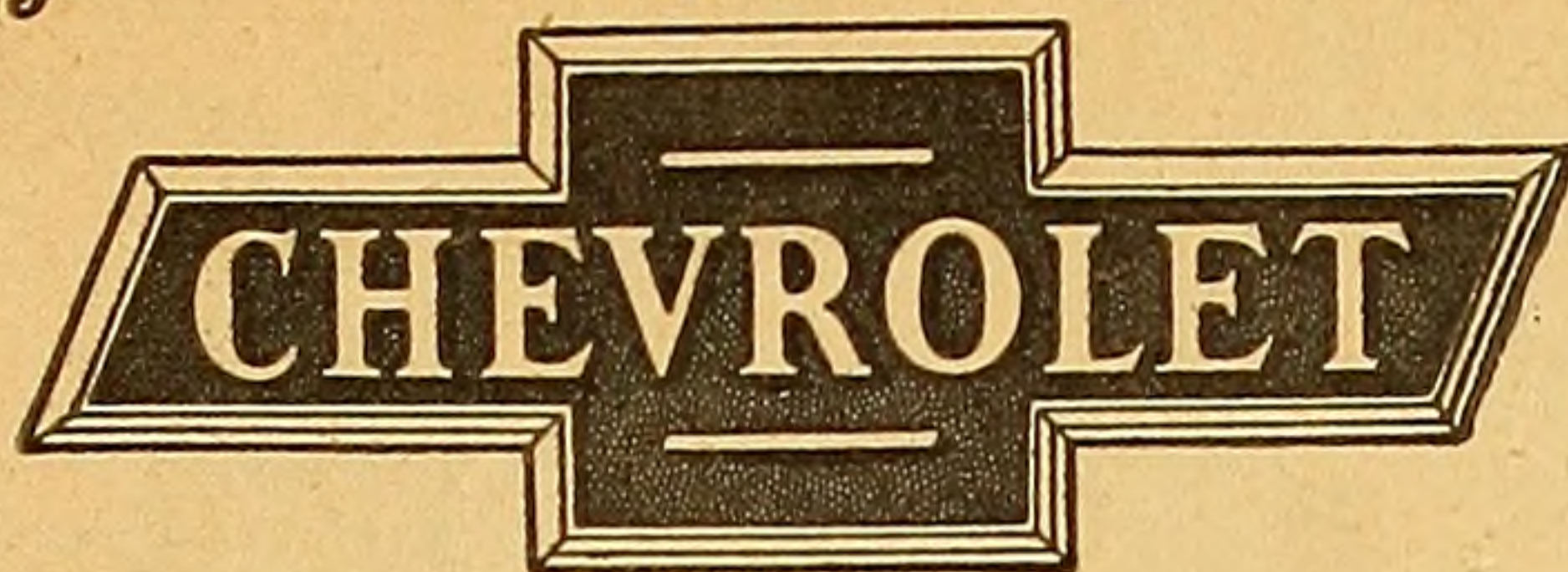
be America's sweetheart; America would never expect her sweetheart to grow melancholy and take poison, any more than they would countenance Doug's mooning around in the garden below her balcony, when with one small leap he could reach the fair Juliet. Certainly Mary and Doug will do a picture together, if they can get the right kind of a picture, but they are not going to step out of character and shatter ideals. "Now, Lillian Gish,"

During the filming of "Icebound," Lois Wilson discovered a musical prodigy in little Marie Louise Bobb, who appears in the French episode of this story. Marie gave a recital at Carnegie Hall and was praised by Paderewski. Here we find her entertaining the company between scenes. Lois Wilson is on the left of the piano and Richard Dix stands in the foreground in a soldier's uniform





for Economical Transportation



# Fits the Finest Homes or Most Modest Incomes

Consider the evident high quality of this all-year family car, and its remarkable price—then you can understand why it has been necessary for us to double our production facilities this year.

Many families already owning the highest priced cars, also own a Chevrolet Sedan or Coupé. They find it not only consistent in style and general quality with their social position, but also astonishingly economical to operate.

Those of more limited means take justifiable

pride in the ownership of this distinguished car, which is nevertheless so easy to buy and maintain.

Thousands of pleased owners will tell you a Chevrolet offers the best dollar value of any car made.

Your own requirements for economical transportation will determine your choice of models.

Any Chevrolet dealer will explain their many points of superiority.

## Chevrolet Motor Company, Detroit, Michigan

*Division of General Motors Corporation*

*Chevrolet Dealers and Service Stations everywhere. Applications will be considered from high-grade dealers only, for territory not adequately covered.*

*Five United States manufacturing plants, seven assembly plants and two Canadian plants give us the largest production capacity in the world for high-grade cars and make possible our low prices.*

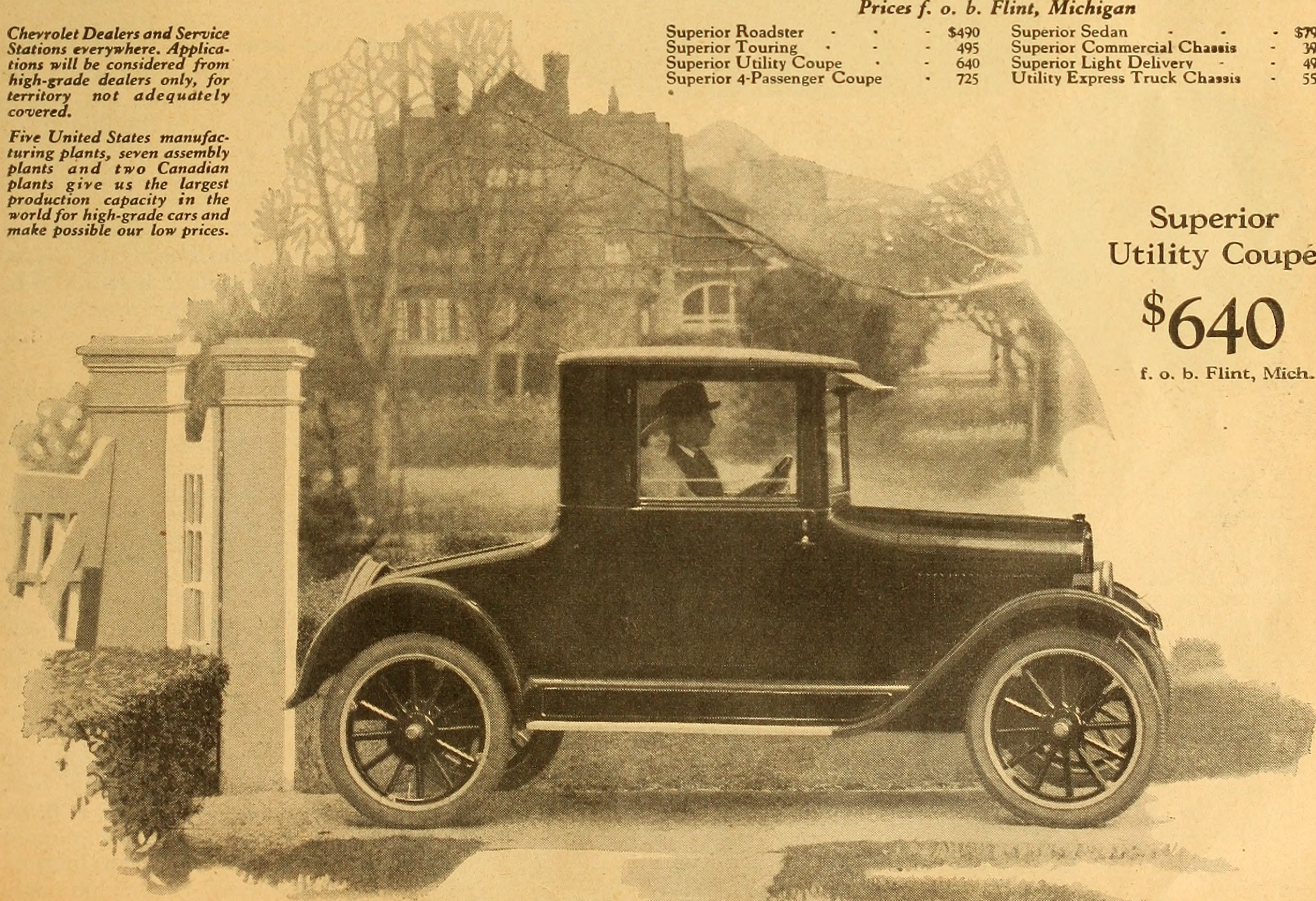
*Prices f. o. b. Flint, Michigan*

Superior Roadster . . . . .	\$490	Superior Sedan . . . . .	\$795
Superior Touring . . . . .	495	Superior Commercial Chassis . . . . .	395
Superior Utility Coupe . . . . .	640	Superior Light Delivery . . . . .	495
Superior 4-Passenger Coupe . . . . .	725	Utility Express Truck Chassis . . . . .	550

Superior  
Utility Coupé

**\$640**

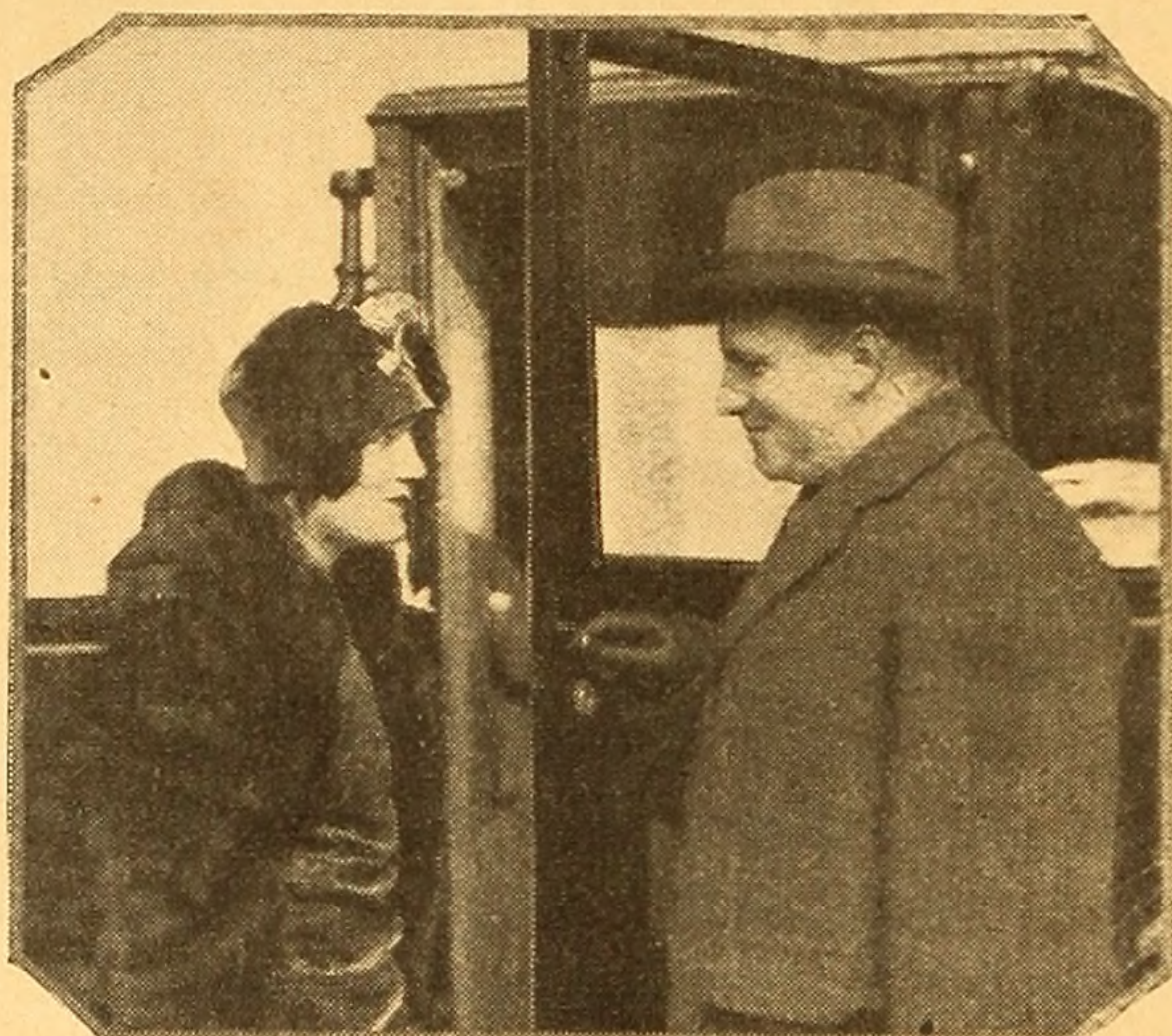
f. o. b. Flint, Mich.







The picture above came to us from the French studio where Pearl White worked recently. Pearl is standing in the windows with her director and leading man

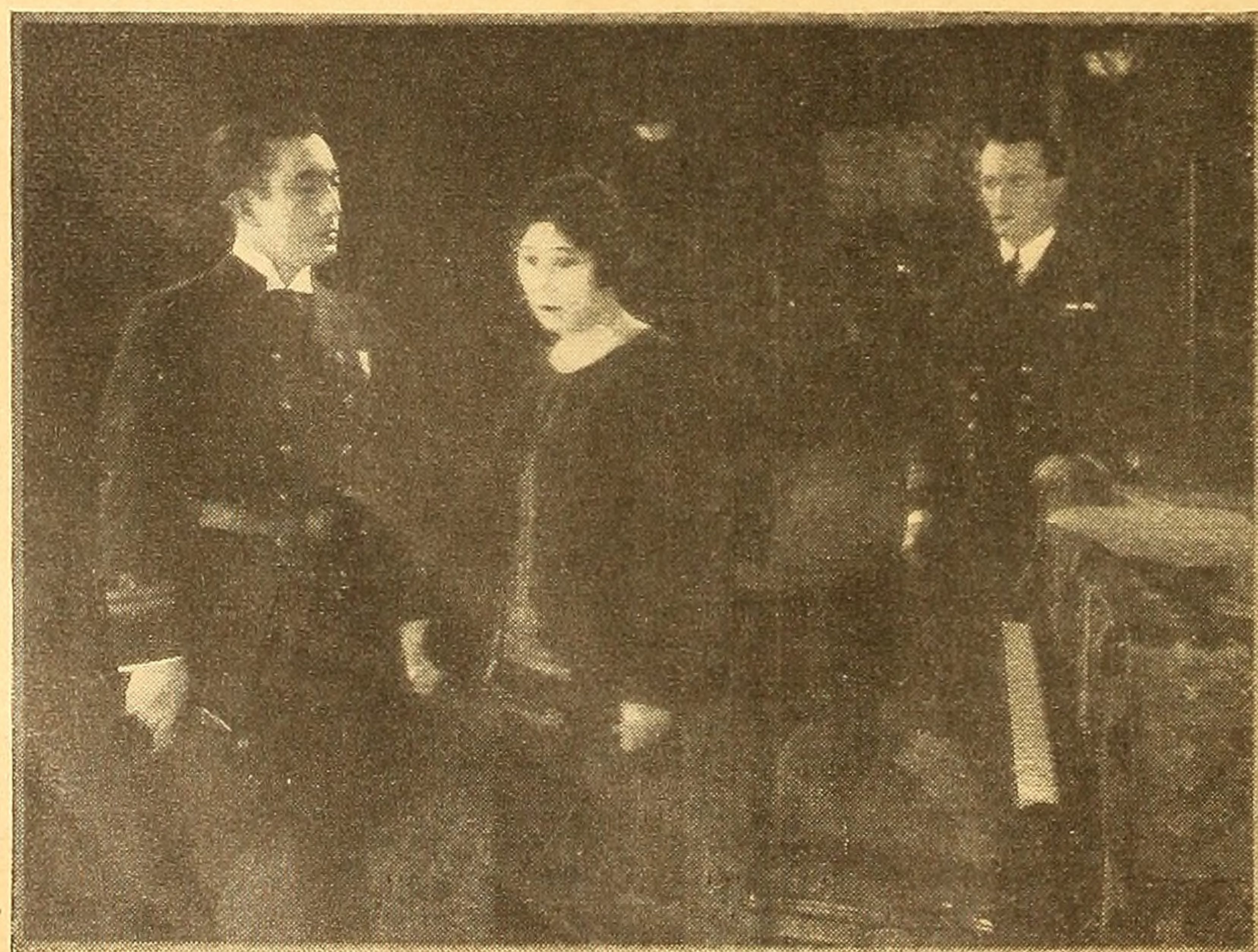


Gloria Swanson's director and Allan Dwan's star have a conference as Gloria leaves the studio for the day. And below are our old friends Sessue Hayakawa and Tsuru Aoki Hayakawa in a scene from "The Battle," which they made in a French studio



Photograph by Alex Steward

Everyone we know who saw "Big Brother" simply raved over Mickey Moore. So we thought it would be interesting to publish Mickey's favorite picture. Mickey wants it understood that he may be a movie actor but he is no ladies' man



said Mary, "will make a charming Juliet, and one that the public will indorse—they are accustomed to seeing her in tragic rôles."

Shooting Stars—Betty Compson and Lois Wilson swap places in the movie firmament for the space of a picture—Betty to appear in "The Enemy Sex," for Paramount, and Lois to film "Another Scandal," for Hodkinson. It is a particularly happy arrangement for Betty, since James Cruze, her fiancé, will direct the filming of her picture. Incidentally, it will save quite a small fortune in telephone bills for Miss Compson and Mr. Cruze to be on the same lot, for while Miss Compson was in Florida making "Miami," and Mr. Cruze was in Hollywood producing, they talked across three thousand miles of wire nightly. Mr. Cruze and Miss Compson expect to be married this coming fall in the little town of Frisco, Utah. The town itself is said to consist of some old smelters, a few cabins, and, by courtesy, a street or two, but it is Betty's birthplace and so chosen for the important event. Afterward, Betty will return to reign over the Cruze estate and the rambling Spanish house in Flintridge, California, that she has already christened "The Hacienda."

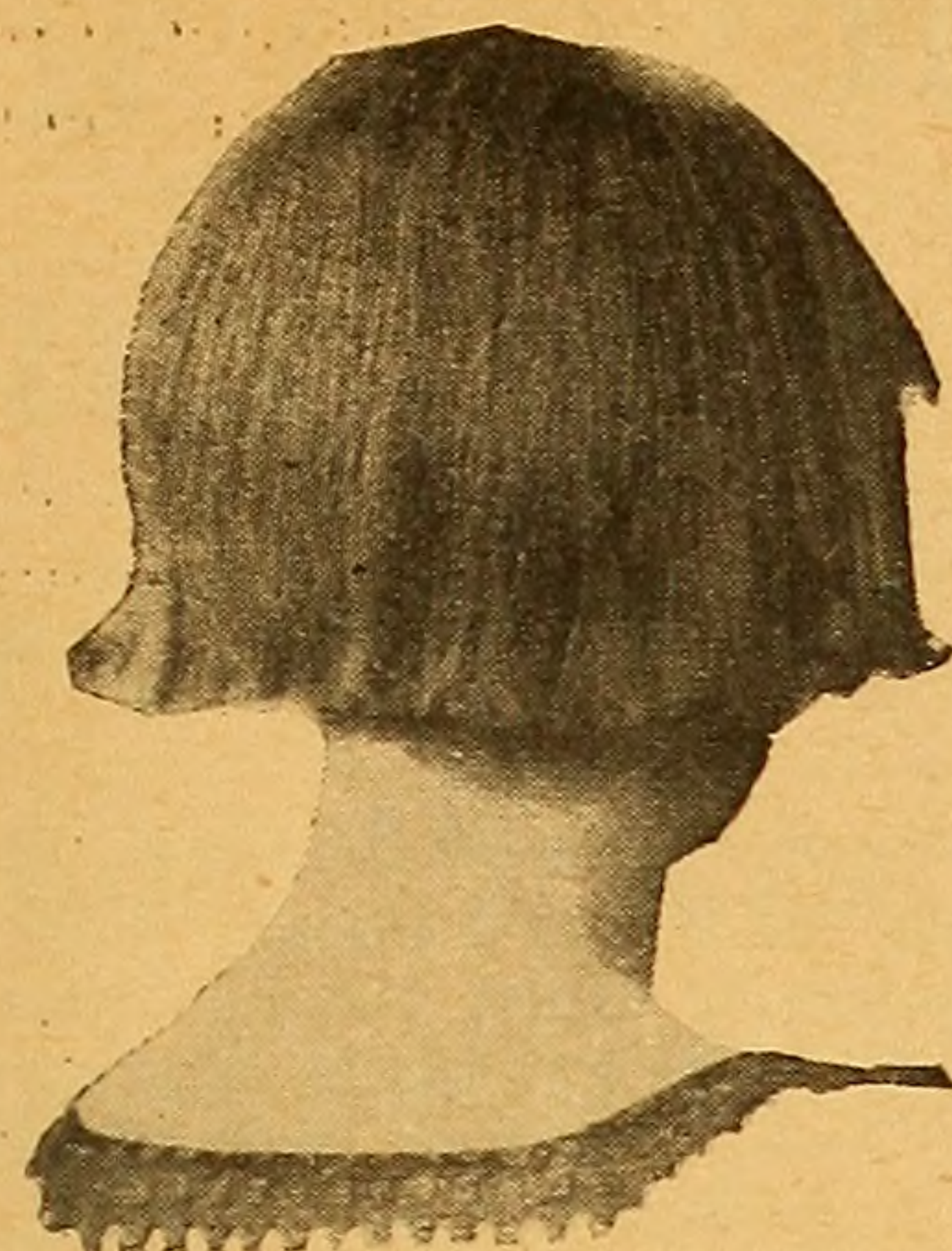
There are on the place the usual tennis-courts, swimming-pools, golf course, greenhouse, and billiard-rooms, with the distinction that comfort and good taste overrule exaggeration in luxuries. At one end of the billiard-room is an iron door opening into a barbecue oven, so that guests can dine à la barbecue indoors, or on the canopied tables outside. The special feature of the living-room is an arrangement that allows of its being speedily turned into a projection-room. Mr. Cruze believes in taking his theatrical recreation in domestic surroundings.

Reversing the order of things—Ethel Shannon set a new pace recently when she discarded the wedding costume, in which she was robed for her rôle in the filming of "Maytime," and put on miffies to elope to Santa Ana where she was married to Robert J. Cary. Miss Shannon made her bow on the silversheet as leading woman to William Hart in "John Petticoats." Her most recent appearances have been in "The Hero," "The Girl Who Came Back" and "The Daughters of the Rich."

Pearl White has flashed her last thrill—on the silversheet—now she is reaching out for the ultimate goal of the screen star—directorship. On the completion of "Terror," which was made in France, she decided to give some young and lovely actress a chance to build such a name as she now enjoys, and to do the directing herself. She will produce in France where she now lives.

Idle and pleasure-loving, so they say of the screen folk, but we ask you what t. b. m. can show the end of a more perfect day than can John S. Robertson. While he was  
(Continued on page 78)





Even if your hair is as short as this



This wonderful new liquid will speed its growth—so you can soon do it up in full coiffure



## Marvelous New Discovery

# Grows bobbed hair back to normal — in half usual time

Milady! If you are tired of your "bob," but hate to think of waiting an eternity for your hair to grow out again—here is wonderful news for you—straight from America's leading dermatological laboratories.

Science has discovered a new liquid that will grow your bob back to full length again in an amazingly short time—giving you softer, curlier, lovelier hair than you ever had.

But this news is not only for "bobbed heads." It is for all women who would have gloriously beautiful hair, whether long or short.

If your hair is unruly and hard to keep in curl; if it is straggly, scrubby, brittle and dry; if it is dull, discolored, streaky or lustreless—do not despair. This new liquid will revitalize your hair as if by magic—giving you practically a new head of hair.

From the very first day, when you start to spray your hair and massage your scalp with this delightful liquid, you will see and feel new "life," new vitality in your scalp and hair. Hair growth will be apparent surprisingly soon. And if you have a "bob" to lengthen, you will find your hair extending down your back in an almost unbelievably short time.

These results are guaranteed. I want that understood. For it is only on such a guarantee that I can show my unbounded faith in this remarkable discovery.

### Where There Is a Need, Science Finds a Way

Probably the women of America never needed any beautifier so suddenly and so urgently as they needed this one, for Paris has decreed that long hair must prevail.

Science has answered woman's call with this amazing liquid called Nitrox. Although Nitrox is so pure that you could drink it, it is the most powerful hair-growing product Science has ever known. As its name suggests, it is a fusion of Nitrogen and Oxygen combined and liquefied by a formula of my own. I have simply gone directly to nature and bottled her ozone and sunshine by a secret process of my own, mixing them with delightful balsams and emollients. The result, I firmly believe, is the most wonderful hair grower and beautifier the world has ever known.

In addition to promoting hair growth, Nitrox rids the scalp promptly of all dandruff; fluffs out dead and listless hair, and gives to it wondrous light and sheen.

One week after you have started the use of Nitrox, rubbing it into the scalp for five minutes each day, at bed time—your new hair will differ from your old hair as day from night. No more straggly, loose hairs blowing every-which way. Your hair will stay in place perfectly, with that delightful, natural lustre that can come only from perfect hair and scalp health.

### Not For Sale But Sent to You Direct

McGowan's Nitrox is not offered for sale through drug or department stores, for the vital elements in this remarkable liquid evaporate when kept standing for any length of time. I distribute this wonderful product

direct from laboratory to user, shipping, in every instance, the same day the liquid is compounded.

At first, we contemplated selling Nitrox through personal treatments only. But that method would confine the product to a very limited market. And since Nitrox is the greatest achievement of my laboratories, I am anxious to make this discovery known universally. It is no trouble to apply it. Indeed, it is very simple and delightful to use.

So I have decided to retail the first 25,000 bottles at only enough to pay the cost of production, handling and advertising—which I have figured down to just \$2.47 per bottle, plus a few cents postage.

Whether your hair is bobbed or long, if you want to control its length and add to its splendor, don't delay another minute. There is no formality for you to go through. I do not even ask that you send any money. Just sit down and fill out the coupon and send it in—you can pay the postman \$2.47 plus a few cents postage, when he delivers the package.

*Wm McGowan*

President

The McGowan Laboratories,  
710 W. Jackson Blvd., Dept. 515, Chicago

Dear Mr. McGowan: I am willing to let you prove to me, on your guarantee, that Nitrox will grow my hair at twice the normal rate of growth; that it will thicken, soften and beautify my hair, ridding it of any dandruff or scalp troubles. You may send me a full size bottle, and I will deposit \$2.47, the special introductory price, with the postman on its delivery (plus a few cents postage). This is with the understanding that, if I am not delighted with the results from the very outset, I can return unused contents of the bottle, within five days after its receipt, and you will refund my money.

NAME .....

ADDRESS .....

If you expect to be out when postman calls, enclose \$2.60 with your order, and Nitrox will be mailed postpaid.



# The Answer Man

*This department is for information of general interest only. Those who desire answers by mail, a list of film manufacturers, etc., must enclose a stamped, addressed envelope. All inquiries should contain the name and address of the writer, and, if it is desired that a fictitious name be used in answering, it should be written in the upper left-hand corner of the letter*

**TILLIE THE TOILER.**—That's the way to get there. You see I did receive your letter. That was Ralph Graves in "Kindred of the Dust." Charles de Roche is thirty-six years old. Norma Talmadge is working on "The House of Youth," a flapper story with Frank Borzage directing. Eugene O'Brien will be one of the lovers.

**EGNATZ.**—Well I am fairly contented, but to be satisfied is to come to a standstill. So you recognized Carmelita Geraghty in "Black Oxen." Clara Bow was quite some flapper.

**DOROTHY E.**—That's impossible. Yes, I still have my whiskers and it will soon be time to put them up in camphor, so the birds wont build their nests. Corinne Griffith in "Lilies of the Field," also in "For Sale."

**AN ADMIRER.**—Thanks for all the kind things you say about this department. But the greatest of faults, I should say, is to be conscious of none. Why, Kate Price was playing in pictures not so long ago. Yes, Harold Lloyd's "The Girl Expert" has been changed to "Girl Shy." Write me any time. I'm always at my desk.

**TEXAS SHRIEK.**—I thank you on bended knee, but as Emerson says, "A great man is always willing to be little." The only chance for an extra is to be at the studio, and be there regularly. No, dont believe everything you hear. Write to Metro for a picture of Jackie Coogan.

**S. O. S.**—Well, it is not well to leave too much to the imagination of woman. It is likely to carry her to extravagant lengths. You know that Martha Mansfield was burned to death while on location. John Bowers, Marguerite de la Motte, Robert Frazer, and George Hackathorne in "When a Man's a Man." You know Harold Wright's novel by that name had a sale of almost one million and a half copies.

**LINA R.**—Yes, Dorothy Mackaill played with Richard Barthelmess in "Twenty-one." Phyllis Haver, Mary Astor, Cullen Landis and Ernest Torrence in "The Fighting Coward."

**WILDCAT.**—I know, and the average man would rather barter the hair of his kingdom than apologize. Richard Talmadge, Truart Pictures, 1540 Broadway, New York City. Dorothy Dalton in "The Moral Sinner." None can do a woman worse despite than to call her old.

**ANO.**—So you liked "The Covered Wagon," and James Warren Kerrigan is your favorite. He is thirty-six and not married. Do you remember him when he used to play with Pauline Bush back in the American days? Sylvia Breamer in "The Woman on the Jury," to be made by First National.

**GERTRUDE L. H.**—Come, cheer up, it may not be as bad as you think. Jealousy is an excellent fuel to passion's flame; still it is well to remember that too much of any fuel is apt to smother the flame. Corinne Griffith is with First National. Yes, you will see Rodolph Valentino in "Monsieur Beaucaire." Aren't you glad he is coming back? Eleanor Boardman in "Three Wise Fools."

**CHARLOTTE S. C.**—But to forgive a man's shortcomings is the woman's portion. To forget them, the man's. Oh, it would be out of the question to give you all the addresses you wish. See the list of manufacturers we sometimes print, or send a stamped, addressed envelope for a list of producers.

**POET.**—Well, you surely sound like one. Thanks, indeed, for the verse. "Stephen Steps Out" was his first picture. Address him at First National Pictures, United Studios, Los Angeles, California. Gloria Swanson is twenty-six. Jack Hoxie in "The Red Warning." Write to me again, I like to receive mail.

**DUMPS.**—Cherio! The more a woman disapproves of a man, the more she wants him to admire her. Jane Mercer is her real name, and

she is not playing in anything as far as I know. Tom Mix's next picture will be "Mixed Manners." Claire Adams, who has played in several of Mr. Mix's pictures, is again his leading lady.

**HOWARD L.**—She'll come back. So you like flappers, do you. No, I dont know what has happened to Lucy Cotton. She is not playing now. Myrtle Stedman is her real name and she has a grown-up son. John Gilbert and Renée Adorée in "A Man's Mate" for Fox.

**ANDEE.**—When I was a little boy, I remember someone once saying, "Look not mournfully into the past; it returns no more; wisely improve the present, and go forth into the shadowy future without fear and with a manly heart." That was a great many years ago. John Bowers is six feet. Jack Holt in "A Gentleman from Indiana." Bessie Love in "Gentle Julia." Glad you liked "Strangers of the Night."

**VIRGINIA.**—Yes, Hope Hampton and her husband, Jules E. Brulatour, have sailed for a three months' cruise in the Mediterranean. No, I have no record of Bebe Daniels or Elaine Hammerstein's ever having lived in Philadelphia. Address Conway Tearle at the United Studios, 5341 Melrose Avenue, Los Angeles, California.

**FATTY AND NUTTY.**—You sound like the Gold Dust Twins. Of course I drink buttermilk. The season is about on again. Try B. P. Schulberg Productions, 3800 Mission Road, Los Angeles, California. Wesley Barry is with Warner Brothers, and Cullen Landis with Famous Players last.

**SUNNIE.**—Ben Alexander is twelve, Wesley Barry sixteen, and Douglas Jr., fifteen.

**B. B.**—The best way to win a woman's heart is to let her think she is reforming you, whether the proceeding is needed or not. Mlle. Andrée Lafayette, who played "Trilby" in the picture of that title, has completed work on "Why Get Married." Jack Gilbert is with Fox. Aileen Pringle with Goldwyn. Monte Blue is with Warner, Irene Rich is also with Warner. Is that all?

**AN-DEE.**—Hello! Why a man can so seldom be good without being "goody-goody" is one of the most inexplicable things of life. John Bowers is six feet. Eddie Clayton and his six Hawaiian dancing girls are in "The Shooting of Dan McGrew." The girls have been dancing in Hawaii for two years and have only recently returned to this country.

**BETTY.**—I should say you do remember. Memory means a great deal to women. It fills spaces in their lives that would otherwise be desolate. Of course, I wont be angry with you.

Fire away. James Kirkwood in "Ebb Tide." Robert Frazer in "The Love Piker." Henry Hull in "One Exciting Night." Rod La Rocque in "Slim Shoulders." William Haines in "Three Wise Fools." Edmund Lowe in "The White Flower." Agnes Ayres in "Souvenir."

**J. A. D.**—Yes, address Rodolph Valentino at Famous Players-Lasky, Astoria, Long Island.

**FREDA C. S.**—Yes, Gabrielle d'Annunzio is an Italian poet, novelist and patriot. I showed your letter to Miss Fletcher.

**MISS DENVER.**—And just about one-half of the world's supply of sugar is produced in Europe from beets. No, no, Marion Davies is not married. Her right name is Marion Dourcas. She is twenty-seven. Shirley Mason's name was Leonie Flugrath. Agnes Ayres was Agnes Henkle. And Alice Terry's name was Alice Rodier. Anyway, what's in a name!

**KATHERINE C.**—Yes, Bebe Daniels opposite Rodolph Valentino. Marion Davies has bobbed hair, and Barbara La Marr has been married four or five times. I dont know which.

**F. M. W.**—Keep busy and you wont get in trouble. A single silkworm has been known to spin four-thousand yards of thread. No





# Your complexion needed the one thing you could not give it!

*"Pore Control" was lacking — but now Princess Pat Twin Creams supply the need*

**A** NEW factor in gaining complexion beauty has been discovered—a fault remedied. Science discloses this weakness in present methods—that after cleansing or nourishing, all known creams have so far left the pores wide open! Now a five year search by Princess Pat chemists finds the way to retain the benefits of creams and add pore control! Princess Pat Twin Creams, alone of all complexion methods, leave the skin with pores normally contracted at all times.

Pore control advances complexion care to an exact science—in accord with Nature. For all time it puts an end to coarse pores. It banishes the menace to your skin of dust and dirt and infectious air germs.

Pore control is no new fad. It simply abandons outworn ideas — as does nearly every important discovery. Princess Pat chemists were free to think independently. They did not have to defend old fashioned creams established by custom, but unsupported by merit. They could be merciless in disclosing faults—and they were. But let the facts speak for themselves — first about disappearing creams.

### The "Rubbed-in" Powder Foundation and What It Does

If open pores are a danger—as admittedly they are—what about the pores distended, pores forced open and held open for hours? Almost, the question answers itself. But Princess Pat chemists experimented for months and made the answer conclusive. Women were induced to make tests lasting days, using scores of disappearing creams. These creams vanished right enough from the skin surface, but the magnifying glass disclosed pores choked and gorged. Day by day, such pores weakened. Finally they lost power to contract normally. The inevitable result was coarse pores.

So much for disappearing creams. Princess Pat chemists discarded them—sought for and found a base for powder which not only leaves the pores closed but nourished throughout all the hours powder is used.

### Why the Usual Creams So Often Disappoint

Next, all the familiar creams that cleanse and nourish were classified, analyzed and studied to discover virtues and faults. Practically all had merit—but only up to a certain point. They contained cleansing, soothing and nourishing oils which benefitted. But without exception such creams had to open the pores to do their work—and



left them open. Consequently whatever touched the skin thereafter easily entered the pores and found lodgment. Princess Pat chemists considered this a grievous fault, of incompleteness. To it they logically traced complexion ills mysterious and unexplained. Such creams were not condemned—far from it. For countless complexions—at least temporarily—reap the benefits and escape the dangers of old fashioned complexion care. But what a wonderful achievement for science if the pores could be closed and there be no dangers to escape; always positive benefits instead!

### Pore Control Solved by Princess Pat Twin Creams

Almost at once the chemists were faced with a problem which seemed insurmountable. The indispensable oils for nourishing and vitalizing the skin relaxed and opened the pores. And every ingredient that could be added to close the pores acted first, offsetting the cleansing and nourishing. Then came enlightenment: the double effect could not be secured in one cream. It would take two, each formulated separately but planned to combine on the skin!

Thus Princess Pat Twin Creams came into being, bringing beauty possibilities beyond the fondest dreams of women, or scientists. And the use of these two creams that give pore control is so simple—and delightful. One is called Princess Pat Cream—the other, Princess Pat Ice Astringent. Princess Pat Cream is applied first and left on temporarily! Right over it, you apply Princess Pat Ice Astringent. With the application of this second cream, there comes a most delightful sensation of coolness and freshness. The

pores at once contract and become normally invisible! They are controlled, closed against dirt, dust and germs.

That is the whole treatment! You then wipe all cream from your face—and find the skin as soft and pliant and clear as that of a child. You have not rubbed or massaged, because that is unnecessary. You have spent not to exceed two or three minutes. A remarkable feature of pore control is the fact that the nourishing action continues throughout the day. Closing the pores does not arrest it. So your skin never ceases to benefit during the entire twenty-four hours of day and night. The result is marvelously rapid—and permanent—complexion beauty.

As for powdering—you are ready without further preparation. For the exquisite softness and naturalness of the skin itself is the best base for powder ever discovered.

# FREE!

Until the shops have been sufficiently stocked with Princess Pat Twin Creams (Princess Pat Cream—and Princess Pat Ice Astringent), to meet all calls, we shall take pleasure in sending to individuals a 10 days' supply without charge. Use coupon promptly.



PRINCESS PAT Ltd.  
2701 S. Wells St., Dept. 25, Chicago  
Entirely FREE, please forward me postpaid, a 10 days' supply of the new Princess Pat Twin Creams.

Name (Print).....

Street.....

City and State.....

# Princess Pat

PRINCESS PAT, Ltd., Chicago, U. S. A.

Princess Pat Creams—Ice Astringent—Princess Pat Tint—Lip Stick—Powder—Princess Pat Perfume



record of Lloyd Whitlock's whereabouts. Of course I think Gloria Swanson is wonderful.

RICHARD B. FAN.—Yes, and money orders paid at the New York post-offices average one hundred and twenty thousand a day, and thirty girls handle them. Dorothy Mackaill played in "Fighting Blade" and "Twenty-one" with Richard Barthelmess. Mildred Harris and Robert Frazer will have the leads in "The Dollar Mark."

HENRIETTA N. H.—Madge Kennedy you mean. Wallace MacDonald in "Leave it to Susan." Ah, for one to admire a woman merely for her beauty is to love the building for its exterior, but to love one for the greatness of her soul is to appreciate the tenement for its intrinsic value. Thank you, I'm on my way out.

KENNETH P.—Reginald Denny in "The Spice of Life." William Desmond and Laura LaPlante in "Perils of the Yukon." William Desmond and Louise Lorraine in "McGuire of the Mounted."

MUMPS.—Well, being the mother to the exclusion of the wife has wrecked as many homes as "the other one!" No record of Lewis Dayton. Edward Burns was born in Philadelphia in 1892, and he has dark complexion, hair and eyes. Weighs 135.

A HELLO GIRL.—Wires busy, please! That was Walter McGrail in "Suzanna." That was a clever letter. Well, I don't know, but when we get so sensible that we can give reasons for our emotions it's mighty little enjoyment we get out of them.

MISS MARION.—Ann Luther, Maurice Costello, Naomi Childers, David Powell, and Dagmar Godowsky in "Virtuous Liars." So you like Douglas, Jr. Beth Sully is his mother. See his address up above. No, you have me wrong, I'm not A. W. F.

STATION W. X. Y Z.—Of course I eat spaghetti. One of my favorite fruits. Harrison Ford is married to Beatrice Prentice. He is playing in "Janice Meredith" with Marion Davies. Betty Blythe in "The Recoil" for Goldwyn.

S. C. H.—You will have to write to our Circulation Department for the back numbers you desire. Thanks for your very interesting letter. I certainly appreciate all the nice things you say about me. Here's my hand, shake!

MOVIE FAN.—Don't say that's fate. Fate and opportunity are the most convenient and abused words of any language. You know that Conway Tearle is married—to Adele Rowland. He is forty-four. George Walsh is thirty-two and not married now. Tom Moore is forty and not married now. Write me again. I'm always here in my hall-room.

FULLA PEPP.—I'm with you. Just been out skating. On my feet, too, and not on my bald head. Oh, I always pin my whiskers so that I won't get icicles in them. That is May McAvoy's real name.

H. Y. C. B. LONDON.—All I can say is that "Whispering Chorus" was made by Artcraft some time ago, with Kathlyn Williams as Jane, Raymond Hatton as John, Elliott Dexter as George, Tully Marshall as H. P. Chumley, and Edythe Chapman as Mrs. Trimble. Sorry.

ANNIE MC.—Thanks for the card; I appreciate it. I'll have to get a new word.

SARAH G.—Oh, I always wanted to be an Answer Man. I can remember ninety years ago—oh, what's the use! No man can ever rise above that at which he aims. Mary Philbin is with Universal. Allan Forrest was Nikky in "Long Live the King."

ROSE.—No, I don't know who is credited with "The least drop in the world I do not mind; Cognac's a noun I never yet declined." All you have to do, Rose, is be natural. A natural rose. Mahlon Hamilton was the original "Daddy Long Legs." George Walsh was Don in "Rosita."

HAZEL P.—*Mauvais goût* means "bad taste." Gloria Swanson in "Manhandled" and "A Society Scandal." Thomas Meighan is married to Frances Ring, and he is about forty. Charles Jones in "The Vagabond Trail."

LEONARD P. R.—Well, I always pay as I go; then I don't get into trouble. If you pay what you owe, what you're worth you'll always know. Here are a few of the addresses: Mack Sennett Comedies, 1712 Glendale Boulevard, Los Angeles, California; Century Comedies, 6100 Sunset Boulevard, Los Angeles, California; Hal Roache Comedies, Culver City, California; Christie Comedies, 6100 Sunset Boulevard, Los Angeles, California. You might try them.

HENRY D.—Too great confidence in success is the likeliest to prevent it. Ben Alexander is playing in "Boy of Mine."

K. C.—The speech of flowers exceeds all flowers of speech. Yours was a gem. How did you guess it, and you? Yes, that is Milton Sills' right name. Come, tell me more about you!

S. L. B.—Sowing wild oats would not be so reprehensible a habit in a man if he did not nearly always get a woman in their reaping. Roscoe Arbuckle is helping Buster Keaton with his scenarios.

Write to First National for a picture of Conway Tearle. Charles Chaplin at 1420 LaBrea Avenue, Los Angeles, California. Sweet mother! You say "Conway Tearle is to me the embodiment of sophisticated manhood." Rise, Conway, rise. Selah!

SWEET SEVENTEEN.—Love your lover if you will, maiden fair, but when choosing a husband, see to it with surety that he loves you. Douglas Fairbanks is forty-one. He was born in Denver, Colorado. Brown hair and eyes, and at present working on "The Thief of Bagdad." Yes, "Richard the Lionhearted" has been produced. Thanks for your good wishes. The same to you.

RENAULT.—Some speed! Theodore Kosloff is with Famous Players, and Ralph Graves is not connected now. George O'Hara in "Listen Lester" from the musical comedy.

E. L.—Of course Mary Pickford is a citizen. Anyway, a foreign woman becomes a citizen if she marries an American. Myrtle Stedman is playing the part of Maizie, the gilded Lady, in Corinne Griffith's "Lilies of the Field." Ann Cornwall in "The Arizona Express."

MARGARITA.—Yes, and when a man asks your advice, he generally wants your praise. And you didn't like Monte Blue's wig in "Orphans of the Storm." He is six feet and two inches tall, and was born in Indianapolis.

MARGARET E.—The F. B. O. Studios are at 780 Gower Street, Los Angeles, California.

CURLS.—Read, read, read. An orphan is not the person who has lost his father, but he who has neither wisdom nor a good education. Mae Murray is married to Robert Leonard. Corinne Griffith, First National Pictures. Blanche Sweet is married to Marshall Neilan.

LASHES.—No, Richard Dix is not married. Maude George has an important part in Maurice Tourneur's "Torment," which stars Owen Moore and Bessie Love.

J. A. D.—The activity and soundness of a man's actions will be determined by the activity and soundness of his thoughts. Address Valentino at Famous Players Studio, Astoria, Long Island.

JAMES S.—*Cher ami*. A woman can more easily forgive a great wrong than constant little discourtesies. So watch out. Pauline Frederick was with Vitagraph last. The cast for "My Man" includes Dustin Farnum, Patsy Ruth Miller, Niles Welch, and Margaret Landis. It was made under the working title of "A Tale of Two Roses."

LOUISE E. A.—No, I don't know Fred McLean. Mahlon Hamilton is playing right along in an occasional picture. He's abroad now, you know. Madge Bellamy, John Bowers, Francelia Billington, and Hal Cooley in "Unguarded Gates."

FRANCES B.—Pola Negri is thirty and not married now. Address her with Famous Players, 1520 Vine Street, Los Angeles, California. Lila Lee with Ince, Culver City, California.

ETHEL R.—Ivor Novello, the English player, is touring on the stage in London in "The Rat." Thomas Meighan in "The Confidence Man" with Virginia Valli. Yes, there were interviews in June, 1920, issue, September, 1922, and May, 1919, CLASSIC with Percy Marmont. I think he will send you his picture. Why don't you write and see? Metro Studios, you know.

MILLY.—Of course I answer all the letters I receive. Do you think I am a fake? Wish you could see the letters all piled up on my desk. I doubt whether "The Four Horsemen" will be revived. Ramon Novarro in "The Arab." Oh, I like them all; I have no favorites.

NAOMI DIB.—Why after completing "My Man," Pola Negri will play in "Montmartre," an Ernst Lubitsch production. Raymond Griffith is playing with Jacqueline Logan in "The Glorious Tomorrow."

TILLIE THE TOILER.—Oh, yes, the Lee children are back in vaudeville. One of them recently had the measles. Colleen Moore is married to John McCormick; not the singer, the publicity man. Lila Lee is married to James Kirkwood, and her name was Augusta Appel.

H. B. NEW YORK.—I should say I was glad to hear that you were down on the Mexican Border for nine months with Squadron A. No, you can't take me to lunch. Thanks just the same. Mary Philbin is not married, and she is nineteen. Address her at Universal, Universal City, California. Playing in "Fool's Highway." No, I don't think Mary Philbin has ever been on the stage.

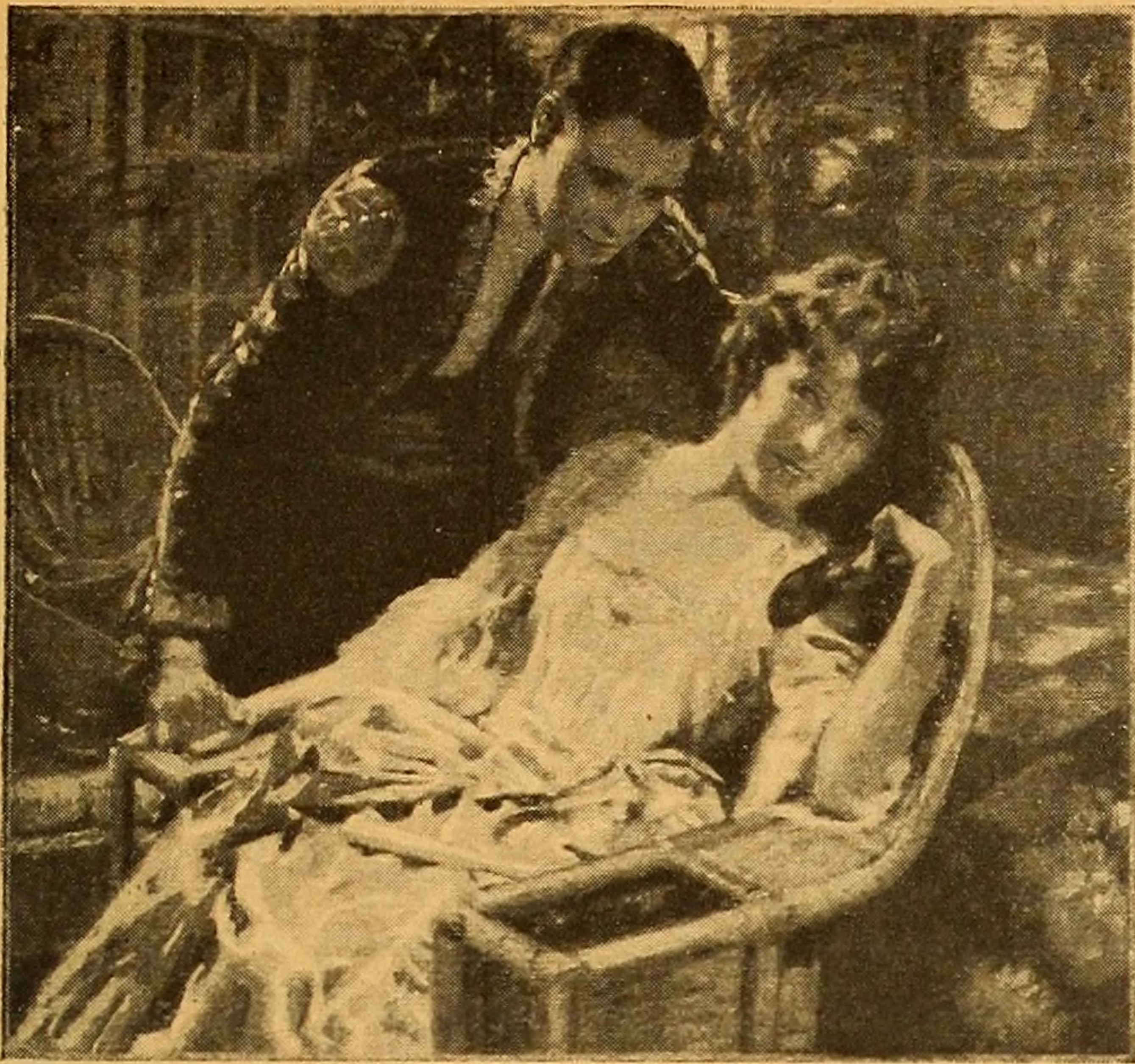
MRS. F. J. C.—Ward Crane was Templeton Druid in "Pleasure Mad."

IMA SAP.—Mary Philbin is nineteen, and she played Margaret Schofield in "Penrod and Sam." Sorry, but I haven't little Ben Alexander's birthdate, but he is twelve.

ALBERTUS.—Bebe Daniels is playing with Rodolph Valentino in "Monsieur Beaucaire," and you can write her at  
(Continued on page 100)







HE found her at last!  
 She was sitting in the garden — just where she belonged.  
 She quickly raised her little mask up to her eyes as he approached.  
 "Oh, never mind, Fair Stranger—I know who you are. You are a rose disguised as a Beautiful Lady."

## Do you know how to use powder effectively?

By MME. JEANNETTE

THE foundation of a successful beauty toilette is the correct and effective use of powder. It is of first importance to select just the correct shade of powder for your particular skin—and then you should know how to make your powder adhere properly.

Many women seem to completely disregard the fact that there is no such thing as an actually white skin. Therefore, if you are seeking for a natural effect a pure white powder should never be used in the daytime.

After determining the shade of powder that best blends with your skin, it is wise to give your powder a proper foundation. Pompeian Day Cream is a vanishing cream of rare delicacy. It is particularly designed to act as a powder-base for normally oily skins. If you have a dry skin, use Pompeian Night Cream instead of the Day Cream.

The only correct way to powder is to use plenty of it. After you have completely covered the surface, take a clean puff or a bit of soft cotton

and dust it off lightly and evenly.

After applying your cream-and-powder foundation, you blend over it your Pompeian Bloom, selecting the shade that best harmonizes with your skin—in the rose tones are Light, Medium, and Dark shades, while the warm red-gold of the Orange tint is exactly what is required by the ivory and the olive types.

Pompeian Lip Stick gives such a natural color to the lips that it cannot be detected. It also has a slight pomade quality that softens and heals lips that may be dry or rough, and prevents chapping.

### "Don't Envy Beauty—Use Pompeian"

DAY CREAM (vanishing) 60c per jar  
 BEAUTY POWDER 60c per box

(Also in the new thin-model compact for purse or handbag. Price \$1.00.)

BLOOM (the rouge) 60c per box

LIP STICK 25c each

FRAGRANCE (a talc) 25c per can

NIGHT CREAM (cold cream) 60c per jar

### Get 1924 Pompeian Panel and Four Samples for Ten Cents

The newest Pompeian art panel, "Honeymooning in the Alps," done in pastel by a famous artist and reproduced in rich colors. Size 28 x 7½ in. For 10 cents we will send you all of these: The 1924 Beauty Panel and samples of Day Cream, Beauty Powder, Bloom (rouge), and Night Cream.

Tear off the coupon now

POMPEIAN LABORATORIES, CLEVELAND, OHIO

Also Made in Canada

POMPEIAN  
 Beauty Powder



## IS YOUR SKIN DRY OR OILY?

These are two generally accepted classifications of skin character—the dry skin and the oily skin.

### A Dry Skin

The very fine-grained skins are the ones most liable to excessive dryness. The wind, the sun, or applications of drying lotions exaggerate the dry condition.

A dry skin needs quantities of cream to replace and supply the lacking natural oil.

Pompeian Night Cream is the ideal cream for a dry skin. It is excellent as a cleanser, skin-softener and as a powder base.

If the skin seems unusually dry, "pat" small quantities of Pompeian Night Cream into the skin till most of it is absorbed.

Pompeian Night Cream is also an ideal cream as a powder base for the "dry" skin before applying your powder.

### An Oily Skin

An oily skin needs two creams. An oily cream for cleansing—a vanishing cream for a powder base.

The natural oil in abnormally oily skins sometimes becomes hardened in the pores and clogs them. The counteracting oil found in Pompeian Night Cream prevents this, and so prevents the real cause of blackheads. Use it generously, rubbing it vigorously about the chin and nostrils where greasiness seems to be acute. Then rub off thoroughly, and finish with a dash of cold water or a quick ice rub.

Pompeian Day Cream should be used on this type of skin before powdering. It is a vanishing cream that disappears as you apply it, leaving the skin smooth and clean, and removing shine. It is the ideal base for powder if your skin is oily, and forms a protection against sun and wind.

Mme. Jeannette

Specialiste en Beauté

### TEAR OFF, SIGN AND SEND

POMPEIAN LABORATORIES  
 2129 Payne Avenue, Cleveland, Ohio

Gentlemen: I enclose 10c (a dime preferred) for 1924 Pompeian Art Panel, "Honeymooning in the Alps," and the four samples named in offer.

Name \_\_\_\_\_

Address \_\_\_\_\_

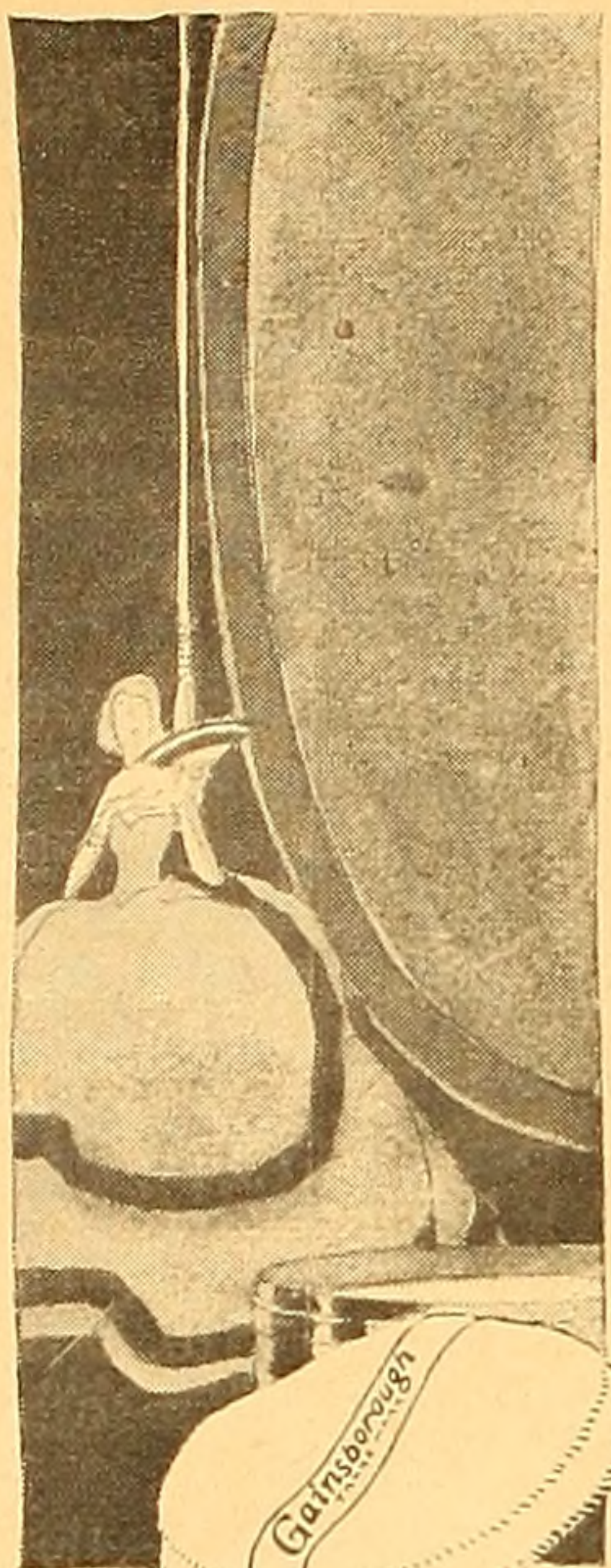
City \_\_\_\_\_ State \_\_\_\_\_

What shade of face powder wanted? \_\_\_\_\_



## On the Camera Coast

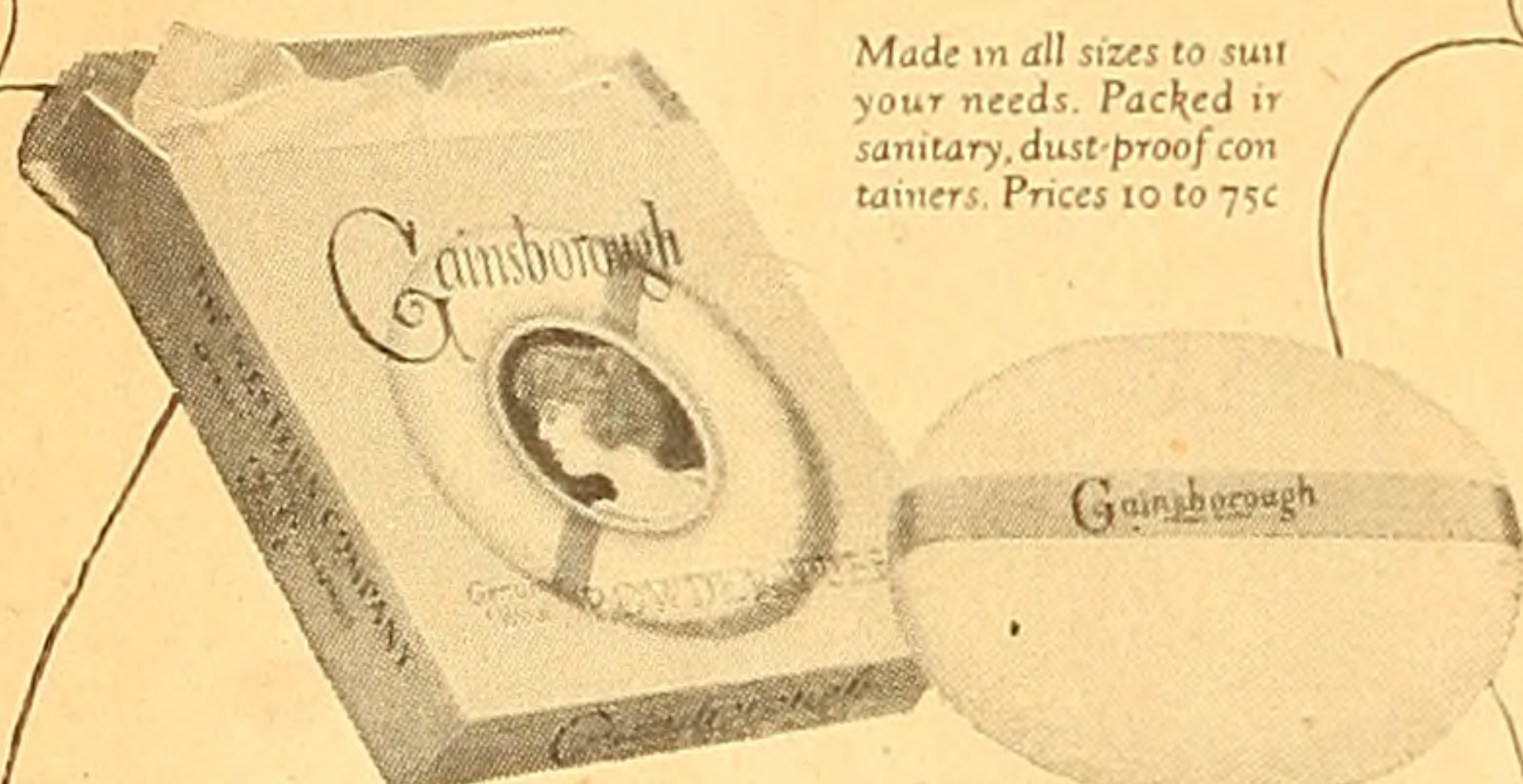
(Continued from page 63)



EACH  
SOFT  
CARESS  
ADDS  
LOVELINESS

NO dressing table, purse or compact is complete without its lovely dainty Gainsborough Powder Puff.

Such soft and rich materials—velour and wool. So attractively packaged. A better puff. At better dealers' stores.



Made in all sizes to suit your needs. Packed in sanitary, dust-proof containers. Prices 10 to 75c

# Gainsborough

## POWDER PUFF

THE WESTERN CO., CHICAGO, NEW YORK  
WECO PRODUCTS CO., LIMITED, TORONTO, CANADA

WECO  
Product

### THE CHICAGO DAILY NEWS School and College Bureau

#### Offers You Its Specialized Services in Choosing a School

Last year the School and College Bureau of The Chicago Daily News saved many busy parents and questioning boys and girls both time and worry by sending them prompt, reliable information about just the kind of school they wanted—personal requirements as to location and tuition charges being considered in each individual case.

This year many young people will again be perplexed by the problem of finding the right school. Why not let us help you?

The Chicago Daily News maintains this service absolutely free of charge to you. No need to select a school hurriedly on mere hearsay when expert advice can be obtained by telephoning, writing, or calling for a personal interview at

THE CHICAGO DAILY NEWS  
School and College Bureau  
15 N. WELLS ST., CHICAGO, ILLINOIS

The piece he wrote is printed on four pages and is entitled, "My Experiences in the Douglas Fairbanks Studio." The sum of the outrage seems to be that they made him wear a pair of red boots that didn't fit; cut out all of his finest and most elegant gestures; that they wouldn't let him act the way he knew a real Chinese prince ought to act, but insisted upon the inefficient, base-born notions of a director whose ideas about Chinese princes were simply beneath contempt. Lastly some one in the studio made him a present of some poison bootleg hooch, thereby wrecking both his dignity and his tum tum.

Mr. Hartmann significantly closes his frightful blast with an advertisement of his forthcoming lyric drama—which seems to be as much as notifying the movies to step right out of his life.

Whew!

Walter Hiers is leaving the Famous Players-Lasky ranks this week to sail out on the troubled waters of free-lance comedy. Thus endeth the last attempt that will probably ever be made to create a star by advertising. The producers showed themselves gluttons for punishment in this regard; but they probably will never try again.

Stars can't be made by anybody except the public. Walter was rushed into the breach when Roscoe Arbuckle removed himself from the movies. Walter was a nice boy and funny; but apparently not funny enough. His pictures did not make money.

Rob Wagner, the artist and magazine writer who was drafted into a directorship to help Walter Hiers make the world laugh, is now directing Will Rogers.

His latest Will Rogers picture was shown the other night at the Writers Club, and Hollywood is wondering with some curiosity if it will ever be shown anywhere else. To tell the truth, the

movie colony was shocked to the edges of their shingle bobs. The comedy proved to be a savage satire on the movies—at times more cruel than funny.

In it, Rogers plays the part of a ham Shakespearian actor, "induced" into the movies. He becomes a director and finally retires by getting his whole company out on a raft and drowning them. As he is leaving Hollywood, he meets a hand-organ grinder with a monkey on a string. He presents his movie contract to the ape as one admirably fitted for movie success. The Writers Club thought this was hardly clubby.

It looks as tho a new scenario genius had been developed out of the Writers Club. Willis Goldbeck, formerly an associate editor on the staff of the Brewster Magazines, is regarded as the writing "find" of the year. He left magazine work to go with Rex Ingram as a publicity man; but was pressed into service by Rex as a scenarist. He did such fine work on the script of "Scaramouche" that Lasky's drafted him when Rex Ingram went to Europe. He is now adapting a James Oliver Curwood Alaska story for one of the Lasky directors.

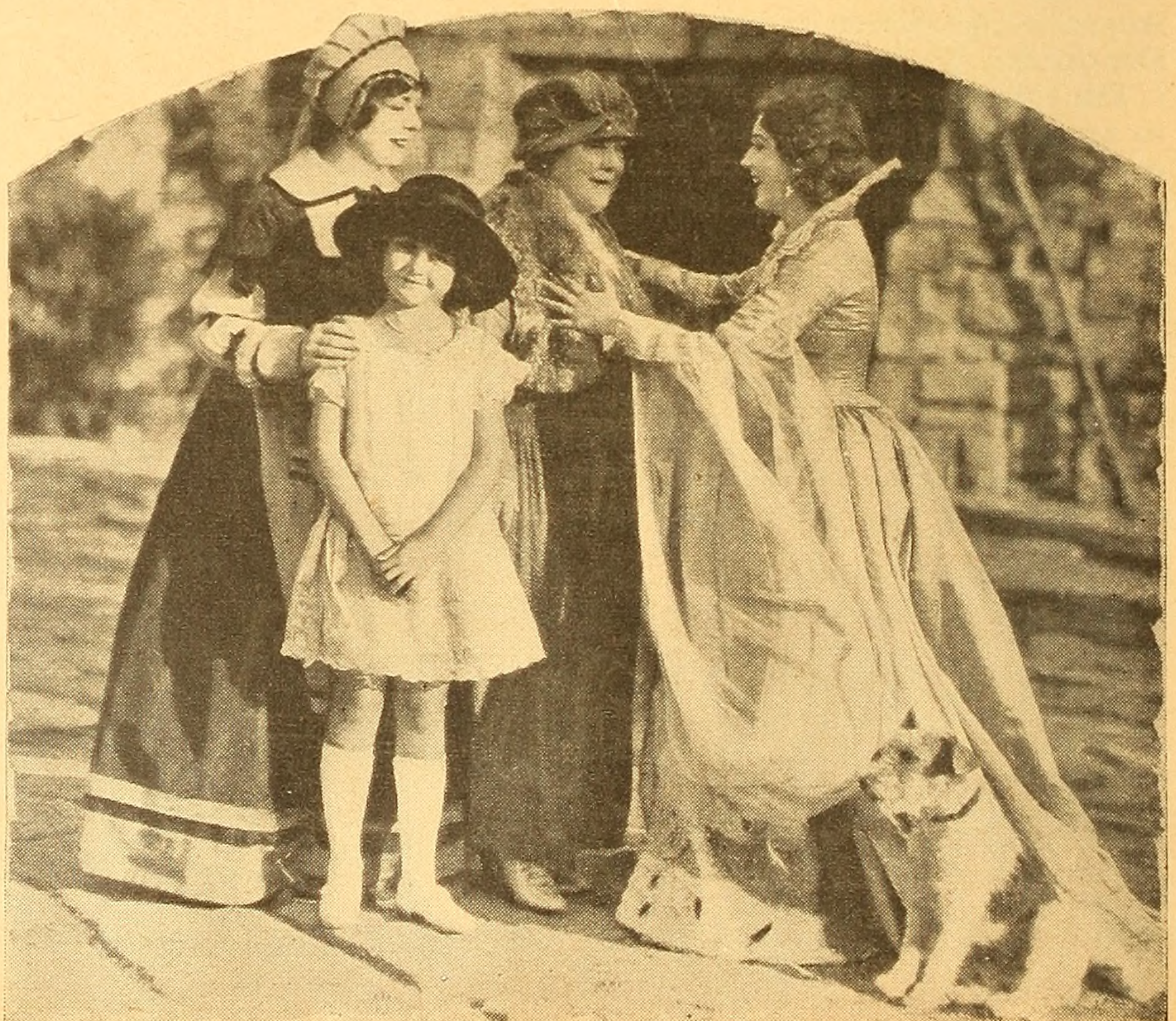
Paul Bern seems to have been entrusted with the responsibility of chaperoning foreign genius. Having been scenario writer for Lubitsch, the German, and Victor Seastrom, the Swede, he is the scenario advisor to Dimitry Buckowitzke, Pola Negri's new Russian director.

I have never seen Polo so happy since she has been in Hollywood.

"Nineteen twenty-three was the most miserable year I ever put in," she said. "Rotten pictures, cruel criticisms in the papers, and an unhappy love affair. I know it will be different this year. I have at last found my milieu."

If by "milieu" she means her new  
(Continued on page 99)

There was a family party at the Pickford studio the day they filmed the last scenes of "Dorothy Vernon of Haddon Hall." Charlotte Pickford brought little Mary Pickford Rupp over to see her own mother, Lottie Pickford Forrest, and her own beautiful Aunt Mary, in their beautiful costumes





# Is Your Personality Negative?

If it is, you leave a bad impression wherever you go—  
Learn to be magnetic; to develop a personality—  
You will be told how in the

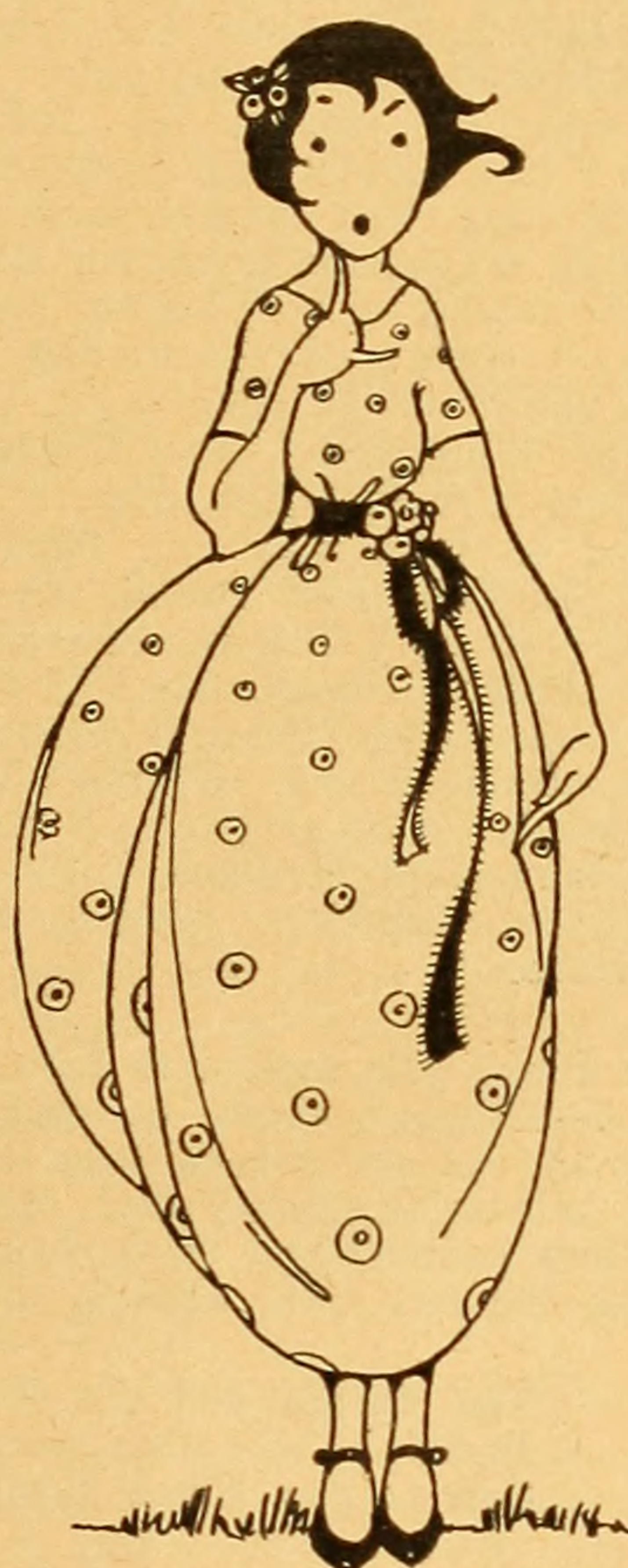
## May Beauty

### Getting Fit

You will be shown how to gain beauty thru health in a series of illustrated articles on practical physical culture by Mildred Smelker, Physical Training Director in the Public Schools of Washington, D. C. Beginning in this issue.

### Every Matron's Business

An article for the older woman who is letting herself "slump." It will help her to Stop-Look-and-Reform.



### About Roses

Four of the most beautiful of English girls, who came to this country with Charlot's Review, tell how they acquired and preserve the delicate texture of their skin and the rose-petal bloom that make cosmetics unnecessary.

### Pavlova's Time-Clock

An article in which the famous dancer gives her daily regimen for beauty, health and grace.

**A Portfolio of Mothers and Children.** "A woman attains perfect beauty only thru motherhood." Champions of the unmarried sisterhood might take issue with the statement, but the lovely mothers pictured are a challenge to their "Nays." The children, too, are exquisitely lovely and sweet.

**Pertinent and Impertinent.** A Southern sports editor, male, writes a satire on the bobbed and the unbobbed. Illustrated by Eldon Kelley.

**Bargain-Counter Hound?** An economic article, "The Wolf in Sheep's Clothing," shows how bargain sales often bar gain to the fair purchaser.

On News-stands April 15

## Special Introductory Offer — 5 Months for \$1.00

Because we want you to know that BEAUTY is in reality the aristocrat of women's magazines, we will send you the next five big numbers upon receipt of the introductory price of \$1.00. Put a dollar bill into an envelope and mail it right now before you have time to forget it.

Pin a Dollar Bill to this coupon and receive the next five big numbers of "Beauty" Magazine. Mail at once to BEAUTY, 175 Duffield St., Brooklyn, N. Y.

Name.....  
St. and No.....  
City..... State.....



*These Madame,*



## Are the Heavenly Twins

*Fashion's requirement for lovely nails*

If you want lovely nails with just the sheen and lustre that Fashion asks, use Glazo.

Glazo comes in those adorable twin sister bottles.

There is Glazo, the Liquid Polish, which brings instant nail beauty *without harmful buffing*; gives nails that fashionable shell-pink finish everybody wants.

Then there's Glazo, the instant Polish Remover so essential to the successful liquid manicure. In a trice it whisks away last week's manicure and prepares the nails for fresh loveliness.

### GLAZO BRINGS NAIL BEAUTY WITHOUT BUFFING

No need at all for the tiresome old buffer when you use Glazo! As you know, buffing is often injurious to nails, makes them thin and brittle. Glazo is a liquid polish—applied with a brush. It protects nails, preserves their natural beauty. And joy! Its lustre does not crack or peel.

Stop at your favorite counter today and ask the man in the white coat for Glazo. Then once and for all your manicuring troubles will be ended. You will have fashionable lustrous nails, the kind you've always wanted. Glazo, including instant Polish Remover, 50c at all counters.

ARE YOU PROUD OF YOUR NAILS?

# GLAZO

KEEPS NAILS POLISHED LONGER  
—NO BUFFING

*This coupon and 10c good for 1 Trial Size Glazo Manicuring Outfit*

The Glazo Company  
23 Blair Avenue  
Cincinnati, Ohio

I enclose 10c (stamps or coin) for which please send me one trial size Glazo Manicuring Outfit.

Name .....

Address .....

## Greenroom Jottings

(Continued from page 70)

making the concluding scenes of "The Enchanted Cottage," he was also editing the part of the film that was being titled, and for the evening's recreation was helping his wife, Josephine Lovett, in the preparation of the scenario of "Romeo and Juliet."

"Hedda Lind" may be poetic and romantic, says Edith Allen, who has the leading feminine rôle in "Virtuous Liars," but here and now, and hereafter, she intends to keep her bred-in-the-bone cognomen, Edith Allen.

Lionel Barrymore, who is starring in David Belasco's "Laugh, Clown, Laugh," on Broadway, has been coralled by Chadwick Pictures Corporation, as lead for one of their four producing units that will make twelve productions for release in the independent market this year. Barrymore will be starred in "Meddling Women," the outstanding production of the year for this organization. Ivan Abramson, a pioneer producer, and Edmund Lawrence, a well-known producer, will be in charge of the filming of the picture, which will be done in the East.

On the West Coast, Mr. Chadwick is maintaining a stock organization of players in order to have stars on hand when needed. In "The Fire Patrol," the whole company appears. This set of players include: Madge Bellamy, Anna Q. Nilsson, Helen Jerome Eddy, Frances Ross, Johnny Harron, Gale Henry, Charles Murray, Spottiswoode Aitken, Jack Richardson, Hank Mann, Bull Montana, Billy Franey and Chester Conklin. Others will be added later.

Flora Finch, side-partner to John Bunny, deceased—delicious comic of early film-dom, is at her old side-splitting business again. When Mr. Bunny died, it seemed as if Flora couldn't pull in single harness, but now she has come entirely into her

own, and besides registering laughs on the silversheet has drawn the rôle of the Princess Vronsky Mamaluke Pasha Tubbs, one of the leading characters of "Poppy," in which Madge Kennedy and W. C. Fields are starring on Broadway.

Inherited honors are often questionable, but it is said that Phyllis Ward, daughter of the late Ernest Ward, and the granddaughter of Frederick Ward, has started a promising career on the screen. Carlo Duse, nephew of Eleonora Duse, the famous Italian actress, is also trying out his histrionic ability in a small part in "Romola," which the Gish sisters are filming in Italy.

"HEART TROUBLE," is Constance Talmadge's latest vehicle. The story is taken from W. Somerset Maugham's play, "Penelope," which was a great success abroad, but has not been produced here. Norma Talmadge and her husband, Joseph Schenck, after cruising about the waters of Palm Beach in Irving Berlin's yacht, with Sam Harris, theatrical manager, returned to the East to browse around the archives of New York, in hopes of finding a suitable play for Norma before going back to Hollywood.

Jack Pickford's wife, Marilyn Miller, isn't crying for Kid Boots. She's run off with the puddin' bag string that's been holding "Peter Pan" tight all these years, while producers waited for Maude Adams to return to the stage. Now Marilyn gets the assignment to revive the delectable Peter behind the footlights. The story of Peter's refusal to grow up, twines about the heart of every human, whether he's looking backward or forward. Miss Miller is Barrie's choice for the rôle, and will go to England this spring to confer with him. So much for the spirit of the production, as for the material side, it is said that the advance in stagecraft, since "Peter Pan" was last staged, is so tremendous

**The Queen and the King of the screen! Marion Davies and Rodolph Valentino were awarded loving cups and this distinction at the Hotel Astor in New York after winning a recent contest**

Photograph by International Newsreel





that the fairyland that will be created for Peter to enter into from Never-Never Land will be exquisite beyond imagination.

In "Worldly Goods," a serial by Sophie Kerr that appeared in *The Ladies' Home Journal*, Leatrice Joy reaches the elevation of stardom. Her rise has been along the slow, hard road of persistence and endeavor—not the meteoric path of Lady Luck. Born in New Orleans, she was the victim of one of the fly-by-night film companies that from time to time have sprung up like mushrooms in the Crescent City. She later braved California, and met with the usual extra-girl discouragements. Finally, she secured a part in a stock company of San Diego, which gave her valuable experience, and won for her small parts in the films. She first attracted the attention of George Loane Tucker, and later that of Cecil B. De Mille. Her genius was established by her work in "Manslaughter," and thru her acting in "The Ten Commandments," she was assured stardom.

And Tommy Meighan gets the lead in James Oliver Curwood's thriller, "The Alaskan," to be produced immediately on the completion of "The Confidence Man." This will be a new departure in rôles for Mr. Meighan and will mark his first attempt in the great open spaces of the Northwest. Undoubtedly Tommy will fit.

Oh, ye picture fans, extend the glad palm to ye radio fans—Dr. Lee De Forest has invented a phonofilm, a process whereby the voice is recorded simultaneously with the taking of the picture. The invention is a clever device attached to the camera which records sounds by waves of light at the same time the picture is taken. The invention was tried out in one of the New York theaters with great success; the feature consisting of sketches from the life of Abraham Lincoln. J. Searle Dawley, who directed this talking picture, is now preparing a musical story-picture to be produced by the De Forest Phonofilm Company. Details were not to be had, but it is supposed that music, voice and action will be combined in the making of the feature.

If the screen stars take the advice of George Melford, who is at present making a picture for Lasky on the Coast, they'll all go in for voice culture. Mr. Melford holds that as talking pictures become perfected, stars of the footlights will be called upon to replace those screen stars who cannot make their vocal chords register, whereas screen stars who can both act and talk will be raised to yet a higher place on the salary books.

Robert Edson has thrown Broadway into the discard. He's bought a home in Hollywood, and says he won't play on the Great White Way any more, so long as the sun shines in sunny California. For the past twelve years, he has spent most of his time on the New York stage, and only a part of each year in pictures, but at last the screen has wound her silver mesh securely around him. He is engaged in making "Triumph" at the present time.

The screen seems to have the fascination of a silver-spun spider's web. According to Cosmopolitan Corporation, it has caught Princess Marie of the Royal House of Bourbon, and the first cousin to King Alfonso of Spain, a favorite at the Court of Madrid. For the past two years she has made her home in America, and in "Janice Meredith" she will play the rôle of Marie Antoinette.

# The Great Foe



of all teeth is that film

**H**ERE is something all should know and that children should be taught.

Teeth are coated with a film—that viscous film you feel. It clings tenaciously, and no ordinary tooth paste effectively combats it.

That film is the teeth's great enemy, the cause of most tooth troubles. It soon becomes discolored, then forms dingy coats. Then teeth become clouded and are constantly unclean.

Film also holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea. Also of other serious troubles, local and internal.

### Ways to combat it

Tooth troubles were constantly increasing. Very few escaped. So dental science sought for film combatants. After long research, two were found. One disintegrates the film at all stages of formation. One removes it without harmful scouring.

Able authorities have proved these methods by many careful tests. A new-type tooth paste has been

created to apply them daily. The name is Pepsodent.

Leading dentists everywhere advise this method. Now millions of careful people of some 50 nations employ it every day.

### Also acidity effects

Certain people, it was found, are notably immune to tooth troubles. The reason was traced to the eating of much acid fruit. So Pepsodent embodies this principle of mild acidity.

Every use multiplies the alkalinity of the saliva, which is there to neutralize mouth acids. It multiplies the starch digestant in saliva, which is there to digest starch deposits on teeth.

These combined results are bringing millions a new dental era.

### This test will tell

Pepsodent proves itself, and quickly. Send the coupon for a ten-day tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth become whiter as the film-coats disappear.

You will know in a week why everyone should use this method daily. Then tell the facts to those you teach. Cut out coupon now.

### Protect the Enamel

Pepsodent disintegrates the film, then removes it with an agent far softer than enamel. Never use a film combatant which contains harsh grit.

**Pepsodent** PAT. OFF.  
REG. U.S.

The New-Day Dentifrice

The scientific tooth paste now advised by leading dentists the world over.

CUT OUT THE COUPON NOW

1417  
**10-DAY TUBE FREE**

THE PEPSODENT COMPANY

Dept. 813, 1104 S. Wabash Ave., Chicago, Ill.

Mail 10-day tube of Pepsodent to

Only one tube to a family.



1874

Golden Anniversary

1924



# Warner's WRAP-AROUND

(Trade Mark Reg. U. S. Pat. Off.)

## The Corset Invisible

The slender silhouette is easily achieved by the woman of full figure who wears a Warner's Wrap-around. This model, for instance (style 172) is fashionably—and comfortably—full around the waist, provides perfect diaphragm control and assures an admirably flat back, all with perfect comfort. Two panels of elastic webbing take the place of lacings.

Style 172, \$6.00

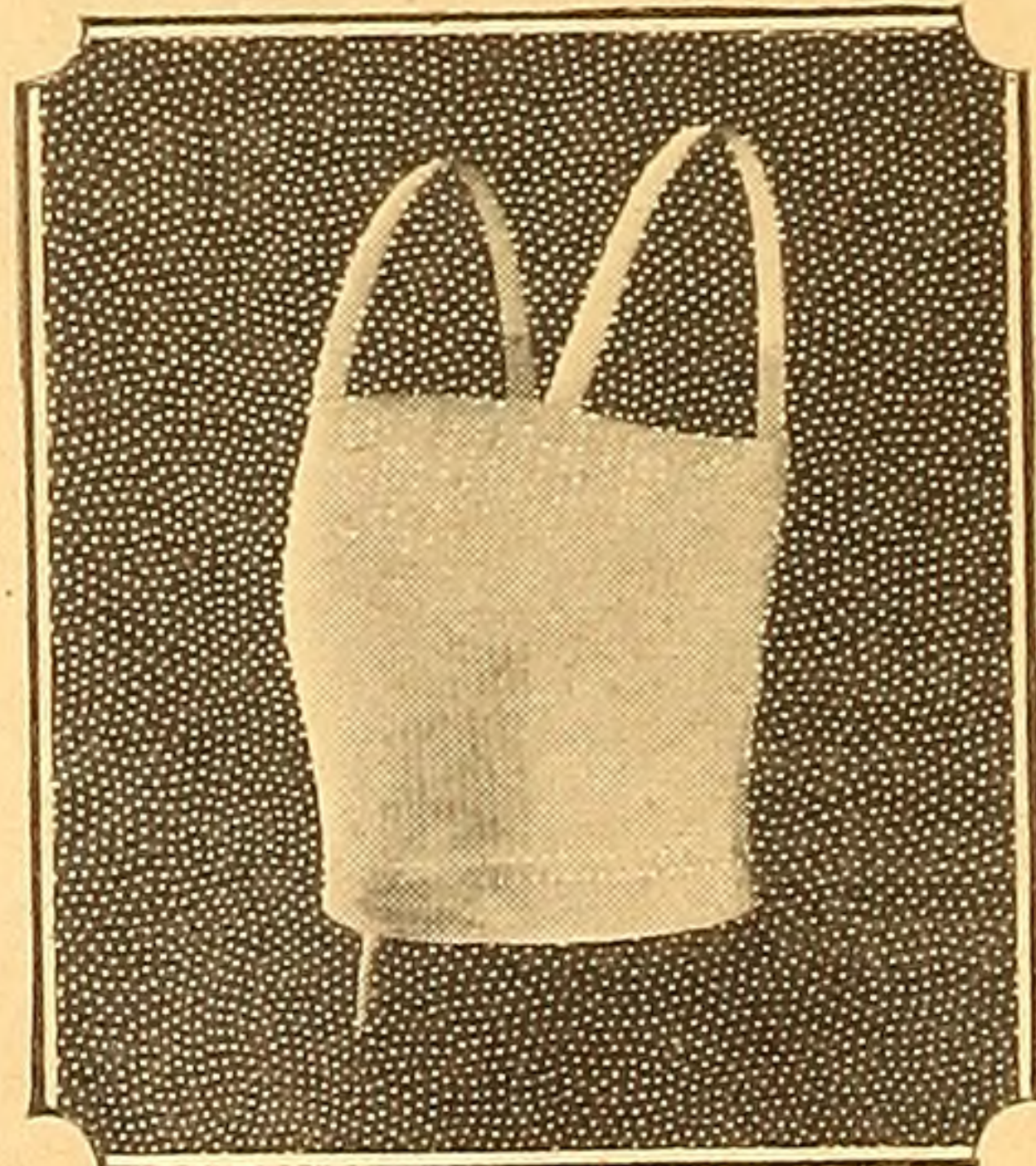
Send for folder of Warner's Wrap-arounds for stout-type, slender-type, average-type, and curved-type figures. Prices \$1.50 up.

Wrap-arounds are made only by the Warner Brothers Co., 347 Madison Avenue, New York; 367 W. Adams Street, Chicago; 28 Geary Street, San Francisco. Made also in Canada by the Warner Brothers Co., Montreal

## WARNER'S BANDEAU

Style 2788

—is skilfully designed to give a smart and youthful contour to the medium figure. An extension of material below the waistline holds it firmly in place. . . . \$1.50



There is a Warner Bandeau for every Warner Corset

Broadway catches its breath — Lillian Gish is rumored engaged to one Pierre Frois, the second purser of the *Conte Rosse*, on which the Gish sisters sailed to Italy to film "Romola"—but as denial skips across the water Broadway breathes again. After all, it seems to have been a case of a charming girl, a handsome debonair youth, Italian skies, laughing waters and time to play at hearts. Anyhow, Broadway prefers to believe that Miss Gish will favor Charles H. Duel, motion-picture producer, with whom she has her present contract, and who accepted a divorce last month in Paris, presumably to marry the star. Broadway can better visualize Miss Gish as wife of the wealthy film magnate than of the dashing Pierre Frois, who since the Gishes sailed, has resigned from the ship to take charge of an antique shop in Venice—Lillian dusting antiques in real life would be too absurdly romantic.

Now would you like to be this poor little rich girl? Alyce Mills was recently engaged for a picture to be taken in the Maine woods — atmosphere — ice, snow, zero weather and Arctic winds winding down the spinal column. By the time Miss Mills had bought all the Navajo blankets, sealskin coats, and sweaters in sight, the producer changed his mind and decided to shoot his film in Florida—history doesn't say whether the story was rewritten—it only tells how the poor little rich girl has to make bathing suits and dancing frocks out of blankets and skins before she arrives at those exacting Palm Beach hotels.

We are glad May McAvoy hasn't said anything about retiring upon her marriage to Glenn Hunter—we are not yet hard-boiled enough to be always off with the old star and on with the new. Miss McAvoy is now being featured in the William de Mille's production of "The Inside Cup," an original scenario by Clara Beranger. Following this feature, she will appear in the lead of the Samuel Goldwyn production of "Tarnish," the stage success to be directed by George Fitzmaurice at the United Studios.

An acknowledged fact—Corinne Griffith and Oliver Morosco have admitted that they were recently married in San Diego. And more astonishing still, in the light of modern marriages, Mrs. Morosco has declared that she will make only three more pictures and then will retire to enjoy full measure of domestic happiness.

We friends never borrow, we friends never lend, that is unless it's first hand. For the past year Irene Rich, under contract to Warner Brothers has been loaned to several other producers. She has now come to the conclusion that she can lend herself around quite as efficiently as anyone can lend her, so she has announced herself a free-lance and open for engagements at the completion of "Cytherea," the George Fitzmaurice production in which she has an important rôle.

And after Lincoln, Roosevelt. The filming of the life of Theodore Roosevelt in episodic form, much as the story of the life of Abraham Lincoln has been told, has been begun and will be released before the end of the present season. The incidents will include Roosevelt's earliest school days, his college life, his political life as the Police Commissioner of New York City, Lieutenant Colonel of the Rough Riders, Governor of New York, President of the United States, and finally

(Continued on page 97)



## Vignettes of the Studios

(Continued from page 41)

way can be seen the long row of dressing-rooms facing outward to the street.

To the right of the driveway similar small buildings house the executive offices of the two companies, while behind them, carefully shielded, the Spanish street sets for Mary's "Rosita," draw one back from the boulevard again, into the land of romance.

The Land of Romance. However, drab the surrounding country, which seems so eager to encroach, life remains picturesque and fascinating here.

But could life seem otherwise, I wonder, where Doug and Mary walk?

### THE HERO

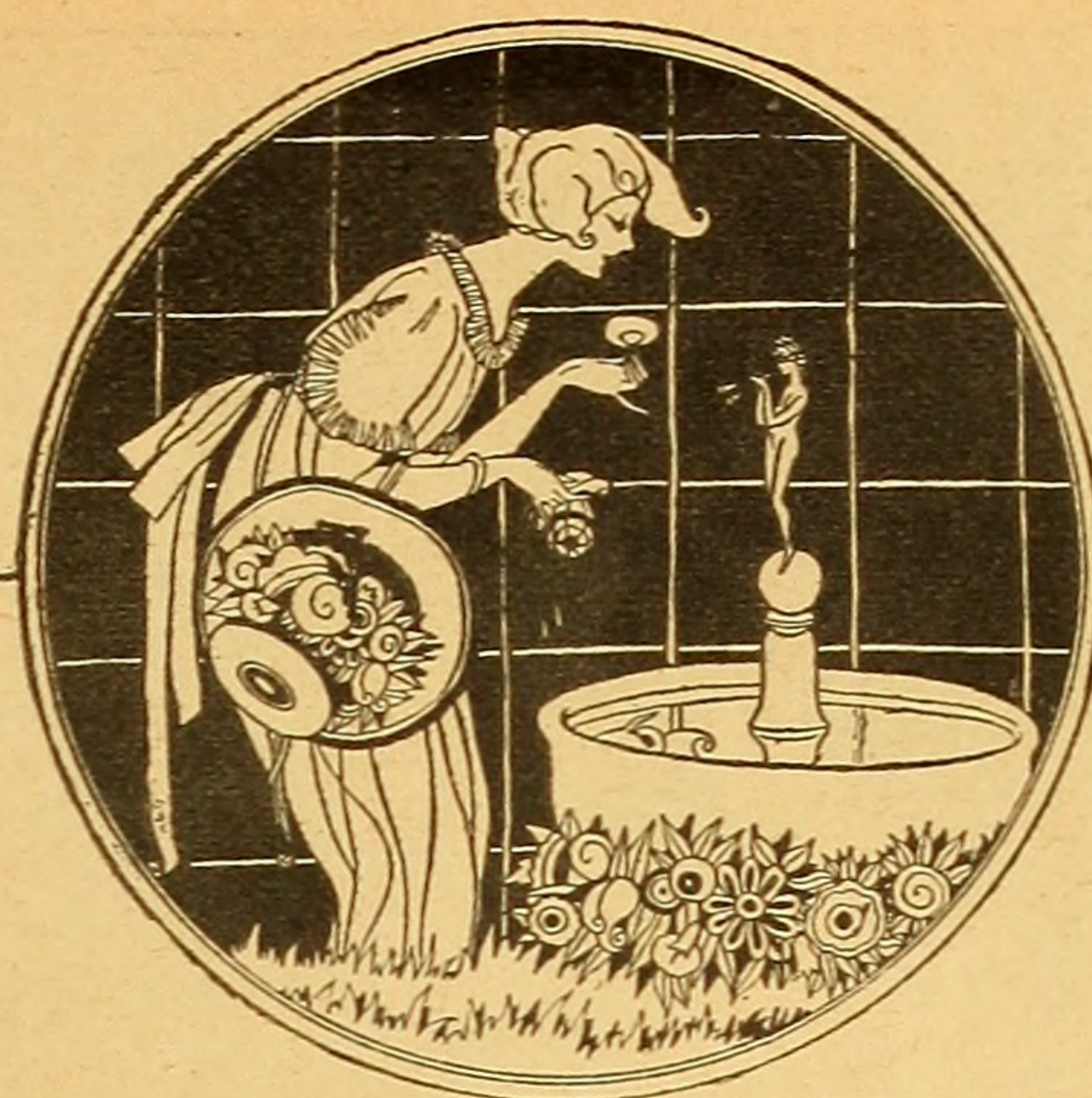
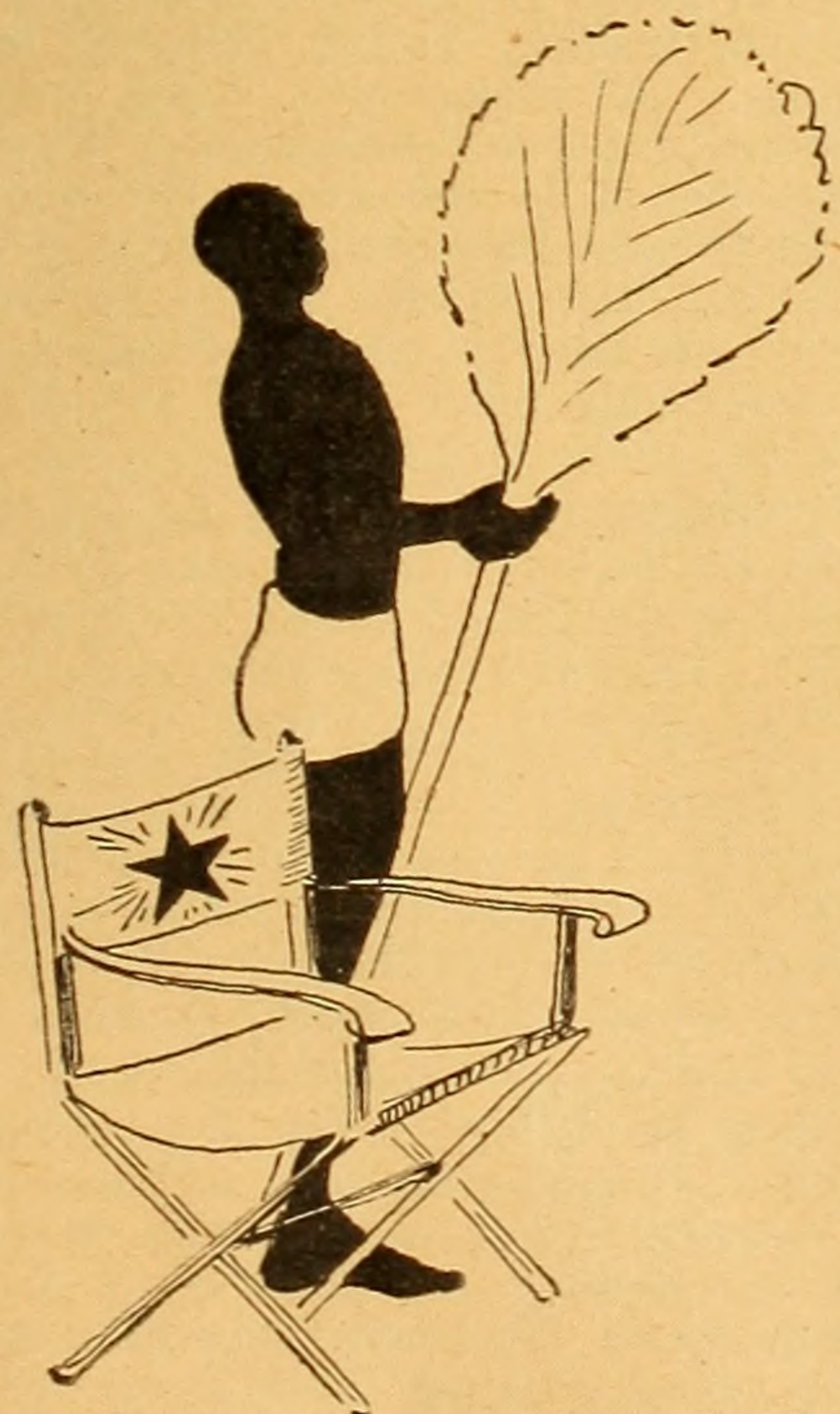
By FAITH BALDWIN

Oh, if a Super-man there be,  
Of high, or low, or now, degree,  
He is the Hero, dark or fair,  
Who thrives upon the Screen's thin air.

A Galahad—but not *too* good,  
A Lancelot—misunderstood,  
A Samson, with his locks unshorn,  
A Romeo, but not forlorn.

A dash of devilry, a hint  
Of principles, as hard as flint,  
A monk, a rake—but no excess,  
A business wizard for success—

The perfect Lover, debonair,  
He thrives upon the Screen's thin air.



## ONE DOLLAR

buys one of these two beauty-creating combinations:

**Bourjois JAVA\* Face Powder and Ashes of Roses\* Rouge**  
**Bourjois JAVA Face Powder and Rouge Mandarine\***

(Ashes of Roses Rouge is the red of the heart of a rose. RougeMandarine is orange, oriental in effect)

Each in full size

**T**HE American woman knows JAVA. The House of Bourjois, for fifty years, improved JAVA until it is the synonym for perfect adherence and consistency.

JAVA is made in White, Naturelle, Rose and Rachel and includes the new, already famous Peaches\* and Peaches-and-Cream\* powders. The American woman knows Ashes of Roses Rouge as the best made and the purest. When she pre-

fers a brighter, oriental effect she chooses Rouge Mandarine. A dollar bill for JAVA and one of these rouges—is invested in loveliness.

Almost all druggists have them. If your dealer has not, ask him to order for you. If you are not in range of a dealer's services, enclose one dollar with the coupon below, send to us, and the combination you choose will be mailed directly.

(Postal orders are safest)



BOURJOIS PARISIAN

# JAVA

FACE POWDER



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PARIS

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NEW YORK

\*Reg. U.S. Pat. Off.

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Send rouge-and-powder combination checked below,  
for which ONE DOLLAR is enclosed.  Bourjois  
JAVA and Ashes of Roses Rouge  Bourjois JAVA  
and Rouge Mandarine  White  Naturelle  
 Rose  Rachel  Peaches  Peaches-and-Cream  
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ADDRESS \_\_\_\_\_





## Your Perfume Should Be "Becoming"

You choose a hat or frock for its becomingness. You select it because its style exactly suits you—brings out your best features—makes you appear more charming. Your perfume should be as individually becoming as your loveliest gown. You should select it just as carefully. Clothes are soon forgotten, but a perfume may linger in the memory for years.

Florient, an exquisite bouquet fragrance, has a happy way of blending with widely varying personalities—seeming to take on a new meaning with each wearer. Or you may find your favorite among other lovely Colgate scents.

It is easy to select the right perfume with the Colgate Perfume Test—and lots of fun besides. Full instructions and materials for making the test, including three miniature vials of perfume will be sent you for a 2c stamp. Address Colgate & Co., Dept. 14, 199 Fulton Street, New York City.



# COLGATE'S

## Perfumes

## A Very Odd Young Man

(Continued from page 26)

whoever happened to pass near where we were sitting. He is most meticulous in this. Carpenters, stenographers, electricians, each and every one got a greeting and by name. One feels that he would not, for worlds, be thought up-stage, tho his air was not that of the jolly good mixer. Distinctly it was *noblesse oblige*.

He did not seem particularly interested in revealing the pertinent facts concerning himself and his career, tho of course his pose of indifference would not permit him to appear interested in anything or anyone—even himself.

He was born in Chicago, he told me, in a tone that seemed to add "one must be born somewhere, you know," and is of French and Irish parentage.

He has been "on the stage a good deal" and "in a lot of pictures," he added for my further information, his film experience starting with Essanay, when he was fourteen years of age. During recent years he has appeared in several New York stage successes, including "Anna Ascends," "Thy Name Is Woman" and "Nice People." Tho he didn't say so, I fancy that he rather prefers the legitimate stage to pictures. There seemed to be a bare flicker of interest in his melancholy black eyes when he spoke of these plays.

Now if the Boulevard is to be believed, and not infrequently it proves itself a worthy prophet, Rod La Rocque is to be one of the most-talked-of personalities of the screen year. He's much discussed out here just now, and the consensus of opinion is that he's "going over big," if I may use that typical Boulevard expression. He revealed himself, in "The Ten Commandments," to be an actor and a confoundedly good one at that.

I'm inclined to agree with the Boulevard. I dont believe he's a one-picture man. Following the De Mille feature he played a small part in "Don't Call It Love," and practically walked away with that picture. He has every chance to distinguish himself in "Triumph" and I believe he'll take advantage of it.

No longer is he just a tall, dark-eyed youth, walking rather listlessly thru his rôles. A change has come over him. What caused it I dont know. Possibly it's the De Mille influence. Or it may be merely that he's really grown up at last. He has been on the screen so long that we're inclined to think of him as being considerably older than he is. He's still in the early twenties.

"Whatever you do," he requested, "dont say I'm in love. Success usually is attributed to the inspiration of love, you know." His tone was slightly sarcastic.

Hastily I reassured him.

"Marriage is a risk these days," he sighed. "I have my mother and sister with me. No one could take better care of me, in my home, than they do. Why should I look for happiness anywhere else?"

I had no answer for that one.

Mr. De Mille, surrounded by his aides and assistants, drew near as I was leaving. I gathered that a discussion was under way regarding the altering of a certain sequence in "Triumph." La Rocque joined the group, greeting De Mille with "Hello, papa."

"I dont want a restaurant," decided Mr. De Mille. "As soon as the people in the audience see a restaurant on the screen, they'll hold up their hands and say, 'What,



another one.' But how about having the action take place in a barber shop?"

This idea went over well.

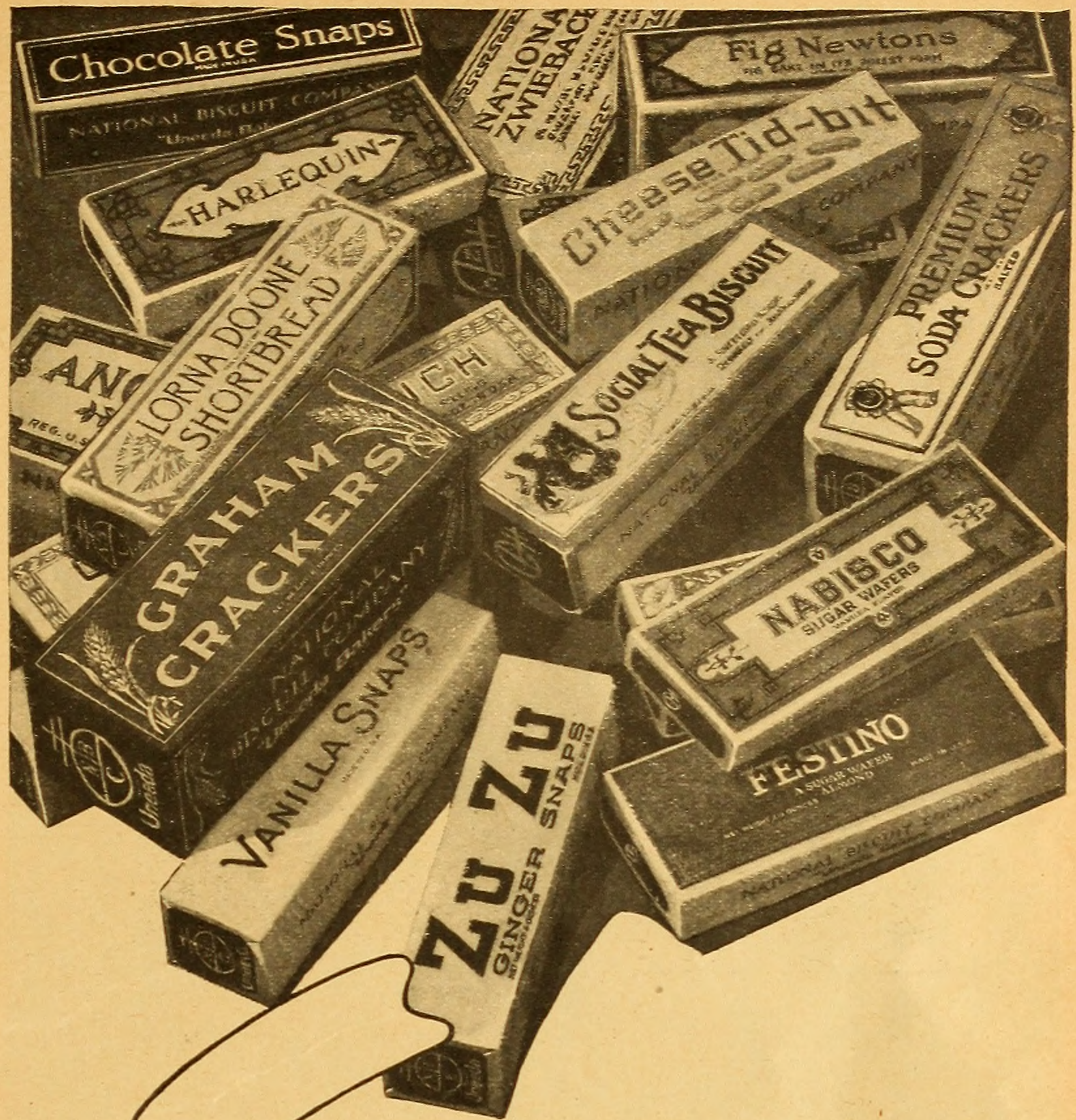
"Yes, a barber shop," mused the czar of the Lasky plot. "The kind of a barber shop in which Solomon might have entertained the Queen of Sheba."

I shall look for that De Mille barber shop in "Triumph."

And for the dark-eyed Rod La Rocque, who, off screen, is determined to be so very, very indifferent to the haphazard fortunes of life. If he clings to his pose tightly enough, it at least will never be said of him that he's "just an ordinary every-day young man."

For which I promise I shall praise Allah, with many deep salaams.

There are enough ordinary, every-day people in the world already, goodness knows.



## How Do You Talk About Books?

(Continued from page 33)

(by professional I mean not particularly artistic!) and order a home. He takes the order, and delivers the home so many months later. And that's about all the owner has to say about it. That's the way they did." And The Lady indicated ever so slightly the star and the graduation dress.

"Then the fun began. They knew nothing about architecture, of course, so they had to leave everything to the architect, and pay for his knowledge. And they pay for it, my dear. Then came the interior decorator. I happened to hear your Star telling the decorator what he wanted. 'I want the very latest thing in every room, nothing wrong, understand, I want to be sure that the most refined and cultured people will know I have the very best.' And so on. I felt sorry, but there was nothing to be done about it. His Royal Starness was amazed and delighted, when it was completed. He was delighted, too, with his grounds in which the landscape architect put every conceivable kind of flower, fruit, terrace, bird's bath and sun-dial that will live in the California heat."

Chairs scraped the floor behind us, and The Lady whispered to know if I wanted to meet them. I signaled that I did, The Lady looked up and smiled, they stopped, introductions, the waiter brought the extra chairs, and . . .

"My wife and I," said the scratchy voice, "have just been arguing about something, and I want to put it up to you." He turned to The Lady, but it was obvious that I was by no means excluded. I felt that he would have said the same thing had I known him for years. "You see the little wife wants to get into the Woman's Social Club here in Hollywood and they have a rule against 'movies'," he indicated by the inflection of his voice that he was quoting. The Lady broke in:

"My dear," she said, turning to the little wife, "you wouldn't like it at all. Here's something much more exciting right beside you, this is a Professor," and she marked me for life. A change which I could never describe came over them both, as tho a new liquid had started running in their veins. And then the Star turned to me and said in all seriousness: "Puhfessor, you're just the man for me, I want somebody who can teach us how to talk about books."

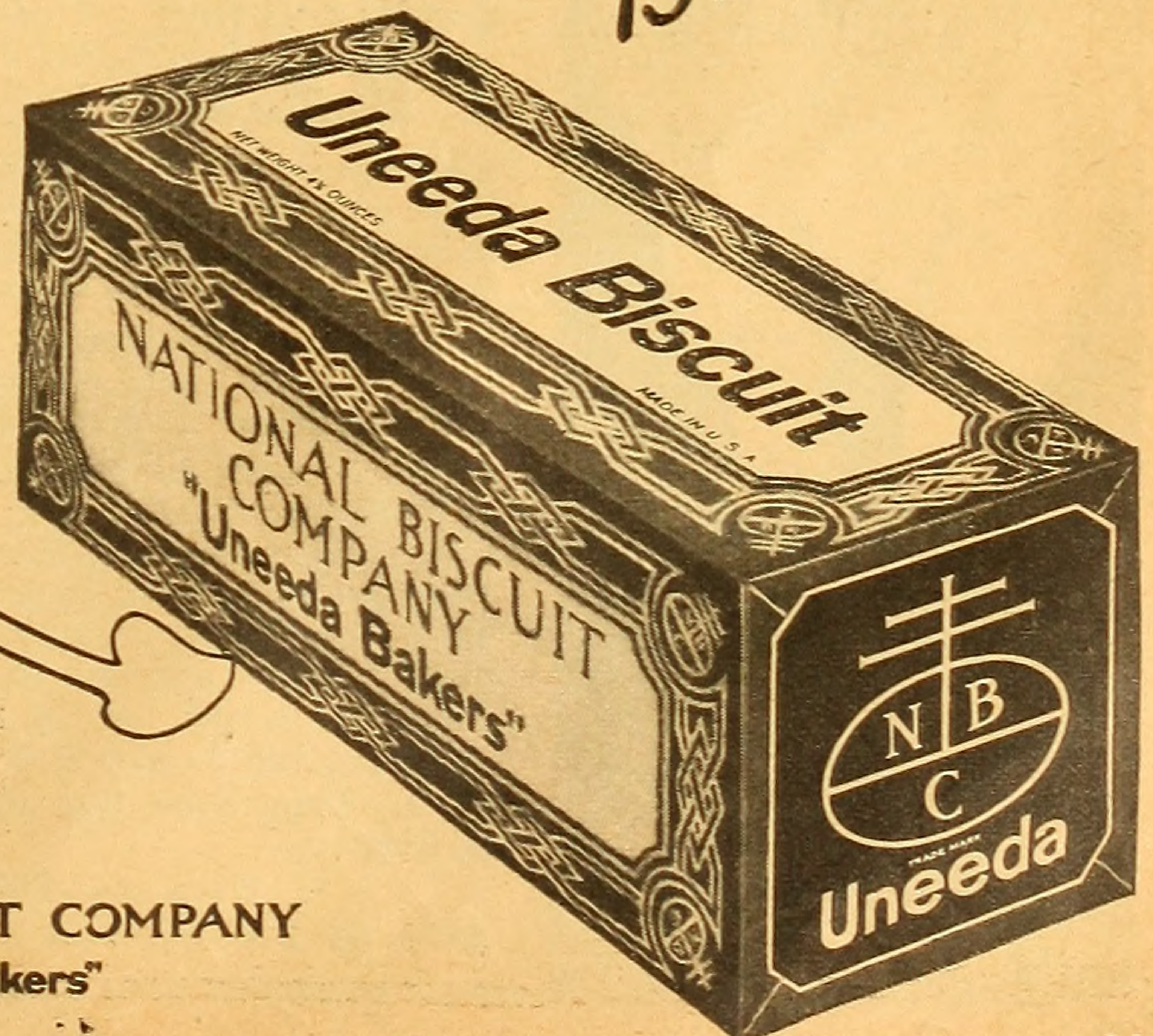
## They're all delicious

And they're all different. Yet in many respects they're all alike.

All "Uneda Bakers" varieties taste good because all contain only the purest and best of ingredients.

Obtain the best by asking for biscuit—

*made by the Bakers of*



NATIONAL BISCUIT COMPANY  
"Uneda Bakers"



"What a whale of a difference  
just a few cents make!"



— all the difference  
between just an ordinary cigarette  
and—FATIMA, the most skillful  
blend in cigarette history.

## The Bogey-Man of the Stars

(Continued from page 30)

like Gloria Swanson literally live at the dressmaker's. Every picture means a complete new wardrobe. These girls take one look at the part they are to play; then make a headlong dive for the modistes.

There results a more than normal deterioration. In some cases, the gowns are sold at second-hand dealers; in other cases they are turned over to the studios to be ripped up and made over into new clothes, salvaged for the cloth.

In the case of period costumes, of course, the loss is usually total.

They are allowed the cost of grease paint and all make-up; also the total cost of wigs.

In some instances they are allowed to figure in the salaries of valets and maids and secretaries—only, however, in the event that these employees are used solely as adjuncts in the business of acting. In other words, the government will make no deductions for house servants, but permits deductions for servants used on the sets as helpers in dressing for the scenes before the camera.

There is usually a grand row with the tax-collector over the provision whereby the actors are allowed to deduct the cost of advertising and publicity.

The actors always try to run in all kinds of expenses as necessary advertising. I have known cases where the tax-collector allowed deductions for trips to New York on the ground that the actor was slipping in the eyes of the public and needed to be seen in the big centers as a fame-restorer. It is getting more and more difficult, however, to get such allowances.

Mary Miles Minter, Roscoe Arbuckle and several other stars, it is said, have tried several times to enter in the cost and maintenance of beautiful and expensive cars as advertising—splashes made for the dazzling of the public. Every year the government is more strict in such matters. The cost of maintaining one car is now allowed if it can be shown that it is absolutely necessary to the business of getting to the different studios.

Commissions paid to agents are allowed as deductions. These commissions, being usually ten per cent. of the salary, are a main reliance of income-tax payers.

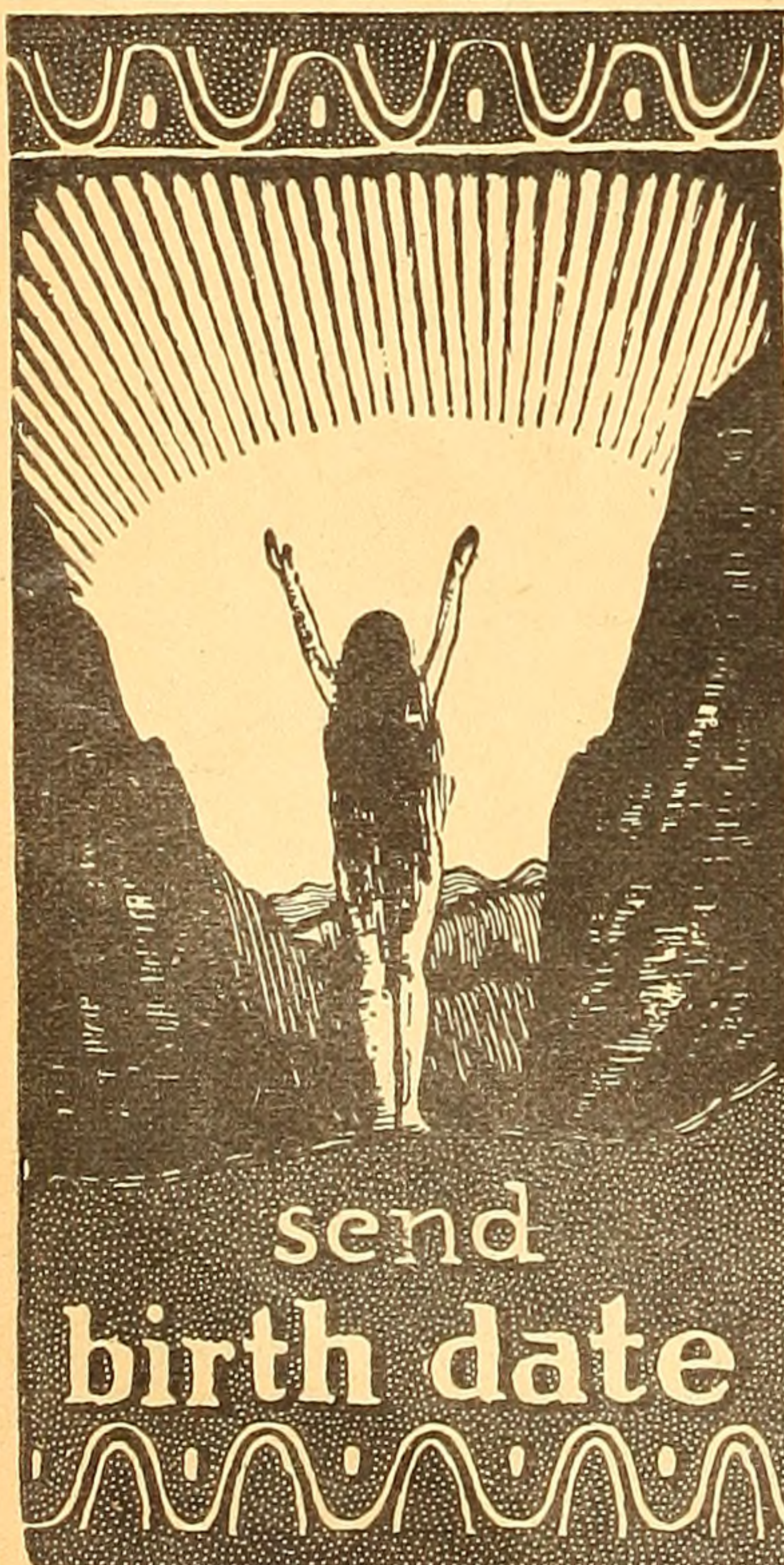
Another big deduction is that of fan mail. This includes both the cost of the photographs and the cost of handling it. In the case of very popular stars, this amounts to a terrific figure. It costs Mary Pickford nearly \$50,000 a year to handle her fan mail; Mary sends out unusually fine photographs.

The Gish girls' fan mail is said to cost in excess of \$20,000 a year.

Several actors are following the example of Jackie Coogan in forming themselves into holding companies. No doubt this results in a splitting of the income tax in that the salary goes to the various stockholders instead of just the star alone, thus slicing down the tax.

There is a probability of a change in the provisions of the California State law whereby wives and husbands will be permitted to render separate returns, dividing the family income between them.

Also there is an effort being made to secure a ruling from the government to the effect that, in the past, the government has wrongfully collected the tax as a whole from the husband instead of allowing the wife to claim half of the family revenue. Should this ruling be given, it will involve the return of millions of dollars to the suffering California taxpayers—including the movies.



### Are You Reaching for the Truth?

**I will tell you FREE** Under which Zodiac Sign were you born? What are your opportunities in life, your future prospects, happiness in marriage, friends, enemies, success in all undertakings and many other vital questions as indicated by **ASTROLOGY**, the most ancient and interesting science of history?

Were you born under a lucky star? I will tell you, free, the most interesting astrological interpretation of the Zodiac Sign you were born under.

Simply send me the exact date of your birth in your own handwriting. To cover cost of this notice and postage, inclose 12 cents in any form (coin preferred) and your exact name and address. Your astrological interpretation will be written in plain language and sent to you securely sealed and postpaid. A real surprise awaits you!

Do not fail to send birth date and to enclose 12 cents. Print name and address to avoid delay in mailing.

Write now—**TODAY**—to the  
**ASTA STUDIO, 309 Fifth Ave., Dept. 132, New York**





*Stand before your mirror and watch your wrinkles disappear in ten minutes' time*



# Wrinkles Wiped Out in a Few Minutes With New Spanish Cream

**Spanish Chemist's Discovery Smooths Them Away in a Few Minutes' Time Gives You Immediately a Glowing Complexion That Your Friends Will Admire**

**T**INY crow's feet, ugly deep-seated chin wrinkles, disfiguring lines, caused by arching brows or frowns can now be wiped away within a few minutes' time by a pleasant, harmless vegetable cream called "Onamor."

This wonderful preparation is the discovery of the well-known Spanish chemist, Jacques Romano. Mr. Romano has lectured before many scientific bodies throughout the world and first made his remarkable cream for the society women he had met in his travels and who had begged him to give them a preparation that would quickly wipe away their age-revealing lines.

## New Method of Treatment

Onamor is entirely different from anything that has ever been produced before. It gets at the real cause of wrinkles. With faulty circulation, the skin on the face and neck becomes flabby and takes on permanently the wrinkles caused by frowning, laughing, worry or care. Onamor stimulates the blood circulation, vitalizes and builds up the living tissue so that the skin becomes smooth and firm without regard to age.

## See Your Wrinkles Go

You can feel Onamor bring the healthy blood to the surface with the very first application, and best of all, you can actually see your wrinkles go. You'll marvel at the wonderful freshness and peach-like glow of your complexion from the first application.

Onamor is highly beneficial to the skin and eradicates blackheads and quickly heals all blemishes. It tends to close enlarged pores and generally refines and beautifies the skin.

Don't allow wrinkles to add years to your appearance. Send for a tube of Onamor today. If you are not positively delighted with

the very first application, return the remainder of the tube and every cent you paid will be immediately refunded to you without question.

## SPECIAL OFFER—10-DAY TRIAL—SEND NO MONEY

So that every woman who reads this magazine may have the opportunity of proving to herself the wonderful power of this new and remarkable vegetable product, we make this special introductory offer.

Send no money, simply mail the coupon below and we will send you in a plain, unmarked container a full-size tube of Onamor, for which many women gladly pay \$5. When the postman hands it to you, simply pay him the greatly reduced price of \$2 (plus

a few cents postage) in full payment. Use Onamor, and if the very first treatment does not delight you with the wonderful way it smooths away your wrinkles, return the remainder of the tube of Onamor and we will gladly refund your money. Remember, no days or weeks of waiting for results. The very first application must delight you or you get your money back. Just mail the coupon—send no money. But act at once before this special offer is withdrawn.

THE ONAMOR CO., Dept. 301  
95 Madison Ave., New York City

Without money in advance you may send me a full-size tube of Onamor. When it is in my hands I will pay the postman only \$2.00 (plus a few cents postage) in full payment. I retain the privilege of returning the tube within ten days and having my money refunded if I am not delighted with the results from the very first treatment. I am to be the sole judge.

NAME.....

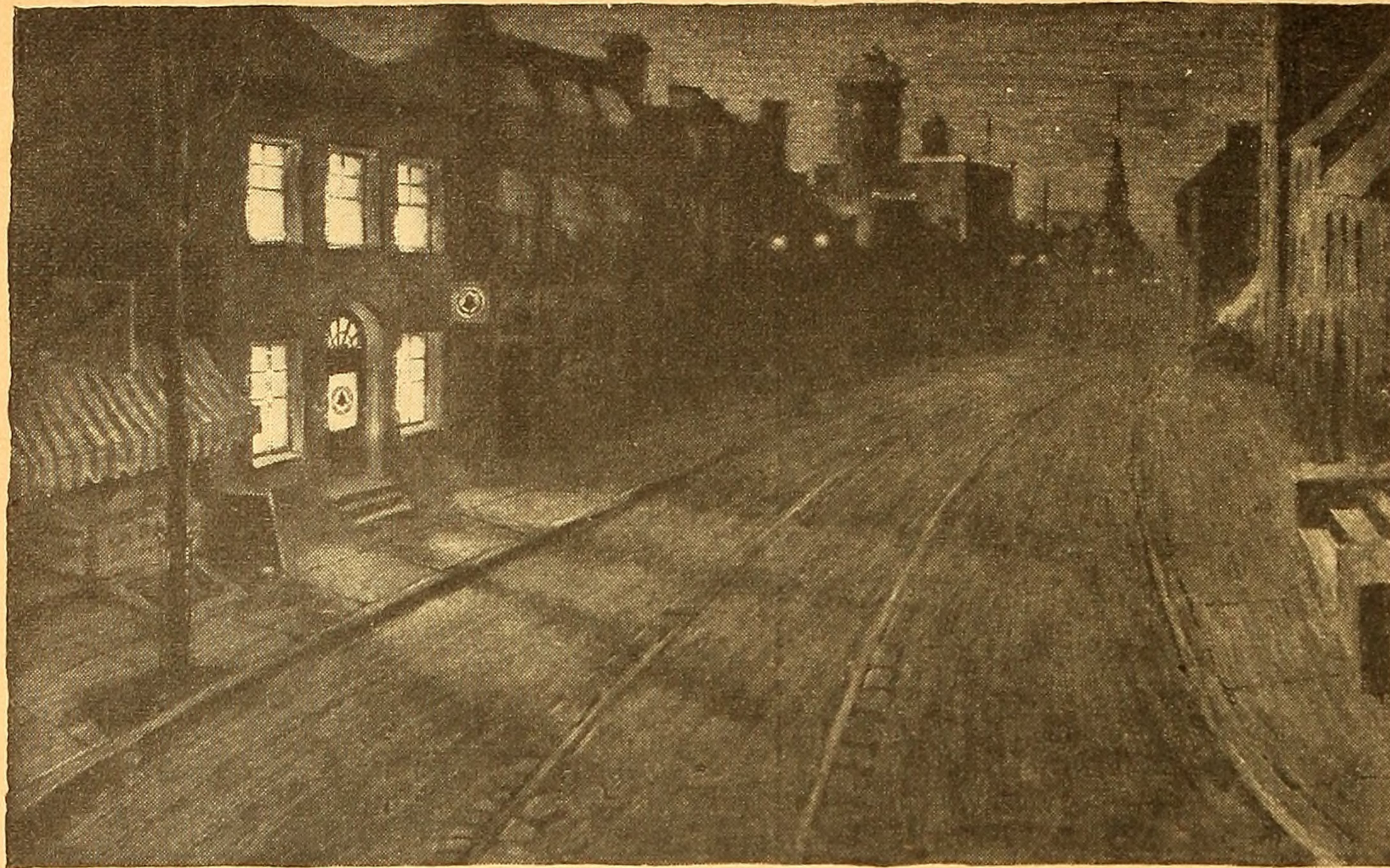
ADDRESS.....

CITY.....STATE.....

(Please Print Name and Address)

If you wish, you may send money with coupon and save postage.





## In the Dead of Night

In the dead of night a fire breaks out—the alarm must be given. A child is taken sick—the doctor must be called. A thief enters the home—the police must be located.

In the dead of night the American turns to his telephone, confident he will find it ready for the emergency. He knows that telephone exchanges are open always, the operators at their switchboards, the wires ready to vibrate with his words. He has only to lift the receiver from its hook to hear that calm, prompt "Number, please." The constant availability of his telephone gives him security, and makes his life more effective in wider horizons.

Twenty-four-hour service, which is the standard set by the Bell System, is the exception in the service of Continental Europe. An emergency may occur at any time. Continuous and reliable service has become a part of the social and economic fibre of American life.



AMERICAN TELEPHONE AND TELEGRAPH COMPANY  
AND ASSOCIATED COMPANIES

**BELL SYSTEM**

*One Policy, One System, Universal Service*

**Diamonds Here at 60% of Market Price**

This blue white perfectly cut diamond 7/8—3/32 ct. at \$52.50 among bargains in recent list. Many other big values in our lists. Buy HERE! Prices based on loan values, not market values. This 75 year old diamond banking firm has thousands unpaid loans and other bargains. Must sell NOW.

**Why Pay Full Prices**  
Any diamond sent for absolutely free examination at our risk. No obligation. No cost to you.

**Send for Latest List**  
Describes Diamond Bargains in detail, gives guaranteed loan values. Explains unlimited exchange privilege. Write for list today. *Send now.*

JOS. DeROY & SONS 3420 DeRoy Bldg. Only Opposite Post Office, Pittsburgh, Pa.

This Ring \$52.50  
7/8 - 3/32 Carat Blue White

**Beauty is skin deep**

Remove the old skin with all its imperfections and you can have skin like a new-born babe.

**Youth-Ami Skin Peel**

The World's Greatest Discovery, enables you to find youthful and perfect skin beauty. No costly or painful operations. *Harmless, painless.* Removes all surface blemishes, Pimples, Blackheads, Discolorations, Tan, Eczema, Acne, Large Pores, etc.

An invisible, stainless liquid. Contains no acid, mercury or arsenic. Not an ordinary clay or cream. Quick, easy and sure way to have a healthy new skin. Results astounding. Ask your druggist or write for booklet "Magic of a New Skin."

Youth-Ami Laboratories, Dept. DE, 30 E. 20th St., N.Y.

## When They Went to High School

(Continued from page 50)

theatrical star and took part in all the school plays.

"We now realize that she knew more about acting than we did," said the high-school teacher. "But we didn't think so then and the battles were fast and furious.

"I remember one day that Louise was to take the part of a Gypsy girl. We wanted her to use an old costume which we had on hand; Louise insisted on having a new one. The conflict lasted a week. Finally Louise went to the principal of the school in tears—and won. Her tears were too devastating to be resisted by any man school-teacher. Nevertheless, Louise was a very clever girl—as smart as a whip and very shrewd.

"Juanita Hansen was a very dazzling beauty over whom the boys were all crazy. Juanita took no interest whatever in school. She was frankly bored to tears by her studies. Of course in these circumstances—it was not possible to teach her much.

"Another girl who was not among our shining students was Marie Prevost. Marie Prevost was a clever girl, but her mind was on other things. She wanted to get into the movies, and she was more interested in the swimming-tank at Mack Sennett's than in the Rubicon which Cæsar crossed."

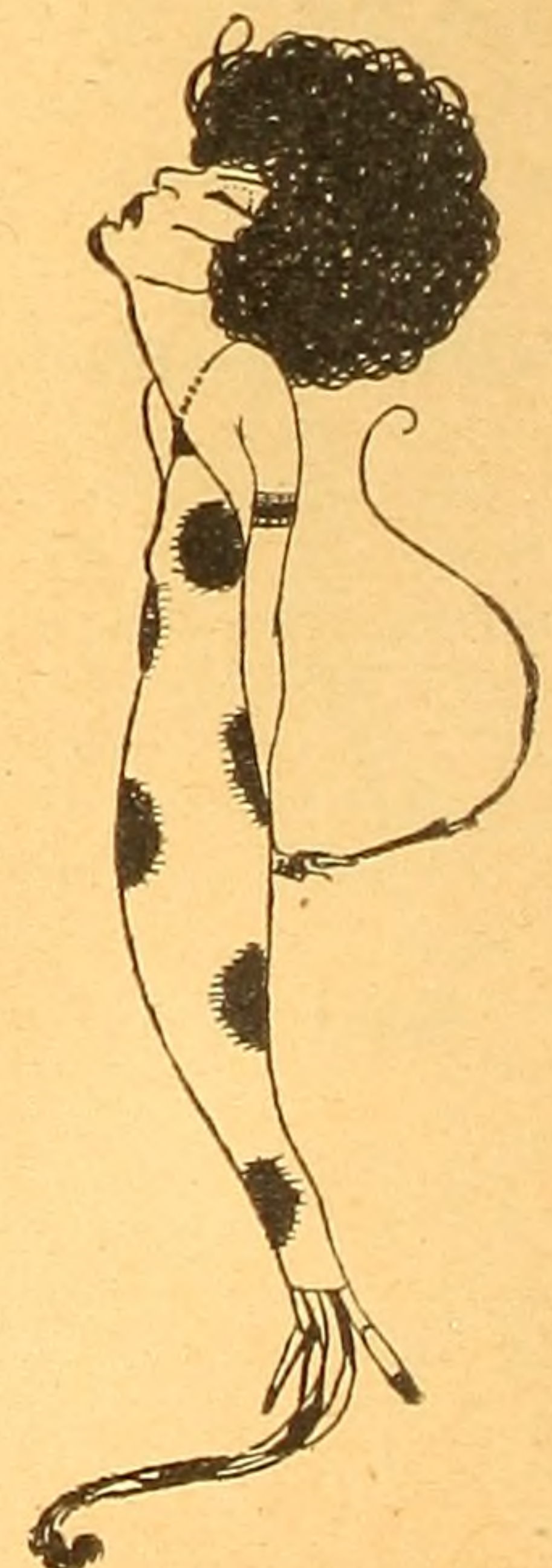
Carmel told me that Marie came a little before her day and Billie Horton's. But Margery Prevost was there and she used to patronize them all in a fearful manner on account of her sister's being in the movies.

Sometimes they all come back to school for the big anniversaries and so on.

Every year the old high-school paper gives a banquet and Carmel never misses one.

She calls them all by their first names and kisses all the babies, and is just the same gay little girl as in the days when she almost wrecked the family reputation by that dreadful football editorial.

In spite of their intimacy and in spite of the fact that they have both been in the movies all these years, Carmel and Bessie Love had never been in the same picture until last summer when Carmel was the vamp and Bessie the wistful sweetheart in a picture made at Goldwyn's from Balzac's "The Magic Skin."





## That's Out

(Continued from page 52)

actress. Yet, on the screen she has been a comparative failure, while actresses of less attractiveness and ability have known great popularity. Will some bright member of the masses kindly explain this?

### A SUGGESTION TO PRODUCERS

Why not give Shakespeare another try on the screen. Think of the money that could be wasted on it. To any producer wishing to make a venture in Shakespearian photodrama we wish to suggest "The Merchant of Venice" as a play that should make very interesting screen material.

### A PLACE IN THE SUN

For Patterson Dial. This young actress, in the Rupert Hughes film "Reno," showed signs of dramatic fire, which merits the attention of directors and producers who are searching for talent capable of being developed.

### STEALING HAROLD LLOYD'S STUFF

Some screen comedians are apparently under the impression that the only acquirement necessary to make themselves uproariously funny is a pair of horn-rimmed glasses. This is no reflection upon Sydney Chaplin, who uses them to good effect in "The Galloping Fish." Syd, by the way, is doing great work in his silver-sheet come-back, and if he can give us some more portrayals such as the old British Tommy in "The Rendezvous," he will be a very distinct asset to the silent drama.

### PUTTING THE HALLMARK ON SAM DE GRASSE

When we recently classed Sam de Grasse as one of the screen's finest actors, our statement was greeted by much disapproval. Now that no less a personage than Mary Pickford herself has come forward and announced that Sam is one of her favorite actors, we suppose that makes everything all right and justifies our opinion.

### WHY DO THEY DO IT?

The silent drama has progressed a great deal in the past few years, but movie characters are still able to write lengthy epistles in three or four seconds, and important notes and telegrams are still crumpled up and thrown on the floor where villains can find them.

### FAVORITE PRESS AGENT YARNS No. 24

The one which relates of how the young star's make-up was so real that even the gateman and the star's own mother didn't recognize her, and yet to the spectator of the film it was very plain exactly who she was as soon as she entered the scene.



## DRAW YOUR WAY to Fame and Fortune

**T**HE modern successful Commercial Artist dresses well, lives in a fine home, drives his own car and enjoys the luxuries of life. He is well paid for his drawings and is independent. Modern business firms spend millions of dollars annually for drawings and advertising illustrations. Present-day advertising literally could not exist without commercial art—it is a necessity.

**Your Opportunity** If you can draw, you have a talent which only a few possess. Then why compete with the crowd in ordinary occupations? Train your drawing ability for practical work, and take the surest road to success.

### The Federal School Will Train You

by the most modern methods. This fascinating and easily understood home study course contains exclusive lessons and drawings prepared by many nationally known artists, Charles E. Chambers, Franklin Booth, Neysa McMein, Edw. V. Brewer, Charles Livingston Bull and many others among them. An individual criticism given on every lesson of the course.

We don't claim any trick methods. Any artist of standing will tell you there are none. We do, however, teach you correct principles and direct your training along lines that bring proficiency most quickly. The Federal School management is the same as that of the Bureau of Engraving, a large Commercial Art establishment which has for a quarter of a century successfully served modern advertisers. That's why the Federal School has become America's Foremost School of Commercial Art. Hundreds of our students and graduates are making good. Why don't you get into the game? Through the Federal Course you can prepare yourself in a fraction of the time it would otherwise take.

### Send today for "Your Future"

This handsome book explains all about Commercial Art as a profession and how to secure a training in that line. It shows examples of our students' work—after all the only real proof of the worth of any school's method. Send 6 cents in stamps for "Your Future" now—while you have it in mind. Just write your name and address plainly in the coupon below, giving your age and occupation.



## Federal School of Commercial Designing

1470 Federal Schools Bldg., Minneapolis, Minn.

Please send me "Your Future." I enclose 6 cents in stamps.

Name.....

Age..... Occupation.....

(Write your address plainly in margin)

*America's Foremost School of Commercial Art*



## He Said Her Eyes Were Like Spring Flowers



AND so they were—round and soft and melting. Long ago she had learned the trick of accentuating their beauty and heightening their expressiveness by darkening their lashes with WINX.

Do you know this secret? Have you tried applying WINX to your lashes and seen the new lure in your eyes? If you haven't, there is a thrilling experience in store for you.

WINX is applied with the glass rod attached to the stopper of the bottle. It makes the lashes appear longer and heavier. Dries instantly, invisibly. Harmless, waterproof. Lasts for days, unaffected by perspiration or weeping at the theatre.

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.

Send a dime today for a generous sample of WINX. For another dime, you will receive a sample of PERT, the rouge that stays on until you remove it.

ROSS COMPANY

242 West 17th Street

New York

# WINX



## Voices in the Air

(Continued from page 61)

very full of performers and a crate of oranges. Whole-heartedly, Daddy Jim and a quartet sang "Merry Heart." Then as if the world had rolled from his shoulders, Daddy Jim replaced his collar while the fair Evelyn sang, "If My Thoughts Had Wings."

"Evelyn Herbert is in Fred Stone's 'Stepping Stones,' at the Globe Theater," Finkey informed us, "but she wears a black wig over her own beautiful hair, isn't that a shame?"

We agreed but experienced difficulty in keeping our attention on the singer, for the door kept popping open every second to admit green velvet-jacketed musicians from the theater orchestra downstairs, or a famous cellist or yet another brilliantly clad singer.

The room was rapidly reaching its capacity when in breezed a little girl in a grey and green frock, her blonde locks bound by a broad silver ribbon and pink roses pinned over either ear. We recognized the pink roses as having been, shall we say, plucked from Mr. Rothafel's silver vase.

She was Mlle. Gambarelli, Prima Ballerina of the Capitol Theater and a sprite of spring if ever we saw one. Roxey announced her enthusiastically to his calm machine.

"Now folks, here's Gamby. She will sing for you."

Gamby drew her delicious little pink mouth into a pout and shook her silver-wreathed head, "no, no, no, Mr. Rothafel, I want to tell them a poem, just a wee, bit of a poem, but, oh, so sweet."

No mere male could withstand the accent she put on that "sweet," so Roxey made amends by announcing that Gamby would recite.

Gamby did. Someone in the room suggested that she better stick to singing. So Gamby sang one of her native Italian songs with a whoop at the end of it, and the same facetious person intimated that she had better stick to her dancing.

But Gamby was game and was received with real applause by the other performers.

Which reminds us that just because the beauty of Evelyn and Gamby was so intriguing, the profile of Doug so fascinating, and the collar of Daddy Jim so dramatic, we must not forget Wee Willie Robyn, a tiny chap who lifted his head high and sang his soul out to two unresponsive round instruments; a truly beautiful voice, that of Wee Willie's.

The red light and the green light flashed out on Roxey's Ford joke and the room became a bedlam of congratulations, and oranges tossed back and forth to the performers. Oranges which Wee looked at suspiciously and perhaps a bit hopefully at first, but which we learned came from an admirer in far-off Florida for the hitherto unknown Voices in the Air.

When Valentino returned to the studios he gave his entire company a luncheon party. Read what he said to them about the rumors of his unpleasant studio personality in The Editor Gossips on Page 43 of this issue.

**CONGO DIAMONDS**

**Look Prosperous.** This beautiful Congo Diamond is positively the nearest approach to the genuine on the market. Most fiery, brilliant and dazzling ever found. Two karat size. Only finest diamonds have blazing brilliance and dazzling fire of this gem. Latest handsome design mounting. Order your ring now! Today! This low price is for limited time only. **Send no money.** Pay postman \$2.65. We pay postage. State size. Ladies or gents. If not delighted, we will return your money. Write now while this offer lasts.

**RAYMOND WALTER CO.,**  
Dept. 552, 299 Montgomery St., Jersey City, N.J.

**Solid Silver-Platinum Finish**  
**\$2.65**

## LEARN Movie Acting!

A fascinating profession that pays big. Would you like to know if you are adapted to this work? Send 10c for our Twelve-Hour Talent Tester or Key to Movie Acting Aptitude, and find whether or not you are suited to take up Movie Acting. A novel, instructive and valuable work. Send dime or stamps today. A large, interesting, illustrated Booklet on Movie Acting included FREE!

**FILM INFORMATION BUREAU, Sta. W., Jackson, Mich.**

# Your Figure

Has Charm Only as You Are Fully Developed

## BEAUTY OF FORM

can be cultivated just the same as flowers are made to blossom with proper care. Woman, by nature refined and delicate, craves the natural beauty of her sex. How wonderful to be a perfect woman!

## Bust Pads and Ruffles

never look natural or feel right. They are really harmful and retard development. You should add to your physical beauty by enlarging your bust-form to its natural size. This is easy to accomplish with the NATIONAL, a new scientific appliance that brings delightful results.

## FREE BEAUTY BOOK

If you wish a beautiful, womanly figure, write for a copy of the treatise by Dr. C. S. Carr, formerly published in the Physical Culture Magazine, entitled: "The Bust—How It May Be Developed." Of this method Dr. Carr states:

"Indeed, it will bring about a development of the busts quite astonishing."



This valuable information, explaining the causes of non-development, together with photographic proof showing as much as five inches enlargement by this method, will be sent FREE to every woman who writes quickly. Those desiring book sent sealed, enclose 4c postage.

THE OLIVE COMPANY

Dept. 205

CLARINDA, IOWA



## Across the Silversheet

(Continued from page 53)

well that the thing to do was take advantage of their star who cries so effectively.

Leon Errol of Ziegfeld fame is amusing in a humorous rôle.

Ralph Graves, it seemed to us, was an unsympathetic hero. Not for one minute did we believe he was Prince Maximilian of Styria. He had the atmosphere of a modern. And, if you are not in sympathy with the hero of this story, it negates most of the action.

The plot concerns itself with Princess Mary of Burgundy's endeavors to marry Maximilian of her heart and not the half-wit Prince Charles of France with whom her father seeks an alliance for reasons of state.

So far as expenditure went, nothing was spared to make "Yolanda" a great motion picture. We think, first of all, that it suffered in the cutting. Frequently we were aware of lapses in continuity. Here and there it interested us, but it failed utterly to stir us emotionally or to inspire us even slightly. All those material things which wealth bought for this production lie more or less ineffectual because they are not illuminated by the vitalizing spark of what we call imagination, for want of a better and more descriptive word.

\* \* \*

We bring generous laurels to "America's" first episode, "The Sacrifice," after days of critical retrospection. For we doubt if any director other than D. W. Griffith would have had the courage to present what is, for the most part, a series of skirmishes and battles strung upon a comparatively unimportant and slim love interest. We are quite sure no other director could have done this with more effect.

Griffith plans to chronicle America's history upon the screen in a series of pictures. This, the first, deals with pre-Revolutionary days and those terrifying days of warfare itself. Robert W. Chambers furnished Mr. Griffith with the story, and we admit freely that it interested us infinitely more than most productions we have seen which have had their fiction in no way hampered by a necessity for facts.

Unfortunately for Mr. Griffith's dramatic construction and for his usual and never-failing formula of a race for life in the last reel . . . with the victorious outcome shadowed in the very fade-out itself, history has managed to be horribly anti-climax. The ride of Paul Revere is the most thrilling episode in this production . . . His cry "To Arms! The British are coming!" as his horse's hoofs strike sparks in their speed thru the streets of village and hamlet, still stirs our memory. It is one of the most thrilling things ever flashed across the screen.

Then follows an almost uninterrupted series of battles. Ordinarily, battles bore us unspeakably. We rest our eyes until some kind friend tells us they are over. This was not so when we saw "America." In the first place, the perfectly beautiful and unexcelled Griffith photography with the clever device of diffusing everything but the central character . . . and with soft tones always . . . is not a strain to behold. Outside of that we actually enjoyed the battle scenes. A friend whose acumen and intelligence we respect mightily insists that we enjoyed the battle scenes because seventy of our ragged forefathers stood up against twice that



Photograph of the hand of Miss Mildred McKamy before and after just four nights wearing of the Magic Gloves

# MAGIC GLOVES Whiten Hands Overnight

**Astounding Scientific Discovery—Dr. Egan's Magic Night Gloves! Make rough, reddened, work-worn hands soft and white over-night!**

**Results Absolutely Guaranteed in Writing. Legal Guarantee Bond with Every Pair.**

**J**UST think of it—putting on a pair of gloves for a night and finding your hands exquisitely white and soft! That is the magic of Dr. Egan's amazing medicated Gloves! Nothing like them ever known! These gloves of medicated fabric (not rubber) actually turn your hands white, as white as a lily and as smooth and soft.

No matter how red your hands, or how sallow or yellow or how deeply blotched with freckles or liver spots—no matter how rough or coarse or workworn your hands, the magic of these medicated gloves will turn them white and soft, fresh and young-looking.

### Results in One Night

Just one night's wear of these marvelous gloves is enough to convince you. You see a difference in your hands almost unbelievable. Wear the gloves four or five nights and you have a new pair of hands. It's the medicated fabric that does the work. The gloves are impregnated with a marvelous solution perfected by the famous Dr. S. J. Egan. The medicated fabric when activated by the natural warmth of the hands has a peculiarly potent whitening and softening effect upon the hands. The hands become white—a charming, natural, white. They become soft and smooth as velvet. And all so quick as to be dumfounding.

The complete Dr. Egan Magic Glove outfit consists of: one pair freshly medicated gloves; one jar Dr. Egan's Pore-Lax; one bottle Glove Medicator; one copy Dr. Egan's booklet, "The Care of the Hands"; all in neat container. The Pore-Lax is a special cream to apply before donning the gloves to open the pores of the skin for the action of the medicated gloves. The Glove Medicator is for restoring the potency of the gloves after a period of wear. Gloves may be worn at night while you sleep or during the day while doing your sweeping and dusting.

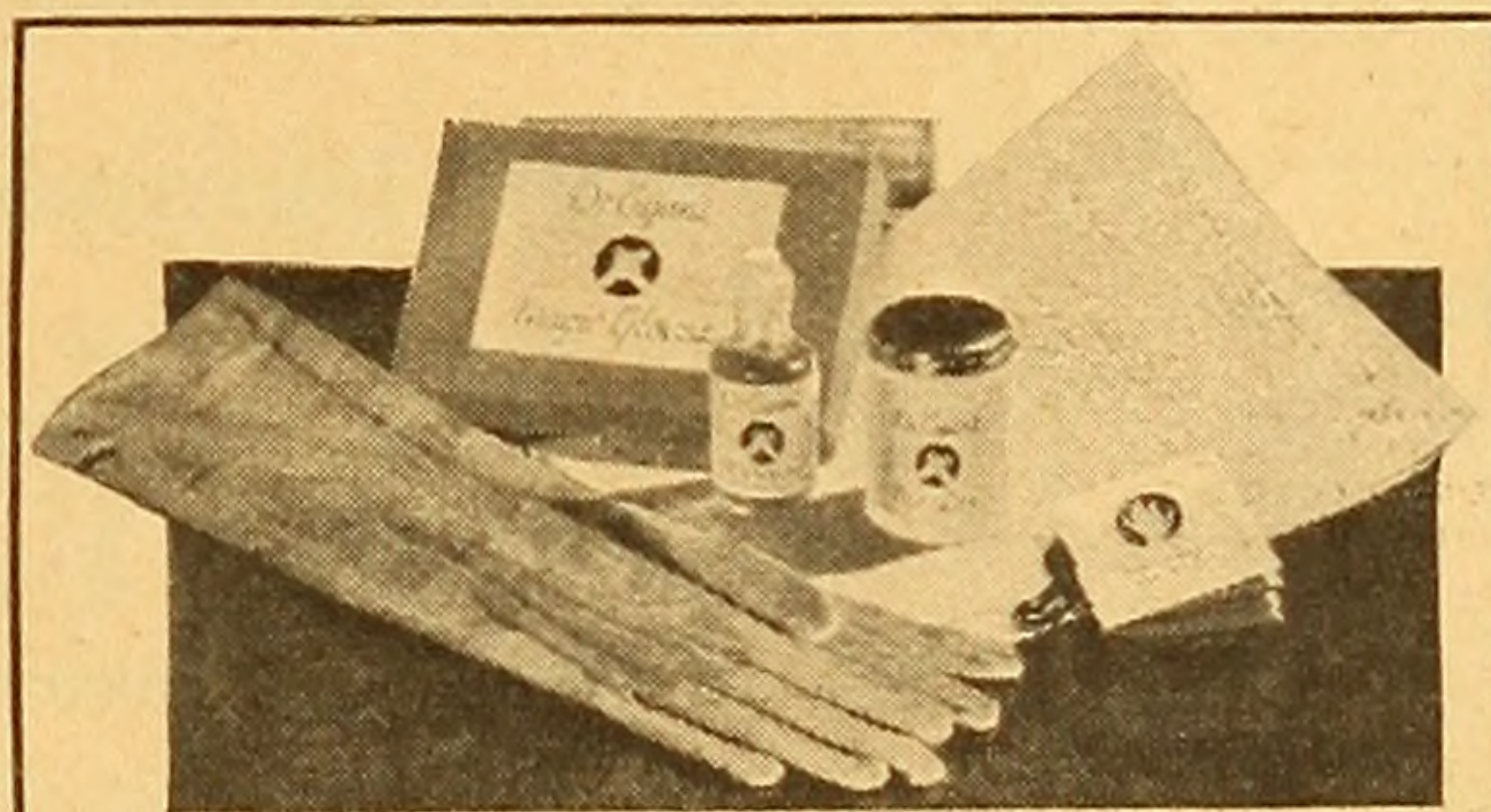
### Try the Gloves FREE

Try the gloves five nights free. Note the amazing difference in your hands in just five nights' wear. Mark how lovely your hands, how white and smooth. If five nights of wear of the gloves doesn't make your hands more beautiful than you ever dreamed possible, don't keep the gloves. Return them to us and you won't be out one cent for the free trial. You are the judge.

### SEND NO MONEY

### Just Mail the Coupon

Send no money now—just the coupon. Pay the postman only \$1.95 (plus postage) on delivery of the gloves. If in 5 days you are not more than delighted and amazed with the results from the gloves, just send them back and your money will be promptly refunded in full. We give you a written guarantee to this effect. You run no risk. Fill out and mail the coupon now or copy it in a post card or letter. If apt to be out when postman calls send \$2.00 now. Our guarantee assures you of your money back if you are not perfectly satisfied. Address DR. S. J. EGAN, Dept. 126, 220 South State Street, Chicago, Illinois.



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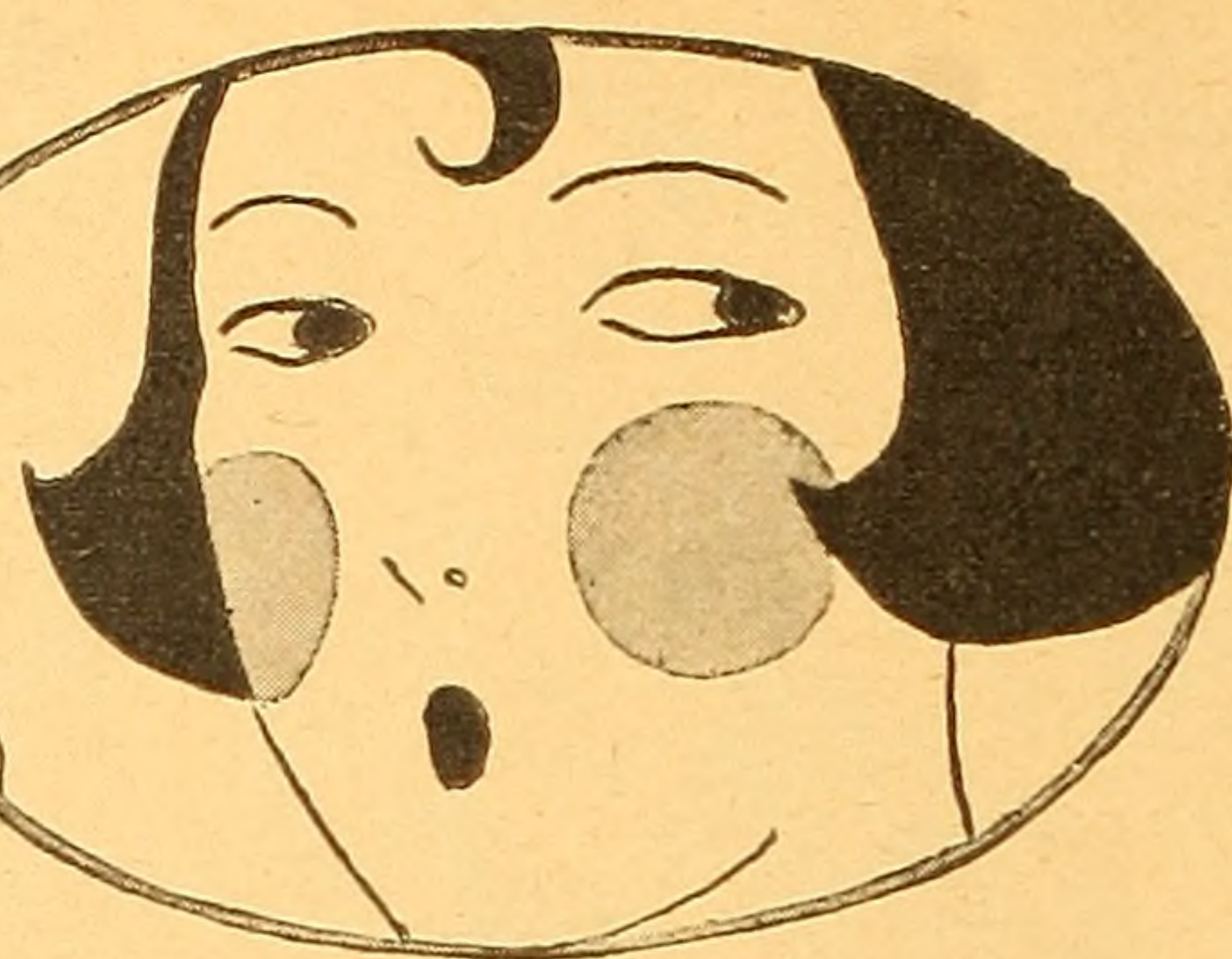
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# Pert Rouge

## CLASSIC

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#### Pictorial Features

##### Sheiks All—

A page of sheiks, depicting three movie stars who have played this crushing rôle.

##### Celestials—

A group of screen stars done in cartoon from the peak of Decker's comic pen.

##### Rhythm—

A double-page spread of dancers, the lightest, the loveliest on fantastic toe.

##### Allurement—

A full-page photographic study of Irene Bordoni, who slays with her dark eyes.

#### “Out, Damned Spot!”

A story on the curse of the studio—Kleig eyes—by Dorothy Donnell, author of “Fortunate Misfortunes.” No one is immune from this plague of light that carries waste and suffering in its wake.

#### “Love Has a Tide”

Lewis Stone writes most unexpectedly on love, showing that, after all, the tide must change.

**FROM STAR TO STAR**—Helen Ferguson interviews charming Barbara La Marr.

**A SOCIETY SCANDAL**—The fictionization of Gloria Swanson's latest screen vehicle.

—MAY—

## CLASSIC

That “Different” Screen Magazine

many well-drilled and well-armed British soldiers . . . and that that in itself is thrilling. Maybe . . .

We think our interest was born in another reason. Griffith made those rebels human beings before he made them soldiers. He showed them to us as family men. One would drop his pitchfork in the hayrick to shoulder his decrepit musket . . . another would wave a regretful good-bye to children who toddled after him to fall in their frightened haste . . . another would wrench himself away from the restraining hands of a wife or sweetheart, anxious to follow the sounding fife and drum. This is what directors invariably fail to do . . . and the neglect for which we are eternally offering criticism. A few fragmentary shots suggest that the numbers of a mob are individuals. It's a pity to leave them puppets. When they are left so, the consequences of the drama are of no matter.

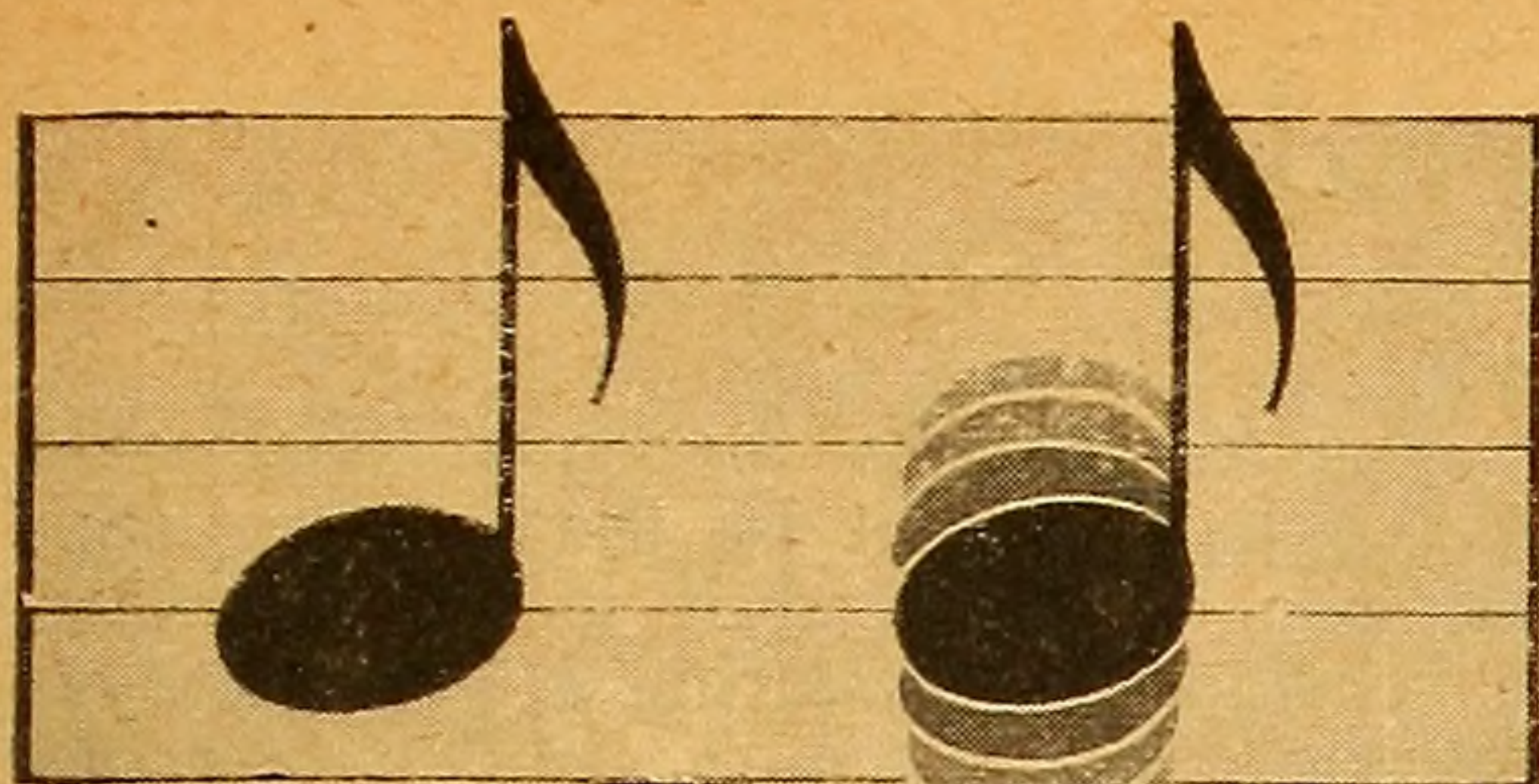
The story is born of the love of Nancy Montague, daughter of an old Tory and sister of a Rebel, for one of the most rebellious rebels of them all. Of course there is a villain . . . Captain Butler, under whose command the savage Indian warfare was waged in the latter part of this war. He covets the fair Nancy. All of this is as it should be, for the dramatic purpose of the story and history permits Captain Butler to be painted black enough to suit any novelist's plans.

Heretofore we have lacked any sympathy whatever for Carol Dempster. We have always granted that she was frequently lovely to look at and probably possessed of good-breeding. But that is hardly enough to carry the star part in production after production. However, her Nancy Montague frequently came close to our heart . . . we thought her infinitely improved.

And while we think Neil Hamilton's “Nathan Holden” will bring him an early fame, we believe that by far the most artistic portrayal in the picture was contributed by Charles Emmet Mack as the dandy Tory son, whose bejeweled and manicured hand was steady on his sword, and whose life was gladly laid on the altar of the Rebel's cause. His work shone with the brilliancy of a masterly cut diamond. Lionel Barrymore was a thoroly disagreeable and sinister Captain Walter Butler, which is, in itself, praise. . . . Louis Wolheim was so frightful as one of Butler's subordinates that we doubted his realism . . . and Arthur Dewey created a George Washington who would have dominated more of the production if he had been permitted to do so. As one New York critic aptly and caustically remarked: “George Washington is sacrificed to the wiles of Carol Dempster.”

The stars find the answering of their fan mail a gigantic undertaking. There will be a specially illustrated article about this phase of a stellar existence in the June number.





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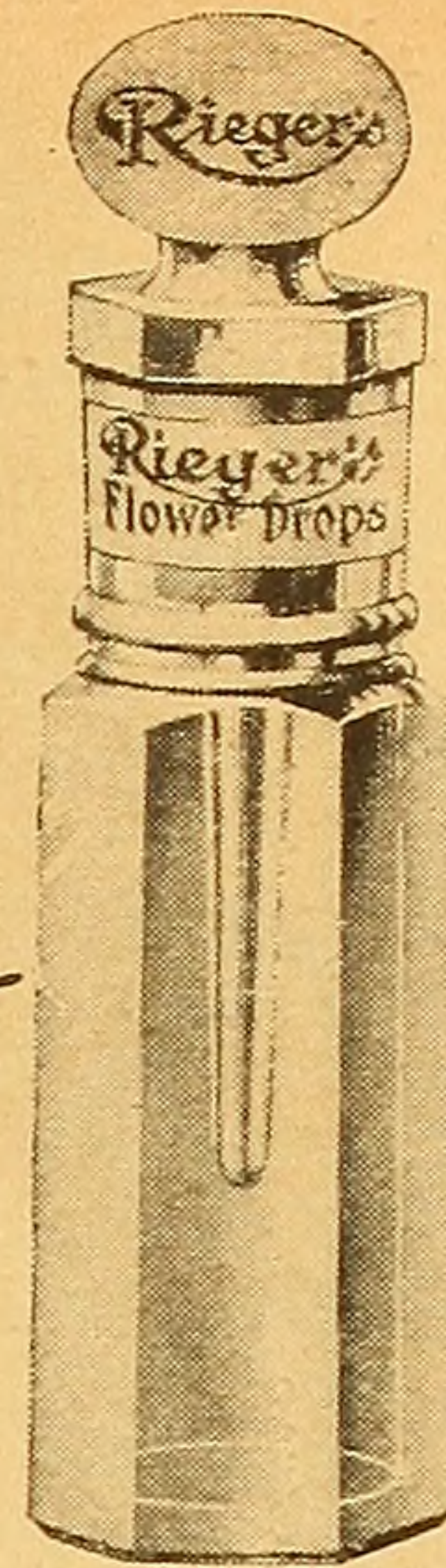
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# Icebound

(Continued from page 39)

cap for Ben,” despite the family protestations. And Nettie had little tricks that were not of New England and that seemed to Ben so many bright oases in a dreary desert.

Jane knew that Ben went to see Nettie; that they met stealthily; even that Ben fancied himself in love with the girl. And she knew, too, that the worst thing that could happen to Ben would be to marry Nettie. Ben needed a lamp, a torch. He needed the fine, sleeping thing within him

Running downstairs to see if she could possibly have left it by the ironing-board when she had pressed it in the morning, she beheld Nettie wearing it—and clasped in Ben's arms.

When they discovered Jane, Nettie ran over to her and said that she was only “trying it on,” and would take it right off for Jane to wear. Jane shook her head before she turned to go up the stairs again. “You may have it, Nettie,” she said, “I—I wont need it any more. And will

### ICEBOUND

Told in short-story form, by permission, from the Paramount production of the scenario by Clara Beranger, adapted from the stage play by Owen Davis. Directed by William B. de Mille. The cast:

- |                     |                  |
|---------------------|------------------|
| Jane Crosby.....    | Lois Wilson      |
| Ben Jordan.....     | Richard Dix      |
| Emma Jordan.....    | Helen Dubois     |
| Nettie Moore.....   | Vera Reynolds    |
| Sadie Fellows.....  | Mary Foy         |
| Orin Fellows.....   | Joseph Depew     |
| Ella Jordan.....    | Ethel Wales      |
| Mrs. Jordan.....    | Alice Chapin     |
| Henry Jordan.....   | John Daly Murphy |
| Hannah.....         | Edna May Oliver  |
| Judge Bradford..... | Frank Shannon    |

to be aroused by brave hosannas. Nettie was not capable of these. And Nettie did not love him. Nettie was “playing,” largely because there was no one else at hand. Nettie *couldn't* love him with the fine, patient, passionate growth of Jane.

Between Jane and Ben a comradeship had grown up that had, at least, its compensations. He turned to her, brusquely at first, anticipating, it seemed to her, rebuff and rejection, and then, slowly, with something approaching eagerness and a dependence that sweetened Jane's days for her.

He needed Jane. But he needed play and color, too. Nettie gave him these.

“What does Nettie say,” Jane asked him once, “about the Kimball matter?”

“You mean,” Ben said, “that I still face jail, after all.”

“Well . . . yes . . .”

“She reminds me of it frequently enough,” the boy said, bitterly, “it seems to be on her mind more than I am, really. But I tell her that many women have waited for men outside the walls of jails and I guess she can, too.”

“That requires a certain type of woman, Ben,” Jane said, “You cant expect *too* much of the Netties.”

Ben looked at her; “I bet you'd wait, Jane,” he said, unexpectedly.

Jane felt her color rise and she rose to clear away their supper things. “Of course I would—if I loved him, Ben,” she said. She flushed still more because Ben was still looking at her when she came back with the berries and cream.

Jane was giving a party. For her own birthday. But really she was doing it for Ben. She had festooned the parlor, now opened and made cozy and habitable, and she had, secretly, made herself a frock with lace at breast and sleeves. Such a frock as Ben had once described to her on a French girl he had met.

The night of the party came and Jane was ready to dress. The dress was gone.

you act as hostess at the party? I . . . my head hurts so . . . It's funny . . .”

It must have been ten o'clock when Jane hear the closing of the door and the last of the Jordan footsteps going down the walk. Her bag was packed and she supposed that Ben had gone the rounds to see if the stock was all right.

But at the bottom of the steps Ben was standing, looking up at her.

“Where are you going?” he said, and Jane had never heard his voice like that before.

“Away,” Jane said, “I—to my father's cousin over Meadowville way.”

Ben appeared to disregard this: “I told them tonight,” he said, “that for *your* birthday you had given me the Jordan money and farmstead as belonging, so you said, ‘rightfully to me’ and also that you had arranged for me not to have to go to prison in any event. I told them that you explained to me that you were really ‘only custodian of the money’ till such time as I should have learned to work, and that I was, now, not only a free man, but a wealthy one. Nettie was there, too. When I had done talking, the entire Jordan family cast themselves upon my breast, with Nettie leading the procession. They began, in one moment to think of me what . . .” Ben paused, and Jane saw, to her consternation, that there were tears in his eyes and that his face was white and shaken. . . .

“What *you* have always thought,” Ben said, thickly; “I—I ordered them out of the house, pack and parcel. The lot of them. Including Nettie. Now . . . now there's you and me . . . Jane, do you believe that a man could love a girl for a long, long time, down at the roots of his being, and never know it until . . . now . . .?”

Jane was never very articulate. She had frequently regretted it. But now she didn't need to be. Love can dispense with words.



## Letters to the Editor

(Continued from page 64)

pictures, and I can remember no instance when she was not vividly natural.

Too seldom do we see Elsie Ferguson on the screen. She has given us many exquisite portrayals, and I trust we will soon again see her fragile beauty and deep understanding reflected in the Shadows.

Bessie Barriscale! Who remembers her? It is only a few years since she left the screen . . . yet I never hear about her. I have missed her vividly human characters from the screen.

Ever so many magazines assure us that the public is demanding new faces. Perhaps that is so, but I feel for none of the new faces that have come upon us as a deluge, the admiration and affection I felt for those I have already named, and Marguerite Clark, Pauline Frederick, Dorothy Phillips, the Talmadges, and the wonderful Gishes.

Naturally, there are always exceptions to every rule, and in my case, they are Lois Wilson . . . and Pola Negri . . . whose genius was so great that it even shone thru the mangled fabric of "Bella Donna" and "The Cheat." There need be no other proof as to her greatness.

In conclusion, as refutation to the unjust criticism of Ramon Novarro, I think I need only to quote a critic, who reviewing "Scaramouche," wrote, "Ramon Novarro has developed into an actor of power and charm. He is ideal for the rôle. Praise of him in this production means even more because he is playing opposite such a splendid actor as Lewis Stone." To one who has seen Mr. Novarro in more than one picture, the suggestion that he is merely an imitator, is absurd. And that's all there is, there isn't any more.

Sincerely,  
ROSE M. REVERE,  
3836 Boulevard,  
West Hoboken, N. J.

Are the screen stars really stars?

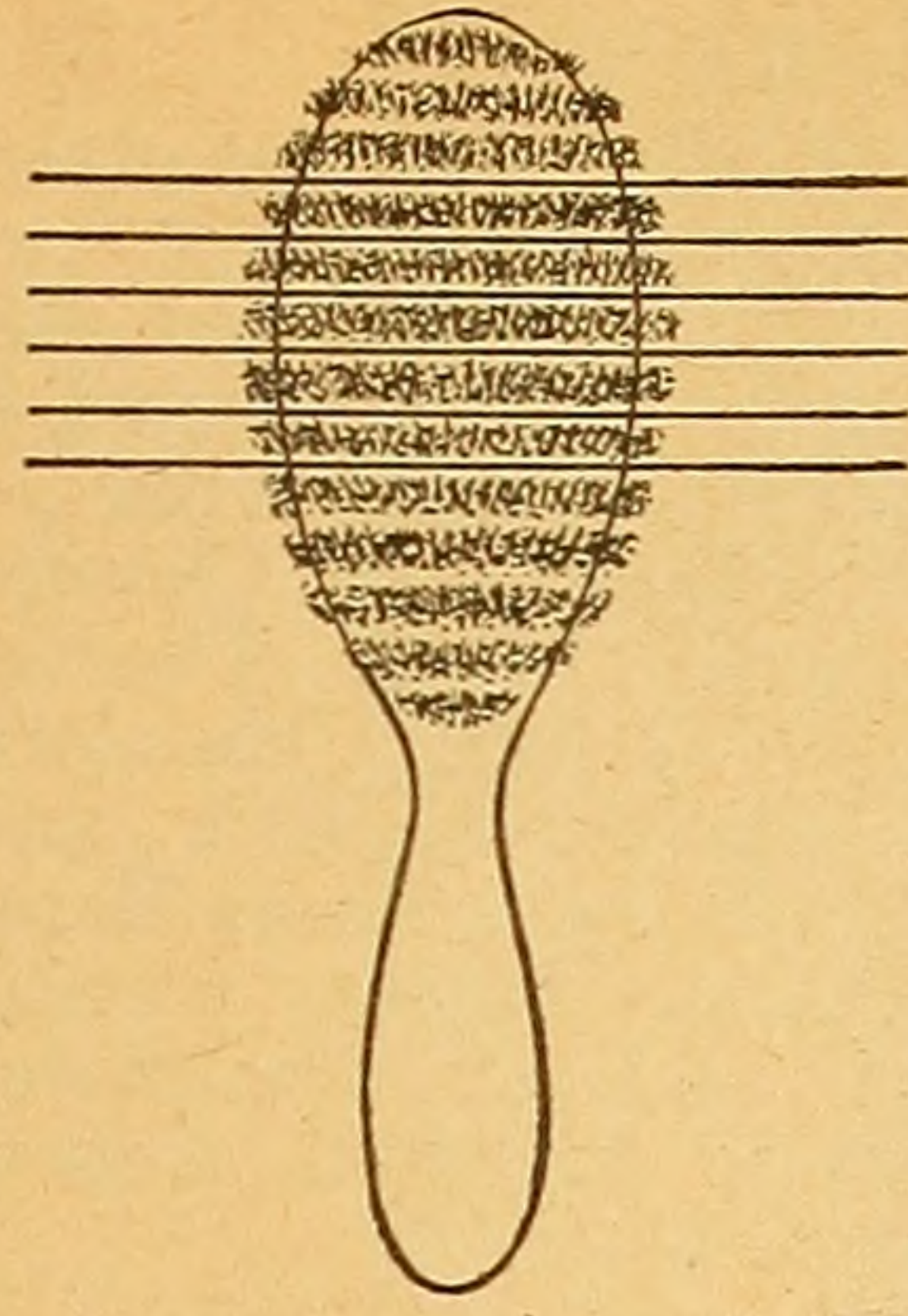
DEAR EDITOR: Are the screen stars really stars?

This question has been the discussion of many of my acquaintances for some time past. Unfortunately, being a staunch advocate of the screen and its people, I was shown where I was wrong in many instances by answering "Yes" to the above question.

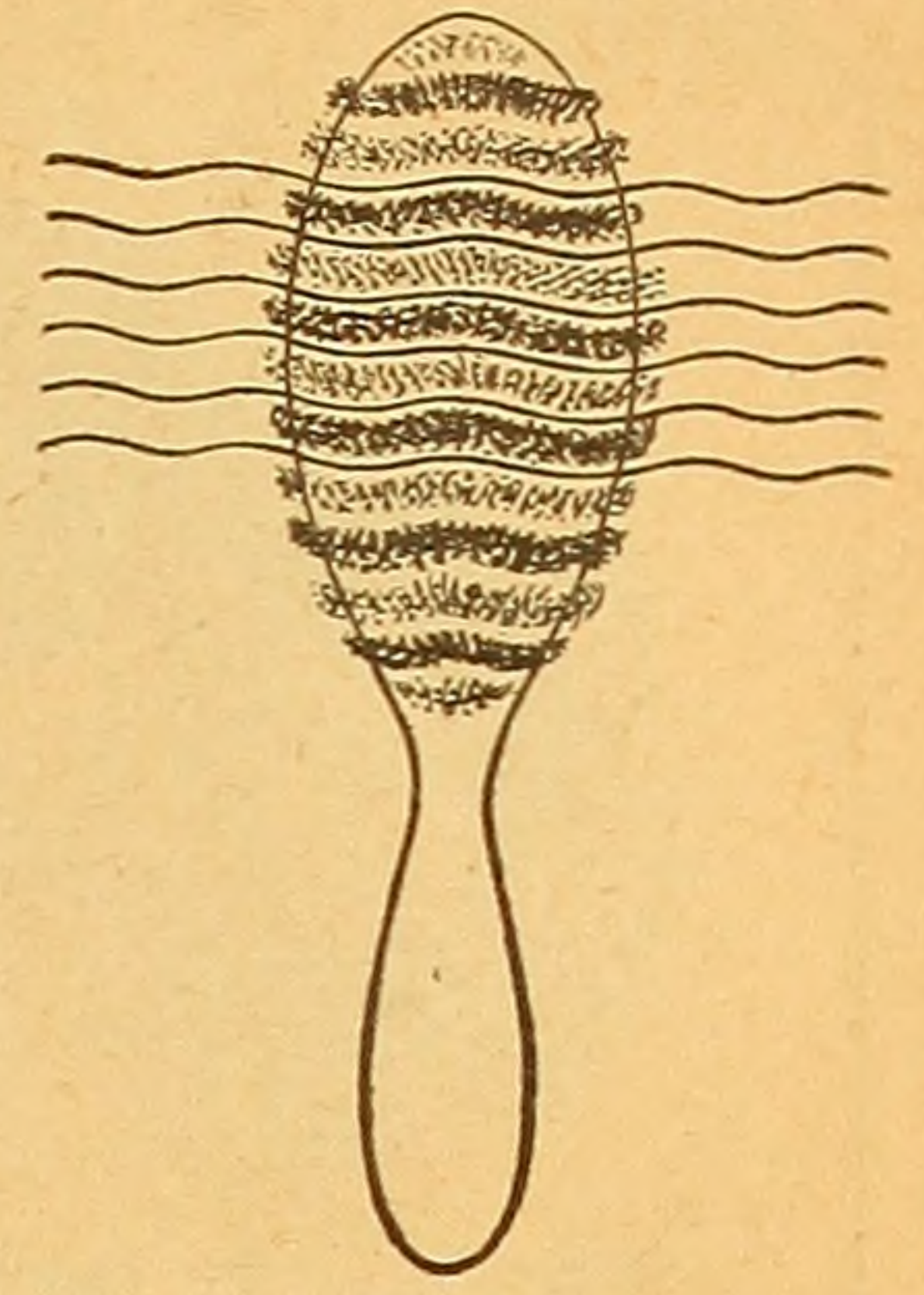
My friends based their arguments on the comparison between stage and screen. On the stage, they explained, one does not get by on his good looks and charming personality alone as he does on the screen eight times out of ten. He must prove, while on the stage, that he is a real artist, a finished product, a graduate of the "School of Life." He must possess the power of drawing his audiences to his particular rôle, whether good or bad. How? Not as the screen idol does, with soulful eyes, passionate close-ups, and heroic gestures and expressions. The man of the speaking stage cannot be uneducated. He must be well versed in the language, have a competent memory and at least know the elements of elocution and refinement of diction. All the make-up that he could wear wouldn't put over his rôle without his powers of oratory and expression.

And whilst I listened to these truths, I began to weaken.

They went on to say—"Fit the average leading man of the screen into the principal male rôle of any drama and we would soon learn how long he would retain his 'alias'



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NOTE: Everyone needs, and should use a good hair brush and the Wavex is a quality brush with genuine pig bristles hand-set in its strong, graceful ebonized wood back. The introductory price is three dollars! So, the wonderful waving feature really costs nothing.

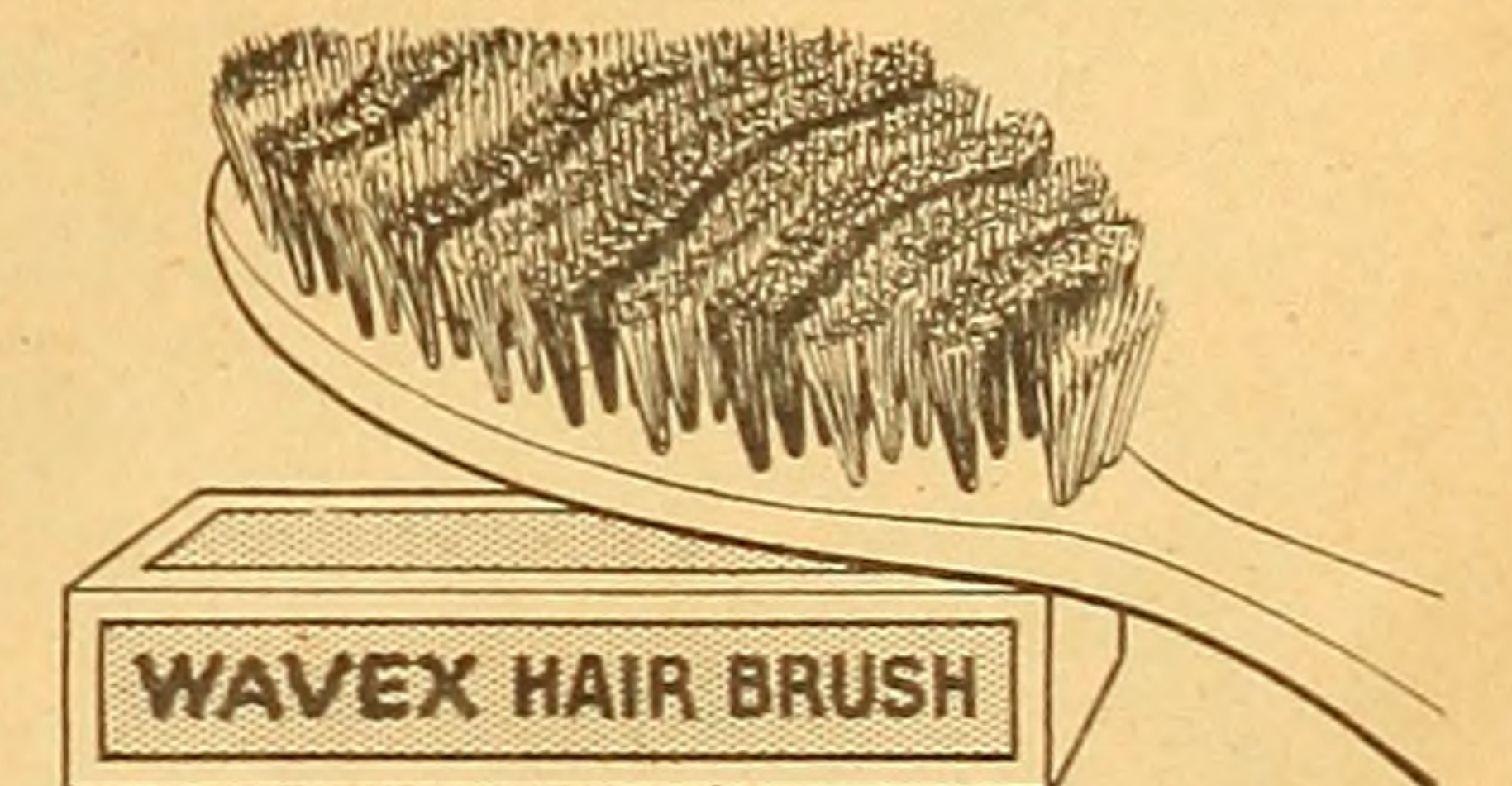
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of Matinée Idol. Why 'twould be a farce and a pity."

Is this really a truth?

They continued that the screen did claim and foster a great many personages to whom they thought really belonged the title of "Star." Some of these included the following: George Arliss, John Barrymore, Richard Barthelmess, Lon Chaney, Jackie Coogan, Harold Lloyd, Thomas Meighan, Eugene O'Brien, Theodore Roberts, Joseph Schildkraut, Eric von Stroheim, Henry B. Walthall, Theda Bara, Alice Brady, Mary Carr, Marion Davies, Lillian Gish, Mae Murray, Nazimova, Dorothy Phillips, Mary Pickford, Norma Talmadge, and Lenore Ulric.

And then when so many of my favorites did not appear on the above list, which I acclaim very highly, I questioned them, and the following are some of the explanations I received: "Gloria Swanson and Marie Prevost, two painted butterflies and clothes racks, at one time dependent on the shapeliness of lower extremities for livelihood. Rodolph Valentino and Ramon Novarro, the former practically illiterate in our language, extremely un-American, and depending on his amorous close-ups and a slight knowledge of what might be called dancing. The latter of the same foreign type, taking off the former as best as possible without detection. Colleen Moore, Patsy Ruth Miller, and other members of "Our Club," who have no more knowledge of the drama than the average milk-fed high-school girl, and who happen to get by the unrestrained efforts of master directors. Let such as the members of "Our Club" go thru the mill of hard work before they acclaim themselves Bernhards, Nazimovas, or Duses."

Finally they "GOD BLESSED" the many directors, without whose careful attentions and instructions, the vulgar, unlearned, and coarse mannerisms and actions of many of our "stars" would be a horrible example of decent and schooled Americanism.

Would that the above were a myth.

Yours truly,  
L. J. V.,  
Philadelphia, Pa.

This reader complains of stellar negligence in sending photographs, even when money is sent with requests.

DEAR EDITOR: Having read your magazine for years, and being a dutiful screen fan, may I have just a word or two?

I'm not a kicker, excepting about one thing. I have written to several film stars, asking for photos, and have never received them. I enclosed quarters in every instance, and I haven't quarters to throw away. I know they were addressed correctly, too. I have waited nearly six months for an answer—but nix! It does seem as if they could get their mail attended to in six months. I haven't moved since then, either, so they just haven't sent them. I didn't write silly letters, nor did I write for them just to have a collection of photos. I only asked for those whom I really wanted and liked. There are five quarters I've only wasted. The five stars are: Jane Novak, Vera Reynolds, Claire Windsor, Mae Marsh, and Charles Jones. Do you think this is fair? Buck Jones is my favorite, but I got a grudge against him for keeping that quarter without sending me a picture. I think he is the best actor on the screen, but I guess that's the only place he is good! The four girls I



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do truly admire, but that same grudge is against them, too.

That's my only kick against the players. I know they're all good fellows, and they do their best for us. I enjoy every picture I see, and think Marion Davies and Mary Pickford are wonderful, great, sweet, etc., etc. Only, please, Mary, give us another little-girl part—just one more, wont you? And Marion—there never was, and never will be a picture again, as wonderful and beautiful as "When Knighthood Was In Flower." That was supreme. To my notion anyway. I dont know about the rest of the fans.

Forgetting grudges tho—I love every screen star.

Yours very truly,  
HELEN GILLET,  
986 E. 52nd Place,  
Los Angeles, California.

A letter from a boarding-school—

DEAR EDITOR: No doubt you will wish very fervently that I hadn't added one more "blah" note to your already overflowing mail bag, but that cant stop me from expressing my very deep-seated convictions.

I have watched your columns for a long while, and it seems that there is a decided lack of letters from young girls in boarding-schools. (You very probably get them, but dont publish them—quite sensibly, too). Therefore, I've appointed myself spokesman for thousands of movie-struck girls.

To begin with, the most popular men (in boarding-school circles) are, without a doubt—Richard Dix and Rod La Rocque—the former leading with quite a large majority. Mr. Dix is popular because he is so delightfully real, so absolutely possible. He is charming, attractive, a bachelor, therefore, the object of many a young girl's dreams. By the way, cant someone prevail on Mr. Dix to try blossoming out a little? He must be stunning in a dinner coat—wont he please try a rôle where he can appear once or twice in civilized clothes? Everyone is sick of shirts—brown woolen ones, especially—when worn as the outer apparel of a good-looking man.

Mr. La Rocque is popular because he is so attentive in manner—has such a fascinating profile—and is so well built. (Gentle hint to Richard Dix, "Mr. La Rocque wears a tux sometimes.")

Gloria Swanson, Pola Negri, Mae Murray, Viola Dana, Constance Talmadge, and possibly Alice Terry, are the most popular of the women—with Marion Davies leading the field since "Little Old New York."

Tom Moore is loads of fun—or rather looks as if he were—and is so jolly and good-natured that very few people can resist him. I'm very sorry that his matrimonial ventures have been so unsuccessful.

That's about all—except that the Valentino craze is almost dead—he shouldn't have left the screen as he did.

In closing I'll prove that I'm only sixteen by saying that Richard Dix is my absolute ideal—a positively adorable, big-brotherly sort of person, who gives me thrills up and down my spine whenever I see him—even on the screen. He must be simply wonderful in real life.

Sincerely yours,  
J. S. K.,  
Boston, Mass.

Regarding Marion Davies, Harrison Ford, Anna Q. Nilsson and Douglas Fairbanks.

DEAR EDITOR: With two pictures, or rather one picture and one characterization



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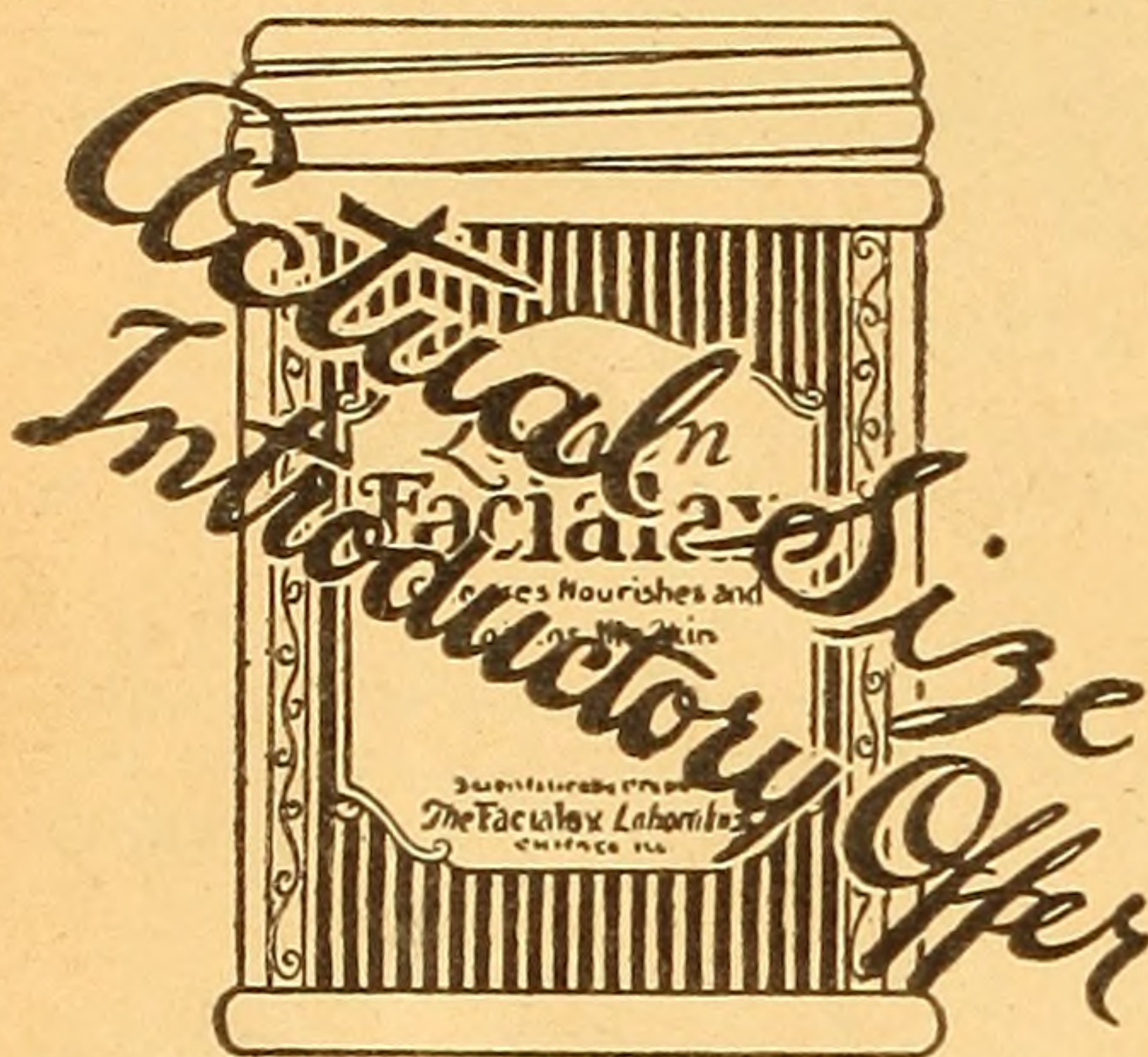




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recently impressed on my mind, I feel the desire to bestow lavish praise on both.

First, "Little Old New York" is, I believe, the best picture I have seen since "The Covered Wagon," and I have seen nearly all of the major productions. It would be impossible to lay a finger on all of the points which made it the charming picture it was, but of two at least I am sure. One was Marion Davies; the other, Harrison Ford. I never would have believed a year ago that I could so much admire Miss Davies as I do at present. Her portrayal of Pat O'Day proved her not only an actress of ability, which I would have doubted, but one of charm, which I would have emphatically denied—which shows how undesirable are intolerant opinions. Pat is delicious beyond words, and also decidedly more handsome than Patricia. So in tribute to Marion Davies, I pronounced "Little Old New York" a very fine picture.

But in tribute to Harrison Ford, I saw it a second and third time. Why this young actor has never been brought into the foreground is beyond my reasoning powers. It is an opinion expressed also by many of my acquaintances who have the same frenzied search of the newspapers weekly to ascertain where he is to be shown next, as his name is always in small type under the heading, "The cast also includes." He is the most earnest player I have ever seen, never seeming to lapse into lethargy while the star is in the limelight, as I have seen so many others do. He is good-looking, graceful, and attractive to a degree, and best of all, he doesn't seem to be conscious of it.

The characterization mentioned in the first part of the letter was that of Anna Q. Nilsson as Desmond in "Ponjola." Why are women who masquerade as men so delightful? The picture was mediocre, but Miss Nilsson was everything adorable. She looked a boy, and most wonderful of all, she acted a boy. I have always admired Miss Nilsson as one of the screen's most beautiful, but the charm of her personality and appearance was never so poignant to me until "Ponjola"—and it reached its highest mark when she evidently discarded all make-up near the end of the picture.

One or two more words of praise for others. I wonder how many have noticed the exquisite grace of Sam De Grasse. I first noticed it in "Robin Hood," but attributed it to the costume. However, "In the Palace of the King" placed my idea beyond the shadow of a doubt. His movements are faultless—and I hope he doesn't read this.

I was also quite fascinated by Ben Lyon in "Potash and Perlmutter." I should like to know where I can see him next.

Ivor Novello may have been only "decorative" in "The White Rose," but you have to admit that he was that to a marked degree.

Impatiently awaiting "The Thief of Bagdad," or anything else Douglas Fairbanks chooses to release, not even excepting the City Directory, I am

Very sincerely,

J. F. H.,  
Louisville, Ky.



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## Greenroom Jottings

(Continued from page 80)

as explorer of the African and South American jungles.

Enter Monsieur Victor Varconi—another Cecil B. De Mille find, who will make his first appearance in "Triumph," adapted from a *Saturday Evening Post* story by May Edington. Varconi, tho a Hungarian, is said to have the same subtle technique as that of Sessue Hayakawa, the popular Japanese star. No lost motion here, the burden of expression is placed upon the eyes and the mouth.

Willard Louis has been selected by the Warner Brothers to play the part of George Babbitt in the Sinclair Lewis novel "Babbitt." Mr. Louis won his laurels in the production of "Beau Brummel," as the Prince Regent, afterward King George the Fourth, and his interpretation is said to be second only to that of John Barrymore's. He also registered strong in "Daddies." His character in "Babbitt" will be that of a typical American business man. He will be supported by an all-star cast.

They're off—"The Fast Steppers," a series of race-track two-reelers on the order of the "Leather Pushers," is being filmed by Universal. The stories are being adapted from Gerald Beaumont's turf stories titled the "Information Kid Series," and concern a racing enthusiast and a gambler. Most of the track scenes will be taken at Tia Juana. Billy Sullivan, the actor fighter who succeeded Reginald Denny in the "Leather Pushers," will play the lead. "The Empty Stall" will be the first story filmed. Duke R. Lee will play the part of Red Murdock, a redoubtable gambler.

His brother's keeper—that's what Syd Chaplin has been for a number of years as executive of Charlie Chaplin's organization—they had agreed that there should be no conflict about the Chaplin name. But recently Syd has registered such a hit in "The Galloping Fish," "Her Temporary Husband," and "The Rendezvous," that it is rumored he will soon star in his own company. Syd Chaplin acknowledges that he has had an offer from the Ideal Film Company of London, and from the Vita of Vienna. Mr. Chaplin does not say whether his answer has been yea or nay, but he vows that he will not tie himself down with any sort of a permanent make-up, as he knows his famous brother has found such a trademark costume has its drawbacks.

And now Baby Peggy's Mamma, Mrs. Montgomery, is broadcasting the fact that she's bought a beautiful new home for the young star in Laurel Canyon, California, in order that she might have plenty of space in which to play. She also wants it understood that Peg of the Movie Fan's Heart has plenty of time to play and never acts on Sunday—censors take note. Baby Peggy's second feature play will be a picturization of "Helen's Babies," by John Habberton, that delightful story of humor and human vicissitudes, that has withstood the onslaught of best sellers for seventy years, and is still head and shoulders above many. William Seiter, who has just finished directing "Daddies," will put the Baby thru her rollicking paces.

The tabloid form in everything is the twentieth-century complex. Now the

(Continued on page 119)

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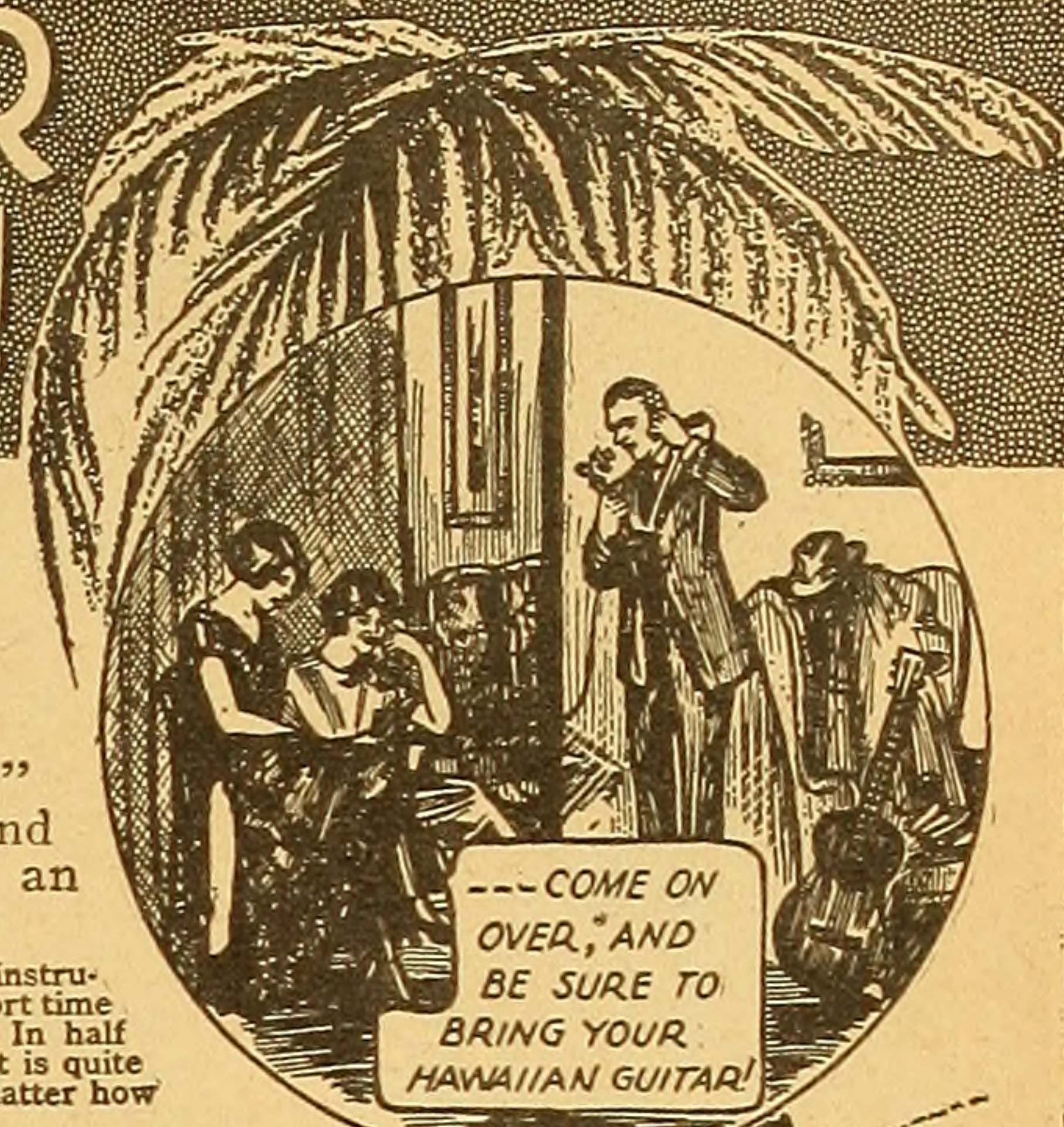
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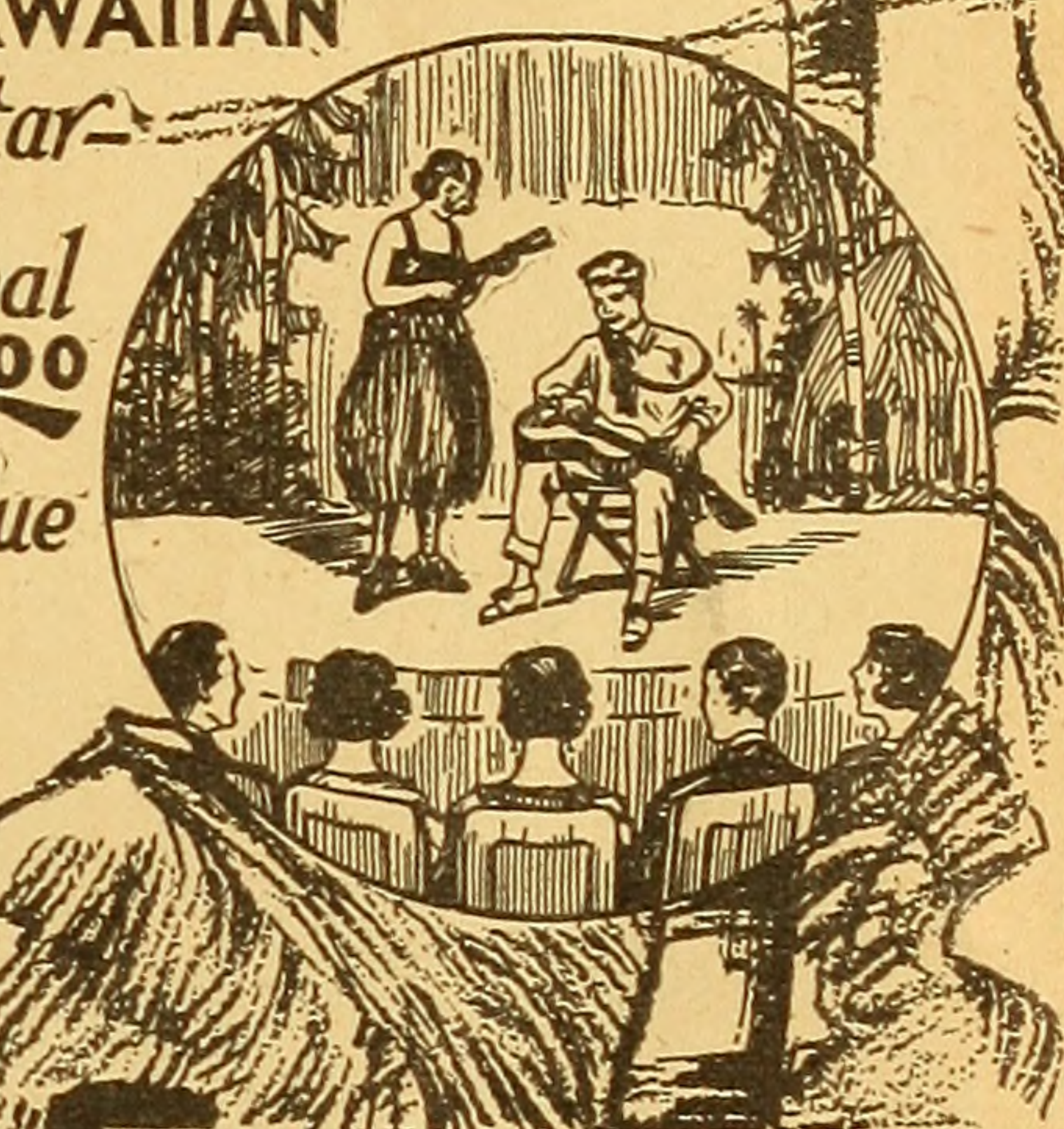


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Chicago, Ill.

Gentlemen: Having tried many forms of eyelash beautifiers, I unhesitatingly recommend "Maybelline" as the best. It is harmless, easy to apply, looks natural and its instantaneous beautifying effect is truly remarkable.

Sincerely,

*Mary Eaton*

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Sale  
Everywhere



*Maybelline*  
Darkens and Beautifies Eyelashes Instantly



## On the Camera Coast

(Continued from page 76)

director, then a milieu is a little fat man with snapping quick eyes and beaming grin.

Buckowitzke is one of the most intellectual men who have ever come to Hollywood. He has the background of culture and education that so many of our own directors lack. His people in Russia have been connected with literature and the theater for many generations. Most of his motion picture work was done in Berlin, where he directed "Danton," "Peter the Great," "Sapho," "Othello" and many other great pictures.

Frankly, I think they were all worried lest he should be too high-brow for the American trade. His first picture with Pola, however, which is now being made, is "Men," in which she plays the part of a waitress in a tough café on the French water front. There will be no height to the brow of this one.

Buckowitzke is a very frank admirer of Rex Ingram, who, he thinks, is the finest director America has ever produced.

Pola says that if they will not let her put on real stories this time, she wants to throw over the whole movie business and go on the stage.

"I don't want them to try to make me beautiful or what they call 'sympathetic.' But I want them to let me interpret real stories from life. I would like to do something like 'Rain,' or Knoblock's 'Lullaby.' If they are going to make me do these pussy-cat stories, I want to quit the whole thing and go on the stage."

By the time this appears in print, Mary Pickford will be on her way to Europe with Douglas Fairbanks and a retinue of servants, including a cook. They have engaged apartments in New York, London and Paris, and will forswear hotels.

Mary's plans are all up in the air. She has finished "Dorothy Vernon of Haddon Hall" under Marshal Neilan's direction, and it is reported as being a fine picture. She is due to make another picture with Lubitsch, but I doubt if it is ever done. Their ideas do not jibe well enough.

As a sort of farewell tribute to Mary, the Writers Club showed her old picture, "Stella Maris," in place of the usual preview. At the time, "Stella Maris" was one of Mary's few failures. It was made three or four years too soon. It would be a success if it were made now.

Cecil de Mille planned to give himself a near vacation by picking out an easy picture to follow "The Ten Commandments," so he picked out "Triumph," a story from the *Saturday Evening Post*. The result is he is having more trouble and grief than he had in "The Ten Commandments." He has had about a million re-takes.

Hal Cooley and Kathryn Clifford are both putting real-estate subdivisions on the market in Beverly Hills. Thos. H. Ince has just finished what is admitted to be the finest home in Hollywood. It is a mansion, built in the purest old Spanish architecture, and is said to have cost \$300,000. Carl Miller is also building a home in Hollywood, and is insisting upon doing some of the plumbing himself.

Winifred Westover (Mrs. Bill Hart) is bringing suit against the six-gun star to set aside their divorce settlement, whereby she agreed not to do any more screen acting.

She says she has a screen offer.

Mignon Le Brun Landis is suing Cullen Landis for divorce.

Barbara La Marr's matrimonial affairs

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#### Water Beautifies Her LANOIL-Waves

"There simply isn't enough can be said in praise of the Home Outfit," writes MRS. L. C. FRINK, 1951 Division St., Portland, Ore. "It is such a joy to have naturally curly hair."

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"Good health is a blessing—you'll find that out as you grow older—and good teeth are important to good health."

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It is the safe dentifrice to use because it contains no grit—it "washes" and polishes. Grit is dangerous,\* because tooth enamel, once marred or worn down can never be replaced. Neither can its natural beauty be restored.

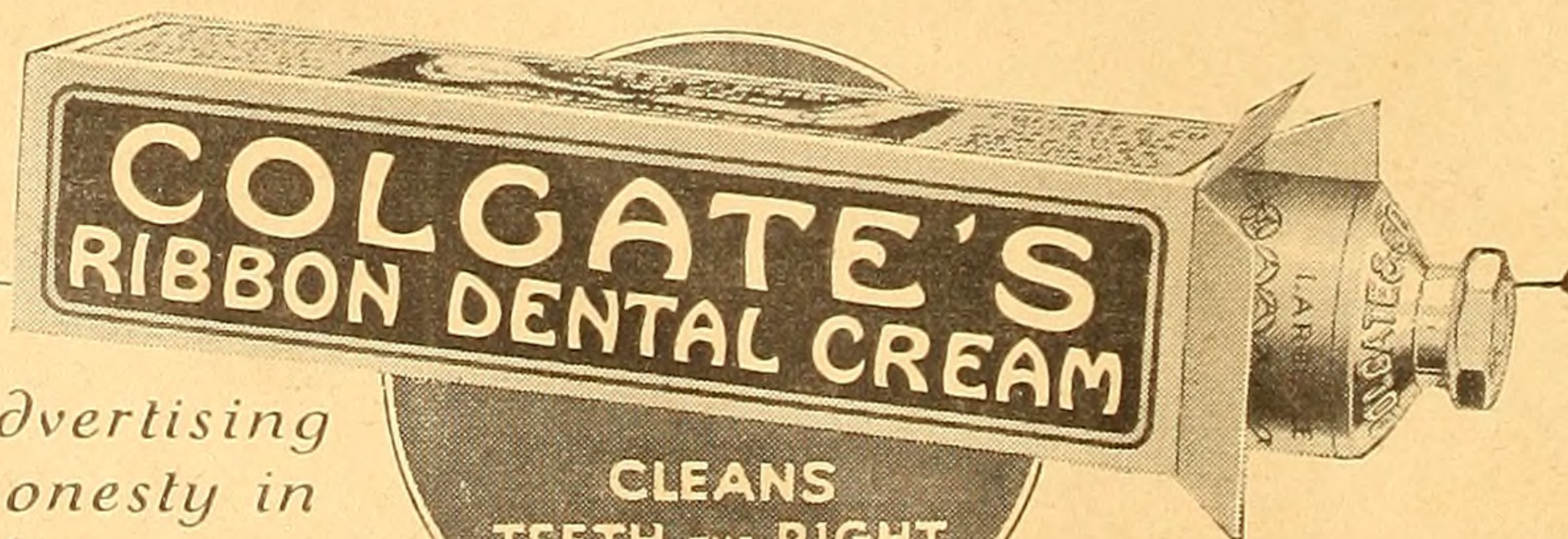
\*The U. S. Public Health Service in its book "Good Teeth," Keep Well Series No. 13, 1921, warns against grit in dentifrices.

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Large tube, 25c—at your favorite store.

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are so scrambled up that her attorney has advised her not to live with her most recent husband until he can look up the law and find out which one she is really married to.

Will Hays has been appealed to, to stop Al Jolson from continuing to crack some very smutty jokes about Mabel Normand and the shooting of Mr. Dines by her chauffeur.

The lovely Corinne Griffith has returned from a hurried "vacation"—admittedly a married lady. The bridegroom is Walter Morosco, once the rumored fiancé of Betty Compson.

Mr. Morosco is the son of Oliver Morosco, the theatrical producer, and has himself been in the movies. He has announced that, now he is a regular husband, he is going to retire from the world of art and take a job in a commercial business having to do with heating apparatus.

Miss Griffith, on her return from the honeymoon in Honolulu, staggered Hollywood with the announcement that, after making three more pictures, she would retire from the screen, become a housewife and have some babies. "Not the adopted kind," she said. "Regular ones—mine."

## The Answer Man

(Continued from page 74)

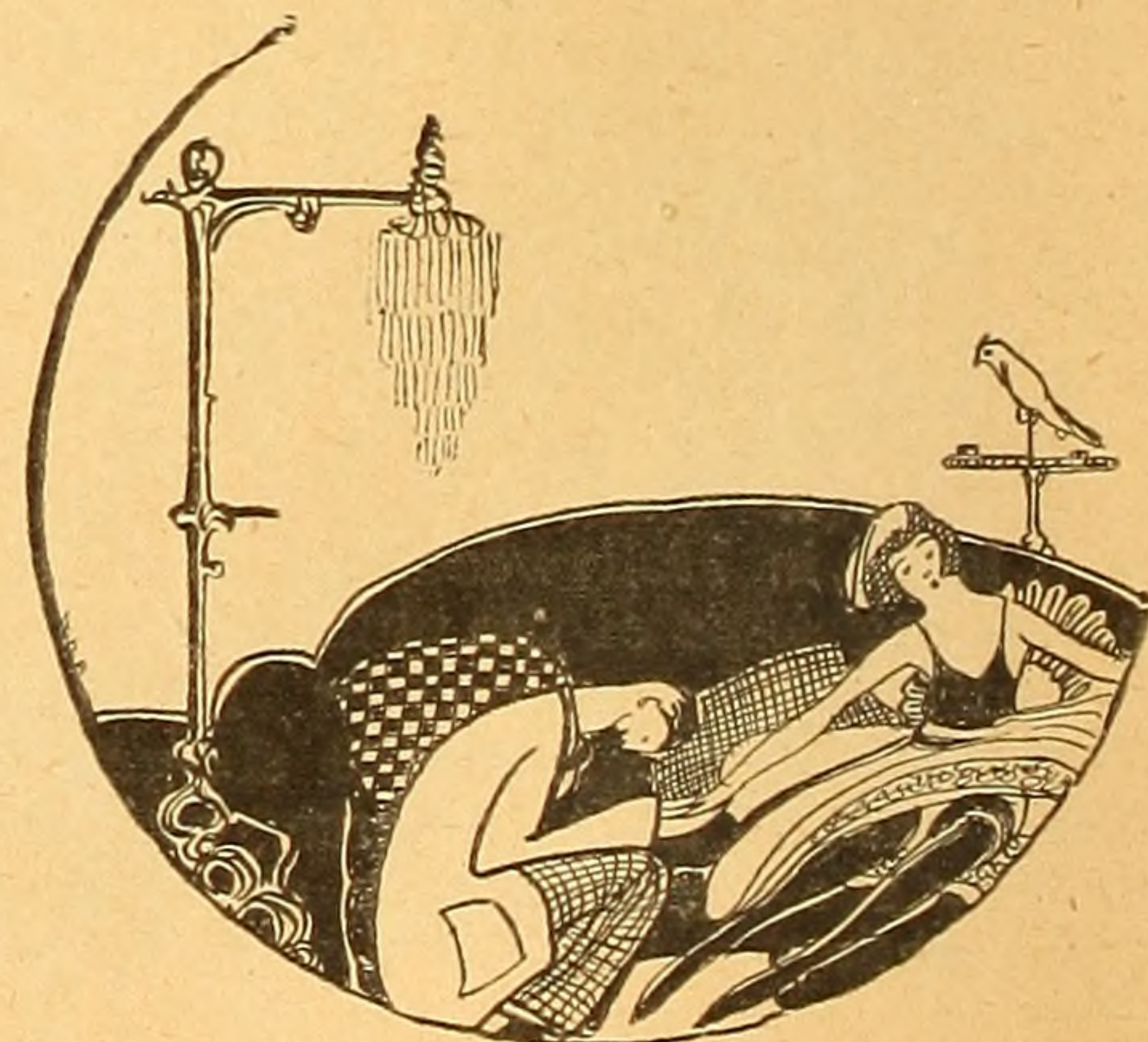
Famous Players-Lasky in Astoria, Long Island.

ANNA.—Yes, Winifred Greenwood was Mrs. Guy in "To the Last Man." Richard Dix is playing with Lois Wilson in "Ice-bound."

BUNNY B.—I'm afraid there's nothing I can do about it. Lillian Gish is scheduled to play Juliet to Richard's Romeo. I think you mean Edward Burns and not Ben Lyon in "The Humming Bird." Harrison Ford is married to Beatrice Prentice, you know.

STIFFY & MR.—Yours was very interesting, and I hope you'll write me again. Gloria Swanson is twenty-seven. Edward Phillips was Joe.

The stars are no longer frequenters of cabarets and other midnight restaurants. They spend their spare time studying real-estate and oil-well conditions. Read "Hollywood Has Married and Settled Down" in the June Motion Picture Magazine.





## Comment on Other Productions

(Continued from page 57)

The idea is obvious, to be sure. It has been done a score of times, but never more deftly nor with more directness. We peer into a little drama of a soul in conflict—and in the broad background of the war, regeneration molds her character. A fascinating drama? Oh, most assuredly.

### JACK O' CLUBS

Ripe with the vintage of 1890 comes this creaking story, featuring a one-character plot built around a fighting Irish cop. The simplest formula known is that which revolves around a figure who has his fun where he finds it and fights his way to the top. This frail little idea has been stretched to the breaking point—and nothing is forgotten in coloring it with the paints from the hokum brush.

Look back. Did you ever see this type of hero out of character? Wasn't he always courageous? Didn't he face danger with a smile? Wasn't the girl a product of the neighborhood who only needed a comforting word and a strong arm to lift her to romantic heights? Wasn't there a tough gang for the hero to fight—and didn't he conquer them—one and all? And wasn't there a pot or three of geraniums on a tenement window-sill for atmosphere? Well, these characters and plot threads are all true to the author, Hoyle and the Bowery melodramatists of yesterday. Herbert Rawlinson is out of his part in the title rôle. Still he is more of a Lambs' Club policeman than one from the West 47th Street station-house. The truest type is the roughie played by Eddie Gribbon. The picture is sketchy and very much "studio."

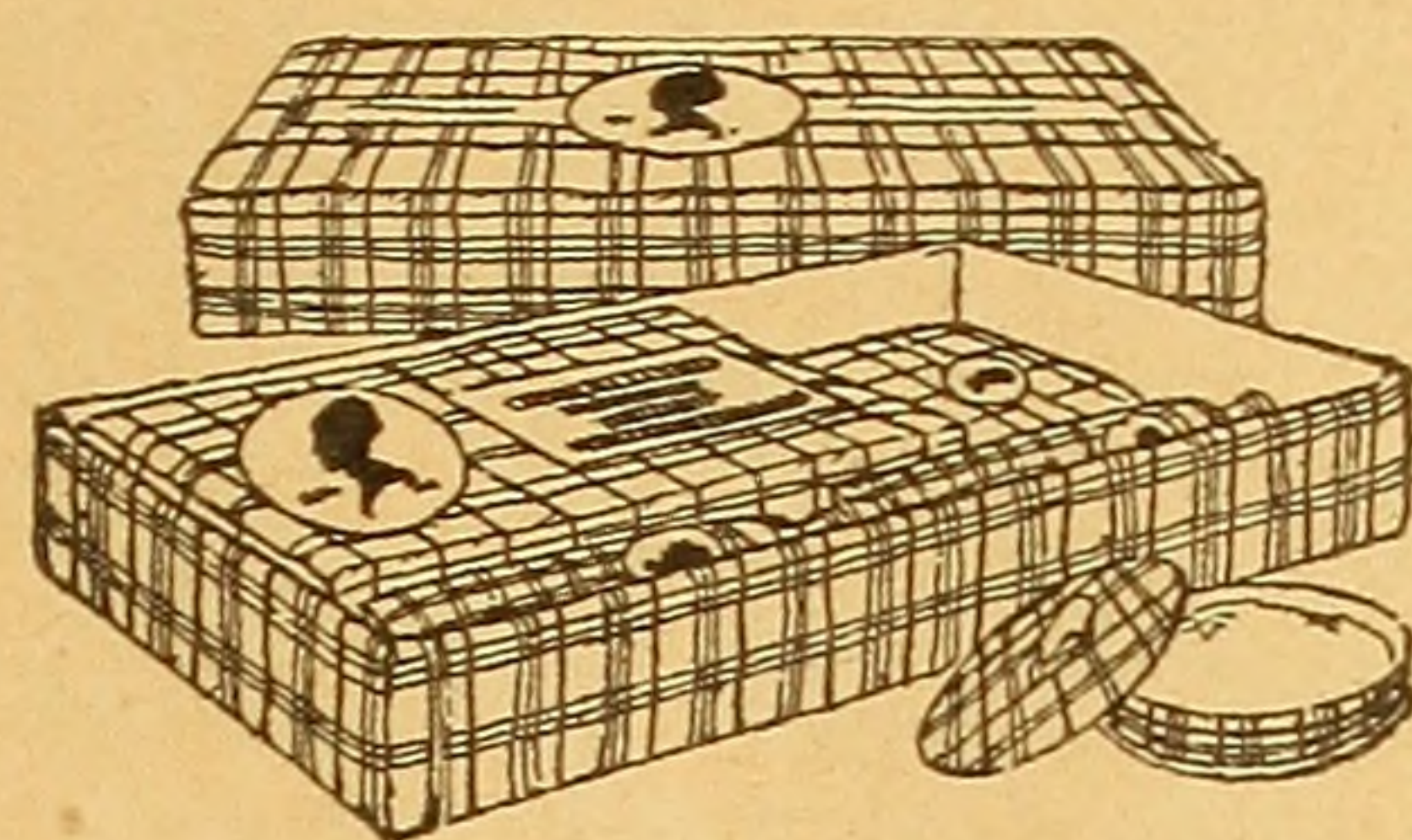
### PIED PIPER MALONE

Just because Thomas Meighan went on a sentimental cruise several months ago, with a picture called "The Bachelor Daddy," which was pronounced fair-to-middlin' entertainment by discerning writers, there is no reason why he should continue to frolic around with a flock of fledglings. Yet here he bobs up with a parental complex in a thin, spineless story written by Booth Tarkington—a story said to be the author's first attempt in writing directly for the screen.

The Indiana novelist has adopted old Dr. Hamelin's idea, but examining it closely the resemblance stops with the title. The children follow Meighan at a respectful distance and their idolatrous worship compels their elders to relent in their persecution. He is ostracized for being painted a drunkard; he is advised to leave town hurriedly because he helps an elderly inebriate home from a "blind tiger," just at the moment that the church is releasing its congregation. A most foolish thing to do—and which destroys the logic and ruins the only outstanding scene in the picture.

It is so frail, so devoid of balance that the obvious is always emphasized. Mr. Malone impresses us as insincere. He is not so crazy about these fledglings as the author would have him. He is not a playboy, nor does he pause to indulge in their childish pastimes. Evidently Tarkington tries to establish the w. k. fact that the juvenile brain with its snap judgment is able to read character correctly. If the kids idolize him—well, he can't be so bad after all. Isn't it possible, tho, that these same kids would be forbidden by their elders to associate with him? Yet, they strut forth in their Sunday best—and

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a sigh is registered by the heroine who has condemned him without reason.

The location is a fishing village up Maine way. Meighan gives a wooden performance. For contrast look you upon George Fawcett, whose portrayal is life-like and mellow. Lois Wilson has nothing to do except look wistful.

### THE STRANGER

John Galsworthy's gift for expressing dramatic lights and shadows—for pointing vivid contrasts, has been appreciated by the sponsors of his story, "The First and the Last," which for screen purposes has been renamed "The Stranger." You may not expect much "sweetness and light" when this author deals in his familiar vein of tragic sacrifice. He treats here of a background of wealth and poverty in English high and low places and plunges us into a morbid tale of a scrub man who saves a K. C. (King's Counselor, not a Knight of Columbus) from ruin and a pair of lovers their happiness by assuming the blame for the death of a convict. Galsworthy's idea has not been maltreated here to make a director's holiday. The man of sacrifice is sentenced to be hanged, but he dies on the scaffold of a weak heart.

It's a picture of vivid character drawing; it's a picture gripping in its conflict which engenders so much sympathy for the downtrodden. Galsworthy is ever the champion of the under dog. There is a place for everything here—and everything is in place. Such a story needs depth of interpretation; it has received it. Tully Marshall's portrayal of the scrub man is a haunting study—one marked by feeling and understanding. Richard Dix and Lewis Stone, usually dependable, contribute forceful characters.

A logical, well-told tale—convincing in plot and characterization—and atmosphere. Occasionally the sentiment becomes syrupy in its thickness—and once in a while you catch Galsworthy preaching, but even with its faults (many of which are found in the subtitles), it still remains one of the better things.

### CHASTITY

Back to the back-stage life with the usual picturey way of treating it—back to the decrepit plot and its creaking hinges which grate upon the nerves in flashing the time-worn, threadbare argument that an actress, to succeed on Broadway must listen to overtures—or, in the vernacular of the big street, must be "propositioned" by the gross and sensual producer, goes the sponsor for Katherine MacDonald. It never once leaves its familiar groove. The conflict between the disciple of virtue and the apostle of lewd suggestion has its place. And to give it an atmospheric dressing, there is much background featuring the theater and a cabaret. They throw a melodramatic sop—when the misguided actress takes a plunge over the cliff while motoring after her understudy. It is all hokum. There is nothing of appeal anywhere. Miss MacDonald's frigid performance (no warmth nor vitality here) helps place it in bad grace. A very stilted interpretation all around. And why the close-ups of the star? If they serve in emphasizing her beauty they also serve in emphasizing her lack of color and animation. "Chastity?" What a title! Good old virtue on parade! Only Grundys will like it.

### DRAMATIC LIFE OF ABRAHAM LINCOLN

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martyred President in a new way. In selecting Lincoln, they have taken our greatest American and humanizing his life they have achieved the first film biography. The effect created is that of reading a biography of his complete life in the space of two hours.

However, Lincoln's life, as recorded here, is not moving drama, because the producers, to reveal it from birth to death, have been obliged to take the salient chapters—which of course, makes the picture sketchy. It would have been more dramatic to follow the Drinkwater plan—develop the chapters which immediately preceded his nomination and follow thru his momentous years in the White House. Up to the scene where he calls for volunteers, there is scarcely an episode which grips with any dramatic intensity. Still these episodes have their place in acquainting the uninformed with facts of his life which have become obscured. Especially fine is the romance with Anne Rutledge—and the pathos which came into his life at her death.

But the picture is sketchy. There are times when a mere flash is depicted that is supposed to cover a vital period of his life. And because so much footage is devoted in showing his early years, the dramatic side of his life—when he saved the Union from disruption, is not given the emphasis that it should have. The adaptors have approached his character with great reverence. They have pictured him accurately—and their effort shows painstaking research.

It is a good picture—more than that—an excellent picture, but we thought it would be much bigger, much more sweeping in outline. The details are correct—and nothing has been forgotten in showing Lincoln's humanity. But he is not the vital figure which might have been indicated—had he been painted as a man of destiny. The composition of scenes are sometimes at fault. And the war episodes are glossed over. It seems as if the sponsors were inspired to acquaint us with his intimate life, rather than his dramatic life.

It is a work dignified and impressive. George A. Billings gives a mellow performance—one quiet and repressed—and he is a good likeness, too. Where he fails is in indicating Lincoln's force of character. This is an unusually good production, one we advise you to see.

**LOVING LIES**

A hectic, far-fetched melodrama is exposed here—one which has "nickelodion" written all over it. Since it features a triangle of sailor-folk, one may imagine that it stresses lurid action of an elemental character. It has been treated to furnish crashing climaxes—of men who go to sea—of wives who wait—and wait—and wait for them—of ships that go down with their precious cargoes—of sudden deaths and what not. A complicated tale, surely—with every point fashioned to provide a long and suspensive punch. But logic is never anchored here.

When a sailor lover dies, his friend takes care of the girl and her baby. The title finds expression in his effort to tell white lies to his spouse. He is sent to sea by some smirking superior so that the latter might intrigue the wife. Then the conveniences jump into the story. The dead man's sweetheart meets a sudden death—and with the adoption of the infant by the young skipper and his wife—the usual reconciliation is effected. There are several incredible happenings which insult the intelligence. And the acting is in harmony with the over-stressed action. None of the players have a natural mo-



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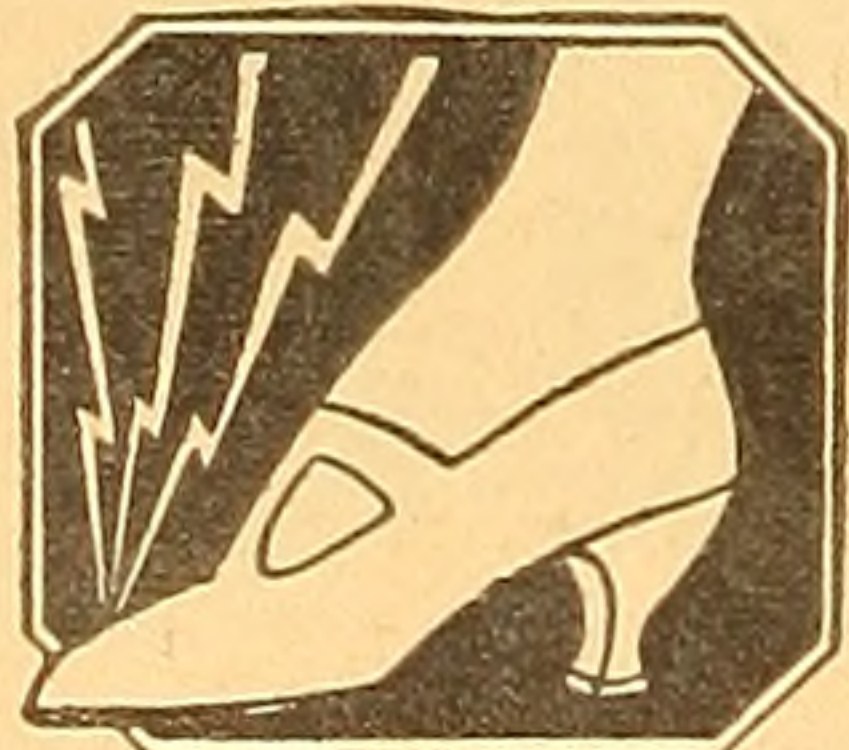


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# Blue-jay

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ment, the Monte Blue tries to suggest repression.

### WHEN A MAN'S A MAN

Harold Bell Wright has always been known as a writer who makes capital of the obvious. His vast army of readers need not expect to find him exploring in original fields of composition. He may appeal to the Babbitts of the country, but these are the people who flock to circuses, too. In other words, they are the people who live up to the conventions. Which leads us to state that Wright's story will interest the average filmgoer. It will even interest many who do not place him in the same class with Hugo, for the simple reason it tells a likely tale of an indolent man who goes to work to win a girl's respect. You inform us when this idea has failed to command attention!

It is a straightforward story—one embroidered with crisp incident—and it doesn't capitalize the heroics. The modest idler hops off a westbound train to see a rodeo—and remains to become a cowboy. He falls off a horse as easily as H. R. H.—he takes his knocks and comes up smiling. Coincidence enters here and there. The girl must discover him on the ranch and register the fact that she never really cared because she is attended by her husband. And after he is nearly lynched for being suspected as a cattle rustler he rides away into the dying sunset.

Mr. Wright surprises us with this finale—it is so unconventional. Mr. Hero has performed several sacrifices—and because of his modesty he inspires sympathy. But John Bowers is woefully self-conscious in the rôle. Ham is written all over his performance. The picture is much better than the average western. It releases a deal of human values—and carries balance in the bargain.

GEORGE WASHINGTON, JR.

Even with Wesley Barry at the gawky age, his latest adventure in the films is a vast improvement upon some of his recent efforts. George M. Cohan may not have had a youth of his stripe in mind when he conceived the character (Barry plays the title rôle), but all things considered he is not very far out of character. Of course in its development it is plainly seen that the sponsors have enlarged upon the original—and tho we call it hokum, it suffices in rousing the risibilities of an audience. For high jinks we are presented with a water carnival, the episode of the cherry tree—burlesqued rather amusingly—and some incident of a political character. It is indicated that Junior has to deviate slightly from the truth. Fairly lively—and likely to interest the children.

### NO MORE WOMEN

Some may regard this innocuous little excursion into romance as all "apple sauce." It is all of that if one wants to analyze it. It is so slight that it scarcely holds together—and its tiny bubble of plot is punctured early. Yet because it is developed with repression the picture takes on a value which will please the romanticists. Now what is it? Merely a fine silken thread of a tale centering around a girl determined to win a bashful woman-hater. It is amazing how the director, Lloyd Ingraham, has kept the thread from breaking. But this same Ingraham knows how to dovetail comedy incident. He demonstrated his talent in "Going Up."

The youngsters find themselves "babes in the woods," with a pair of wily rascals for spectators. She feigns illness; he feigns indifference. They eat their lunch

## PLAYA SAW

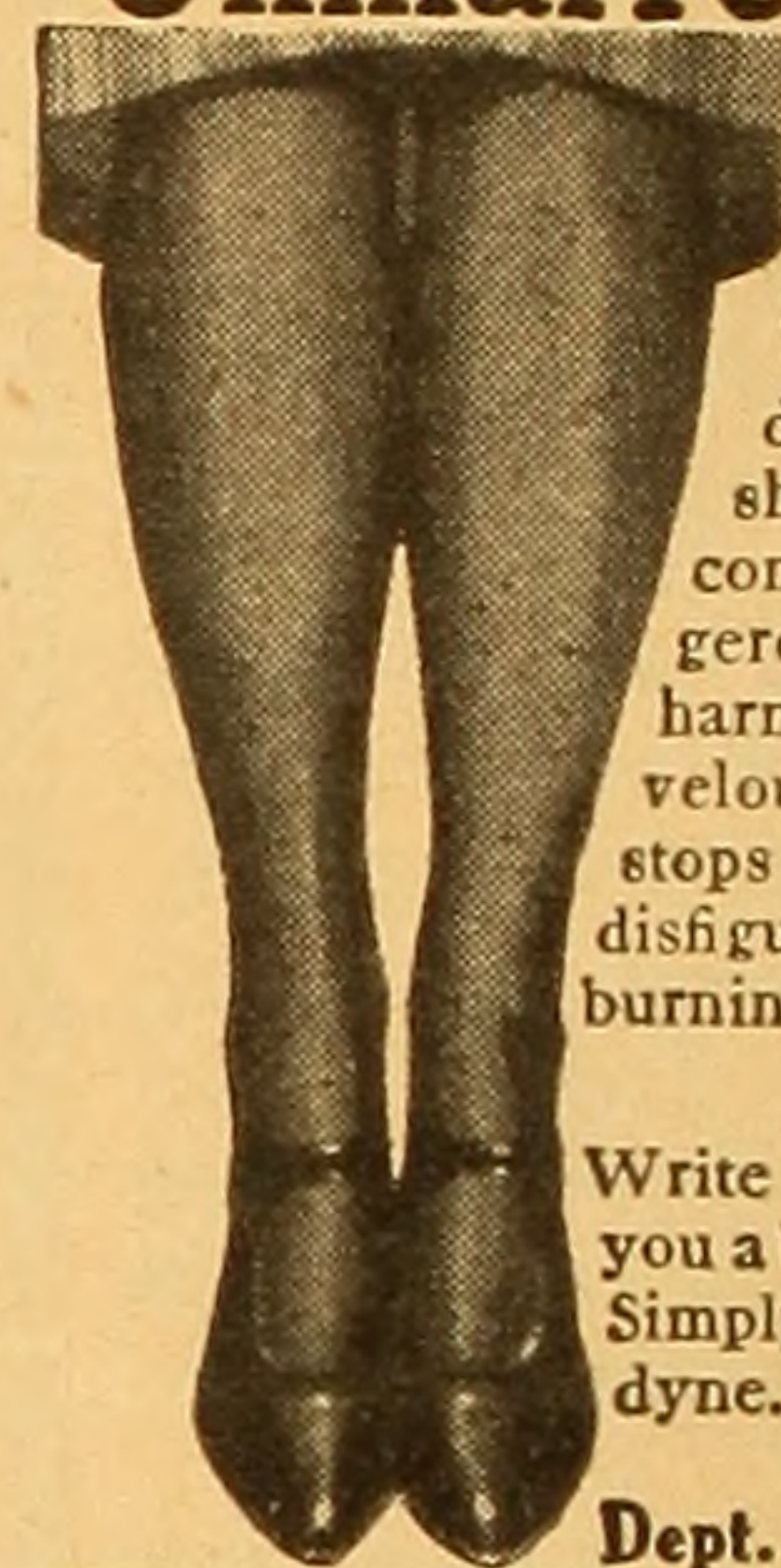
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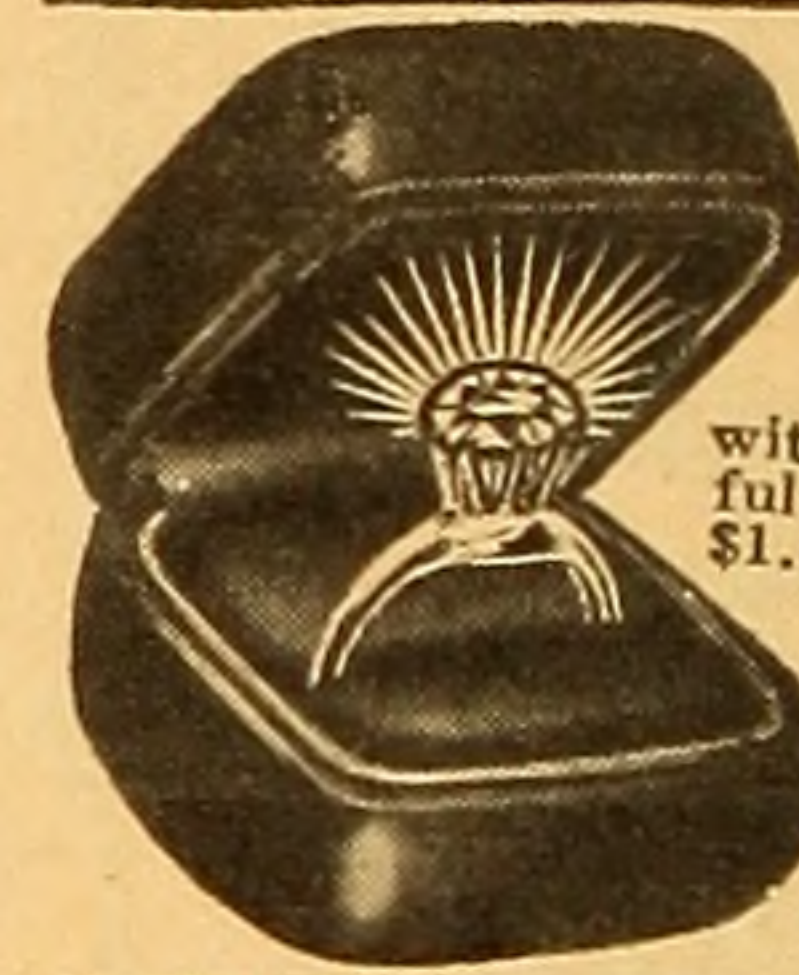
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and travel back to the altar. When it shows signs of faltering, along comes a sparkling title—and some capital “business” introduced by Matt Moore and Madge Bellamy. It’s a nursery yarn put in celluloid—but there is a charm about it.

ROULETTE

They’ve crowded this picture with one of those “all star casts,” in order to give it the ring of the box-office. But since it is a story with one situation—and very little characterization, the parade of the “all star cast” looks out of place. Several of the players do their stuff as atmosphere and then disappear. And their personalities are valueless in projecting any form of emotional talent. Among those who come on the set and walk right off again are Flora Finch, Henry Hull, Diana Allen, Dagmar Godowsky, Effie Shannon, Mary Carr and Montagu Love.

The real story (a weak one, at that) is enacted by Edith Roberts, Norman Trevor, Walter Booth and Maurice Costello. The title gives it away. A gambler and a son of wealth play the game—the stakes of which are the girl. The typical poker face comes into expression time and again. Everyone is tense—and unnatural. A lurid melodrama of a sweet young thing who avenges the death of her father at the hands of the unscrupulous gambler. You’ll have a better time at home in a game of your own.

THE BREATHLESS MOMENT

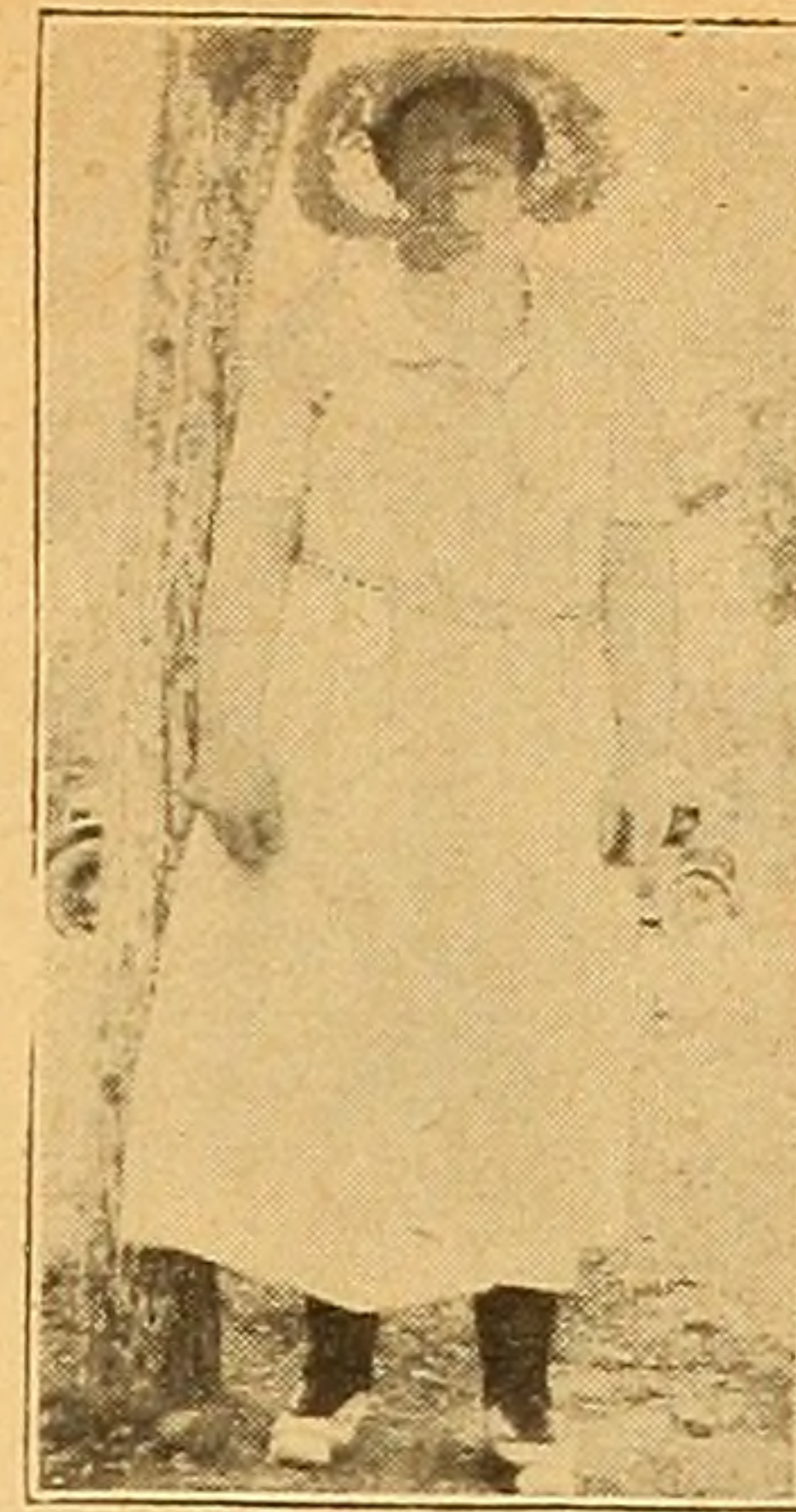
There are very few directors able to record small-town impressions. Most of them labor under the idea that village life is governed solely by hokum exaggerated to the breaking point. The figures must be caricatures—and the things they do must be burlesqued à la Sennett.

“The Breathless Moment,” is the newest sample of aiming at small-town character and missing it by a wide margin. It is a story which suggested at the start a mystery melodrama, but after the crook is advised to hit the tall timbers and settles down as a clerk in a general store, it loses all its vitality and becomes an absurd slice of outraged hokum. The crook must needs have a foil—a foil who overplays, and Albert Hart is a poor choice, altho he looks like an oldtimer doing a long stretch. The customary villagers group themselves for atmosphere. And the romance lifts up its pretty head.

There is but one surprise. William Desmond does not reform because of the love spark. He was on the straight road long before he found mud on his shoes. There was opportunity to make this picture human and humorous, but the director has spoiled it.

PHANTOM JUSTICE

This crook melodrama might have kept its illusion if the dream situation had not been employed. When an author or director becomes entangled in his own skein, he resorts to this ridiculous premise to find his way out. The idea is plausible enough until the protagonist wanders into dreamland: And the good effect established is utterly spoiled. Being a criminal lawyer, he surprises us with a conscience. He sleeps—and then he dreams what a mistake it would be to free all the criminals he defends. But in putting him to sleep the author lugs him to a dentist’s chair—and the gas, strangely enough, makes him a moralist. He dreams a wild rarebit type of nightmare—one in which he discovers a body buried in his backyard, that his sweetheart is shot—and that the long arm of the law has slapped him



AUG. 11



NOV. 2

How Mrs Paul Woods  
Reduced 58 Lbs

“Please print these pictures for the benefit of fat folks. I want the world to know what Wallace did for me. In only eleven weeks your records reduced me from 191 to 133, and I am sure grateful!”

*Mrs Paul Woods*  
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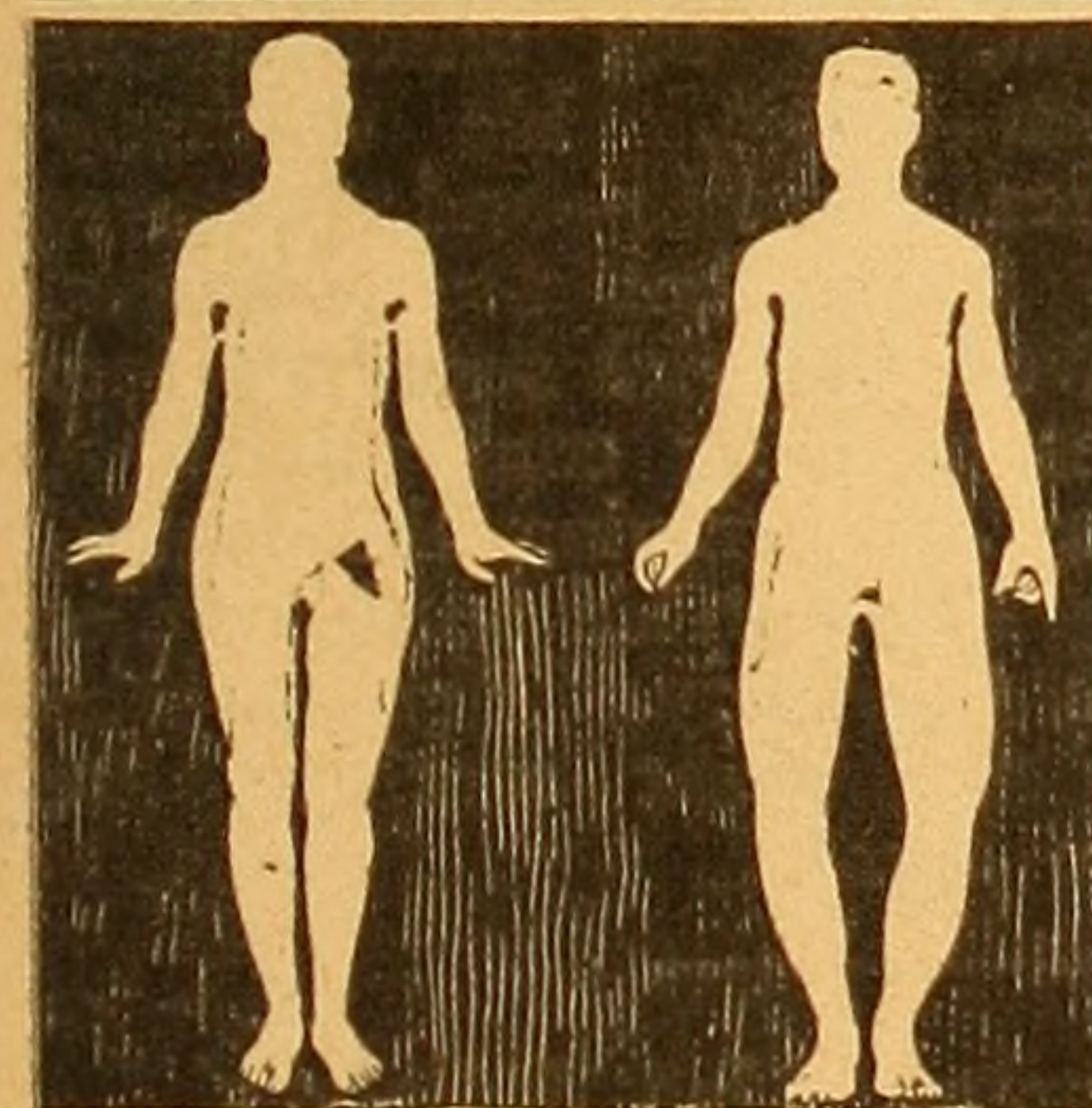
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on the back as much as to say: "Go to your cell!"

It's a fairly original idea up to a certain point. We will accuse the author of being a lazy writer by employing the dream situation—or the director as lacking in imagination. They have worked the easiest way. Instead of sending the lawyer up the river to join his crooked clients, they send him into dreamland. It serves in planting a code of ethics, but not good melodrama. Played with a certain abandon by Rod La Rocque.

## HERITAGE OF THE DESERT

The sale of Zane Grey's books has reached figures which sound like bills rendered for services rendered when the lawyers for the Tea Pot Dome crowd get together. There is little excuse to detail the plot of this Grey story—which carries us again into the vast, open spaces. It is Zane Grey at his orthodox best. It is a tale of the efforts of early settlers to exist in the Tonto Basin of Arizona—in spite of the machinations of land pirates who would control the water supply. It is one of those "up-and-at-'em" melodramas—a picture of sharp contrasts and conflicts. It is a picture of leering expressions and vivid scowls. Why not—with Ernest Torrence and Noah Beery at their vengeful best?

It is all very obvious—but it is also very much outdoors. And the backgrounds—highly picturesque—offer a perfect setting for Mr. Grey's puppets. He pulls the strings and presto! Torrence, the man of righteousness, triumphs over the scowling Beery. The kidnapping of a girl brings in the inevitable pursuit. A picture rich in atmosphere and characterization. The panoramic settings enhance its melodramatic values. We pronounce it one of the better westerns.

## NOT A DRUM WAS HEARD

Damon and Pythias in the guise of cowboys are on view here in a story which travels its orbit without raising any undue excitement. It looks to us as if the sponsors took liberties with Ben Ames Williams' magazine yarn, since the author incorporated a different ending than what is flashed on the screen. The cowboys play the "Alphonse and Gaston" act—each being willing to sacrifice romance and everything else that the other might be happy. So when the girl chooses the more educated one (not the hero), the latter steps gracefully aside without wearing a hurt dog look to extract sympathy.

When the husband, in an attempt to cover a financial embarrassment, steals from the bank where he is employed—with his buddy holding up the bank to cover the theft, the picture develops a melodramatic vein which is unconvincing. The hero is captured—and a court trial is subsequently held, for the unscrupulous banker has been killed. He willingly offers to sacrifice his life—and perjures himself on the stand, but the wounded weakling who won the girl stumbles into court and makes a dying confession. A rather queer way of bringing the logical lovers together. The hurried finish carries gaps—and spoils the story. Heroes, who would perform the great sacrifice, are becoming a trifle *passé*.

On Thomas Alva Edison's birthday the motion-picture industry gave him a party at the Ritz-Carlton. All manner of movie people were there. Read about it in "The Editor Gossips" on Page 43.



SCREEN MOTHERS

By JANE CUTHRELL

Two types; the one the poor and burdened one who moves  
Thruout the tale, a patient slave of love,  
Who in the story's general routine  
Protects her child from Father's drunken spleen,  
And weeps, arms flung across the bed, or prays—  
(A flashback proves she has seen better days.)

The other, stately, diamonds on her hands,  
White, marcelled hair, an eye that under-stands  
Its power, clothes from Paris, and cold ways,  
With liveried butlers—yet she, too, oft prays,  
With streaming tears, for errant child or spouse,  
And sets the tear ducts itching thru the house.

Two more; the mother, country born and bred,  
Cheerful and fat, a mob cap on her head,  
Or spry and thin—a light hand for a cake  
(The audience can almost smell them bake)  
And given like the rest to fervid prayer,  
And happy endings in bucolic air.

The other, cruel and grasping, sells her child,  
(A girl of course) to some rich Ancient, wild  
With greed . . . a match for grim, maternal ways,  
We tremble—yet at last, she also prays  
For pardon, and our hearts are light once more,  
Screen mothers being sisters at the core.



Be Careful

Lest your breath offend

In every close contact be sure of sweet breath. Many a cause may make it offensive. And a foul breath kills every charm.

Combat it, whether the cause is the mouth or stomach. You want a pure breath—a breath like spring.

A May Breath tablet instantly overcomes bad breath. It combats the odor of cigars or cigarettes. It acts to deodorize when the mouth or stomach is at fault.

Dainty people when they meet eat a tablet to be safe. Then they know that a spring-like breath greets those who talk with them.

Try this once and you will make this ideal way a habit.

May Breath

A modern mouth wash in candy tablet form. Designed to deodorize the breath. Carry with you. In 10-cent and 25-cent boxes at all drug stores and drug departments.

May Breath is not yet available for Canadian distribution.

10-CENT BOX FREE

Insert your name and address, mail to  
**MAY BREATH COMPANY**  
Dept. M-71, 1104 South Wabash Avenue  
**CHICAGO**  
And a box will be sent you free.

DIMPLES!



"Jane, dear, do you remember how unhappy I was at school? None of the boys noticed me, and oh, I was so lonesome! Then one day I saw the ad for the Famous DOLLY DIMPLER, and at once I thought how popular girls with dimples always are. I answered the ad just as you will this one, and in a very short time I had the dandiest dimples. Everyone said how much prettier I was—but the most fun was when the boys began to notice me. Now I haven't a chance to get lonesome, nor do I have to sit by and simply envy the other girls who have dimples."

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"Many of the noted film stars get their dimples the DOLLY DIMPLER way—that's the secret of their charm. And you can have them, too. Just use the coupon below and send \$1 for everything mailed sealed. Results are guaranteed—and it is as easy as it is harmless to use. Don't wait a minute longer, Jane, and you will never regret it as long as you live."  
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Send today for the special patented Free Trial package which contains a trial bottle of my Restorer and full instructions for making the convincing test on one lock of hair. Indicate color of hair with X. Print name and address plainly. If possible, enclose a lock of your hair in your letter.

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Please send your patented Free Trial Outfit. X shows color of hair. Black..... dark brown..... medium brown..... auburn (dark red)..... light brown..... light auburn (light red)..... blonde.....  
Name.....  
Street..... City.....

THE VILLAIN

By HUGH ELSWORTH

Alas, the villain in the plot,  
Who stalks his prey across the screen;  
Brief triumph only is his lot,  
In palace or in peasant cot,  
Immaculate and lean.  
He smokes betraying cigarets,  
And, with impassive features, slakes  
His thirst for villainy; coquettes  
With sudden death; and, careless, sets  
His very soul as table-stakes.

Alas, the villain of the show,  
For whom our hearts in terror beat,  
That cultured, polished, mustached foe  
Of innocence; of whom we know  
That he must soon attract defeat,  
As trees the lightning; he must fall  
A victim to the author's whim,  
And slink away, bowed down and small,  
Which is not real life, after all!  
Alas, the Villain! pity him!

BEBE DANIELS

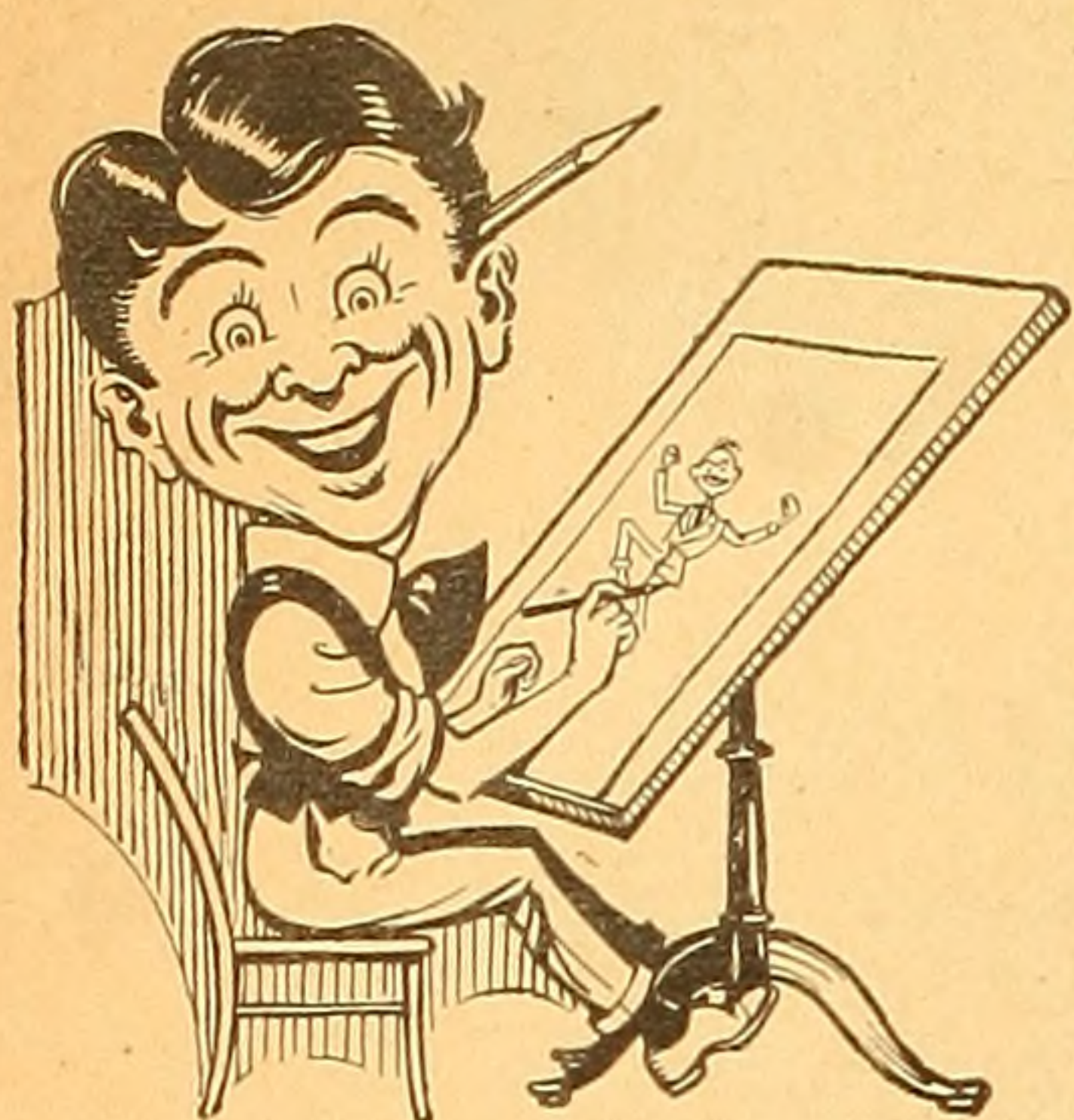
By LUCIA TRENT

You love to frolic, laugh and sing,  
To be a child at play,  
A pretty bird high on the wing  
That flashes far away!  
But then again the shadows steal  
Into your tender eyes,  
And that's when I begin to feel  
I've come to Paradise!



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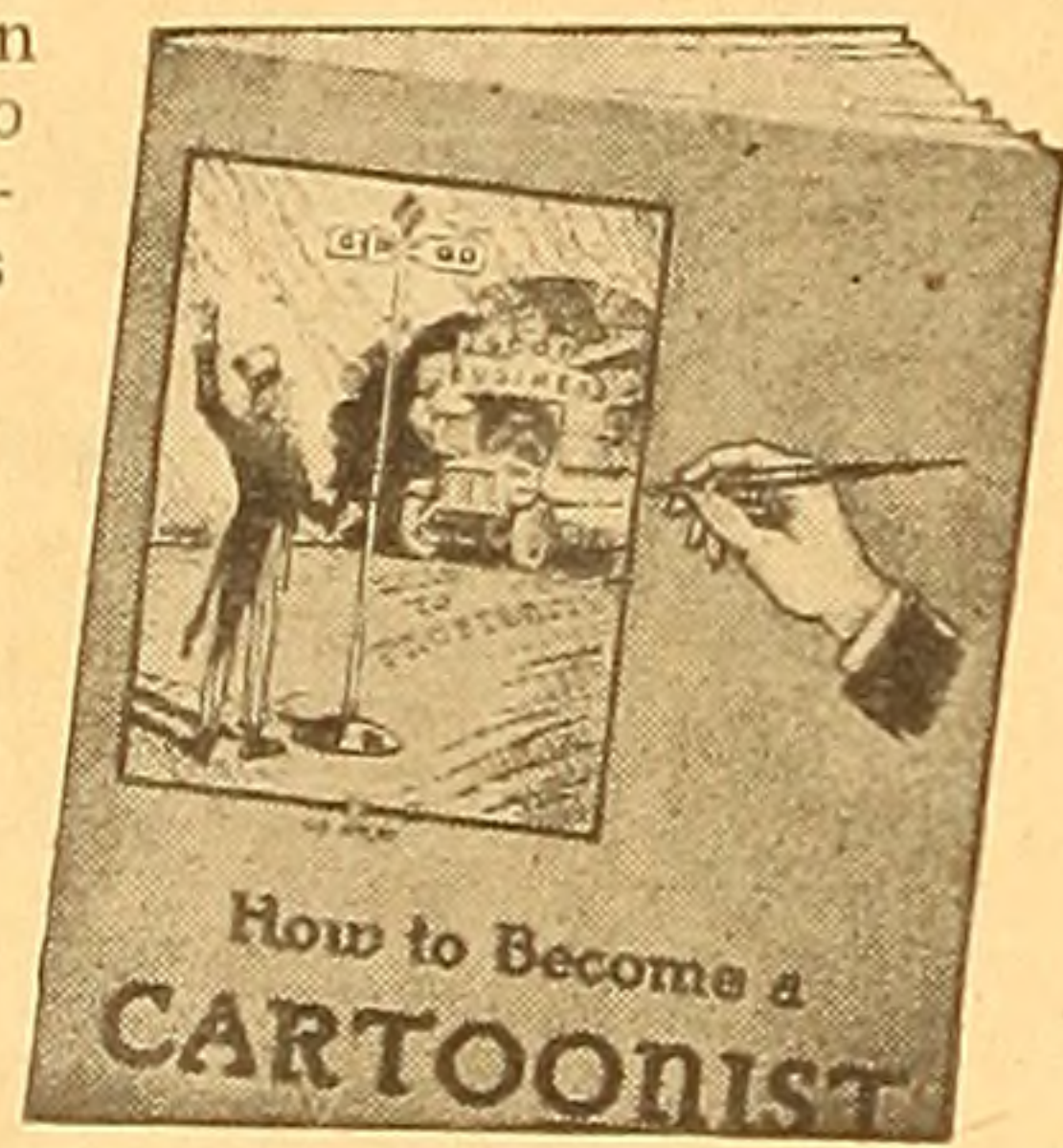
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## The Editor Gossips

(Continued from page 43)

invention of the motion picture. And I shall remember, always, his advice about dedicating your effort to those things in which you believe."

As Mary stood to make her speech, everyone in the large gathering rose as one man, thus silently paying her homage. And almost before she was thru with her sincere and direct address, Mr. Edison left his place of honor in the center of the long table and went to her. As he bent a trifle to take her hand, Mary raised his hand to her lips in a gracious and impulsive tribute. It was a charming tableau... something we felt privileged to have seen. Youth and Age so evidently impressed with a mutual admiration. Then on Mary's menu-card the Great Inventor wrote: "To America's Darling, Thomas Alva Edison."

It was about four-thirty when Anita Stewart and we left the Edison birthday-luncheon, but we had a few minutes together down in the smoking lounge before we had to go our separate ways. Certainly Anita has come thru. In spite of the trying and serious interims of illness she has known... at times leaving the screen altogether for months... she is today financially independent, barring cataclysmic things, for the rest of her life even if she never makes another picture.

"Now," she said, "I don't want to do pictures that have no excuse for existing. I want pictures that are worth while. I don't want to sign any starring contract. I want to do good work in good pictures. When I come back from California I'm hoping to play in the Peter B. Kyne story, 'Never the Twain Shall Meet.'"

Her trip to California is for the purpose of selling some property... and particularly to visit the acres of oil lands she owns at Ventnor with an authority on such lands.

To see Anita flitting about the lounge of the Ritz, beautiful, charmingly feminine, stopping to greet an acquaintance... now a movie magnate... now Thelma Morgan Converse, the society matron with screen aspirations, you would not be apt to credit her with business acumen. However, she is granted this in a generous degree by everyone who knows her. And there is something splendid to us in a woman who manages her own finances, with gain.

Rudolph has come back!

Let those who traded upon his enforced absence from the screen to promenade in characters imitative of Valentino turn pale. But let those other Latin Lotharios who have established their personalities with definite and individual artistry to their credit continue without fear or qualms. The screen is a broad field and has room for everyone with sterling things to give.

The cameras are actually grinding in the Famous Players-Lasky Long Island studios. "Monsieur Beaucaire" is in the making and litigation between this organization and The Valentino is now only a reality on the legal records.

Naturally the studios were in a state over his arrival. Studios are chaotic gossip factories anyway. And all manner of rumors of the Valentino temperament and "up-stage" attitude had percolated from the California lots.

The Valentinos were not insensitive to



# FRECKLES

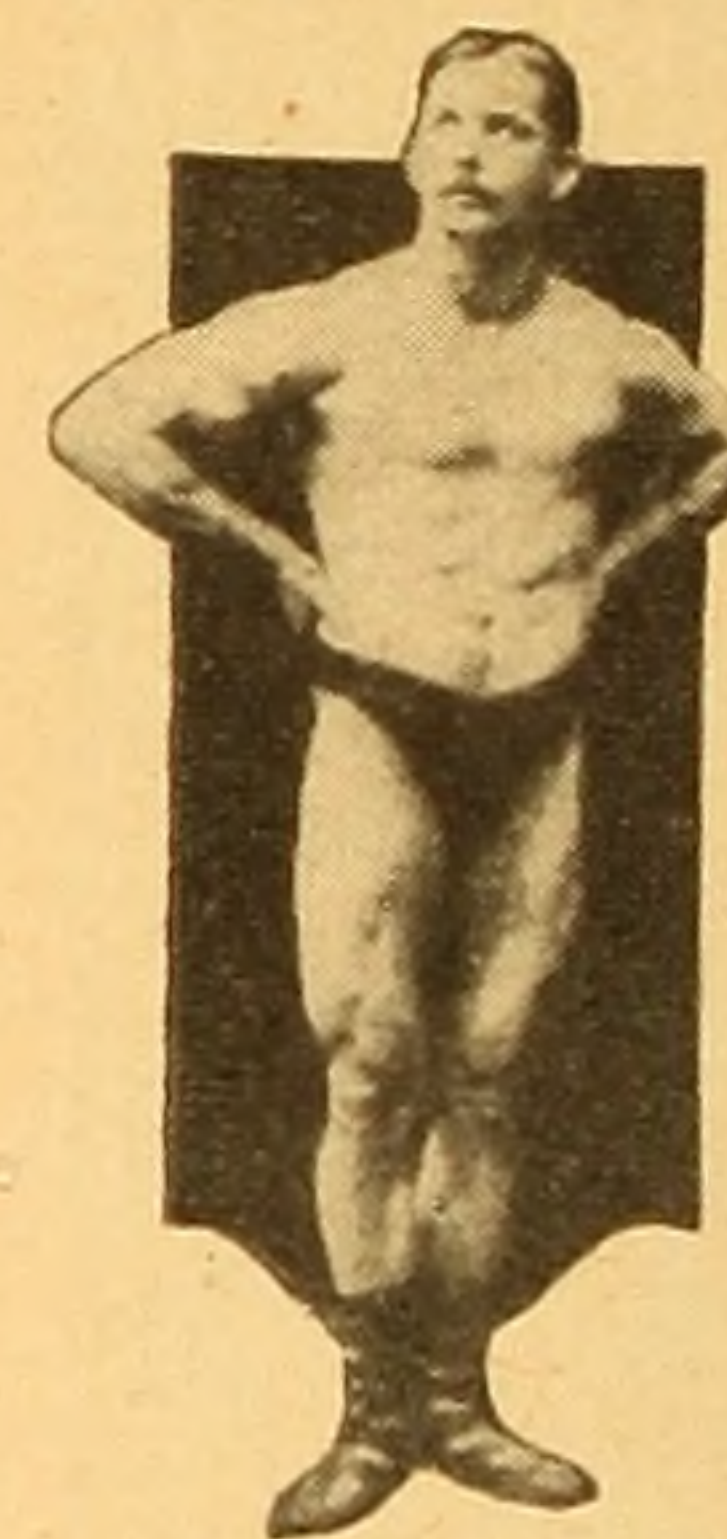
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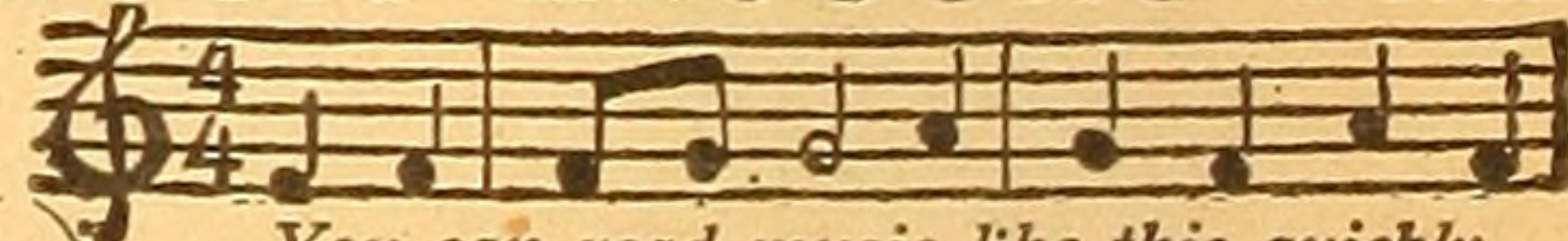
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this. So before Director Sidney Olcott ever called "C-A-M-E-R-A!" Mr. and Mrs. Valentino set about to correct this impression. They knew it would undoubtedly work havoc in his company if it were permitted to thrive. Therefore, every member of the "Monsieur Beaucaire" company from the featured players to the electricians and property boys were invited to a catered luncheon given in the studios the day before the first scene was scheduled to be shot. Some of the cast who were there were Bebe Daniels, Lois Wilson, Lowell Sherman, Helene Chadwick, Paulette Duval and Flora Finch.

Valentino, so we were informed, told them how much he regretted any impression they had received from rumor that he had an unpleasant studio personality. He went on to say that only their daily intimate association in the weeks of work to follow could disprove that rumor if they had chosen to give it credence. He asked them to be free with suggestions during the progress of the filming. . . .

"Let us," he said, "make 'Monsieur Beaucaire' a fine production before and above anything and everything else. This common purpose will hold us together and cement the camaraderie of our entire company."

We rather admire this attitude of Mr. Valentino. Certainly it is a direct answer to any evil whisperings . . . and its effect was evident on the day when the first scenes were shot, for we were then present at the studio and a fine spirit permeated the stages where lords and ladies in the brocaded satins and the flowing laces of the Louis XV court were playing.

We spent practically the entire day in the studio watching the filming of Beaucaire. The costumes of the principals were designed by George Barbier, the famous French illustrator, and were executed by one of the leading ateliers of Paris. They are really ravishing and made us long for the day when colored photography will be perfected. . . .

Brilliant satins and pale silks, threaded with flamboyant threads and with gold and silver . . . diamond garters and extravagantly embroidered stockings . . . fragile lace flounces and cuffs . . . embroidered slippers with jeweled buckles . . . and powdered ringleted wigs. . . .

The floor shone like a mirror and every time a scene was shot a stage-hand would run forward and polish it furiously with a mop so that no dull footprint marred its shining splendor.

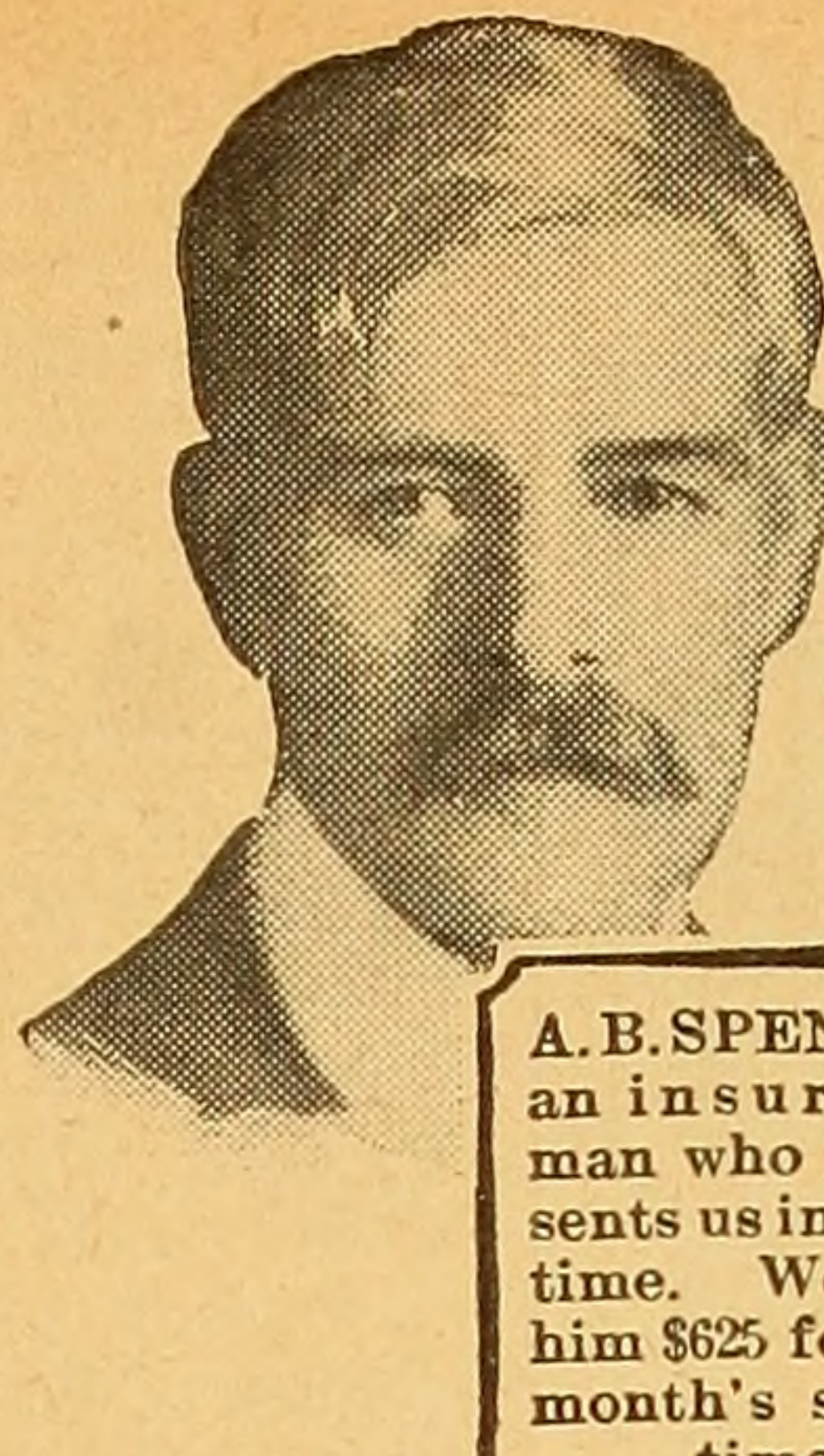
Mrs. Valentino sat in her chair outside of the cameras' lines. During their recent sojourn in Europe, she did extensive research work and she is at the studios every minute of the day.

Three or four stringed instruments tinkled soft love motifs . . . candles flared above the crystal chandeliers . . . yet beneath the gay and beautiful masquerade of the court life, you sensed the lurking intrigue invariably born of monarchies . . . even while the ladies coquetted behind ridiculously tiny fans . . . and gallants swept plumed hats to the floor. . . .

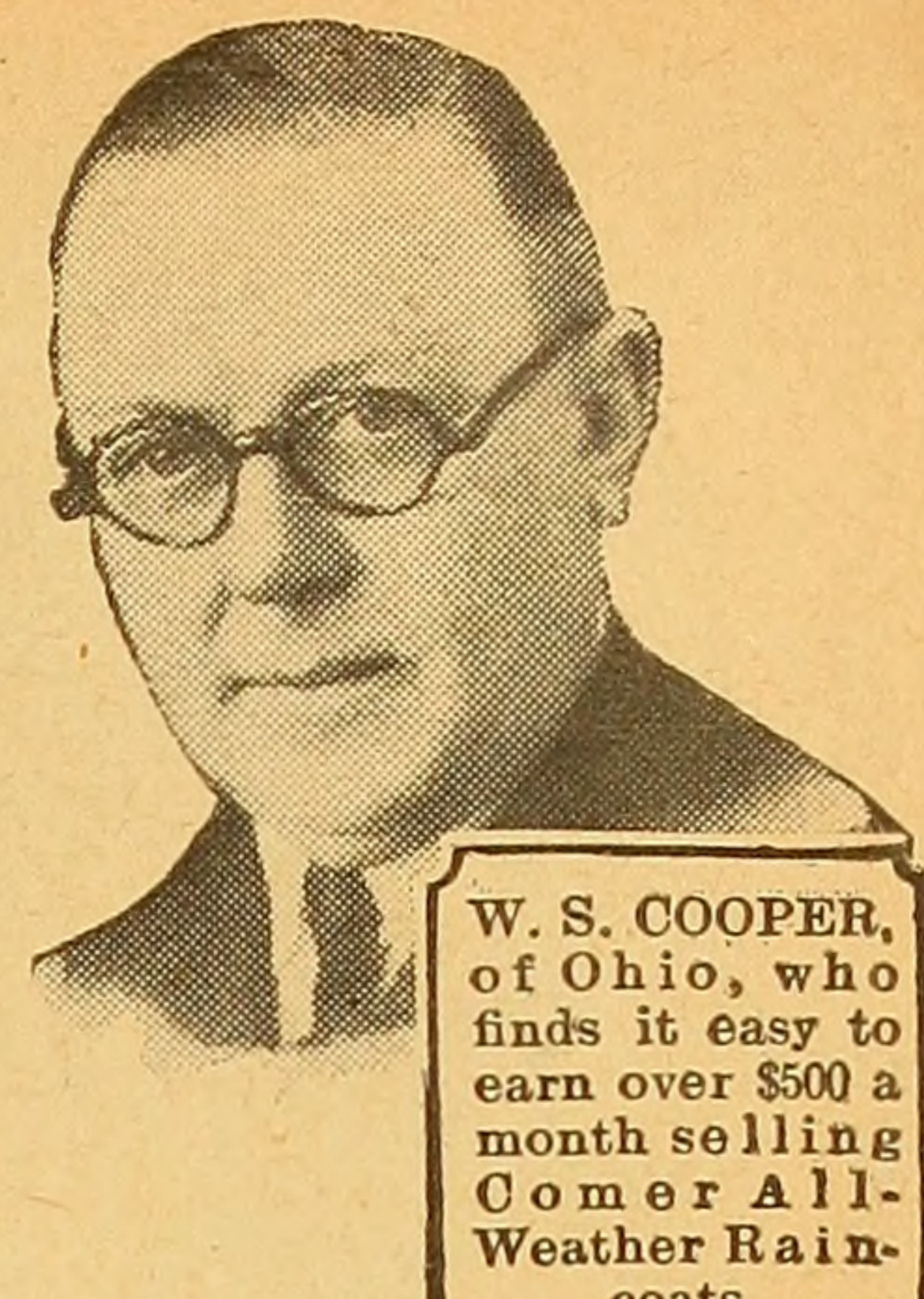
We couldn't help but observe that even Lois Wilson and Bebe Daniels were swayed by the complete essence of all of it. They didn't step entirely out of character between the scenes. And it was hard to believe the beautiful, imperious Queen was the naive Lois Wilson, whose modern sport suits often proceed us thru the revolving door of that rendezvous, the Algonquin . . . her scarf a bright blue



**J. R. HEAD**, of Kansas, who lives in a small town of 631 people. He has made as high as \$69.50 in one day selling Comer All-Weather Rain-coats.



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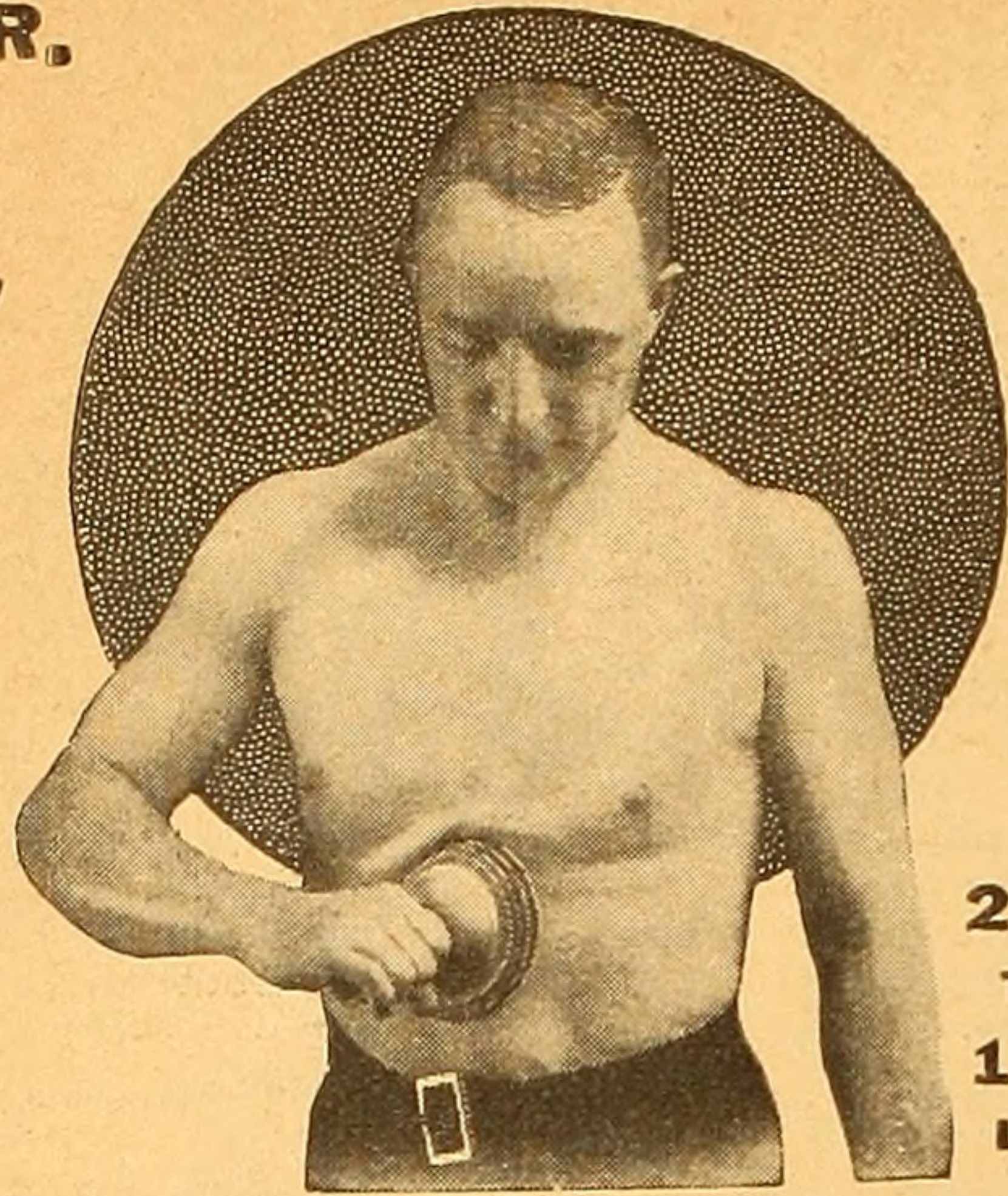
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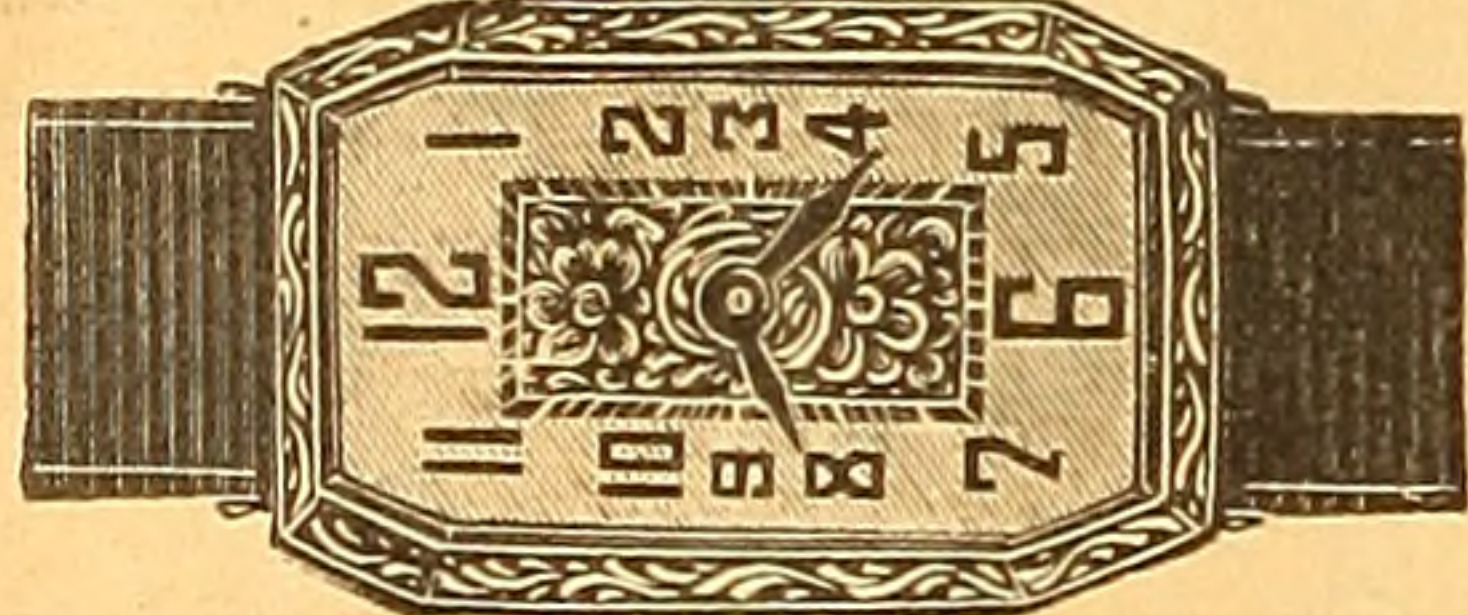
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splash. . . . And we couldn't reconcile Bebe, a disdainful lady in her billowing brocades, to the impetuous harum-scarum who terrifies Los Angeles traffic cops.

All of this reminds us of a story we heard about Forrest Halsey, who did the scenario of "Monsieur Beaucaire." The script was given to Mr. Valentino for an O. K. before it was put into work. He returned it to Mr. Halsey with the suggestion that some of his scenes be cut down and others be cut out entirely. Needless to say, Mr. Halsey was unprepared for this. He had anticipated its antithesis. The only other actor who has ever come to him with such a criticism, so he said, is George Arliss.

When we told a layman friend about this, he thought it was professionally generous of Valentino not to usurp the entire production. However, we do not agree with him. Valentino himself would not agree with him. It is smart of Valentino, however. And, in complimentary passing, we do say that this would seem to indicate that Valentino is more than an idol . . . that he is also an intelligent business-man with foresight . . . and that the overwhelming homage and popularity have not caused him to lose his perspective. Altho, goodness knows, it would not be strange if they had.

Selah!

A star dropped in to see Dorothy Donnell, one of our staff writers in California, the other day. And she wrote us of it amusingly. It seems he complained that his company was so stingy that they quibbled about a mere matter of four hundred dollars more on his weekly pay check.

She writes: "I laughed a short and bitter laugh. Says I, 'It's difficult for me to weep with you, friend!'"

We'd like to know how it feels to be a star and complain casually about a mere sum of four hundred. It must be a grand and glorious feeling.

Harold Lloyd drove over to Brooklyn to see us when he was in New York. Everybody in the editorial rooms has a large and extremely ripe spot in her heart for Harold. He's so real and sincere and warm and human. There's nothing of the *nouveau riche* about him, altho he is one of the wealthiest stars in the affluent motion-picture colony. We marvel over the sane perspective he has maintained. He's exactly the same unassuming boy today he was when we met him and fell captive to his charm years ago . . . before his name vied with the greatest box-office attractions in the world.

There's something in Harold that appeals to your maternal instinct. It doesn't matter if you're newly married . . . engaged . . . a man-hater and chronic misanthrope, you "fall" for Harold, if we may lapse comfortably into the expressive vernacular.

We know little or nothing of Freud, but we think it's the maternal instinct he appeals to. He's a young man with as many ideals and dreams as an erstwhile Knight of the Round Table. And somehow you feel that he's hoping all the time that he won't be a fool over the fame and wealth which he has won. He asks you almost pleadingly for advice . . . begs you in a coaxing tone to write him about this or that . . . and all of a sudden you feel



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We're sure that both the blasé and bored manner and the high and mighty manner are defenses. That is, we think people wear them to cloak embarrassment and inadequacy. But, after all, every time you lunch or tea or dine or drive with some star whose manner is such, you just can't stop and analyze it and make excuses for them.

If you could say: "Oh, come on. Act like a regular person," it would be all right. The chances are they would do just that. But instead you sit in equal frigidity and a most miserable time is had by all.

But this preamble has nothing whatever to do with Lois Wilson. Lois, like Harold Lloyd, is human. Suzanne Brady, the editor of the CLASSIC (Pictorial of the Screen and Stage) and we lunched with Lois at the Algonquin after she had finished her work in "Icebound."

At first she was a little formal . . . we had neither of us met her before and we could feel that she was putting out conversational feelers. Finally meek Lois determined to take the bull by the horns.

"You know," she said, "motion-picture people are just terrified of magazine and newspaper people . . . particularly when it's an interview."

We told her that interviewers often confessed in our editorial ear that they were terrified of the stars.

And with the conversational and proverbial ice now broken, the talk was interruptive and interesting for the remainder of the luncheon.

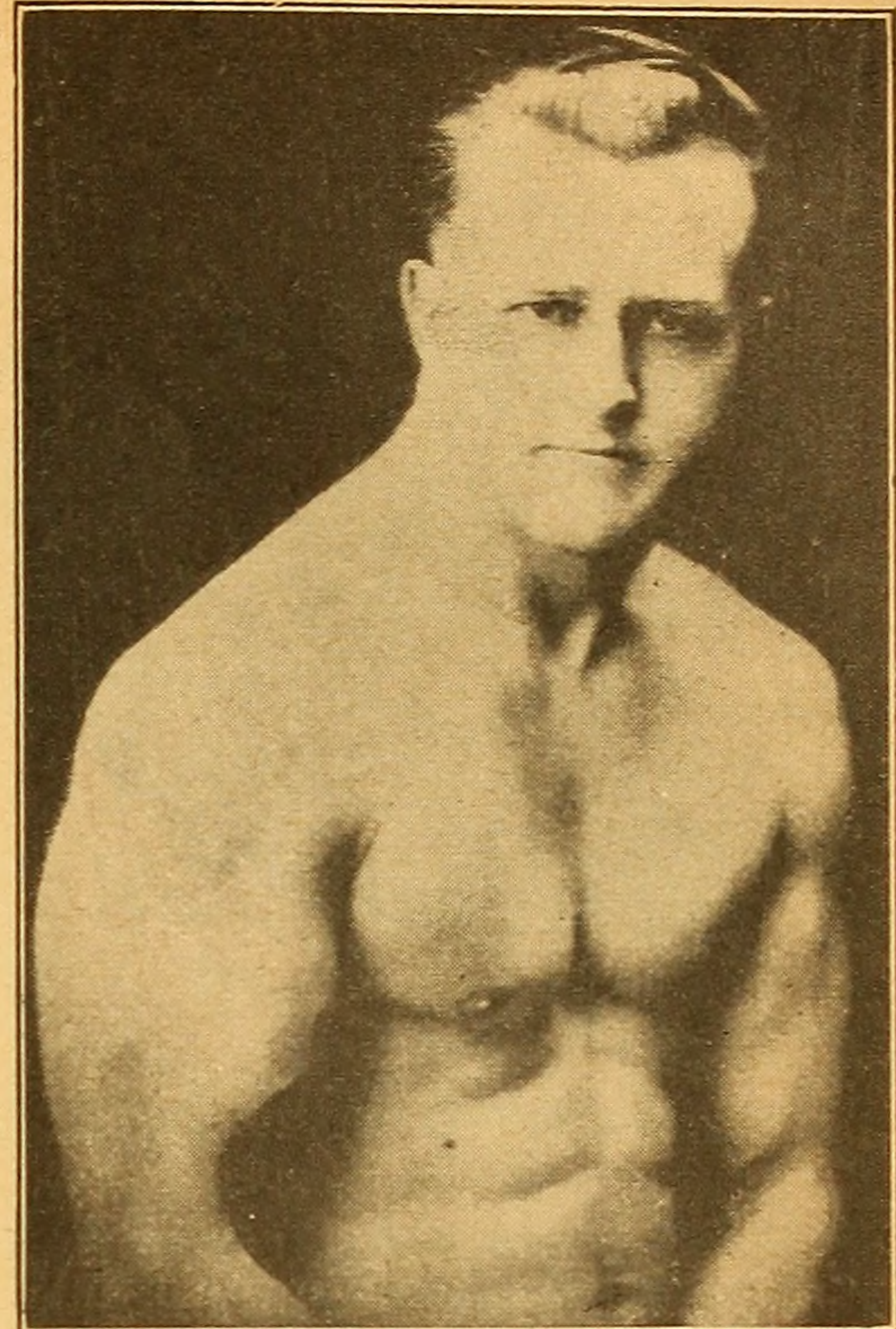
Miss Wilson said, and with truth, too, we think, that interviews find you at a disadvantage. "You know that you are being summed up," she explained. "And how can you project your personality definitely enough during a luncheon or a tea for the writer to really know you. Unless you're a pronounced individual it is up to the writer to fill in all the gaps you have left empty. Of course, we're terrified of interviewers. You would be too."

And this other side of the question is quite as interesting as the other side of any question always is if you take the trouble to think about it.

Lois Wilson has a definite personality even if it isn't so colorful or spectacular as others. That is why she isn't greater than she is today. Take her Lula Bett, the inhibited and repressed drudge of the Deacon household whose every expression of beauty was trampled upon by the heels of her clod brother-in-law . . . remember her brave heroine in "The Covered Wagon" . . . see her now in "Icebound," in which the critics agree she gives a performance marked by a rare understanding . . . expressing the character of the girl by something beyond the externals of her plain hair and unimaginative clothes.

There are any number of actresses on the screen today with far less artistry to their name who enjoy richer fruits of success than Lois Wilson, even tho her name is considered to enrich a cast. Her success, like her personality, is not spectacular. But perhaps she paints her career with surer, firmer strokes . . . in true colors that time will not efface.

*A.W.F.*



Earle E. Liederman as he is to-day

## The Muscle Builder

Show me the man who doesn't want muscle, with abounding health, and I'll show you a man who is ready to be measured for a wooden box—he's dead and he doesn't know it. A body without muscle is like a house without foundation—a little storm, and over it goes.

Get wise, fellows, I shouldn't have to tell you these things. You can't enjoy life with a weak, sickly body. There is no pleasure like the feeling of health and strength. And when I say strength, I don't mean any half way business. Do it right, or forget it.

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Come on, now, fellows. Why waste more time? I'm not just promising these things. I guarantee them. If you doubt me, make me prove it. Are you ready? Let's go.

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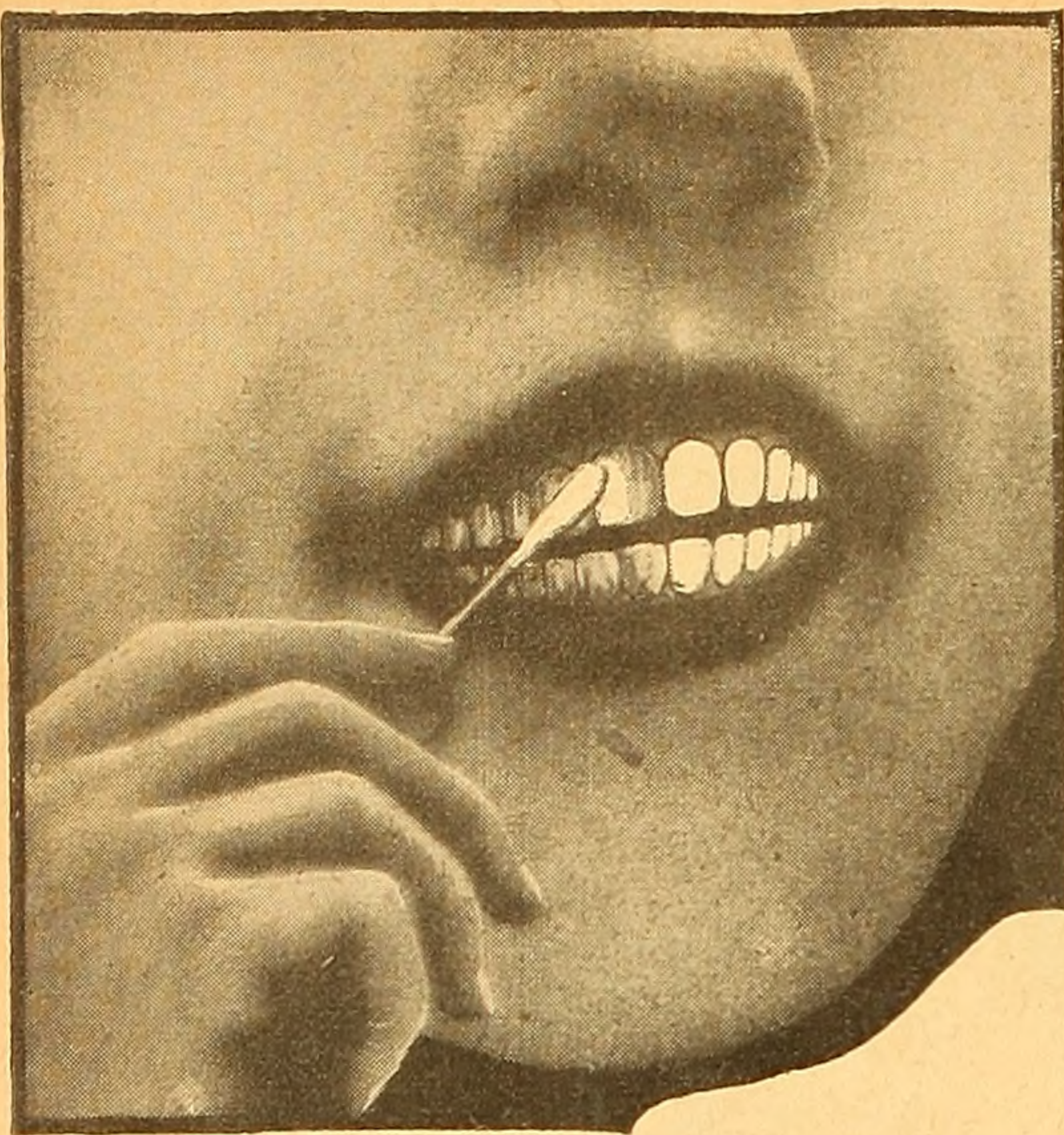
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## Thistledown

(Continued from page 48)

fix up a little something that shall help that poor foot like magic."

But as quick as old Anna's headshake came Hi's own refusal:

"No, thanks, Leon, I don't need anything. Good-bye."

He did not yet obey the doctor's injunction and turn homeward; he headed again toward the De Bossert place, now deserted and forlorn. Possibly he hoped to find some overlooked token, some little message or farewell.

But at the familiar trysting-place he found nothing but desolation and ghostly memories. The chill November wind sang a mournful dirge for vanished hours. The birch-trees and the pine-trees grew thick on the hill, but they were sad and spectral, and held no companionship.

Big and smoky red the sun dropped in the west, without warmth, and stabbed by naked boughs. The rustling carpet of leaves lay colorless and dead. And up on its lonely ridge the shut doors and shuttered windows of the cottage mutely called its dreary emptiness.

Why is it the least remembered touch of one girl's hands can claim ascendancy over whatever throbbing present in which she does not share? Other problems claimed Hi's interest, surely—yes, and other girls, just as pretty, grew thick as violets and close at hand!

But what are the many if we lack the one? . . .

The gloomy dusk, closing down over the fitting bright day, seemed symbolic of himself—symbolic of life. Life was not brightened with its illusions, aspirations, dreams. Life was crude, and stark, and drear. Illusions were fallacies. Aspirations turned into dead fruit. Dreams became mockeries.

When he returned home, Hi was in a poor mood to meet his sister. He did not yet know the turn in his affairs, which, already rumored, was setting more than one dinner-table in Fairfield agog that night; but he saw at once that his sister, even for Julia, was peculiarly agitated.

"Well, you're not in jail, at least," she greeted him. "If it weren't for outsiders, I shouldn't have known even that much."

"Sorry, Julia—I've had a good deal on my mind."

"It had nothing to do with your business, evidently. Simpson tells me you haven't been at the office all afternoon."

"If he's been in touch with you he's told you things are being taken care of. He and Judge Light got my bond fixed up O. K."

"I know," tartly. "Well, after getting you and your bond fixed up, Simpson found rather important need for seeing you. He has been trying frantically to reach you. A special directors' meeting was called this afternoon."

"I guess they didn't miss me particularly," said Hi, who contributed little to these dull official sessions beyond his physical presence. "What was up?" he asked apathetically.

"Plenty was up! Something terrible's happened! Some notes of some kind held by the Chemical Loan and Trust Company—I don't quite comprehend it, but anyway they're going to foreclose those notes. Simpson says it means disaster—the beginning of the end!"

She spoke in broken, excited phrases, and Hi gave a sharp whistling intake of breath.

He knew how disastrous would be a foreclosure on those notes. But why had the Chemical Bank taken this sudden,



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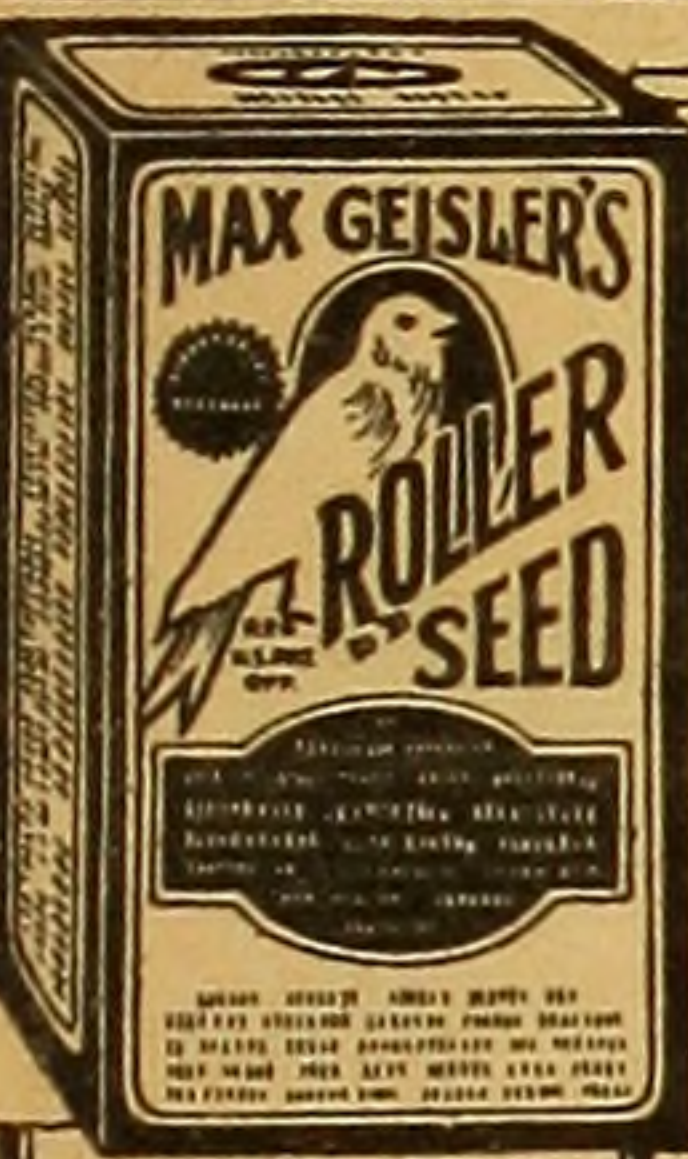
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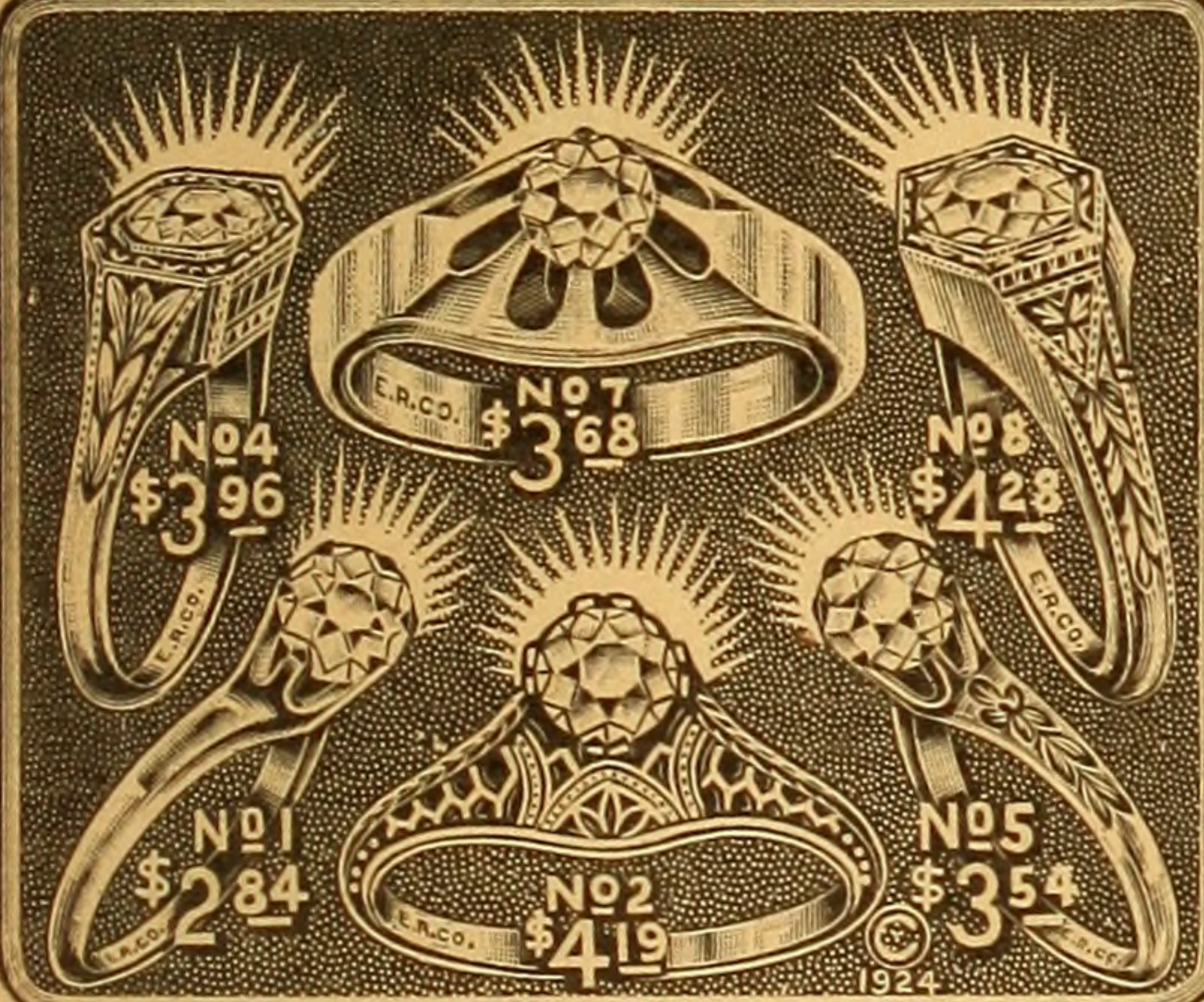
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decisive step?—it was like a blow in the face! True, the Daggett Company had been slipping steadily down hill for some time, for several years now; no appreciable change from the outside, but a gradual slow-down in meeting obligations, that stealthy lessening and withdrawal of credit, a slackening of the sinews of the organization and little faint signs of slipshod decrepitude in the workshops themselves. Hi had been well enough aware of these facts—had not the decreased dividends each year, less and less, informed him? And had not old Simpson consistently complained to him, and old Judge Light rasped at him, and all the other old fozzleums snapped or barked or wailed, according to their natures?

But he hadn't listened to them much, had tried not to listen. He hadn't wanted to hear tales of gloom, had turned to things brighter, more exciting. Else, in moments of despondency, had almost wished some cataclysm would indeed sweep down, engulfing the Daggett fortune—and himself with it!

That had been before he met Dolly, before he began, idiotically, to wish and to dream. . . .

He changed the tide of his thoughts, swung back to the present: why this sudden and ominous move on the part of the Chemical? They had made disagreeable complaints before this, but old Simpson or somebody had always talked them over. Old man Loft was the big gun in that concern, George's old man, the old plumber-millionaire—as shrewd and clever and hard-boiled as they made 'em.

Julia was wailing on:

"It's terrible—I can't comprehend it—Simpson says the company may actually go smash. Any day! Of course I knew things were not going as they used to, in father's time—I knew money was getting shorter, and slower. But I never dreamed a thing like this could happen! Simpson says the company's been riding for this fall a long time, but he hoped to stave it off. The blow fell this afternoon—right on top of that other disgraceful mess! I wouldn't be surprised," she charged bitterly, "if your arrest didn't have something to do with bringing this down on our heads."

"Nonsense!" Hi said, sharply. "Banks don't operate from such motives. Besides, they wouldn't have had the time—this move has been some time in the brewing, you may depend on it."

"Well, it's probably your doing just the same," she accused. "That arrest is just a symbol—your whole behavior, flighty, disgraceful, irresponsible—was it what one would expect from the head of a big business? Would any bank care to continue relations with any business that had such a head?"

Hi didn't answer; his lips were twitching. His sister continued her plaint:

"And Simpson says it'll just serve to start the other creditors. That's what'll bring down the collapse—it may mean the end!"

The fact that he recognized the truth in her words did not make it easier to hear them. And he was already tired and strained and sick—he felt actually sick, with a beating in his head and a growing heavy ache thruout his body; he snapped out, irritably:

"Well, Simpson seems to have had a good deal to say. Did he, by chance, do anything?"

"I'm actually surprised at you," she retorted at that. "You know Simpson as well as I do, his faithfulness and patience. And it isn't as if he wanted to carry the responsibility—he said as much to me this afternoon. He's an old man, and realizes



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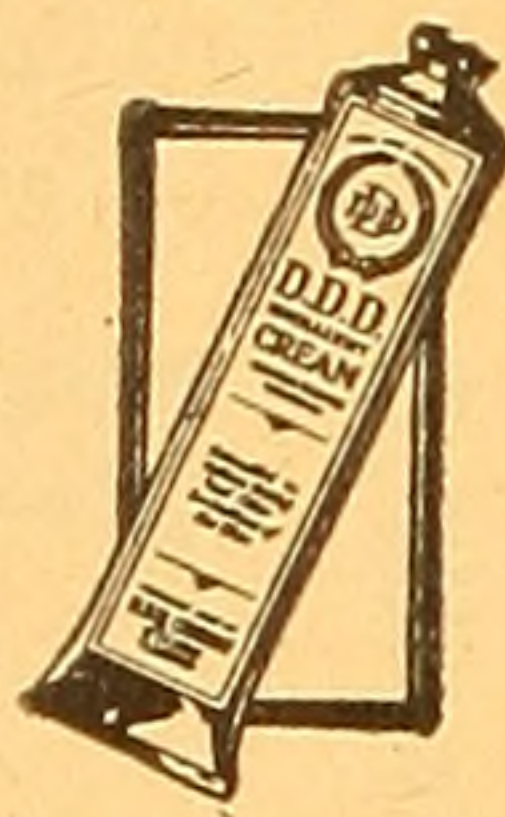
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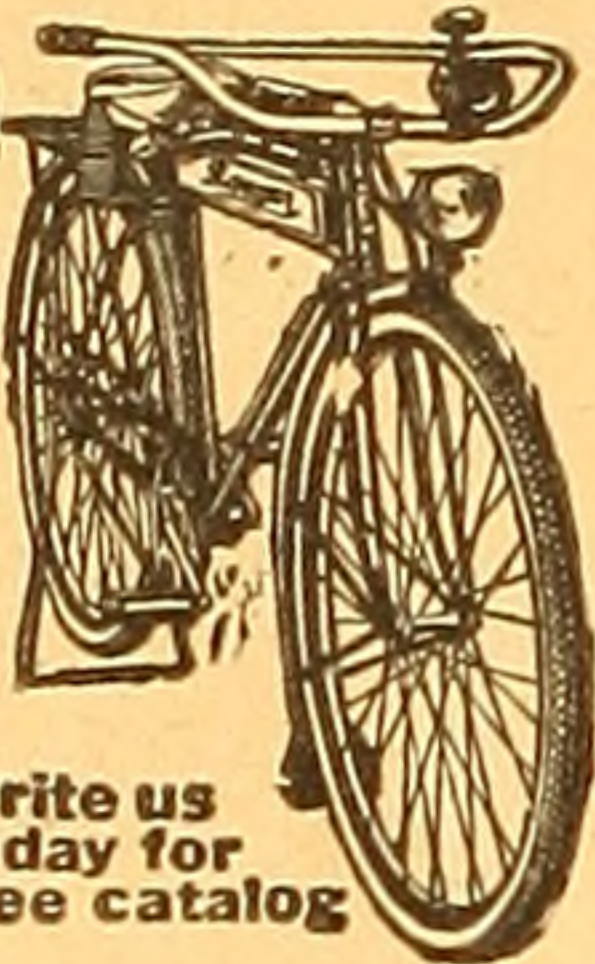
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his job's getting too much for him. He'd like to get out of harness, only he has known the business would go smash completely—with nobody at the head."

She paused a minute, then added:

"To think that you, after your own criminal negligence, should presume to depreciate Simpson, a faithful employee of your father's since before you were born! I'm actually astonished at you!"

Then she demanded:

"Where have you been all afternoon? Been calling on your lady friend, I presume," caustically. "It wasn't enough to get your family name dishonored—you must go rushing off again to your common sweetheart—"

"Oh, for heaven's sake, Julia," Hi burst out, "lay off till tomorrow, wont you? I'll see Simpson in the morning, and try whatever I can do—if you'll only lay off tonight."

But Miss Julia would not lay off.

"It's always 'tomorrow' with you, isn't it?—well, my only fear for tomorrow is that you'll find some new mire to drag your family name thru!" Then suddenly her wrath broke to tears, helpless, angry, bitter tears. "What would poor father say?" she sobbed. "Thank heaven, he didn't live to see this day."

"That's old stuff, Julia—I've read it in books," Hi answered wearily. "Anyway, I doubt if he could rail at me for my sins any better than you."

"Sh!" said Miss Julia, as a maid entered to announce dinner.

"I dont want any dinner," Hi said, "I'm going to bed." And he limped from the room.

The next morning he could not leave his bed; his wound was feverish, a heavy cold caught from exposure in the rain had settled upon him, and an unbelievable weakness seemed to press him down. The doctor came and barked reprimands and imperative orders. Old Simpson appeared, and tried to hold something resembling a business conference, but it was only a futile and wretched pretension.

Hi tossed and fumed thru a miserable day. That evening his sister brought him up a telephone message.

"That woman at the roadhouse—that Thiebaud woman—just called you up."

Hi quickened to attention. "What did she want?"

"She wouldn't say. When I told her you couldn't come to the phone, she demanded to know why, and I told her why. That was all—except that I made her tell who she was."

Hi, whose brief eagerness had not altogether subsided, grumbled: "It's the devil to be tied up like this. Dont you think I could make it to the phone?"

"I certainly do not. The doctor says you're in luck to have escaped blood-poisoning, as it is; and pneumonia as well. I'm afraid you must get along without communication from your ordinary friends for a few days."

But later that same evening she brought him another communication of sorts.

"Here's something that may interest you," she said. "A magazine I found downstairs, one of those affairs filled with pictures of moving picture actors. I dont know whether it belongs to you or one of the servants."

Miss Julia's manner betokened malice, and considerable curiosity, too, as she held forth the magazine. Hi took it disinterestedly, but the instant his eyes fell on the opened page, they riveted.

For there looking back at him was the pictured face of Dolly!

Yes, it was unmistakably Dolly who smiled back at him, with those bright and teasing eyes. But what was her picture

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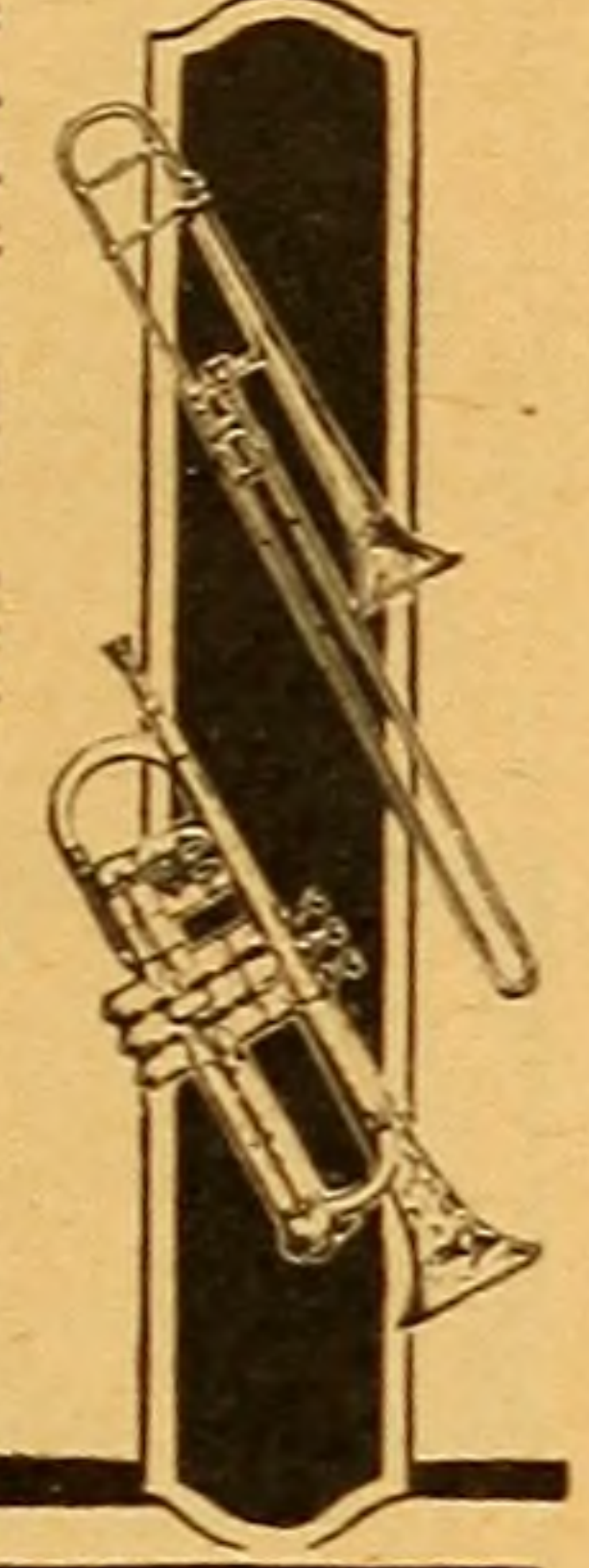


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doing in a photoplay magazine? Feverishly he read the caption:

"DORIS CLAIBORNE, Samuel King's captivating discovery, who is shortly to be featured in a new production of which the title has not yet been announced."

"Are her features familiar to you?" Miss Julia was asking, with her blended inquisitiveness and malice.

Hi, his eyes ferreting the reading matter in a vain search for information beyond that meager caption, did not answer.

Miss Julia suddenly demanded: "Well, if she's a movie actress, why did she pretend to be a servant—why did she try to make me think she was somebody else?"

Hi could not answer that question, but he didn't care to have his sister know he could not. His silence irritated her.

"Dont for a minute think I've altered my opinion of her. It's only strengthened. And it's no great surprise to me to discover her vocation—the women in that calling are, of course, cheap and flighty and ordinary. I haven't changed my opinion one whit," she repeated. "Only to her flightiness and tawdriness the girl has added a petty kind of deceit which is not amusing."

"I dont know that anyone has asked you for your opinion," was Hi's only answer to her tirade.

Obtaining nothing from him beyond sullen and obdurate silence, Miss Julia finally left him alone. And Hi lay tossing with a new admixture to his seething thoughts. "Samuel King"—of course! He remembered that name! But why had Dolly tricked and misled him? However, it would be comparatively simple to trace her thru this clue; tomorrow he would start on the trail of Samuel King. He would have liked to start tonight, but he'd give this accursed foot, this damnable weakness, that much leeway—till tomorrow!

In the morning, too, he would talk to Anna. He must see Simpson, of course; and maybe old man Loft—the crisis at the factory demanded imperative action. But, first of all the things he must attend to tomorrow, he would telephone Anna and ask her reasons for calling him—it could be nothing else but something touching Dolly.

His plans, his speculations, his bewilderments and fears became an excited, incoherent jumble. The shaded light seemed to move far away, he himself seemed to float far away. . . .

He saw strange visions, which he couldn't determine were real or fancied. He saw Dolly with the fat, flashy stranger; they were standing before a minister being married; he rushed forward to rescue her—and then suddenly the scene shifted and he saw a man lying stiff and cold in a hospital bed—dead! . . .

He saw Dolly a prisoner at the bar—she was standing with drooping head, while the judge harangued her wrathfully—the judge had the face of the traffic cop, O'Sullivan, and wore his uniform, and then shifted in some mysterious way into the guise of Julia. Dolly raised her drooping head and regarded himself, Hi, with sad, reproachful eyes. . . .

Then he himself seemed to be on trial—the jury was multitudinous and hostile—the multitude of them eyed him condemnably and all seemed to be talking at once: there was old Simpson jabbering about "credit," and Julia prating of "ruin" and "disgrace" and "family honor," and old man Loft waving mortgage-notes and yellow-backs with fiendish hilarity, and old Leon, friendlily offering him a drink, saying a curious phrase over and over, "These are matters which one must decide



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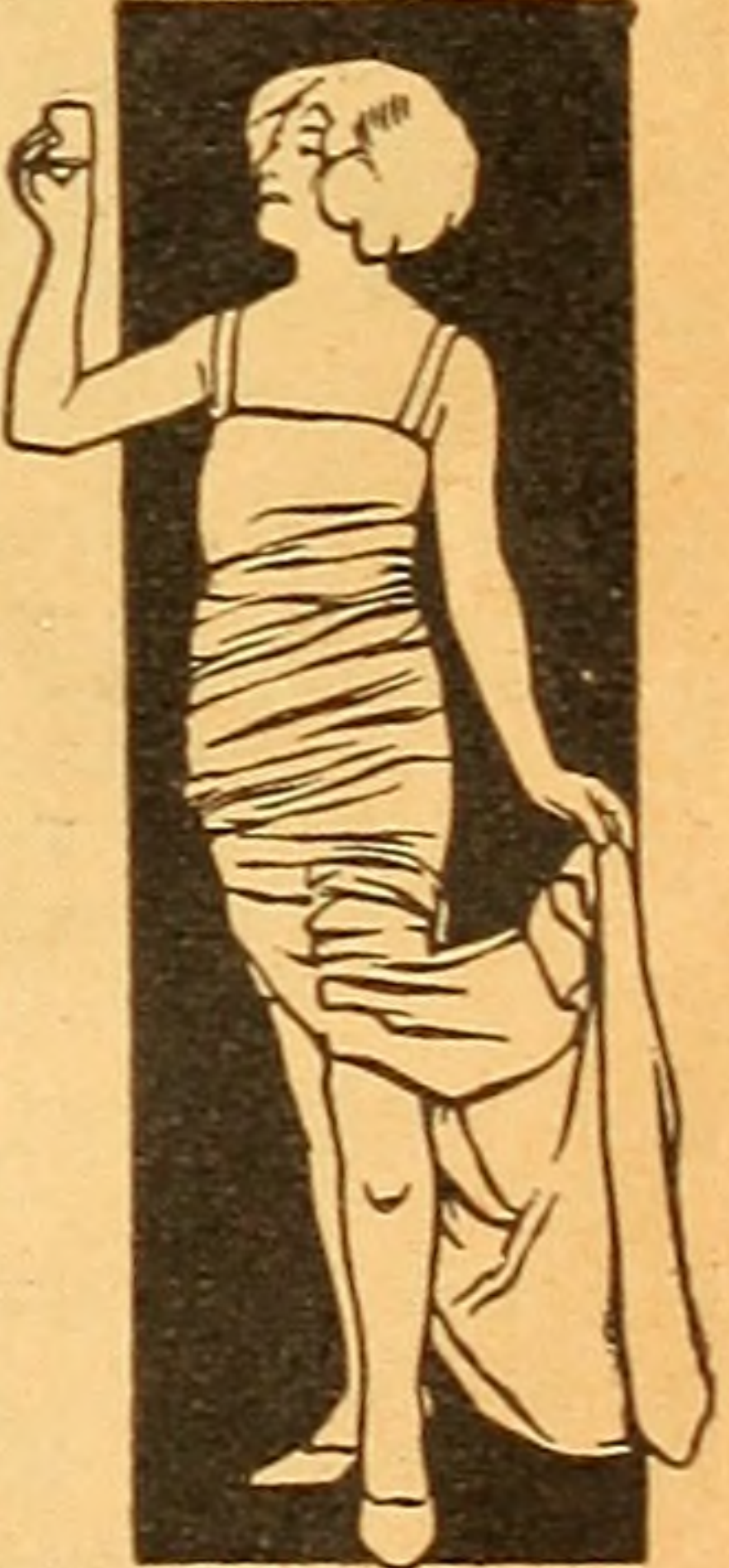
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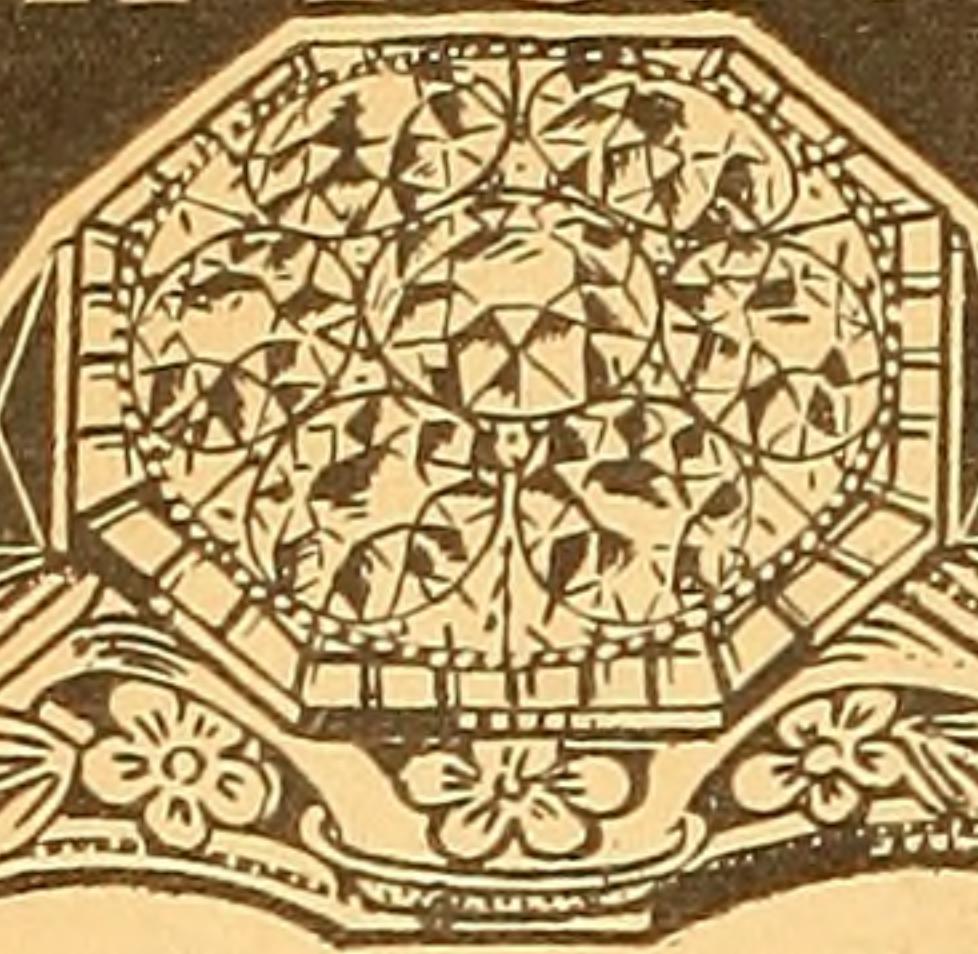
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for oneself—these are matters which one must decide for oneself."

And amongst the myriad jurors sat his father, not talking, which was strange, but sitting with a silent and questioning look which would have been anxious had it not been his father, who was never anxious, but rock-bound in his authoritativeness.

The shaded light danced farther and farther away, sometimes approaching, but always receding, while he must strive to follow. It guided him far away to France, and to the war. . . . While he was fighting the war again, amidst experiences horrible but grotesque, the lamp which was his beacon receded so far he could scarcely see it—he could not see it at all—everything was dark, and quiet. . . .

In the morning, at dawn, he awoke, quite clear-headed. The house was yet silent and unstirring and, aided by a stealthy but mighty resolve, he managed to get to the telephone. He managed to hold the phone, clinging to the wall for support, until from the inn he got the answer: "Mr. or Mrs. Thiebaud are neither one at home."

"Where did they go?"

"I do not know. They left last night, suddenly."

"When will they be back?"

"They did not say."

"Well—will you tell them—"

But before he could finish his message Hi dropped the receiver, and fell to the floor in a faint. When a maid discovered him, some time later, his delirium had returned and he was babbling of foolish things, as people do in a fever.

Up at the inn Anna had spent the preceding day in gloomy preoccupation, but so little were her thoughts selfish that she paid scarcely any heed to the conduct of the hostelry. Finally she had gone to the telephone and called the number of the Daggett mansion. Her brief talk with Miss Julia did not appear to cheer her any. For an hour she sat alone in her little sitting-room, her arms tightly folded and her eyes frowning into space.

When Leon sought her out, to tell a startling bit of news which had just come to him, she decided to unburden herself.

"I called up that Mr. Hi a little while ago," she began. "I thought it but fitting to inquire after his predicaments. But the old maid sister was the one I found on the wire," dourly. "And Mr. Hi, he is confined to his bed with the injury to his foot, and with a fever."

"Ah, is that so!" exclaimed Leon. "That is bad, and mounting upon his other troubles! Just now have I heard a new and dark report. There goes a rumor that the Daggett Company has been unable to meet certain obligations—it may be forced to fall into a sudden bankruptcy, that big Daggett Company."

"What, that big company—so quickly?" cried Anna, staring at him aghast.

Leon nodded. "So goes the rumor." Then: "That poor young man, with his sickness and all, I should send him something perhaps; a little—"

"You should send him nothing," she interrupted harshly. "There are sicknesses and troubles that liquor does not heal."

She folded her arms more tightly and sat staring somberly again ahead of her.

"Anna," Leon said at last, in a tentative entreaty, "all this day and all of yesterday you have carried a burden in your breast and a lock on your lips. You heard Mr. Hi announce boldly his love for Miss Dolly, and you exhibited no surprise. What is it you know of this so strange and sudden affair?"

Then Anna confided what Dolly had told her in this same room two nights

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before, while Leon's eyes popped with their interest and astonishment. "She, too, has fallen in this love," she concluded dolorously. "With that young man of such wildness and improvidence."

"He is not that to her," Leon answered, "not if she loves him." He went on, too earnest to sound sententious: "Love is not blind, my Anna. Love is an extra eye, given to the heart of man by God. And it is with the eye of the heart that one sees most truly. Is this not so?"

He had placed one plump hand gently on her shoulder; Anna let it remain, but shook her head.

"Always he gets himself into scrapes—this last one the worst of all."

"Perhaps," Leon admitted. "But will there be so many scrapes when he has Miss Dolly's eyes to draw him another way? It is the good woman, the loving wife, who lifts a poor man up, my Anna, and leads him to the Promised Land he dreams of, but does not of himself know how to find."

Anna was silent but she touched, for a moment, that plump gentle hand on her shoulder. Then Leon asked:

"Where is she? Where has she flown off to, that bright, unresting, fluttering little bird?"

Anna raised her eyes, revealing new perturbations. "She has flown back to that Mr. King, Leon."

"Ah, tst," sharply. "That Mr. King and all the bothers he has created must withdraw now from the scene. This young woman's problems are now otherwise centered."

"There is one other thing I have not told you, Leon. Miss Dolly was in Mr. Hi's car the night of that bad accident. He brought her here that night, and I hear they seek a woman who was driving his car when it occurred. Now has come his arrest—and she does not know. His sickness, moreover, and these factory troubles—"

Leon gazed at her.

"Miss Dolly should know," he said.

"At least she should know."

"Yes," said Anna, "she should know."

Leon and Anna took a night train to New York, their impatience would not let them rest overnight without acting.

When they sought out Samuel King's office the next morning, as the quickest route to Dolly, they found themselves uninvited guests at quite a little gathering.

Shortly before the Thiebauds arrived Mr. King had received two callers; one was small and dapper while the other was tall and thin, but equally dapper, and their age indeterminate—two youngish-oldish gentlemen of the urbane world.

Sam King sat at his desk, a plump, fastidiously dressed man; he had a round face which was shrewd, yet kindly.

"Good morning, Mr. Claiborne," he greeted the smaller of his visitors.

"Good morning. This is my friend, Mr. Van Antwerp Reeves."

The long lean gentleman languidly shook hands.

"Your niece hasn't yet arrived, Mr. Claiborne," said Mr. King.

The little man replied, irritably: "Where is she? You're not trying any nonsense? I warn you—"

But his warning was never uttered, for at that juncture the door swung open and a bright, light voice interrupted:

"Hello, everybody!"

Dolly, standing there in the doorway, looked as brilliantly lovely as a butterfly wafting in from the month of June, and about as casual as such a gauzy-winged entrant; her manner would never have indicated that these people had gathered to settle her affairs.



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Introduction by ELLIS PARKER BUTLER  
Norma - Constance - Natalie  
Their Mother MARGARET TALMADGE

**SOME OF THE CONTENTS**

Norma Goes Into the Movies  
Norma and Constance at the Vitaphone  
Star of the Morning  
Norma's Romance with Buster Keaton  
Should the Profession of a Woman Star?

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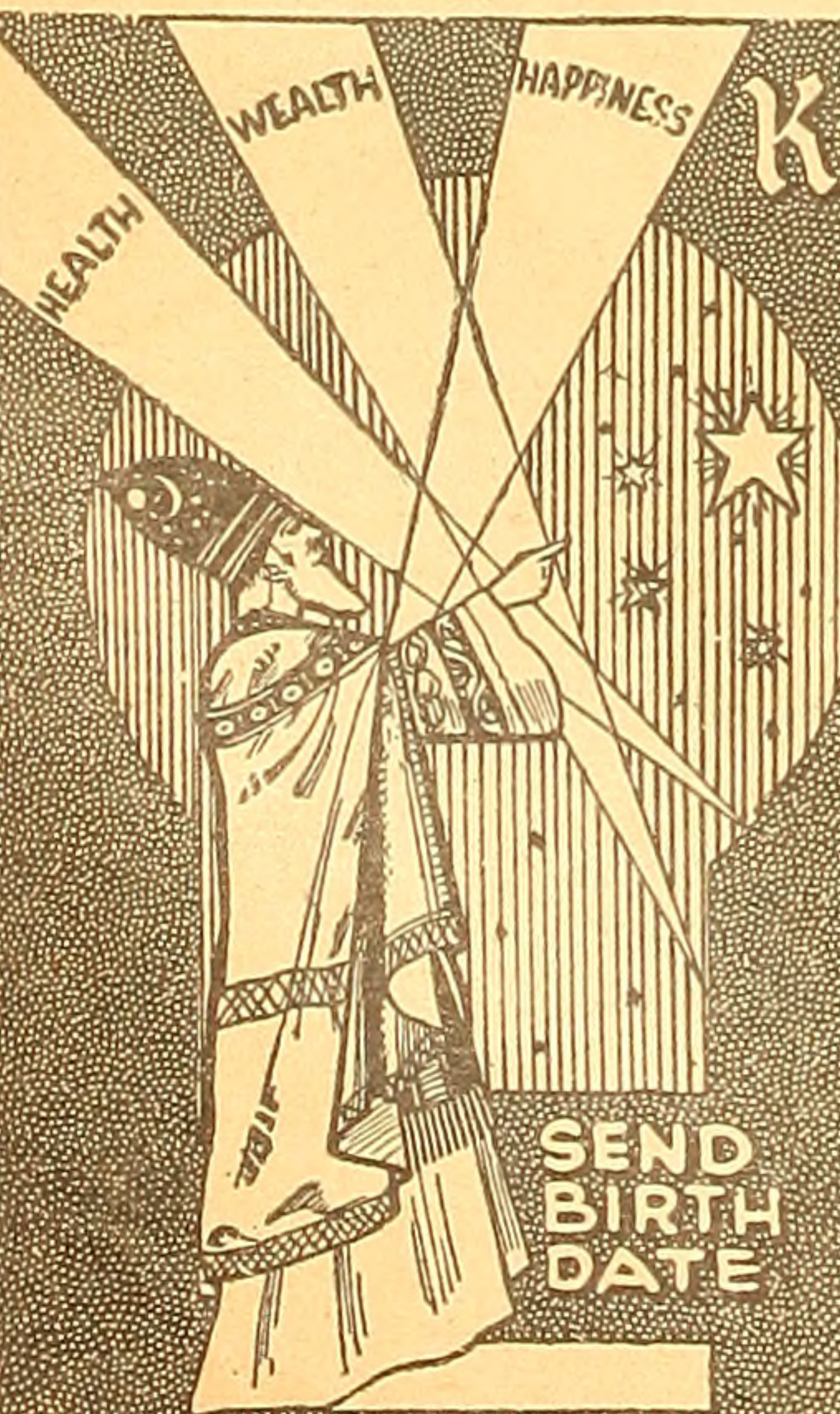


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**PHARI STUDIO, 1658 Broadway, Dept. 5-A, New York**

SEND BIRTH DATE

Her advent, tho awaited, seemed to bring a moment of awkwardness. Rising from his chair, Mr. Van Antwerp Reeves advanced to shake hands with her; his face had that look, peculiar to some men, of having been treated with wax, with its stiff emotionless expression, and the stiff precision of its little moustaches.

Dolly carelessly touched his proffered hand and then, with her light vibrant movement as of wings invisibly astir, walked to the table and perched on a corner of it.

"Well, what's all the row about, old dears? The atmosphere strikes me as a trifle electric. You haven't changed much, Uncle Percy—you look as if you were about ready to explode."

"Now, now, Doris," the small dapper gentleman spluttered, "I haven't gone to all this trouble to find you to be patronized by you! Have you no conception of the worry you've given me—the thousand-and-one conjectures?"

"I wrote that you had no occasion to worry, Uncle Percy."

"But you didn't let me know where you were hiding—what you were up to!"

"Haven't you 'washed your hands of me?' Anyway, I wanted to be let alone until I could make a success of—of—"

"Of what?" sharply, as her voice trailed off.

Then Dolly made a gesture that was impatient, but strangely baffled.

"That's what I didn't know myself, Uncle Percy. Not at first. I only knew I wanted to do something—*must* do something—that wasn't utterly piffling and silly and useless."

"Nonsense!" snorted Uncle Percy.

"Oh, I know you wont understand," with another restless gesture, "but I was sick of trying to act rich when I was poor, sick of the eternal sponging. If I was any use in the world at all, I could earn a decent living *some* way. And earn some self-respect, as well!"

"I scarcely see the need of these melodramatic statements," said Uncle Percy, with thin acidity. "You were never in any dire want that I know of; I spent my own money on you, and more than I could well afford. Moreover, an honorable man, an esteemed friend of mine, stood ready to gratify your whatever luxurious whim. Why did you flout *him*?"

Mr. Van Antwerp Reeves' countenance, at this point, flushed saffronly thru its emotionless veneer. He shifted his feet uneasily and looked uncomfortable, but could not hold down the eagerness from his voice:

"I still stand ready to do that, Doris. I'll forgive you for your unkind treatment—it is not yet too late. I've assured your uncle of as much. Give up all this nonsense—we'll forget all about it—and I promise you shall live like a princess."

The girl looked at him.

"No," she said, shaking her head. "I'm not as bad as that."

Her answer seemed to startle her hearers. There was a little hush. Then Uncle Percy broke it, violent in his angry disappointment, for he had greatly desired this match.

"Well, anyway," he shouted, "I forbid your going on with this movie business!"

"I'm of age," the girl said calmly.

"I forbid your using your name—my name—for such notoriety!"

The girl, then, got down from the table and moved over beside Sam King and laid her hand on his shoulder.

"I haven't hurt the family dignity, Uncle Percy—not while I've been under the guidance of Mr. King." Sam King reached for her hand, and she went on: "This is as good a time as any to tell you Mr.

118  
PAGE



## When Grandma Was a Girl —and Now!

### The Modern Woman Needs More Money —and Gets It!

The modern woman needs more money than her grandmother did. The demands of her every-day life are far more complicated, involve expenditures undreamed of "when grandma was a girl." And, unlike the women of past generations, the modern woman can—and does—go after whatever it is that she wants.

### Extra Money for Extra Things!

How much more interesting and enjoyable life is when we can bring color and variety into its prosaic routine, by indulging an occasional whim.

Yes, of course, whims are apt to cost money. But that need not worry you.

To show you why it need not, we have taken the time and space here to tell you about a little booklet called "The Open Road To An Independent Income," which will tell you how you can easily earn from as little as \$5.00 to as much as \$100.00 extra each month.

We can use representatives at once to collect renewals and solicit new subscriptions for the **Motion Picture Magazine, Classic and Beauty**, and we stand ready to pay you liberally for either spare time or full time work.

**Motion Picture Magazine** is one of the most firmly established magazines in the country, and now has a serial novel in addition to all its other splendid features. **Classic**, which has been combined with **Shadowland**, offers a more diversified and cosmopolitan appeal than ever before. **Beauty** is the only magazine published which caters exclusively to this subject, so all-important to women, and because of its unique appeal, is acclaimed with enthusiasm everywhere.

"The Open Road To An Independent Income" will prove an open sesame to success for you. It will be sent to you absolutely free. Just fill in this coupon and mail it to us, to-day.

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King has done me the great honor of asking me to be his wife."

Mr. Reeves gasped, and Mr. Claiborne ejaculated:

"Great Scott! You refused Van because of some tommy-rot about love!—d'you mean to say you're in love with *that fat old fish?*"

He expected his niece to fling back some cutting rejoinder, and her muteness, and the sudden look in her face, was far more startling. Over her face flamed a tide of color so rich and so beautiful that all he could do was stare.

Dolly's hand flew up to her cheek as if she were aware of that hot flaming and sought to arrest it; she looked helplessly down at Sam King, who had turned very sober and who again reached for her hand.

And at this juncture the door burst vehemently open and old Anna Thiebaud entered, pulling old Leon in after her, and hurling backward expletives at an office-urchin who sought to detain her.

"Ah, there you are, Miss Dolly! Once they told me you were here they could not retard me!" she cried victoriously.

(To be continued next month)

### Greenroom Jottings

(Continued from page 97)

Edward-Small Company, in association with Lewis & Gordon, booking agents, announce that they will produce a series of tabloid dramas and comedies in which motion-picture stars will be featured. The productions will open on the Coast and work their way East. Robert Edeson will stage the plays.

Johnny Fox, Jr., is thinking of having his freckles insured. They are his jewels, and have just won for him a contract to play leading parts in educational juvenile comedies. Johnny needs no make-up; in fact, he can't be made up, as freckles are most difficult to imitate, so, free as a bird without even a smear of grease paint, he sails thru his parts. He's been in pictures three years, and his hobby is dogs—freckles, legs and dogs, that's Johnny Fox, Jr.

A doggone honeymoon—that's what Strongheart thought about his recent stay at the McAlpin Hotel, when he brought Lady Julie on to attend the Dog Show in Madison Square Garden, and incidentally to be present at the premiere of his play, "The Love Master," just like the other stars. He'd much rather have spent the time on the ranch and he plainly told you so with his thundering bark and those expressive and pleading eyes of his.

William Farnum and Adolphe Menjou have been bagged by Jesse L. Lasky, for long-term contracts. Farnum is considered a sure pull for box office receipts, and Menjou's work in Charlie Chaplin's "A Woman of Paris," and other recent releases, in which he has shown subtle art, pulled the contract for him. Accompanying Mr. Farnum to the Coast is Edward Peple, author of "The Littlest Rebel," one of the actor's most successful stage vehicles, and altho it is not said what will be Mr. Farnum's first picture under the new contract, the type can be guessed. And speaking of the stage, Mr. Farnum's contract allows him to appear part of each year in legitimate productions on Broadway. The comedy-drama, "The King," in which Leo Ditrichstein appeared on Broadway in 1917, will be one of Mr. Menjou's vehicles.

# Caruso's



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weeks to pay it. Send for yours now. State whether ladies' or gents' desired, giving finger size. Our guarantee protects you. **ARTEX CO., Dept. 89, 1133 B'way., N. Y. City, N. Y.**

## TO LEATRICE JOY IN JAVA HEAD

By BLAINE C. BIGLER

Oh, little lotus blossom from the land of far Cathay;  
You came to dreaming Salem town all on an autumn day;  
You brought the gleam of China silk, the lure of China gold;  
You brought the spell of Chinese life—of customs ages old.  
You came to dreaming Salem town all on an autumn day;  
You felt the lure of shaded streets where flitting shadows play;  
But not for you the harbor nor the wharves so bare and brown;  
You've gone unto a fairer place than even Salem town.

## TO DOUGLAS FAIRBANKS IN ROBIN HOOD

By GEORGE F. DELL

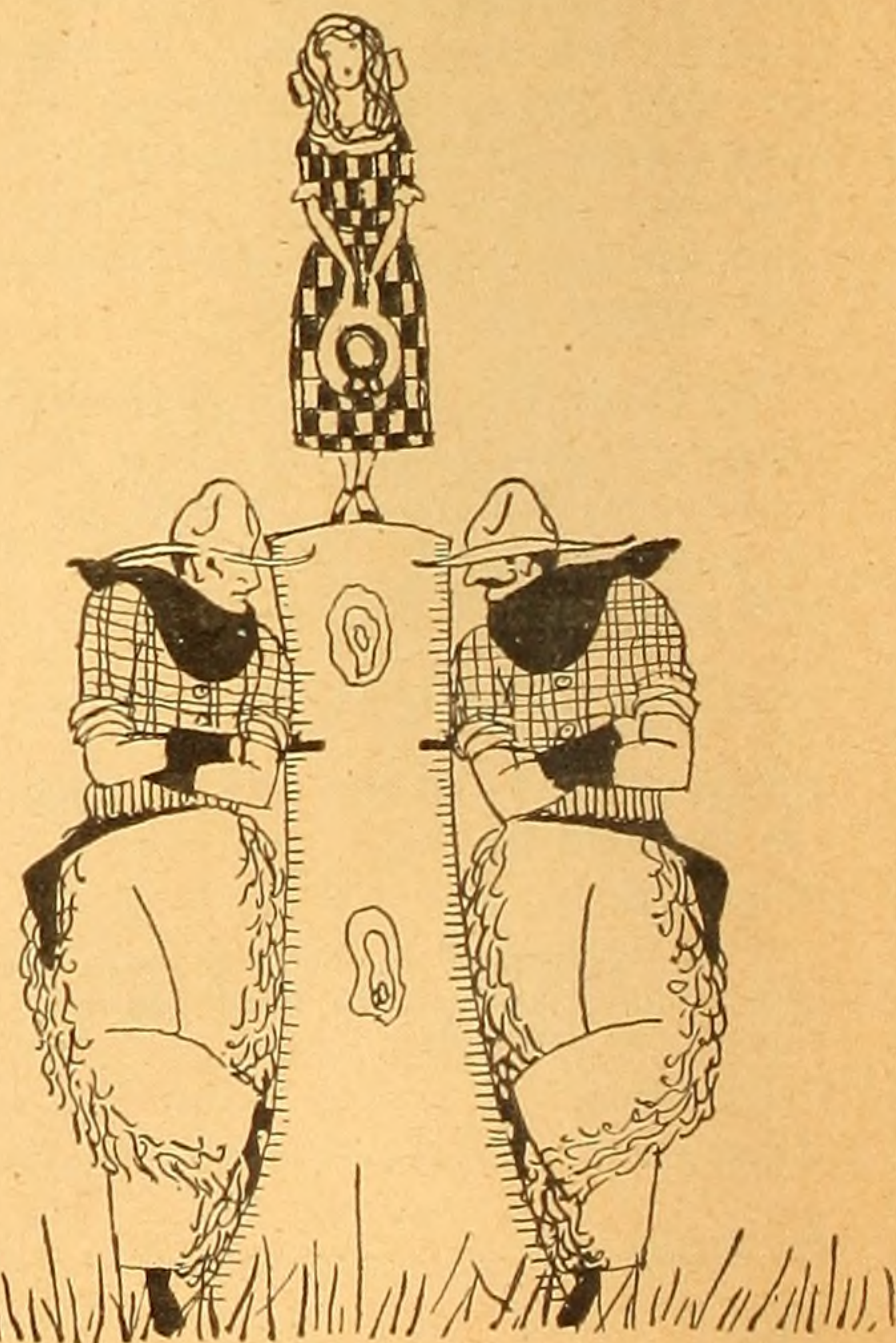
Of old we found this treasured heritage  
Inscribed alone upon the printed page;  
But now, O Robin, you have brought your men  
To swarm the glades of Sherwood once again.  
Thru all the quilted countryside they throng  
Avenging innocence, and righting wrong;  
Would you much mind it, Robin, if you knew  
That with your motley band we journey too?

For we, decreed by drabest destiny  
To know the tedium of toil alone,  
Envision in your matchless pageantry  
A lovely beauty we have never known.  
Life's truth for beauty we would gladly trade  
If beauty could fulfil this promise made.

## RIGHT THIS TIME

The girl stood in the babbling brook  
Clad only in her nightie,  
The moon shown down on her bosom bright

—CENSORED.





COUNTRY MAIDENS

By DIANE GREEN

Either

A slender witch with bare, pink toes,  
Sunbonnets, gingham, and a rose  
Tucked deftly in one golden curl,  
An innocent, enchanting girl,  
Who flies the City-Rake's bold charms  
And seeks the Sturdy Farmer's arms  
Tho tossed and tempted, simon-pure,  
(Close-up of haystacks; Girl, demure.)

Or

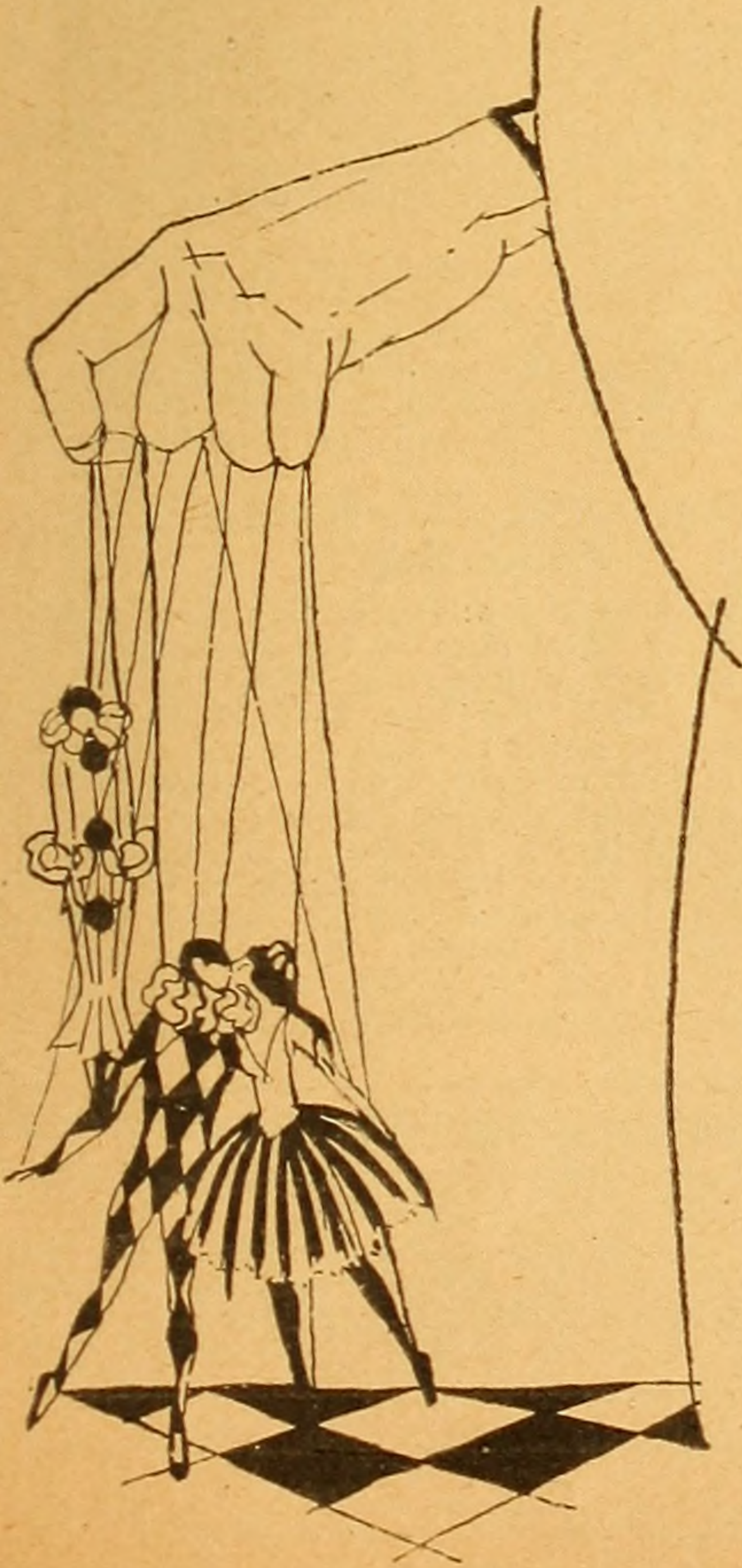
A lanky maiden, splay of feet  
Who gapes upon some city street,  
Who leads a tame duck on a string,  
Perhaps a pig—or anything,  
Who visits in the Gilded Town  
And wears a high-necked nightie gown,  
Whose hair is tortured off her brow,  
(Close-up of Fords, bewildered cow . . .)

SCREEN ANIMALS

By FAITH BALDWIN

I wonder what they think, the clever dogs  
And silken cats that move across the  
screen,  
Part of the plot or setting; dogs have such  
Play-sense, stage-presence always; they  
have been  
Versed in the make-believe of childhood,  
but a cat  
Is such a scornful creature, is so wise  
In ancient guile and reticence, one reads  
A green contempt beneath flat lidded  
eyes. . . .

I wonder what they think, wild creatures,  
that  
Are prodded to their parts, the jungle  
crew,  
Lions, with padded paws, that stalk and  
slink  
Theatrically, to thrill the crowd anew,  
How strange it seems, with safety bars  
and whips  
To make an actor of a tawny king,  
To give him grease paint scent instead of  
blood,  
And tame his threats to stagy simpering!



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# They Said It Couldn't Be Done!

—BUT THESE SCREEN  
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ETHEL STYLES MIDDLETON  
Author

**"JUDGMENT  
of the STORM"**



HAROLD M. SHUMATE  
Author

**"THE WHITE  
SIN"**

(formerly announced as  
"Unguarded Gates.")



WILL LAMBERT  
Author

**"LOST"**

(Working Title—  
Release title to be  
announced later.)

THE three authors whose photographs appear in this announcement have demonstrated that "It Can Be Done."

Friends and relatives said, "You are foolish to dream of writing for the movies. Only professional writers with a pull can succeed. You aren't a professional writer, and you have no pull. You will just be wasting your time."

But creative imagination, not mere writing ability, produces photodramas. These authors had creative imagination. What they needed was knowledge of photoplay construction.

Through the co-operation of Palmer Institute of Authorship, that knowledge was obtained.

The result was another defeat for the sceptics who say "It can't be done." Today the authors pictured above are accepted photodramatists. Their plays produced by Palmer Photoplay Corporation and distributed by Film Booking Offices of America, are being shown in thousands of theatres throughout the United States and Canada. They accomplished what sceptics said could not be done.

Many other men and women are today similarly successful because of Palmer training. Through Palmer co-operation they have learned how to harness imagination and to teach it to express itself in dramatic terms. And they have learned in spare time study in their own homes. Their work is in demand. They form a trained body upon which the motion picture industry, as a whole, is leaning more and more.

#### Screen Plays by Palmer Authors

Photoplays now on the screen, in preparation or purchased for production, written by authors succeeding through Palmer co-operation include, besides those listed above, "Trusie Stoops to Conquer," "Love's Whirlpool," "Hollywood 1900," "Robes of Redemption," "Next, Please," "Crepe de Chine Gordon," "Light Fingers and Toes," "Tangled Lives," and "The Night Hawk."

#### Announcing The Palmer Scholarship Foundation

Palmer Scholarship Foundation has been established by Palmer Institute of Authorship for the purpose of bringing recognition to men and women whose fresh and virile stories might otherwise be lost to the screen and general publication field, but who need only training in the new technique of authorship in order to succeed.

Two Major Awards, each carrying a prize of \$500 cash and the Palmer Medal of Merit, will be made by the terms of the Foundation to the authors of the best short story and the best screen play, respectively, submitted each year.

Forty-eight Free Scholarships will be awarded annually upon a basis of earnest effort rather than originality or brilliance.

Thus both Genius and Industry receive equal opportunity to share in these awards.

RUSSELL DOUBLEDAY

(Doubleday, Page & Co.)

Chairman, Committee Short Story Awards

FREDERICK PALMER

(Palmer Photoplay Corporation)

Chairman, Committee Screen Play Awards

Almost without exception every person ambitious to write is faced at the beginning with ridicule and discouragement. Many struggle long years unguided before eventually gaining the heights. But how much smoother the path would have been, how much more quickly the heights would have been scaled, if the writer could have had, at the beginning, the guidance and encouragement of *someone who knew*.

Such guidance and encouragement Palmer Institute of Authorship proffers. Palmer Course and Service teaches photoplay writing, short story writing, and dramatic criticism. Instruction is individual, confidential. The student studies at home. Each receives the personal guidance and supervision of a member of the Advisory Bureau, a brilliant staff selected for studio and magazine experience and teaching ability. When the student's creations become good enough for sale the services of the Sales Department are placed at his command for marketing both screen plays and short stories.

#### New Literature, New Methods

Palmer Institute of Authorship recognizes the arrival of a new day in American letters. The screen has created a public taste for dramatic action and strength of plot. This has reacted upon the magazines. There has come into being a new technique of writing. New times demand new methods and Palmer training is worlds away from out-worn methods of instruc-

tion. It is abreast of the current and growing demands of the screen and magazines for stories written in the modern dramatic technique.

Just as photodramatists find that Palmer co-operation helps them to recognition and success on the screen, so do fiction writers find that Palmer training aids them to success in the magazines. More than three hundred authors of recognized standing have been or now are enrolled. Letters from many attribute their first success in the magazine field to Palmer training. Their success carries conviction.

Imagination is king. World thinkers like Wells voice the growing realization that imagination and not will-power is the basic moving force of life. Palmer Institute of Authorship bases its training on that fact. It develops imagination just as certain forms of training develop the muscles of the athlete. It teaches the imaginative how to harness their imagination and put it to work—profitably.

It inculcates that facility of expression which one must possess before he may hope to play an important part in social or business life. It inspires the habit of thinking *creatively*—an ability that carries men and women to the most envied positions in the world's affairs. It energizes and revitalizes the mind and generates the power that leads to greater success in all lines of human activity.

For those who lack confidence in their own abilities and wish to ascertain whether they possess natural talent for writing, Palmer Institute offers the Palmer questionnaire, a test for determining the presence or absence of creative imagination. It will be sent free on request.

#### Free—"The New Road to Authorship"

But for those who believe in themselves and who want to know more of the revolutionary Palmer methods, a fascinating book has been prepared entitled "The New Road to Authorship." Success stories of many men and women who have won recognition on the screen and in the magazines through Palmer co-operation are contained in it. A bulletin, likewise, has been prepared containing full details of Palmer Scholarship Foundation and its broad and unique service to writers. Mailing of the coupon below will bring "The New Road to Authorship" and the Scholarship bulletin free.

#### Palmer Institute of Authorship, (905)

Affiliated with Palmer Photoplay Corporation,  
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Please send me without cost your book "The New Road to Authorship" and your Bulletin containing details of Palmer Scholarship Foundation.

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All correspondence strictly confidential





But underneath everything that was said, or wasn't said, seemed a thrumming of wings. The air was so thick and a-flutter it seemed hard to breathe. "Am I falling in love?" she wondered, and was terrified

## *Are You Fooling Yourself?*

**A**RE YOU ONE OF THOSE THOUSANDS of girls who run away from home each year—or who want to run?

**D**OLLY CLAIBORNE WAS A REBEL, TOO—she thought she showed character by running away to the movies.

**W**HAT DOLLY REALLY WANTED WAS THE SAME thing you want—adventure—excitement—young love.

**D**OLLY GOT ALL SHE WAS ANGLING FOR, and more—then she found out—she was soft and weak inside.

**S**HE HAD MISSED THE GREATEST THING in life—she tried to turn back. But wasn't it too late?

Read the Story for Yourself—You Cannot Afford to Miss it

## *“Thistledown”*

DANA GATLIN'S SERIAL STORY

In the

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June Motion Picture Magazine

On the News-stands May First

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*Palm and olive oils  
—nothing else—give  
nature's green color  
to Palmolive Soap.*

*Note carefully the  
name and wrapper.  
Palmolive Soap is  
never sold unwrapped.*

## *“Let's Both Keep That Schoolgirl Complexion”*

The lovelier the mother, the more she rejoices in the beauty of her baby girl. How anxiously she guards this budding beauty, fostering it, protecting it with tender care.

Her first concern, of course, is the little one's skin, that the exquisite texture of infancy may be retained through girlhood days.

That this proper care is based on mildest, gentlest cleansing she has learned from her own experience. For most young mothers of today were brought up on Palmolive.

### *Protects natural beauty*

Palmolive plays the part of protector when used as baby's soap. It soothes while it cleanses, through the gentle action of its mild, lotion-like ingredients.

Baby's delicate, roseleaf skin is kept smooth and perfect, protected from all injurious irritation.

The smooth, creamy Palmolive lather develops this beauty year by year, until it bursts into the bloom of a radiant schoolgirl complexion.

### *Rare oils the secret*

The emollient qualities of the Palmolive lather is the secret of its beautifying action.

It is the scientific blend of palm and olive oils—the same rare oils that Cleopatra used in the days of ancient Egypt.

These cosmetic oils, so lotion-like in their action, make Palmolive the mildest of all toilet soaps.

Thus, while it is a favorite “beauty” soap, it's the best of all baby soaps, too. For certainly your own finest, mildest complexion soap is most suitable for baby, for the same reasons.

*Volume and  
efficiency  
produce  
25c quality  
for only*

**10<sup>c</sup>**

