

The National Guide to Motion Pictures

N.S.E.

PHOTOPLAY

November

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JACKIE COOGAN

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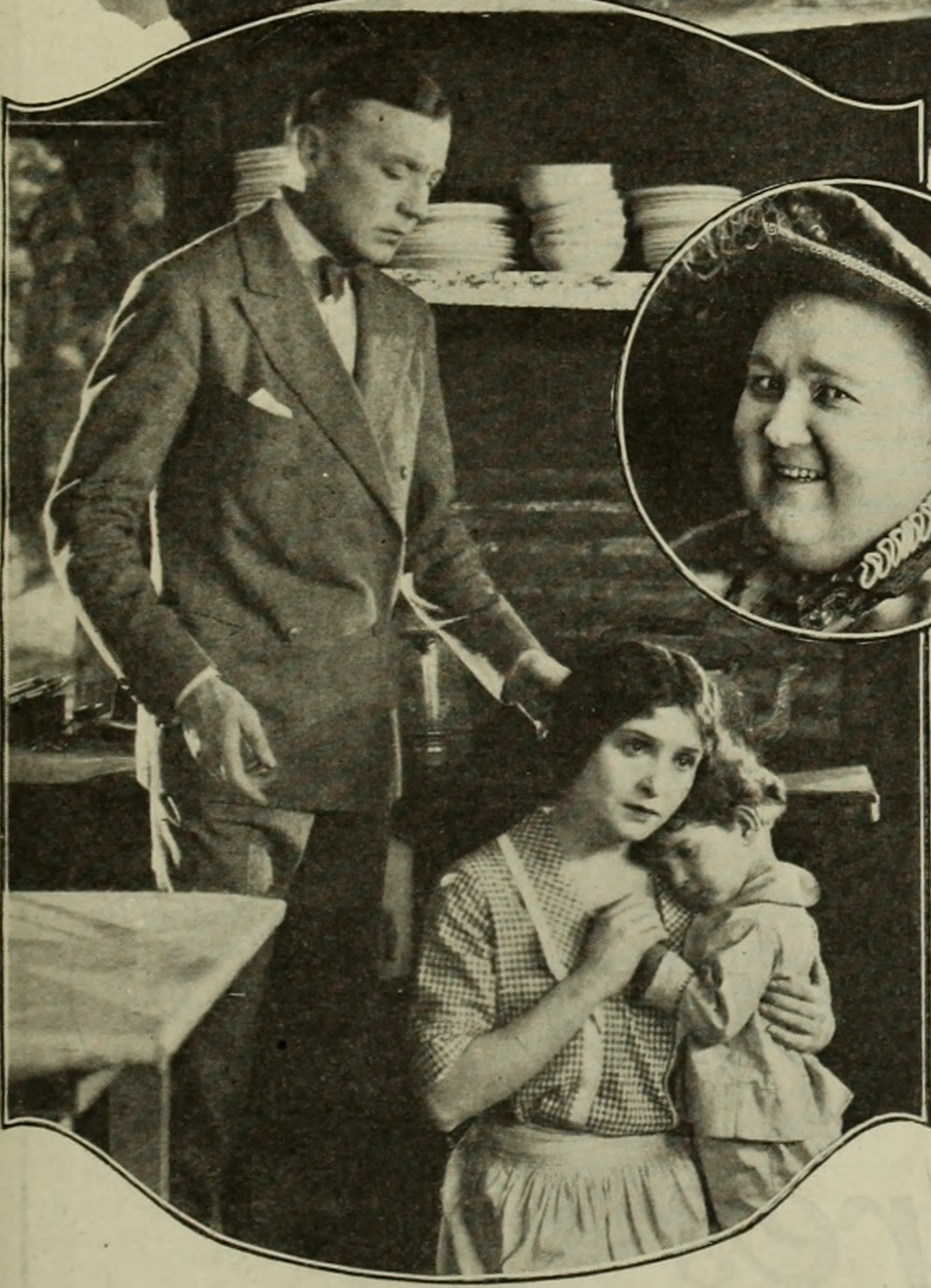
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News of First National Pictures



Frank Lloyd Presents "The Silent Watcher"

FRANK Lloyd, whose "The Sea Hawk" took you back to the pirate ships and buccaneers of the Elizabethan era, is now going to usher you into an American home, introduce you to the most human folk the screen has ever held, and tell you their love stories and the drama of their lives. His new picture is "The Silent Watcher," adapted from Mary Roberts Rinehart's Saturday Evening Post story "The Altar on the Hill."

Glenn Hunter and Bessie Love are the young lovers of the picture.



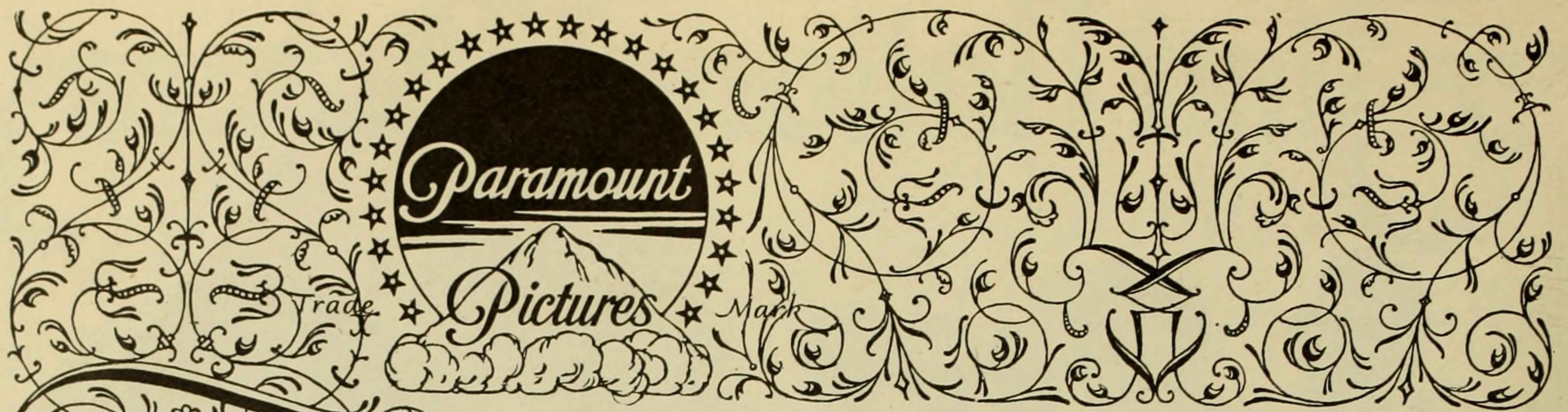
"In Every Woman's Life"

THERE'S a double thrill in M. C. Levee's "In Every Woman's Life" which Irving Cummings directed. First a tender love story with thrills of romance, then a night rescue at sea which keeps you tense. The picture is an adaptation of Olive Wadsley's novel, "Belonging," and the cast includes Virginia Valli, Lloyd Hughes, George Fawcett, Vera Lewis, Marc McDermott, Stuart Holmes and Ralph Lewis.



"Christine of the Hungry Heart"

KATHLEEN Norris has written one of her most fascinating stories in "Christine of the Hungry Heart" and Thomas H. Ince has made one of his best pictures from it. It is one woman's life. A woman who hungered through the years for love and contentment. And heart-hunger, as the Christine of Mrs. Norris's story learned, is insatiable; it demands unswerving devotion, and the opportunity to give even as it receives. Florence Vidor and Clive Brooke are in the scene above, and in the circle is Walter Hiers.



T takes Stars, Directors, Proper Casts, Great Stories, Long Experience, a Lot of Money and Artistic Ideals to make the sort of motion pictures you like to see.

All this can be said in one word, Paramount, and that word you will find famous in every civilized country you care to travel in — and a few uncivilized ones, too.

CURRENT PARAMOUNT PICTURES

Adolph Zukor and Jesse L. Lasky present

"THE FAST SET"

WILLIAM de MILLE Production

With Betty Compson, Adolphe Menjou, Zasu Pitts, Elliott Dexter. Screen play by Clara Beranger from Frederick Lonsdale's play, "Spring Cleaning."

"HER LOVE STORY"

Starring GLORIA SWANSON

ALLAN DWAN Production. From The Cosmopolitan Magazine story, "Her Majesty, the Queen," by Mary Roberts Rinehart. Adapted by Frank Tuttle.

"FEET OF CLAY"

CECIL B. DE MILLE Production

With Rod La Rocque, Vera Reynolds, Ricardo Cortez, Julia Faye, Theodore Kosloff, Robert Edson and Victor Varconi. From the Ladies' Home Journal story by Margaretta Tuttle. Adapted by Beulah Marie Dix and Bertram Millhauser.

"MONSIEUR BEAUCAIRE"

Starring RUDOLPH VALENTINO

SIDNEY OLCOTT Production. With Bebe Daniels, Lois Wilson, Doris Kenyon, Lowell Sherman. From Booth Tarkington's novel and the play by Booth Tarkington and E. G. Sutherland. Screen play by Forrest Halsey.

JAMES OLIVER CURWOOD'S

"THE ALASKAN"

Starring THOMAS MEIGHAN

HERBERT BRENON Production. Screen play by Willis Goldbeck.

"SINNERS IN HEAVEN"

With BEBE DANIELS and RICHARD DIX. From the British Prize Novel of the same name by Clive Arden. An ALAN CROSLAND Production.

"THE SIDE-SHOW OF LIFE"

HERBERT BRENON Production. With Ernest Torrence, Anna Q. Nilsson. From Wm. J. Locke's novel, "The Mountebank," and the play by Ernest Denny. Adapted by Willis Goldbeck and Julie Herne.

"EMPTY HANDS"

With JACK HOLT, supported by Norma Shearer. From the Harper's Bazar story of the same name by Arthur Stringer. A VICTOR FLEMING Production.

"THE COVERED WAGON"

JAMES CRUZE Production. By Emerson Hough. Adapted by Jack Cunningham.

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN!





The World's Leading Motion Picture Publication

PHOTOPLAY MAGAZINE

JAMES R. QUIRK, EDITOR

IVAN ST. JOHNS
WESTERN EDITOR

VOL. XXVI

No. 6

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the criticisms before you pick out
your evening's entertainment.
Make this your reference list.

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Published monthly by the PHOTOPLAY PUBLISHING CO.
Publishing Office, 750 N. Michigan Ave., Chicago, Ill.
Editorial Offices, 221 W. 57th St., New York City

The International News Company, Ltd., Distributing Agents, 5 Bream's Building, London, England
EDWIN M. COLVIN, Pres. JAMES R. QUIRK, Vice-Pres. R. M. EASTMAN, Sec.-Treas.
KATHRYN DOUGHERTY, Business Mgr.

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

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

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Troubles With Women

Here is a story by Frank Condon that is one of the best ever written. The author of "Hollywood" has penned a yarn that O. Henry rarely equalled. It will appear in December PHOTOPLAY. If you want to laugh, you will find two of the quaintest characters that ever lived on a magazine page ready to keep you roaring. Do not fail to read it.

The Queerest House in the World

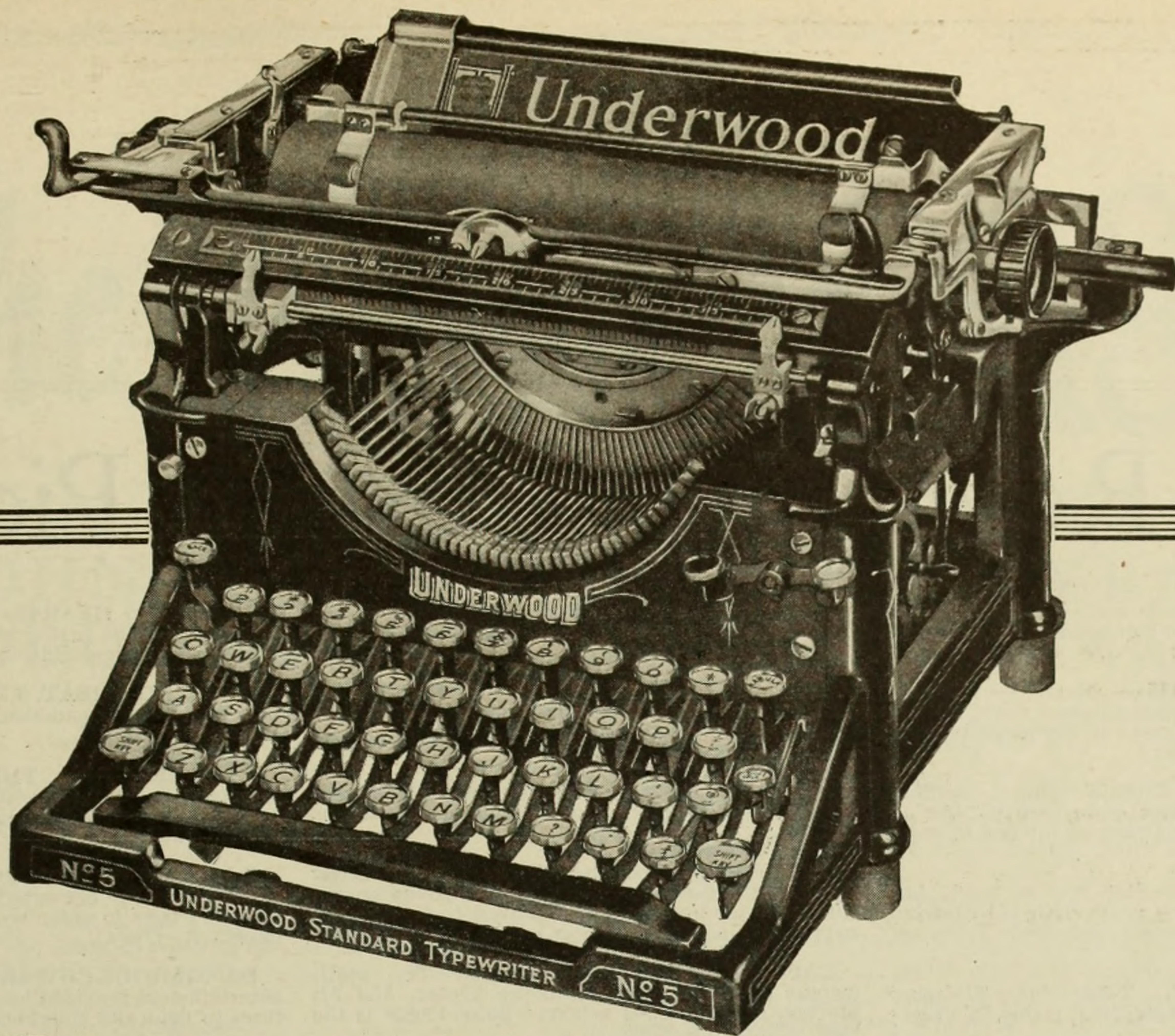
Can you imagine a home built and furnished with articles taken from your favorite moving pictures? There are wonderful things in this strangest of houses and a famous film director built it and lives in it. There are things from the Orient, Europe and other countries, where treasure houses were searched for the proper articles to complete period pictures. It is undoubtedly the most bizarre house in the world and it is in Hollywood.

*Read about it in
December*

PHOTOPLAY

On the newsstands
Nov. 15

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Little more than rental. Balance of payments so small you will hardly notice them, while you enjoy the use of this wonderful machine. You don't have to scrimp and save to pay cash. All at a big saving to you.

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These machines are shipped direct from our factory—the largest typewriter rebuilding plant in the world. They are rebuilt by the famous SHIPMAN-WARD PROCESS. Developed through 30 years in the typewriter business. Through our money saving methods of rebuilding and elimination of a large expensive sales force we are able to make this wonderful money saving offer to you. ACT TODAY, take advantage of it and you will SAVE MONEY.

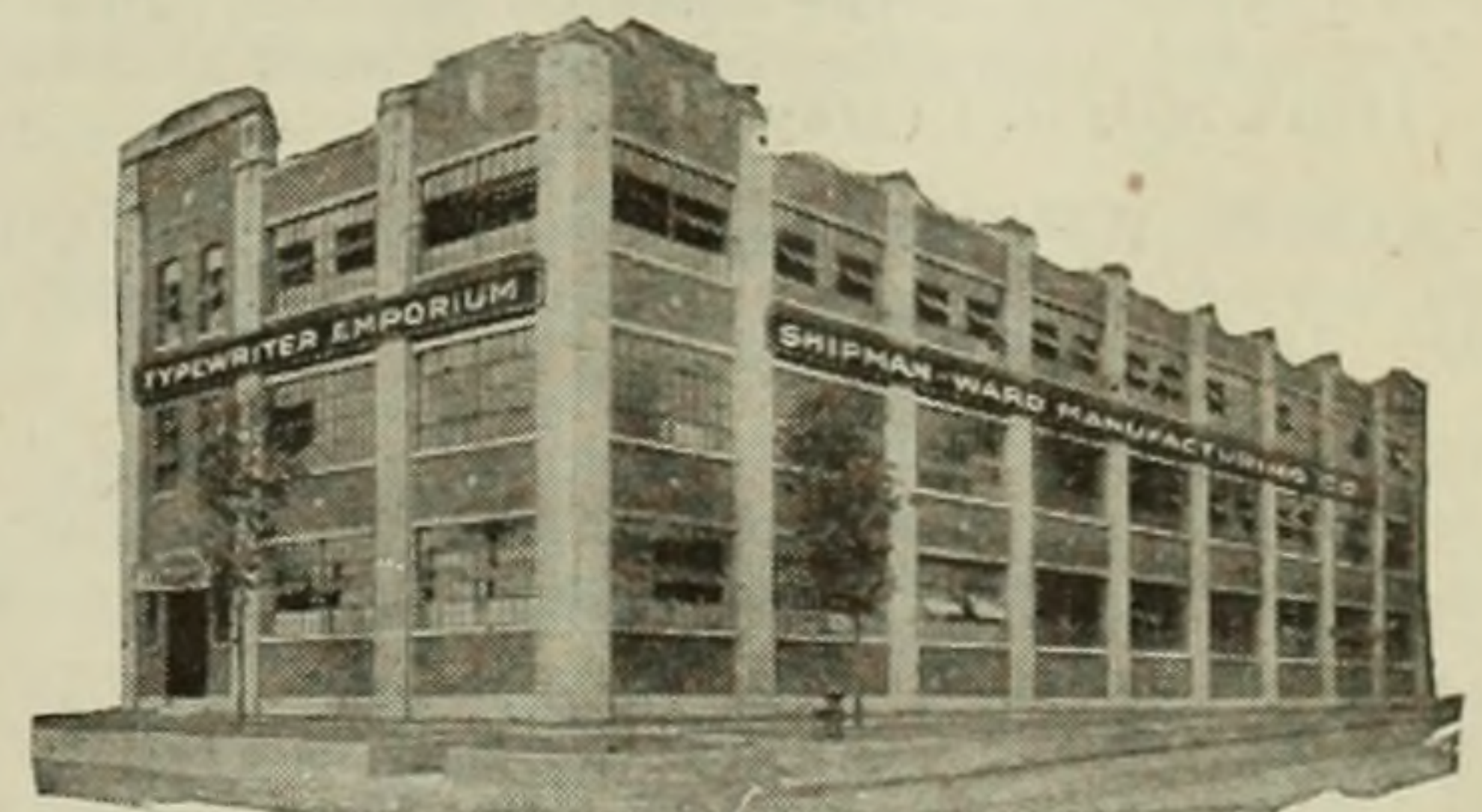
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Brief Reviews of Current Pictures

AFTER A MILLION—Aywon.—Story of Russian cossack with a trick will. Plot too involved for tired business man. (August.)

ALONG CAME RUTH—Metro.—A young woman arrives in the somnambulant town, Action, Maine, and proceeds to make it live up to its name with a vengeance. (October.)

AMERICA—D. W. Griffith.—Almost another "Birth of a Nation." Not quite perhaps, but an epic film, nevertheless. Of absorbing interest to every American. (May.)

ARAB, THE—Metro.—Plot not so good, but Director Ingram has done much with his Algerian players, and Ramon Novarro and Alice Terry are good. (September.)

ARIZONA EXPRESS, THE—Fox.—Whizzing melodrama. Thieves, gunplay, fast trains, 'n' everything. (June.)

AT DEVIL'S GORGE—Arrow.—Just another Western, that's all. (June.)

AVERAGE WOMAN, THE—C. C. Burr.—A defense of the flapper, as typified by Pauline Garon. Melodrama, fairly well done. (June.)

BABBITT—Warner.—Not quite as the author of the book had it, but Babbitt himself retains much of his original characteristics. Interesting. (September.)

BAG AND BAGGAGE—Selznick.—A time-worn story of the country girl who gets her millionaire. Happens only on the screen. (May.)

BEAU BRUMMEL—Warner Brothers.—One of the most interesting of the costume pictures, with John Barrymore doing exceptionally fine work as the Beau. Don't miss it. (May.)

BEDROOM WINDOW, THE—Paramount.—A mystery story hinging about the murder of a wealthy old man. Interestingly told. (August.)

BEHIND THE CURTAIN—Universal.—Starts as a summertime romance and ends in fake spiritualism. Hardly worth while. (September.)

BEHOLD THIS WOMAN—Vitagraph.—Here is a giant, woman-hating cattleman who meets a motion picture actress in his mountain retreat and follows her to Hollywood. (October.)

BEING RESPECTABLE—Warner.—Domestic triangle handled with discretion and good taste. An old love bobs up to disturb a married man's (Monte Blue's) serenity. Well done. (September.)

BELOVED VAGABOND, THE—F. B. O.—Made from W. J. Locke's story, but most of the charm and whimsicality are lost. (June.)

BETWEEN FRIENDS—Vitagraph.—A remade version of an old Robert Chambers triangle story. A sordid tale told in ordinary fashion. (August.)

BETWEEN WORLDS—Weiss Bros. Artclass.—An imported film, which features a series of allegories. Well done, but lacks the popular appeal. (September.)

BIG TIMBER—Universal.—Built around a forest fire and lumberjack with story none too gripping. William Desmond is star. (October.)

BLIZZARD, THE—Fox.—A Swedish picture and nothing to be ashamed of either. A stampede of reindeer is a novelty. Good audience picture. (May.)

BLUFF—Paramount.—A fashion parade with Agnes Ayres as a dress designer who wins recognition by bluffing the big shops. Amusingly told in a light vein. (July.)

BOY OF FLANDERS, A—Metro.—Jackie Coogan's latest and one of the best he ever has done. The boy is developing and this picture proves it. (June.)

BREAD—Metro.—Norris' novel brought to the screen, with a happy ending. Moral is that a woman's place is the home. Dull. (September.)

BREAKING POINT, THE—Paramount.—Good cast, fair story, good direction and action galore. Fine entertainment. (June.)

BROADWAY AFTER DARK—Warner.—A humanized melodrama well-directed, cast and played. (August.)

BROADWAY OR BUST—Universal.—A Hoot Gibson vehicle below his average. Both director and scenario writer overlooked much in producing picture. (August.)

BROKEN BARRIERS—Metro.—Slightly better than passable film fare. Story is about young woman who cares for married man believed to be hopeless cripple. Wins him. (October.)

CAPTAIN JANUARY—Principal.—The sentimental tale of an old lighthouse keeper, and his protegee, a girl washed ashore. Baby Peggy is the waif. Fair. (September.)

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

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

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

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

CHANGING HUSBANDS—Paramount.—When a husband can't tell his wife from another woman, there is bound to be trouble—or comedy. Some of the latter in this, though it falls down. (September.)

CHECHAHCOS—Associated Exhibitors.—Story of the Alaskan gold rush. Not much of a plot but wonderful scenery never before shown on the screen. (July.)

CIRCUS COWBOY, THE—Fox.—Good circus story with Charles (Buck) Jones doing some breath-taking riding. (July.)

CONFIDENCE MAN, THE—Paramount.—The always likable Tom Meighan in a new version of the redemption theme. Amusing, well done and worth while. (June.)

CYTHEREA—First National.—Far above the average picture, although differing largely from Hergesheimer's book. Alma Rubens, Lewis Stone and Irene Rich are excellent and settings and photography beautiful. (July.)

DAMAGED HEARTS—F. B. O.—Conventional story, with good acting by Mary Carr and others. The long arm of coincidence is stretched again. (May.)

DANCING CHEAT, THE—Universal.—The love of a dancer for a gambler. Lots of romance—little interest. (June.)

DANGER LINE, THE—F. B. O.—Japanese picture made in France with Sessue Hayakawa giving excellent performance. Highly dramatic and worth seeing. (July.)

DANGEROUS BLONDE, THE—Universal.—Light and frothy but entertaining. All about foolish father's letters to vamp recovered by clever flapper daughter. (July.)

DANGEROUS COWARD, THE—F. B. O.—Poor entertainment provided by story of a cowboy who refuses to fight and is dubbed "yellow." (August.)

DARING LOVE—Truart.—An unfaithful wife drives husband to a questionable resort, where a dancer makes him see the light and happiness. Not much. (September.)

DARING YOUTH—Principal.—A racy farce, well enough done, with Bebe Daniels and Norman Kerry. (July.)

DARK STAIRWAYS—Universal.—If you will lay aside your judgment you'll like this one. A mystery story, impossible, but exciting. Good entertainment. (September.)

DAUGHTERS OF PLEASURE—Principal.—Here is another one that lives up too closely to the title to make it suitable for the family audience. A good cast. (August.)

DAUGHTERS OF TODAY—Selznick.—Another preachment against the flapper, with a few digs about parents who are inclined to flap. (May.)

DAWN OF TOMORROW, THE—Paramount.—Clean, healthful entertainment for the whole family, well directed and acted. (June.)

DISCONTENTED HUSBANDS—Apollo.—Formula of the man who gets rich while his wife gets old. He steps out, but is cured. (May.)

DO IT NOW—Renown.—The troubles of young love with father. Fair entertainment. (May.)

DON'T DOUBT YOUR HUSBAND—Metro.—Viola Dana and Alan Forrest take an ordinary story and put life into it. (August.)

DOROTHY VERNON OF HADDON HALL—United Artists.—Great combination of Mary Pickford and Marshall Neilan and the historic novel by Charles Major. Don't miss it by any means. (July.)

DRUMS OF JEOPARDY—Truart.—Someone steals a lot of emeralds and there is much excitement. But it doesn't amount to much. (May.)

ENCHANTED COTTAGE, THE—First National.—A charming fantasy, beautifully handled, with a most appealing story, enacted by Richard Barthelmess and May McAvoy. (June.)

ENEMY SEX, THE—Paramount.—Betty Compson in a sexy film of the girl who comes through fire unscathed. Keep the family home. (September.)

EXCITEMENT—Universal.—One of those wives-who-can't-stay-home films. (June.)

FIGHTING AMERICAN—Universal.—Comedy born of sheer nonsense and filled with lively entertainment. (August.)

FIGHTING COWARD, THE—Paramount.—A satire on the fire-eating Southerner of the ante-bellum days, remarkably well done. (June.)

FIGHTING FURY—Universal.—A conventional Western of cattle-rustlers, lovely ranch-owner and heroic stranger which merits unqualified verdict of "pretty punk." (October.)

[CONTINUED ON PAGE 10]

William Fox presents
The IRON HORSE

A ROMANTIC STORY OF THE EAST AND THE WEST
 A JOHN FORD PRODUCTION
 THREE YEARS IN THE MAKING

The Verdict of the New York Newspapers

ROSE PELSWICK, *Evening Journal*:—"I stood up, I admit it, and cheered."

F. W. MORDAUNT HALL, *The Times*:—"This is an instructive and inspiring film, one which should make every American proud of the manner of men who are responsible for great achievements in the face of danger."

QUINN MARTIN, *The World*:—"There can be no question about the importance of 'THE IRON HORSE.' It is a big, fine achievement. Every steel spike seems to be driven with a tug at the audience's heart. I am mighty glad to have seen it."

ALISON SMITH, *The Evening World*:—"The most truly dramatic sequence of scenes that the screen has caught for many seasons."

GILBERT W. GABRIEL, *Telegram and Evening Mail*:—"A celebration, proud, loud and picturesque, of the great American Odyssey."

SAM COMLY, *Morning Telegraph*:—"At last the great American picture has appeared upon the silver screen, if not the greatest for all time, at least the greatest until another John Ford is discovered."

LOUELLA O. PARSONS, *New York American*:—"William Fox believes 'THE IRON HORSE' is his biggest production and I am happy that I can agree with him."

EVENING SUN:—"It is one of the few films which this department can unhesitatingly recommend."
 "Merited the applause which a highly enthusiastic first night audience so liberally bestowed."

H. Z. TORRES, *N. Y. Commercial*:—"A great motion picture, a credit to the American picture industry."

HARRIETTE UNDERHILL, *Herald - Tribune*:—"It is well worth going to see, for we think it is a fascinating picture."

EVENING POST:—"Directed with skill and understanding—by far one of the most interesting pictures we have seen. Its comedy was well done and seemed an integral part of the story."

"You may safely put down 'The Iron Horse' on your list of worth-while pictures to see."

EDW. E. PIDGEON, *Journal of Commerce*:—"A romantic and spectacular picture and one that for sincerity and detail, magnificence of backgrounds and convincing action, is in a class by itself."

They Are Coming From Far and Near To See It

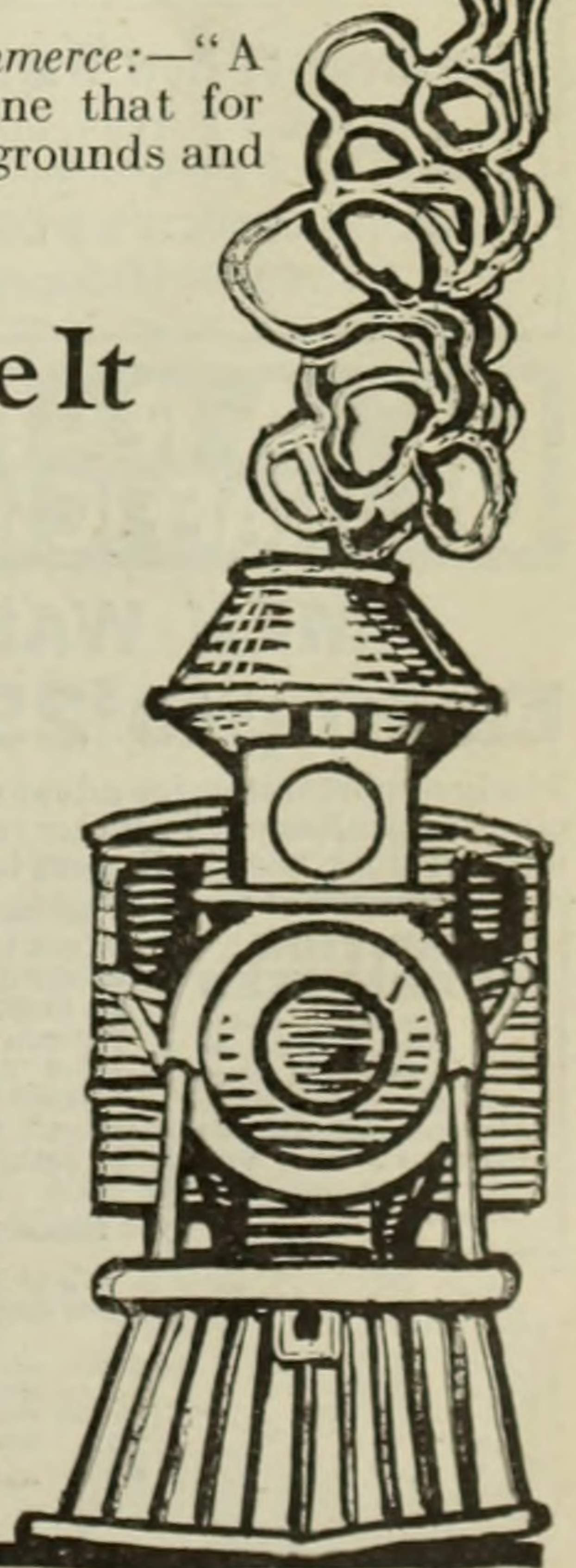
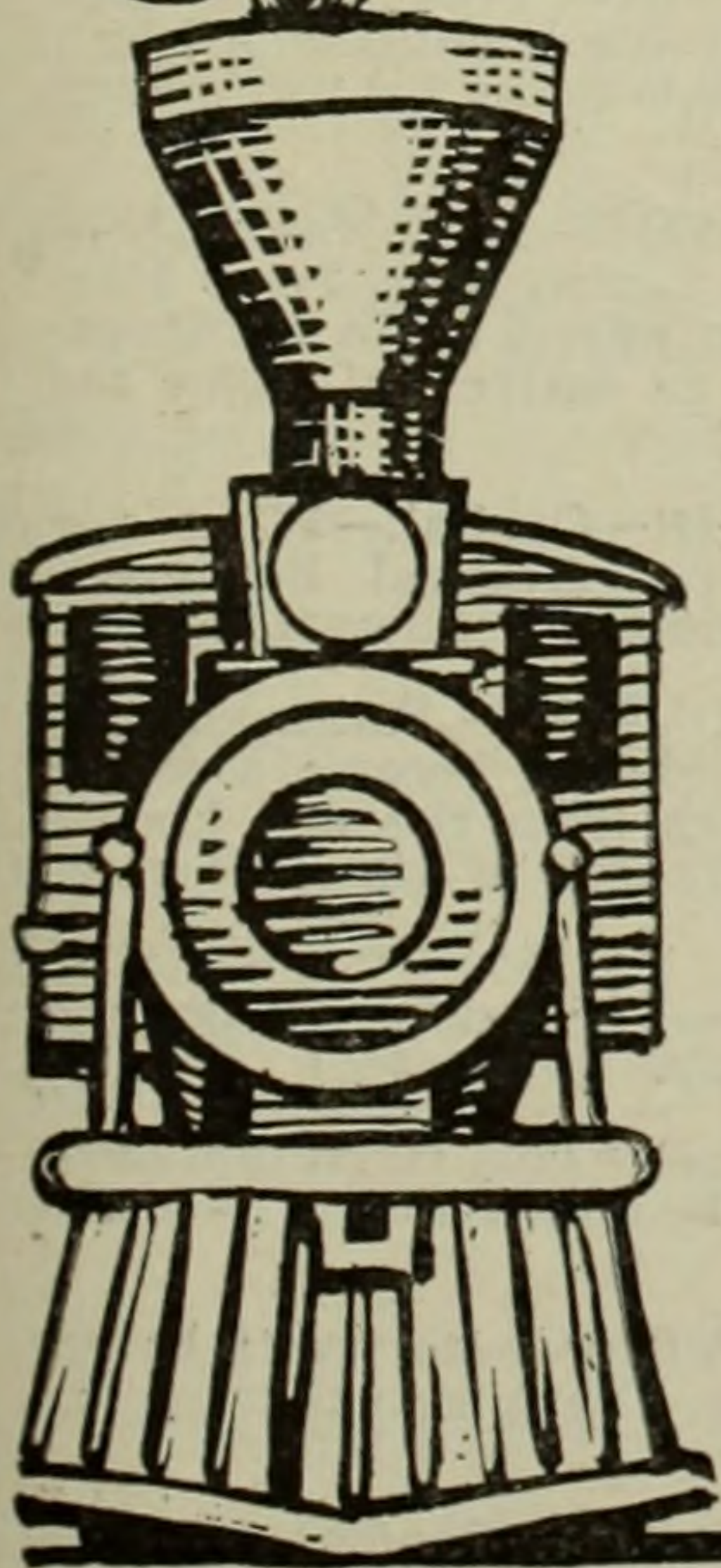
CHRISTIAN SCIENCE MONITOR, Boston:—"Is novel, racy, picturesque. A splendid reconstruction of a glorious chapter of American history. The scale and scope of 'The Iron Horse' will assuredly command large patronage."

R. F. SISK in *The Baltimore Sun*:—"One that takes rank with the best. Will be known in this and later years as a true American epic. One of the best films ever shown—a smashing hit."

Editorial in *THE CHURCHMAN*:—"William Fox has built a stupendous photo-play around the transcontinental pioneers."

MARTIN B. DICKSTEIN, in *The Brooklyn Eagle*:—"Neither Fox nor any one else has brought to the screen so fine, so splendidly conceived a dramatization of the making of the great West as that which is presented in 'The Iron Horse.'"

Now Playing to Capacity Audiences at the *Lyric Theatre, New York*



WASH AWAY FAT AND YEARS OF AGE



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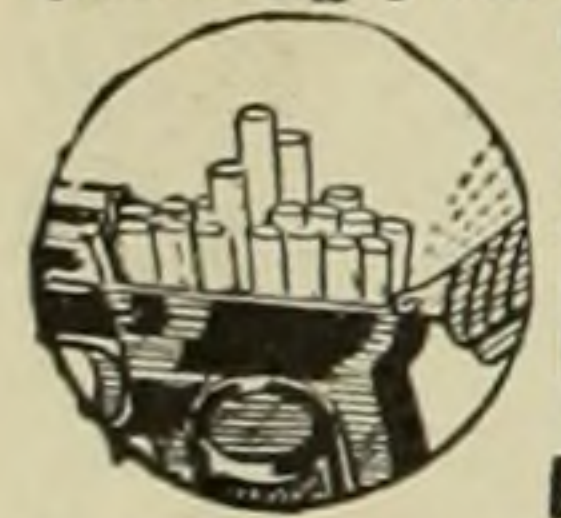
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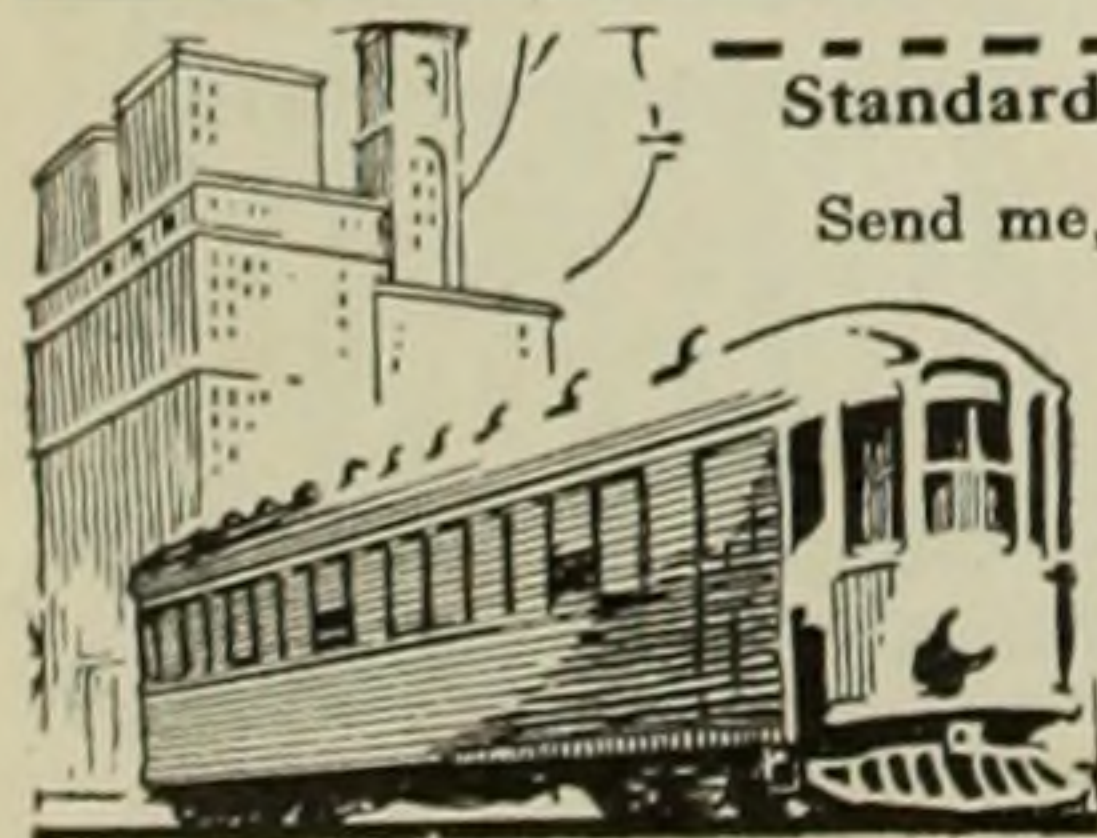
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Brief Reviews of Current Pictures

[CONTINUED FROM PAGE 8]

FIGHT, THE—Fox.—Snappy and well acted, this film appeals to all who like prize fights. Based on Richard Harding Davis' Van Bibber stories. (October.)

FIRE PATROL, THE—Chadwick.—An old-time melodrama with every old film thrill worked in. (August.)

FLAPPER WIVES—Selznick.—The faith-healing theme, with nothing new in the story. Fair. (June.)

FLOWING GOLD—First National.—Rex Beach melodrama of the oil fields, full of excitement and thrills. Film entertainment for everyone. (May.)

FOOL'S HIGHWAY—Universal.—A story of the Bowery, excellently done. Characters well drawn and played, with Mary Philbin heading the list. Good entertainment. (May.)

FOOLS IN THE DARK—F. B. O.—Frankest kind of bunk mystery play, with skeletons, cats, timorous poets, heiresses, scheming guardians, Hindoo servants, etc. (October.)

FORTY-HORSE HAWKINS—Universal.—A good comedy well handled, starring Hoot Gibson as a village jack-of-all-trades. (July.)

FOR SALE—First National.—Claire Windsor's beauty goes to highest bidder, when her father (Tully Marshall) is about to shoot himself. Mediocre stuff. (September.)

GAIETY GIRL, THE—Universal.—English picture with slow action and poor plot. (August.)

GALLOPING ACE, THE—Universal.—A Jack Hoxie Western, with Jack doing some of his best riding and heroic deeds. (June.)

GALLOPING FISH, THE—First National.—Trained seal supported by Louise Fazenda and Sydney Chaplin. Slapstick, but funny. (June.)

GALLOPING GALLAGHER—F. B. O.—An amateurish Western, Fred Thomson being the redeeming feature. Comedy is awful. (June.)

GAMBLING WIVES—Arrow.—An amazing conglomeration of fast house parties, cabarets and gambling rooms. Just usual. (June.)

GIRL OF THE LIMBERLOST—F. B. O.—Interesting and human. The novel transferred to the screen by the author herself. (July.)

GIRL SHY—Pathe.—All the laughs and all the thrills that one expects in a Harold Lloyd picture. Fun fast and furious from start. (June.)

GOLDFISH, THE—First National.—Constance Talmadge finally succeeded in getting back on familiar ground—a sparkling comedy with this comedienne at her best. (July.)

GOOD BAD BOY, THE—Principal.—Story of the worst boy in village who is really good at heart. Worth while. (August.)

GUILTY ONE, THE—Paramount.—A regular vaudeville of farce, murder and whatnot, and the result is mostly nothing. The players themselves don't seem to think much of it, either. (September.)

HAPPINESS—Metro.—A very thin story, adapted from J. Hartley Manners' play, with Laurette Taylor as the saving grace. For the family. (May.)

HIGH SPEED—Universal.—Story of an athlete in love with a banker's daughter. Herbert Rawlinson retains his popularity. (August.)

HILL BILLY, THE—United Artists.—Jack Pickford in a truly appealing role. His best picture in a long time. (June.)

HIS DARKER SELF—Hodkinson.—Framed originally for Al Jolson and done by Lloyd Hamilton, it proves Jolson should have done it. (June.)

HIS FORGOTTEN WIFE—F. B. O.—The third of the Palmer prize pictures, and up to the standard of the others. The war is in this one. (June.)

HIT AND RUN—Universal.—A Hoot Gibson program picture in which his fans will find him at his best in a story quite unusual and entertaining. (October.)

HOLD YOUR BREATH—Hodkinson.—An amusing thriller with a human fly and funny situations. (August.)

HOOSIER SCHOOLMASTER, THE—Hodkinson.—A worthy effort to picture an old best-seller, but it's rather too slow. (June.)

ICEBOUND—Paramount.—Another William de Mille etching. Restraint is the keynote. Handled by a less able director, it might have been drab, but he makes it live. (May.)

IN FAST COMPANY—Truart.—Incongruous. Comedy falls down. Good prize fight scene. (August.)

IRON HORSE, THE—Fox.—An epic of the terrific handicap under which the first transcontinental railroad was completed. Intensely interesting, also instructive. (October.)

JANICE MEREDITH—Cosmopolitan.—Another romantic tale of the American Revolution. Marion Davies appears to advantage as *Janice*. Supporting cast good. (October.)

JUBILO, JR.—Pathe.—If you were ever a kid you will like this picture. Will Rogers and The Gang combine for a lot of fun. (October.)

KENTUCKY DAYS—Fox.—Old Kentucky again with "Covered Wagon" trimmings. Just fair. (May.)

KING OF WILD HORSES—Pathe.—A remarkable picture because of the work of the camera man. Shots of wild horses never equalled. *The Black* a worthy star. (June.)

LAST OF THE DUANES, THE—Fox.—Zane Grey's novel of hair-trigger shooting and hairbreadth escapes makes a typical Tom Mix picture. (October.)

LAW FORBIDS, THE—Universal.—Again Baby Peggy, to whose talents the story has been subordinated. A pretty good picture, too. (May.)

LEAVE IT TO GERRY—Ben Wilson.—A mild juvenile comedy, which is amusing and innocuous. Boarding school scenes are good. (May.)

LILIES OF THE FIELD—First National.—A story of the sisterhood that "toil not, neither do they spin," with Corinne Griffith as the feature. For adults. (May.)

LISTEN LESTER—Principal.—Adapted from a musical comedy popular some years ago and modernized to include bootleggers. Fast and full of tricks. (July.)

LITTLE ROBINSON CRUSOE—Metro.—Viewing Jackie Coogan as a shipwrecked orphan on a cannibal island is an evening well spent. The children will love it. (October.)

LONE WAGON, THE—Sanford.—If it hadn't been for the "Covered Wagon," this wouldn't have been made. Who cares? (May.)

LONE WOLF, THE—Paramount.—A revival of an old favorite with plenty of intrigue and adventure and love interest. Worth seeing. (July.)

LOVE AND GLORY—Universal.—Second Rupert Julian version of "We Are French." The first was a gem. This one isn't. (October.)

LOVE LETTERS—Fox.—The moral is, don't pour out your troubles on paper. Two sisters get into all sorts of woes, but few care. (May.)

LOVE'S WHIRLPOOL—Hodkinson.—A crook story of the better sort, with James Kirkwood and Lila Lee. Plenty of thrills and holds the interest always. (May.)

MAN FROM WYOMING, THE—Universal.—A roaring Western, with Jack Hoxie as the blustering hero. (April.)

MANHANDLED—Paramount.—In which Gloria Swanson discovers that men will be men and an honest man's love is best. By far this star's best work. (September.)

MAN'S MATE, A—Fox.—John Gilbert and Renee Adoree do their best, but the result is pretty bad. (June.)

MAN WHO FIGHTS ALONE, THE—Paramount.—A fair story of a man paralyzed and confined to a wheel chair who believes he is losing his wife's love. (October.)

MARRIAGE CHEAT, THE—First National.—The South Seas again, with Leatrice Joy, Percy Marmont, and Adolphe Menjou mixed up in a triangle plot. A minor character, as native girl, helps the picture some. (September.)

MARTYR TRAIL, THE—Capital.—What one brutal man can't do to two poor females! But regeneration of the wicked and sunshine follow. (June.)

MERTON OF THE MOVIES—Paramount.—A screen-struck youth decides to become a movie actor—and he does. Taken from the well known stage play with Glenn Hunter in the title role. Amusing. (October.)

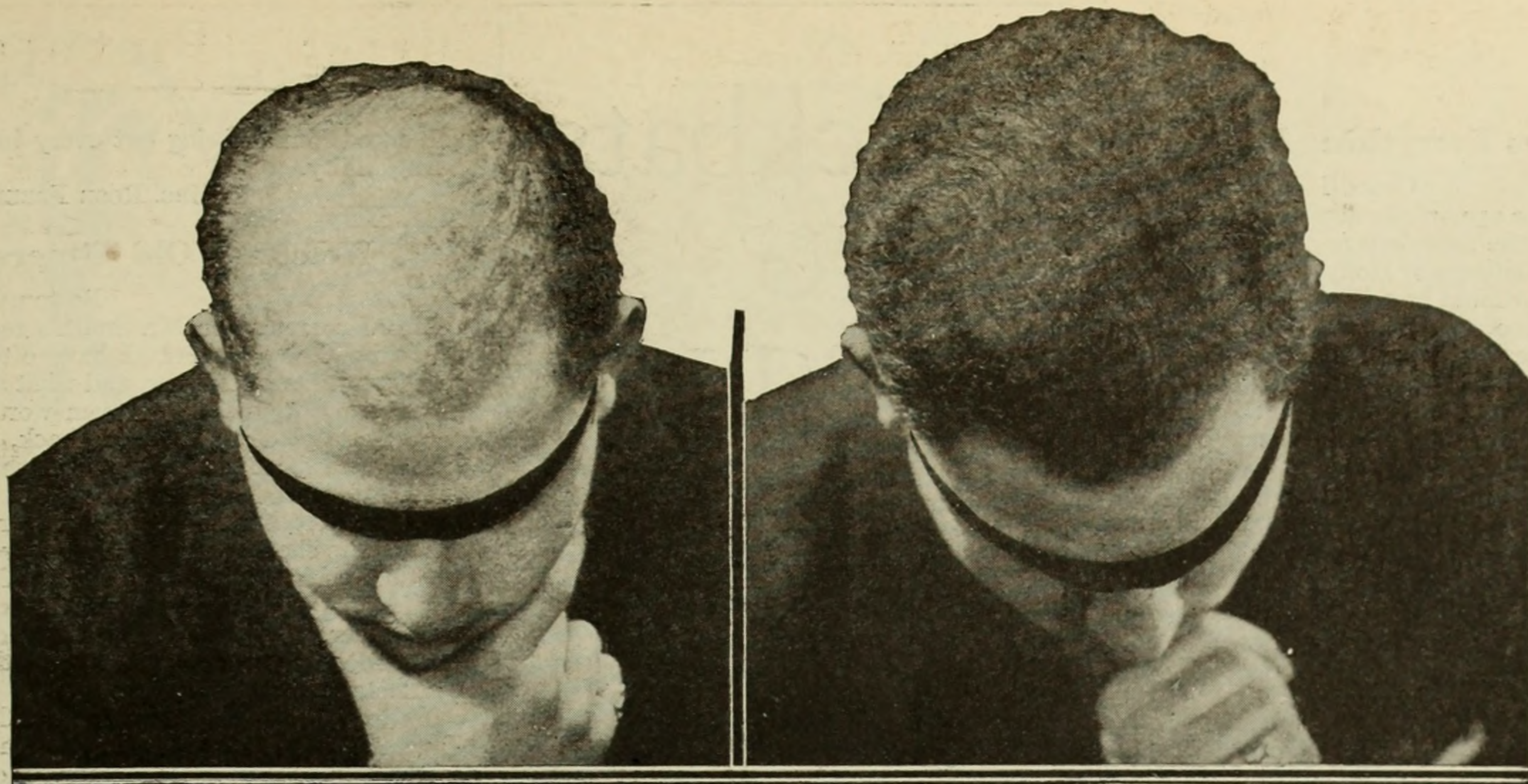
MAYTIME—Preferred.—The camera doesn't help this dainty musical play. (February.)

MEN—Paramount.—Typical Pola Negri film concerning an actress who is the idol of Paris. Not for children. (July.)

MIAMI—Hodkinson.—A flapper story with Betty Compson not up to her best. Yarn is weak in spots. (August.)

MILE-A-MINUTE MORGAN—Sanford.—"Just another movie" and about as poor as possible. (June.)

[CONTINUED ON PAGE 14]



Here's Positive Proof That I Can Grow New Hair

These are true, unretouched photographs showing Mr. Murray Sandow's hair before—and 60 days after using my remarkable new treatment for baldness and falling hair. This is not a rare instance. Many others report equally astonishing results. To try my new discovery you need not risk a cent. For I positively *guarantee* results or charge you nothing. Mail coupon below for booklet describing my treatment and 30 Day Trial offer in detail.

By ALOIS MERKE

Founder of Merke Institute, Fifth Ave., N.Y.



FOR many months you have seen announcements concerning my new treatment for baldness and falling hair. If you are bald and have tried other treatments, without results, then naturally you are skeptical. All right, I don't blame you.

But what better PROOF is there that I can *actually grow new hair* than these two photographs reproduced above. They illustrate a result that hundreds of others have written us they, too, have secured through use of my marvelous discovery. In this particular case, Mr. Murray Sandow, of New York City, started my treatment January 23, 1924—and sixty days later—as you can see—he had an almost entirely new growth of hair.

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I don't say my treatment will grow hair in every case. There are some cases that nothing in the world can help. But since so many others have regained hair this way, isn't it worth a trial—especially since you do not risk a penny? For at the end of a month if you are not more than delighted with the growth of hair produced, you won't be out a cent. That's my absolute *Guarantee*. **AND YOU ARE THE SOLE JUDGE.**

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Believes Everything He Reads

Grand Rapids, Mich.

Some time ago, our local paper published an item about the ridiculous names given to Ford cars by the citizens of Hollywood. One would think there should be a bond of sympathy between the two. Ford cars are cheap, they rattle and squeak, and change hands very often. The same can be said of Hollywood—as we read about it. Men and women there seem to be cheap; they rattle around a good deal, and their morals are very cheap; but above all, they "change owners" quite often—judging from the news we read in the magazines and newspapers. Everyone seems to be "common property"—first owned by one, then by another. So we consider the criticism about Ford cars quite out of place.

GEO. LANNING.

Praise for "Beaucaire"

Chicago, Ill.

I was especially interested in your editorial comments on "Monsieur Beaucaire," for the reason that Valentino's new picture is now being shown in Chicago. Judging by the long lines that wait for admission each day, it would seem that "Monsieur Beaucaire" is highly pleasing to the majority of the local movie public.

However, don't imagine that the women as a whole like to see Rudy as a sort of "male vamp." Decidedly not. He is far more pleasing in a role like *Beaucaire*, even though he has not the opportunity for heavy emotional acting, as he had in "The Four Horsemen," or "Blood and Sand."

I hope you will pardon this outburst, but you see we Valentino fans cannot help championing him whenever an occasion arises. And besides, "Monsieur Beaucaire" is so beautiful a picture, one is more than justified in objecting to any criticism made against it.

In closing, I would like to say that "every day in every way PHOTOPLAY is growing better and better."

EDITH K. WHITE.

Pineapple Diet Boosted

Oakland, Calif.

I am certainly glad that some of our stars have decided to reduce. I think the pineapple and lamb chop diet will make one star, in particular, more pleasing to the public's flesh-tired eyes.

I think Norman Kerry and Conway Tearle the most fascinating men on the screen.

MRS. JAMES SPENCER.

Watchful Eyes in the Audience

Chicago, Ill.

Why do they do it? In every picture where a telegram is received a counter blank, or a sending blank, is always used. Being telegraphers ourselves such an error seems unreasonable. There is all the difference in the world between a sending and a receiving blank. Any telegraph employee will furnish a director with either and explain the difference.

There are too many Sheiks. Rudy was all right but deliver us from the rest. We would like to know more about acting actors, as Henry Walthall, Rockliffe Fellowes and Vincent Coleman and less about beauty contest winners and would-be Sheiks.

LUCILLE BISE.

MRS. EMMETT S. COUNTS.

Don't Offend, Mr. Director

Pine Bluffs, Ark.

It wouldn't take many pictures like "Anna Christie" to make me quit the movies forever. I am quite a fan. I see every picture that comes here if even the title seems good. There was a bit of dialogue touching upon religion

Brickbats & Bouquets

LETTERS FROM READERS

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

that was an insult, even though it may not have been so intended. The only way I could show my indignation was by leaving the theater hurriedly, which I did. I talked to quite a number of my friends who did likewise and kept quite a few from seeing the picture by telling them of the insult awaiting them. Don't offend, Mr. Director.

MRS. A. G. QUINN.

Justice to Whom Justice Is Due

Forrest Hills, Tenn.

As I see them some of the letters written by your readers are unjust. Some of the writers for your magazine do not give credit where credit is due. I believe it is Mrs. St. Johns who says Thomas Meighan is not handsome. Probably he is not a high collar "ad" beauty. But when it comes to really manly appearance Mr. Meighan is there. The lovable Tommy has as many male fans as female.

ESTHER FERRIS.

A Valentino Convert

New York, N. Y.

We all have our likes and dislikes in the movie world as in every other place. I wish we might have seen more of quiet, admirable, engaging Lois Wilson in "Monsieur Beaucaire."

I have seen every picture in which Valentino appeared and never could understand the fans who were so wild about him. But since viewing this picture I can see that he has changed and become a really first-class actor and not just a man with foreign drawing-room manners, which, I believe, charmed the American girl who was not used to that kind. I wonder how much Natacha Rambova had to do with the change. There is no denying that she is a woman with a brain, who might have

influenced him to bring out every bit of his acting ability.

MRS. ROSE FREEDMAN.

Welcome, Old Timers

Boston, Mass.

May I comment on Mr. Smith's good work in finding Mary Fuller? I have often wondered what became of her, and what an interesting story it made, yes, even worthy of a film. I am glad she is coming back, and will look forward to seeing her. Perhaps she believes herself to be forgotten, but no. We older fans sit back and just wonder all the time where she is. Mr. Smith was wonderful to stick to his job in locating her. The same applies to Miss Turner. We haven't forgotten her. It is the directors who are so busy in looking for new screen faces, that they overlook our favorites.

I was glad to see Maurice Costello again. Even if his roles are different, we fans do not forget him as we have seen him in his day.

There was Marguerite Clarke. I still have her picture in my room, she will always be my favorite. I wish Mr. Smith would get an interview with her. Not a mushy love story, but one like he wrote about Miss Fuller, a real, honest-to-goodness, every-day story. Also some pictures of Miss Clarke in her home. We have not forgotten her, so why should she forget us? I wish I were an interviewer, and I would ask her about her ideas of the movies to-day, who her favorite actors or actresses were, etc.

I haven't seen Gladys Brockwell for an age, although she appears now and then.

Then there was Edith Storey. She was great. Oh, fans, wouldn't it be a corker if the editor would interview all the one-time stars, no matter where they are and give us an outline of what they are doing every day?

MARDA.

Discovered—A "Lady"

It has long been a question with the fans whether or not—yes, I will say it—the stars are ladies and gentlemen. While, of course, I cannot answer for everyone I know at least one star who is a perfect lady. That is Anita Stewart. As I live in Hollywood it has been my privilege to see her in person a number of times. She has always seemed the personification of good breeding and refinement. And, too, in many ways she shows so much consideration for her mother, who is her almost constant companion.

If all the players were like Anita I am sure there would be less foundation for the stories of wild life in Hollywood.

MARY JOHNSON.

Sheiks and Sheiks

Norwood, Canada.

Why will people, when speaking of your favorite matinee idol, say, "Is it Ramon or Rudy?" I was formerly one of the legion of Valentino's loyal admirers who looked upon Novarro as a usurper. Having seen "Scaramouche" and "The Arab" I offer my humble apologies to Mr. Novarro. It is now "Rudolph and Ramon." They are of distinctly different types. One could not possibly take the place of the other. There are Sheiks and sheiks.

MONA MCKENZIE.

Gloria, Please Let Your Hair Grow Long

Moss Point, Miss.

I hope that Gloria Swanson will never have another picture of herself made with the boyish bob. She doesn't look half as beautiful as she did with her elaborate coiffure.

MILDRED WELLS



30 Days Ago They Laughed at Me

I never would have believed that anyone could become popular overnight. And yet—here's what happened.

ONE evening about a month ago, I went to a dance. Just a jolly, informal sort of dance where everyone knew almost everyone else. I wouldn't have gone to a really big or important dance, because I—well, I wasn't sure of myself.

There was a young woman at this dance I had long wanted to meet. Someone introduced us, and before I knew it I was dancing with her. That is, I was *trying* to dance with her. She was an exquisite dancer, graceful, poised, at ease. Her steps were in perfect harmony with the music.

But I, clumsy boor that I was, found myself following her instead of leading. And I couldn't follow! That was the sad part of it. I stumbled through the steps. I trod on her toes. I tried desperately to keep in time with the music. You cannot imagine how uncomfortable I was, how conspicuous I felt.

Suddenly I realized that we were practically the only couple on the floor. The boys had gathered in a little group and were laughing. I knew, in an instant, that they were laughing at me. I glanced at my partner, and saw that she, too, was smiling. She had entered into the fun. Fun! At my expense!

I felt myself blushing furiously, and I hated myself for it. Very well. Let them laugh. Some day I would show them. Some day I would laugh at them as they had laughed at me.

All the way home I told myself over and over again that I would become a perfect

dancer, that I would amaze and astonish them. But how? I couldn't go to a dancing school because of the time and expense. I certainly couldn't afford a dancing instructor. What could I do?

By morning I had forgotten my anger and humiliation and with them the desire to become a perfect dancer. But three weeks later I received another invitation. It was from Jack. He wanted me to come to a small dance at his home, a dance to which, I knew, the same people would come. I wouldn't go, of course. I wouldn't give them the chance to laugh at me again.

But that night Jack called. "Coming to the dance?" he asked. "No!" I retorted.

He grinned, and I knew why. It infuriated me. A daring plan flashed through my mind. Yes, I *would* come. I would show them this time that they couldn't laugh at me.

"I've changed my mind," I said to Jack, "I'll be there." Jack grinned again—and was gone.

Popular Overnight

I ran upstairs and found the magazine I had been reading the night before. One clip of the shears, a few words quickly written, a trip to the corner mailbox—and the first part of my plan was carried out. I had sent for Arthur Murray's free dancing lessons.

Somehow I didn't believe that dancing could be learned by mail. But there was nothing to risk—and think of the joy of being able to astound them all at the dance.

The free lessons arrived just the night before the dance. I was amazed at the ease with which I mastered a fascinating new fox-trot step. I learned how to lead, how to have ease and confidence while dancing, how to follow if my partner leads, how to dance in harmony with the music. It was fun to follow the simple diagrams and instructions. I

gained a wonderful new ease and poise. I could hardly wait for Jack's dance.

The following evening I asked the best dancer in the room to dance with me. She hesitated a moment, then rose—smiling. I knew why she smiled. I knew why Jack and the other boys gathered in a little group. Good! Here was my chance.

It was a fox-trot. I led my partner gracefully around the room, interpreting the dance like a professional, keeping perfect harmony with the music. I saw that she was astonished. I saw that we were the only couple on the floor and that everyone was watching us. I was at ease, thoroughly enjoying myself. When the music stopped there was applause!

It was a triumph. I could see how amazed everyone was. Jack and the boys actually envied me—and only 30 days ago they had laughed at me. No one will ever laugh at *my* dancing again. I became popular overnight!

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Moles

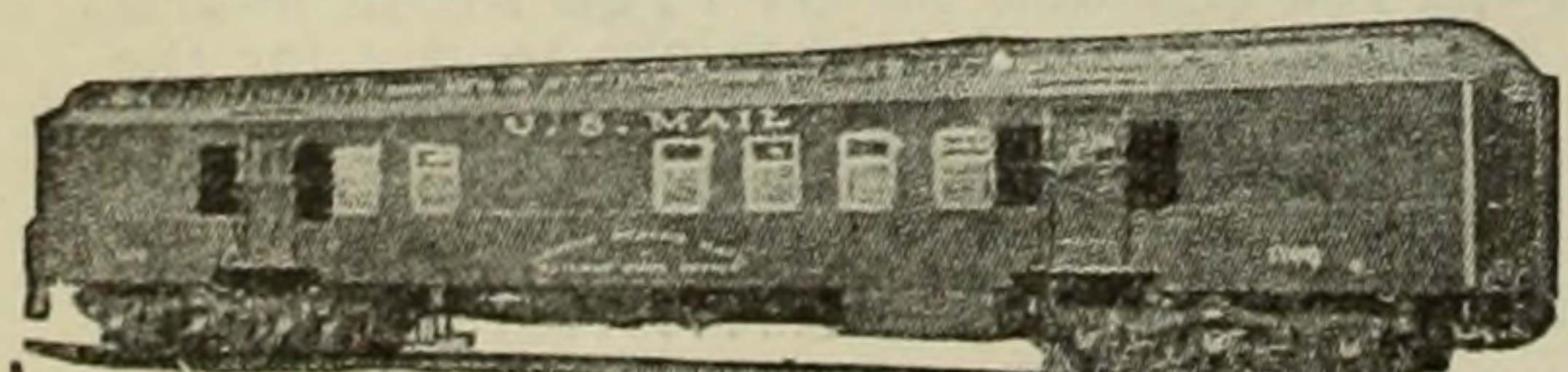
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Brief Reviews of Current Pictures

[CONTINUED FROM PAGE 10]

MILE-A-MINUTE ROMEO—Fox.—Tom Mix again—dauntless as ever—and, with the help of Tony, just as entertaining. (June.)

MISSING DAUGHTERS—Selznick.—Thriller dealing with white slave traffic done in old-style melodrama—first a tear and then a laugh. (August.)

MILE MIDNIGHT—Metro.—Mae Murray in a black wig which somehow detracts from her usual allure. Mexican locale and mix-ups. Fair. (July.)

MONSIEUR BEUCAIRE—Paramount.—The return of Rudolph Valentino to the screen, along with the story by Booth Tarkington, makes this worthy of an evening's entertainment. (October.)

MORAL SINNER, THE—Paramount.—Screen version of "Leah Kleschna" makes a rather mediocre crook drama. (June.)

MRS. DANE'S CONFESSION—F. B. O.—An old picture revived because of the notoriety of Count Salm, who is in it. (May.)

NAPOLEON AND JOSEPHINE—F. B. O.—Story too well-known to be told here. Picture lacks vitality despite several great situations. (August.)

NEGLECTED WOMEN—F. B. O.—Another variation of the wife who is neglected for business. Just a dull and mildly hectic melodrama. (October.)

NELLIE, THE BEAUTIFUL CLOAK MODEL—Goldwyn.—An old thriller, done with a sense of humor which makes it well worth while. (April.)

NIGHT HAWK, THE—Hodkinson.—Harry Carey at his best in a Western drama with plenty of plot and riding. (June.)

NIGHT MESSAGE, THE—Universal.—Melodrama based on a Southern family feud. Also, pretty well done. (June.)

NO MOTHER TO GUIDE HER—Fox.—If you like melodrama, this will please you. Genevieve Tobin as a sort of perfect specimen. (May.)

NORTH OF NEVADA—F. B. O.—An old story with good Western stuff in it—the fight on the cliff and other sure-fire features. (May.)

ON TIME—Truart.—Richard Talmadge doing athletic stunts around a very poor story. (May.)

PAGAN PASSION—Selznick.—Starts well, but gets off the track and becomes tiresome. (June.)

PAL O' MINE—C. B. C.—A human story of a wife who feels the urge to take up a career and does it. Pleasing. (August.)

PERFECT FLAPPER, THE—First National.—Colleen Moore in a made-to-order production of a mouse girl who bursts into a life of dizzy jazz. Artificial. (September.)

PHANTOM RIDER, THE—Universal.—Jack Hoxie in the kind that has made him popular. His riding is worth the price. A very good Western. (May.)

POISONED PARADISE—Preferred.—Again someone tries to break the bank at Monte Carlo, but Clara Bow is the only winner, getting the boy she loves. Formula. (May.)

PRINTER'S DEVIL, THE—Warner Brothers.—A well-worth while picture with Wesley Barry at his best. Story lives up to title with lots of thrills. (August.)

RACING LUCK—Associated Exhibitors.—One of the funniest pictures ever made. (August.)

RECKLESS AGE, THE—Universal.—Slapstick. Impossible situations but amusing despite that fact. Not for highbrows. (August.)

RED LILY, THE—Metro.—A mucky and sordid tale moving through the dregs of Paris. Not a family picture. (October.)

REJECTED WOMAN, THE—Distinctive.—Fine story served with thrills. All about opera singer (Alma Rubens) who loses her voice and wins a husband. (July.)

REVELATION—Metro.—A revival of Nazimova's best picture; Viola Dana attempts to play a part in study of redemption. Her talents not adequate to the role. (September.)

RIDE FOR YOUR LIFE—Universal.—And Hoot Gibson does—for his own and other lives. There's little else to it. (May.)

RIDERS UP—Universal.—An old favorite, Creighton Hale, in a good role. That of a racetrack wastrel whose family thinks he is a good boy. The girl knows he isn't and loves him anyway. Good picture. (July.)

RIDGEWAY OF MONTANA—Universal.—Typical Western thriller with hero and virtue winning out. As usual, great riding by Jack Hoxie. (July.)

ROMANCE RANCH—Fox.—The lost will and the rightful heir are features in this tale. Every one is happy when the will is burned. (September.)

ROUGH RIDIN'—Approved.—Just a regular Western with lots of action and little novelty. (June.)

ROULETTE—Selznick.—The perils of the gaming table again, but with a good cast. Nothing to get excited about. (May.)

SAWDUST TRAIL, THE—Universal.—A spoiled son finds his heart's desire in a girl of the circus, who hates men. Hoot Gibson, the star, doesn't do much riding. (September.)

SEA HAWK, THE—First National.—A romantic tale of the seven seas that reaches superlative heights. (August.)

SECOND YOUTH—Goldwyn.—A comedy that, instead of being funny, is ludicrous. Just bad, that's all. (June.)

SELF-MADE FAILURE, A—First National.—Lloyd Hamilton and Ben Alexander in a splendid comedy of mistaken identity. (September.)

SHADOWS OF PARIS—Paramount.—Pola Negri as an Apache—one of the types she does so well. Well directed. Worth seeing. (May.)

SHERLOCK, JR.—Metro.—Buster Keaton with a new bag of tricks. Don't miss it if you like Buster. This time he is an amateur sleuth. (July.)

SHOOTING OF DAN MCGREW, THE—Metro.—Only fair, and it should have been excellent, with such a theme and cast. (June.)

SIDE SHOW OF LIFE, THE—Paramount.—Ernest Torrence's characterization of the circus clown, who goes to war and of course marries the blue-blooded lady, is enjoyable. (October.)

SIGNAL TOWER, THE—Universal.—A compelling story of an isolated mountain railroad signal station. (August.)

SINGLE WIVES—First National.—Story of a wife neglected by business-mad husband. Saved by Corinne Griffith's acting. (October.)

SILENT STRANGER, THE—F. B. O.—The great open spaces, mail robbers, a handsome stranger, the poor girl and the rest. (June.)

SINGER JIM MCKEE—Paramount.—A typical Bill Hart picture which surely will please all his admirers. (June.)

SOCIETY SCANDAL, A—Paramount.—Another surprise by Gloria Swanson. Totally different type from "The Humming Bird," but none the less well done. Well worth seeing. (May.)

SON OF THE SAHARA—First National.—Good picture of "The Sheik" type. Bert Lytell and Claire Windsor do splendid work and are supported by good cast. (August.)

SPIRIT OF THE U. S. A.—F. B. O.—Another attempt to use the flag to get your money. (August.)

STOLEN SECRETS—Universal.—Another crook drama with a pretty girl solving the mystery and reforming the chief crook. (May.)

STORM DAUGHTER, THE—Universal.—Priscilla Dean in an interesting and well-acted drama of the sea. But it ends too suddenly. (June.)

STRANGER FROM THE NORTH—Biltmore.—The only difference is that, in this one, the city feller makes good. (June.)

SWORD OF VALOR, THE—Capitol.—Contains one of those interfering fathers and proves a clean-cut American can win in anything he tries in any clime. (August.)

SWORDS AND THE WOMAN—F. B. O.—Story of the French Revolution, done with artistry and charm. (September.)

TELEPHONE GIRL, THE—F. B. O.—A screen version of the slangy Witwer story, with Alberta Vaughn, a clever comedienne, as the fresh telephone operator. Amusing. (May.)

TELEPHONE GIRL, THE—F. B. O.—Another of the series of hilarious comedies from the short stories of H. C. Witwer, called "The Square Sex." Only fair. (July.)

TELEPHONE GIRL—F. B. O.—This one of the series, called the "Bee's Knees," is about an attempt to get a photo of the pretty switchboard operator's nether limbs. Uninteresting. (September.)

TESS OF THE D'UBERVILLES—Metro.—Reaches the screen minus most of its vitality. Both leading characters poorly done. (October.)

[CONTINUED ON PAGE 16]

Loses 23 Pounds With Madame X Reducing Girdle

In only 2 months—without diet, special exercises or drugs—Miss Kenney remoulded her figure to the straight, graceful lines you see in the picture. Just by wearing the comfortable Madame X Reducing Girdle—which makes you look inches thinner at once and soon brings real slenderness.

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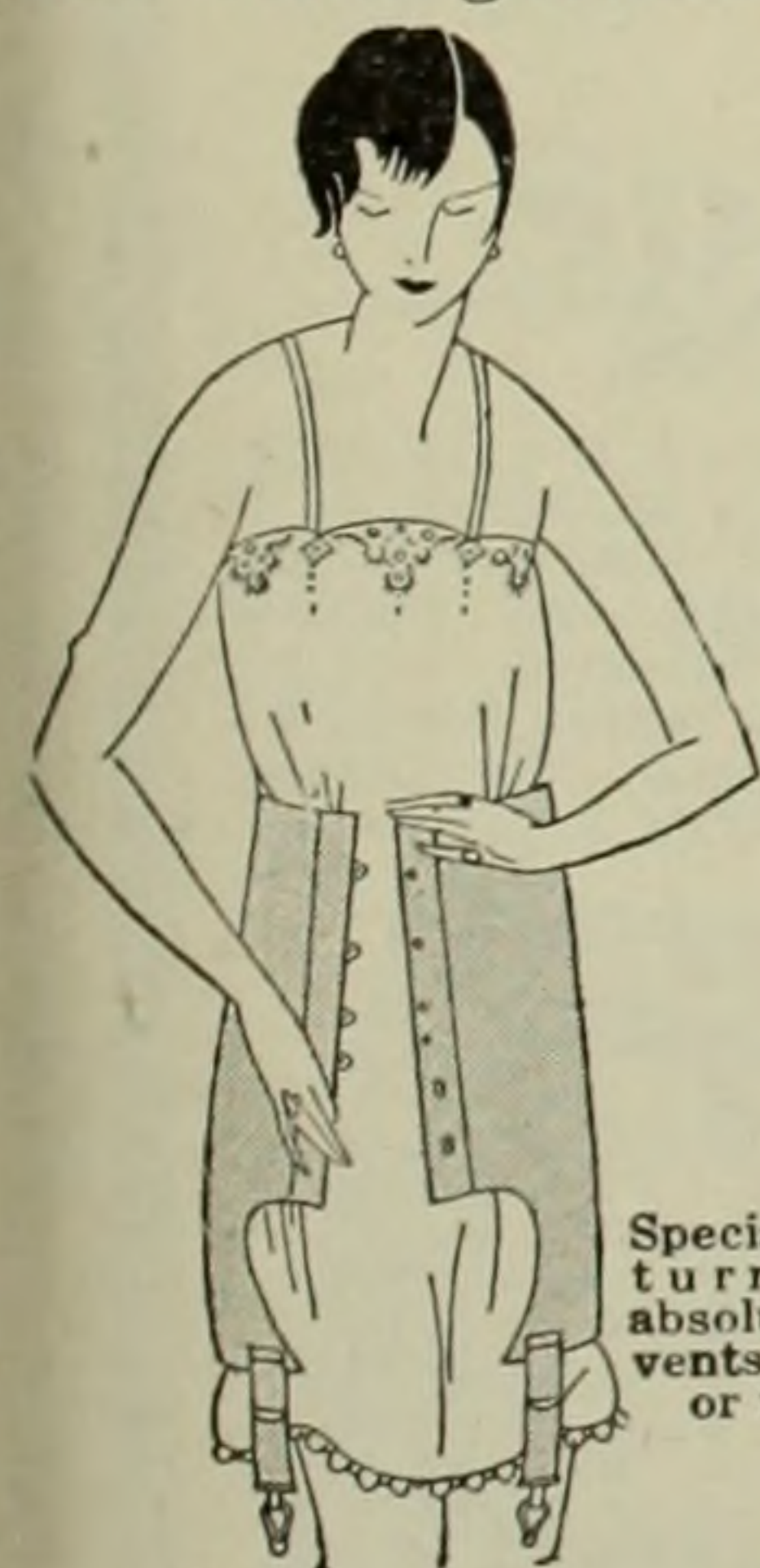
[signed] Anne L. Kenney, 509 W. 170th St., New York.

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sage action, though powerful, is imperceptible—but your scales, mirror and tape measure quickly tell the story! Women usually lose from one to three inches the very first week, and almost before you know it, four, five and sometimes even ten inches have disappeared for good from waist, hips, thighs, and you look and feel younger and better.

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Saranac Lake, N. Y.

Five Inches Smaller at Once

"The very minute I put it on I measured five inches less around the waist. To date I have lost 32 pounds and my former constant backaches are gone."

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North Uxbridge, Mass.

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"Have been wearing the Madame X steadily for three weeks and am more than pleased with it. Have taken 5 inches from my waist and 4½ from abdomen and hips. No more corsets for me!"

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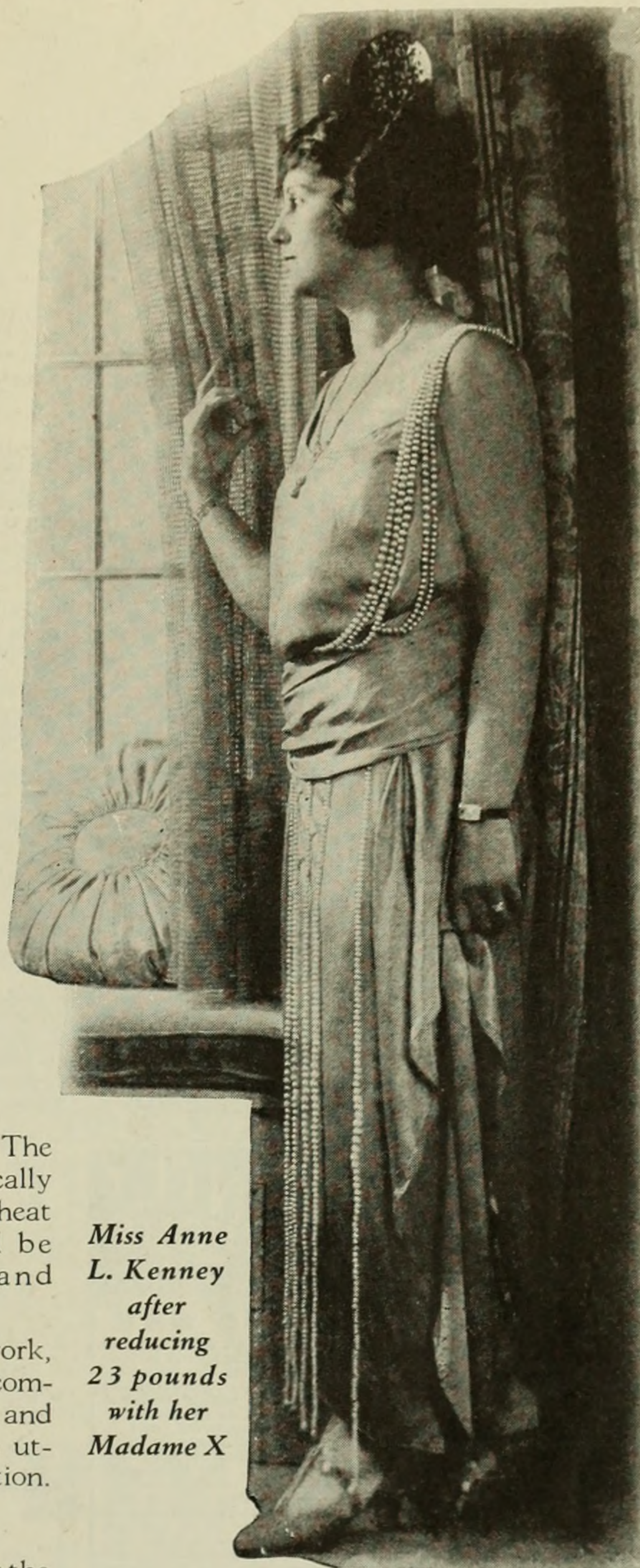
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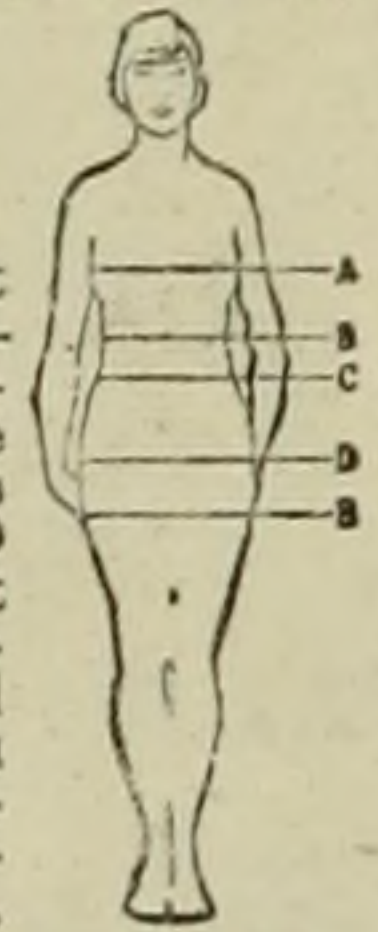
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Brief Reviews of Current Pictures

[CONTINUED FROM PAGE 14]

THAT FRENCH LADY—Fox.—All about love without marriage. Censorship robs picture of what punch it might have had. (October.)

THERE'S MILLIONS IN IT—F. B. O.—The Balkans, rich radium deposits, and the battle of syndicates to get control make up this not very interesting picture. Well directed. (September.)

THIEF OF BAGDAD, THE—United Artists.—Doug Fairbanks' latest and greatest. A picture of magic and beauty. The Arabian Nights brought to life. Should be seen by everyone. (May.)

THOSE WHO DANCE—First National.—A thriller, well directed and acted, through a maze of bootleggers, hijackers, police pursuits, pistols and jazz. (August.)

THREE O'CLOCK IN THE MORNING—C. C. Burr.—Unconvincing story, with Constance Binney as a jazz-mad girl who dances beautifully. (May.)

TIGER LOVE—Paramount.—Antonio Moreno and Estelle Taylor manage to have a wild time in the mountains of Spain what with outlawry, and kidnapping at altar. (September.)

TROUBLE SHOOTER, THE—Fox.—Tom Mix in a part that lets him act. A simple story sustained by his straightforward acting and enlivened by little Kathleen Key. (July.)

TRY AND GET IT—Hodkinson.—An impossible story, but with many laughs. Bryant Washburn and Billie Dove in cast. Good entertainment. (June.)

TURMOIL, THE—Universal.—Booth Tarkington's story of a little middle-western town. Besides one big scene the picture is fair. (August.)

TWENTY DOLLARS A WEEK—Selznick.—George Arliss in a comedy that is by no means worthy of him. A weak farce. (June.)

UNGUARDED WOMEN—Paramount.—Drama and life here collaborate to make an exciting picture. Good work by Bebe Daniels and Richard Dix. (September.)

UNTAMED YOUTH—F. B. O.—A pretty good story of a gypsy (Derelys Perdue) whose unconventional ways merit the disapproval of the small town and the love of the village catch. (July.)

VAGABOND TRAIL, THE—Fox.—Again the brawn of Buck Jones conquers all wickedness. (May.)

VENUS OF THE SOUTH SEAS—Lee Bradford.—Annette Kellermann still good in water but inadequate to the emotional lines on land. (August.)

VIRTUOUS LIARS—Vitagraph.—Good cast, but a conventional story and not very exciting. (June.)

WANDERER OF THE WASTELAND—Paramount.—Filmed in natural colors this picture wins by sheer beauty, acting and directing. (August.)

WANDERING HUSBANDS—Hodkinson.—Lithesome Lila Lee wins in this picture with many situations mawkish and over-sentimental. (August.)

WANTED BY THE LAW—Aywon.—Neither worse nor better than a hundred other Westerns. (July.)

WANTERS, THE—First National.—Wealth, fine clothes, Fifth Avenue, and the moral that we don't always want what we think we do. (June.)

WATERFRONT WOLVES—Renown.—The title tells everything except how bad it is. (May.)

WESTERN LUCK—Fox.—Lives up to name without a thrill left out. (August.)

WHAT THREE MEN WANTED—Apollo.—Mystery story. Dull and unentertaining. (August.)

WHEN A GIRL LOVES—Associated Exhibitors.—A love story that is entertaining. (August.)

WHICH SHALL IT BE—Hoffman.—A picturization of an old poem with real sentiment and heart appeal in it. Very much worth while. (June.)

WHITE MOTH, THE—First National.—Story is garish and tawdry. Dull and marked with poor directing and bad acting. (August.)

WHITE SHADOW, THE—Selznick.—Good story of twin sisters. Could be handled better, especially in puzzling situations. (August.)

WHITE SIN, THE—F. B. O.—The second Palmer Photoplay story and well up to the standard of "Judgment of the Storm." Interesting throughout. (May.)

WHY MEN LEAVE HOME—First National.—A farce by Avery Hopwood done seriously. Title is a bait. (August.)

WINE—Universal.—Another hectic film of the Jazz Age, featuring Clara Bow as the flapper heroine. (October.)

WINE OF YOUTH—Metro-Goldwyn.—Frightened by an army of suitors, the heroine takes two of them to a mountain camp for a trial honeymoon. Nothing much happens. (September.)

WOLF MAN, THE—Fox.—John Gilbert at his best in a *Jekyll-and-Hyde* sort of role. A bit gruesome at times, but with redemption at the end. (May.)

WOMAN ON THE JURY—First National.—A strange story of a gay philanderer and a jury containing one of his victims. Hardly for the family. (August.)

WOMAN WHO SINNED, THE—F. B. O.—Melodrama with the hackneyed moral that if a woman leaves her good, faithful husband and chee-ild for a ne'er-do-well, she's bound to be sorry eventually. (July.)

WOMEN WHO GIVE—Metro.—A story of the sea and the fishing fleet. Conventional, but interesting, with a good storm scene. (May.)

YANKEE MADNESS—F. B. O.—Thin story, but lots of action in a Central American revolution. Good if you like excitement. (June.)

YOLANDA—Cosmopolitan.—A gorgeous spectacle, beautifully staged, but with a weak story. Worth regular prices, but no more. (May.)

YOUNG IDEAS—Universal.—A host of sponging near-invalids are pushed out upon a cold world. Roy T. Barnes turns the trick. Fair. (September.)

FRANK CONDON—

a name that means, to readers of fiction, stories that are fresh and alive and full of humor. One of the funniest yarns he has ever penned will appear in the next issue. It is called, "Troubles with Women," and it's a side-splitter.

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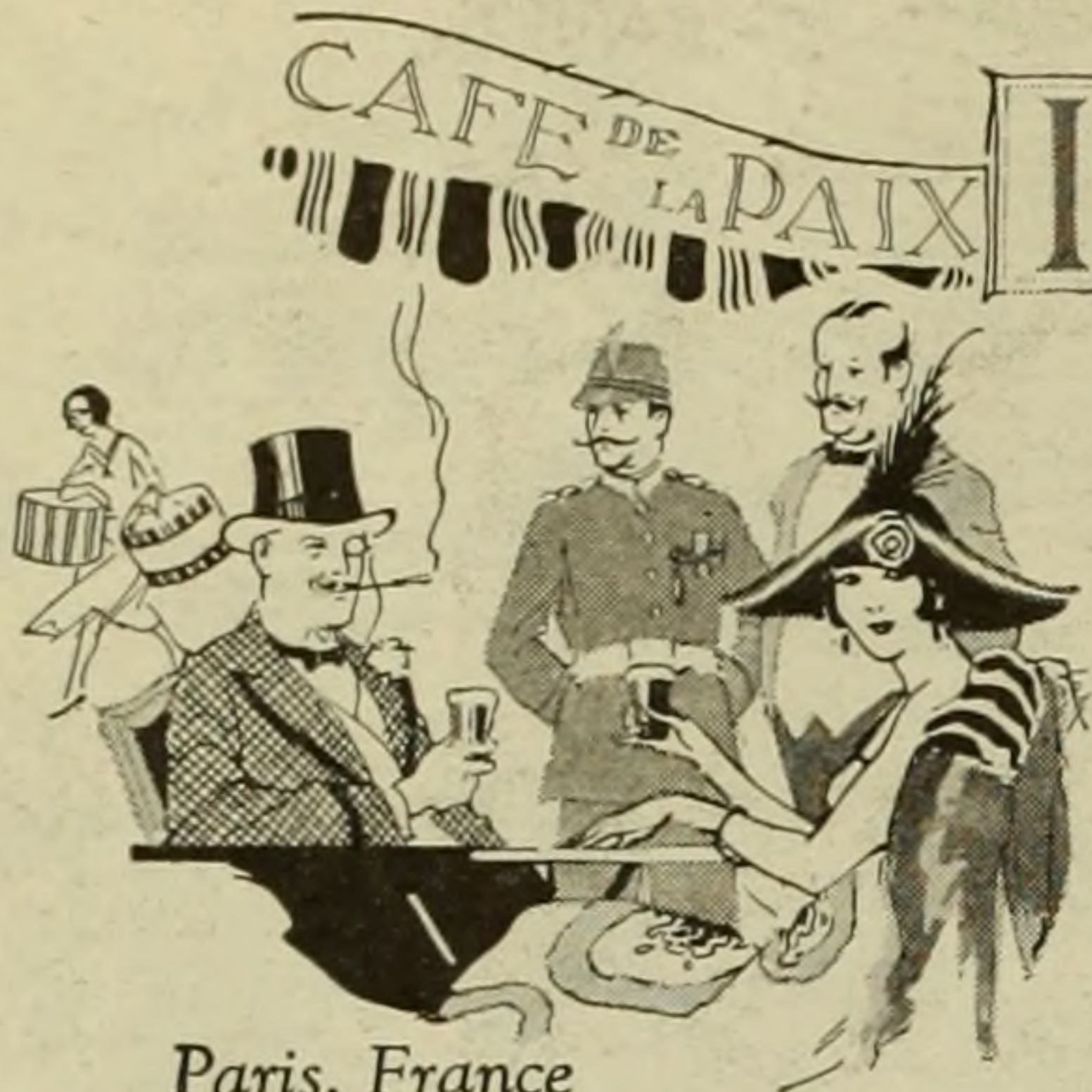


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“4 o'clock in the Afternoon”

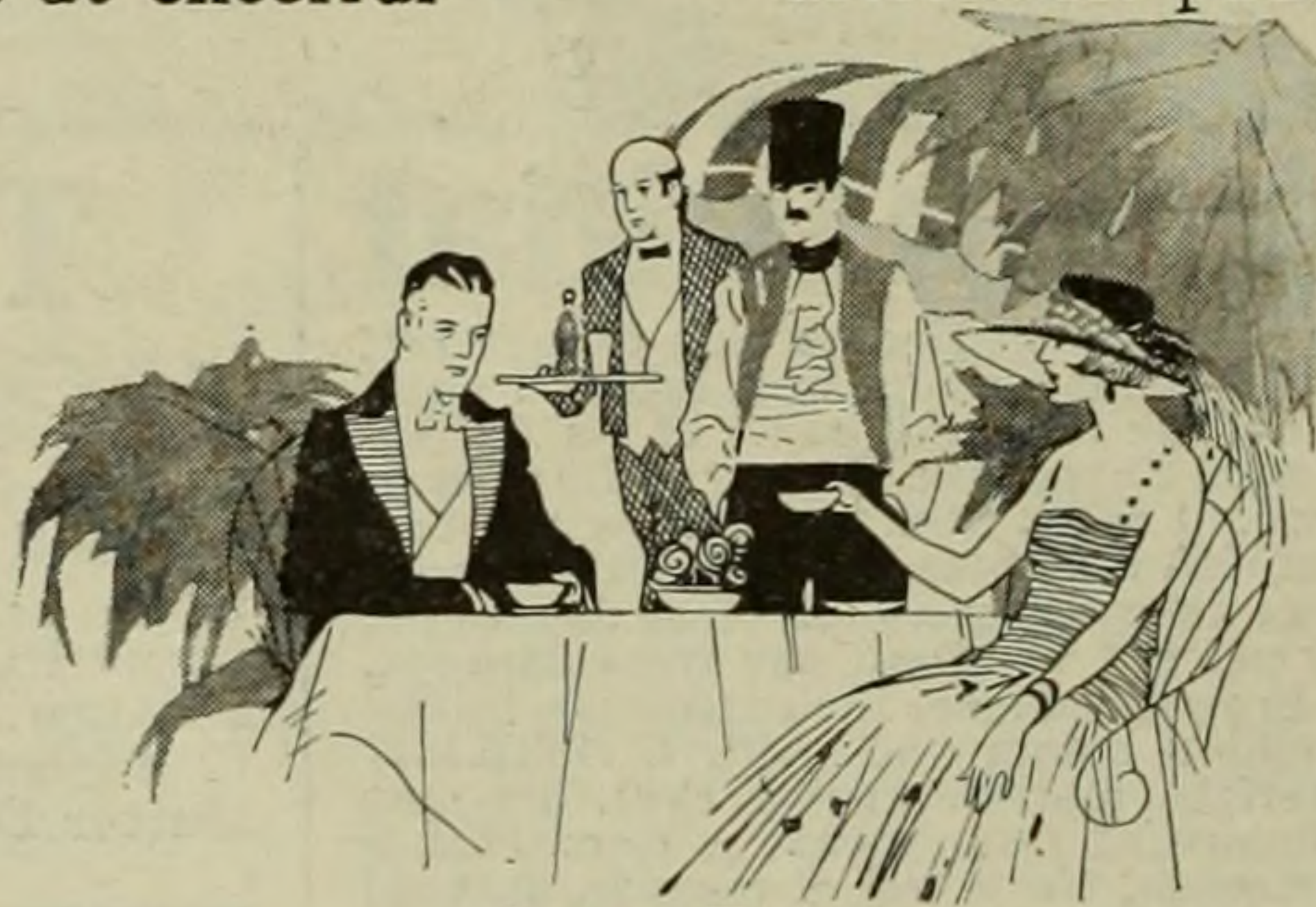


Paris, France

IN all parts of the world where people have learned best how to live, there are special little pauses for moments of ease. Englishmen everywhere observe tea time. The custom is followed in Canada. Typifying the universal appeal of French life is the Cafe de la Paix, where Parisians, joined by tourists, take respites to sit at tables and “see the world go by.” Much of the charm of the Corso, the great street of Rome, is the relaxation that punctuates the afternoon. Afternoon pauses for small cups of Turkish coffee at Shepherd’s Hotel, Cairo, are colorful occasions well remembered by those who have participated. The Swiss, with their cozy chalets, stop for their cup of chocolate. In Rio de Janeiro there are appointed times at cheerful places for coffee or ices.

And so it is the world over, where the best examples in the art of living are set. Everywhere one of the most refreshing of moments is the mid-afternoon pause for a beverage.

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Pause—in office or workshop, at home or when shopping, or when it’s your good luck to be out at play,—and Refresh Yourself

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leisure. We live in a business rush. Our playtime is limited. Often we can spare but a minute. Yet, we too respond to an afternoon pause. Thirst is a signal for it. And developed to meet our needs with quick, good service are soda fountains—cool, inviting places that are an example being followed by Europe; refreshment stands, convenient when we are out in crowds and within easy reach of offices and factories; then restaurants, hotels and clubs, and also grocery stores that provide for such moments in homes. Yes—hundreds of places in every city and town inviting you to pause and enjoy Coca-Cola—an inimitable blend of pure products from nature, ice-cold, delicious to taste and wholesomely refreshing.

We borrowed from the Old World the idea of the afternoon pause for refreshment. We have made it conveniently brief to suit other hours of the day. And in return we have given an American beverage that today is enjoyed over the World—in Europe, England, Canada, Cuba, Mexico, Panama, South America, Hawaiian Islands, Porto Rico, Australia, New Zealand, Japan and the Orient.



North America



New Pictures

BLANCHE MEHAFFEY is a former Follies girl and recently signed a five-year contract with Hal Roach to star in comedies. She has curly, auburn hair and blue eyes. She looks like a Dresden doll but she is athletic and, besides swimming and golfing, likes to drive her own car.



Edwin Bower Hesser

WHEN an actress can move a hard-boiled studio audience to a deep appreciation of her work before the camera she is some actress. That is what Dorothy Mackaill can do. Her work in "The Man Who Came Back" stamps her as a coming artist of the screen.



Henry Waxman

TO BE called "the sweetest girl in Hollywood" by members of the Pacific Coast film colony is a title well worth having and Marion Nixon is mighty proud of it. The dainty little actress is signed up to play leading roles; her first will be in the picture, "Let Her Run."



LAUGHING eyes and lips, tumultuous hair and lots of it, combine to make Edna Murphy one of the prettiest girls on the screen. That's one reason why she was selected to play the leading woman in Commissioner Enright's story of the New York police, "Into the Net."



Murillo

WHEN Douglas Fairbanks selected Marguerite De La Motte to play the leading feminine role in "The Mark of Zorro" nobody had ever heard of her. But they have since. She has won film fans by good work in many pictures. Her next will be "The Beloved Brute."



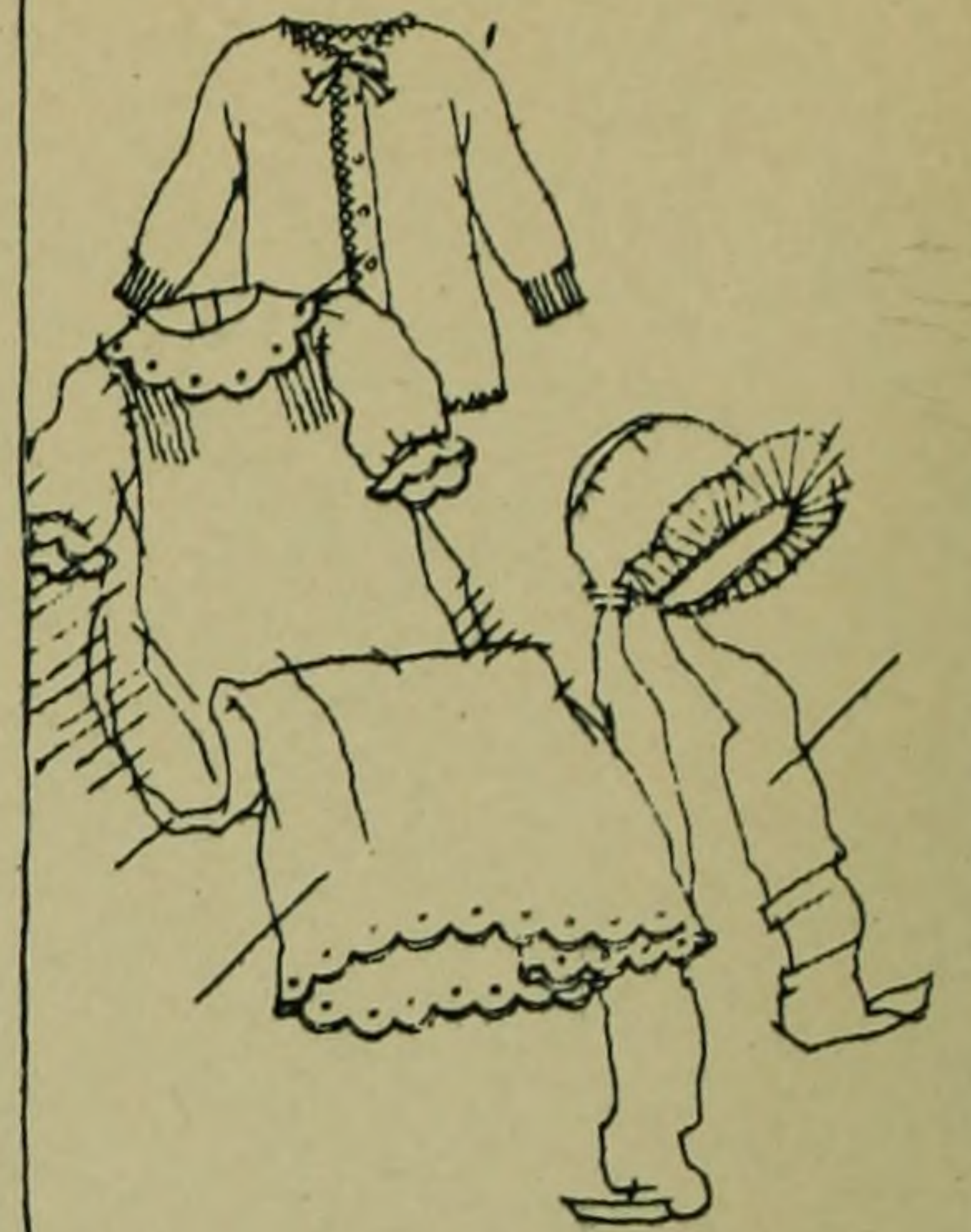
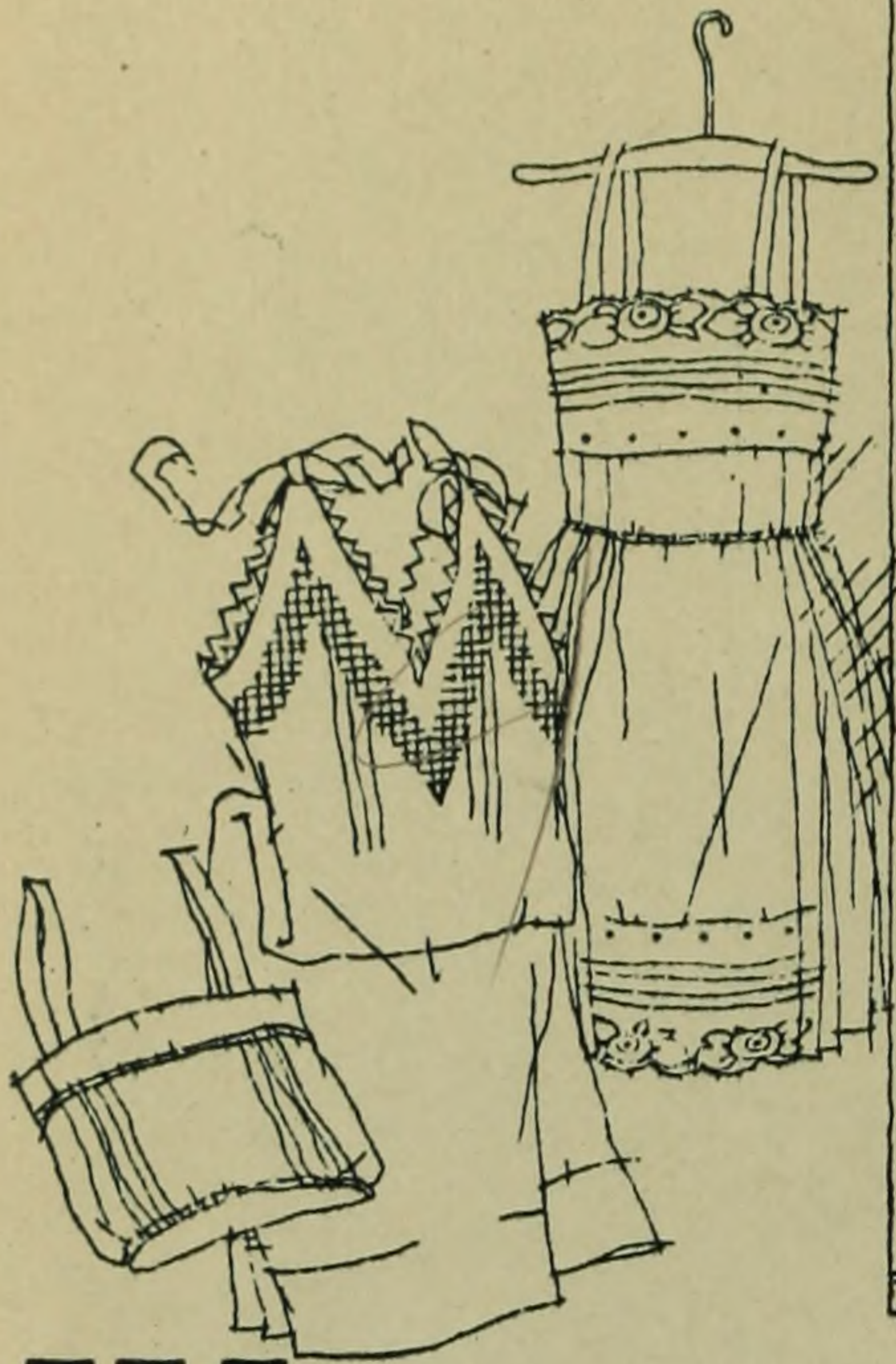
Henry Waxman

ONE of the film fans' greatest favorites even before her splendid work in "The Virgin of Stamboul," Priscilla Dean has continued on the upward trend in picture work. She is soon to be seen in "A Cafe in Cairo," which many predict she will make her greatest role.



Alexander

HOLLYWOOD never will get over the surprise occasioned by the selection of comparatively unknown Betty Bronson to play the title role in "Peter Pan." But look at the picture of the dainty miss and then you will realize that Sir James Barrie has much wisdom.



Baby's underclothes need this special attention

If baby's diapers, bands and shirts are rough, or if they are not thoroughly cleansed, or if unrinsed soap is left in them, skin irritation is almost certain to result.

If you will make sure that all of baby's garments are washed with Ivory (cake or flakes), the likelihood of irritation will be greatly lessened. In the first place, Ivory is pure—this is extremely important. Second, Ivory, mild as it is, cleanses thoroughly and rinses out completely, leaving the tiny garments in a perfectly hygienic condition and so soft that chafing becomes practically impossible.

Because of its convenient form, the use of Ivory Flakes for baby clothes saves both time and labor. Many mothers simply soak the less soiled diapers overnight in an Ivory Flakes solution and rinse in the morning. Of course, the really soiled ones should be boiled and occasional boiling of all diapers in Ivory suds is desirable.

Why each day should now have its "washing hour"

A conclusive safety test for garment soaps

It is easy to determine whether or not a soap is gentle enough to be used for delicate garments. Simply ask yourself this question:

"Would I use this soap on my face?"

In the case of Ivory and Ivory Flakes your answer is instantly "Yes," because you know that for forty-five years women have protected lovely complexions by the use of Ivory Soap.

Let us send you a Free Sample of Ivory Flakes

It will give us great pleasure to send you a generous sample of Ivory Flakes without charge, and our beautifully illustrated booklet, "The Care of Lovely Garments," a veritable encyclopedia of laundering information. A request by mail will bring a prompt response. Address Procter & Gamble, Dept. 45-KF, Cincinnati, Ohio.

IT used to be so easy and so harmless to toss one's soiled garments into the hamper to await washday.

But crêpe de chine and georgette have taken the place of muslin, silk has replaced lisle—the whole character of your wardrobe has completely changed.

You cannot leave delicate silk or woolen things rumpled and soiled for days at a time! They suffer. Perspiration fades their colors and injures the fabric.

So we offer this suggestion.

Find, each day, a few moments to wash quickly with Ivory suds your soiled silk and woolen garments. If they need ironing, and you cannot at once spare the time, dry them and lay them away clean until ironing day.

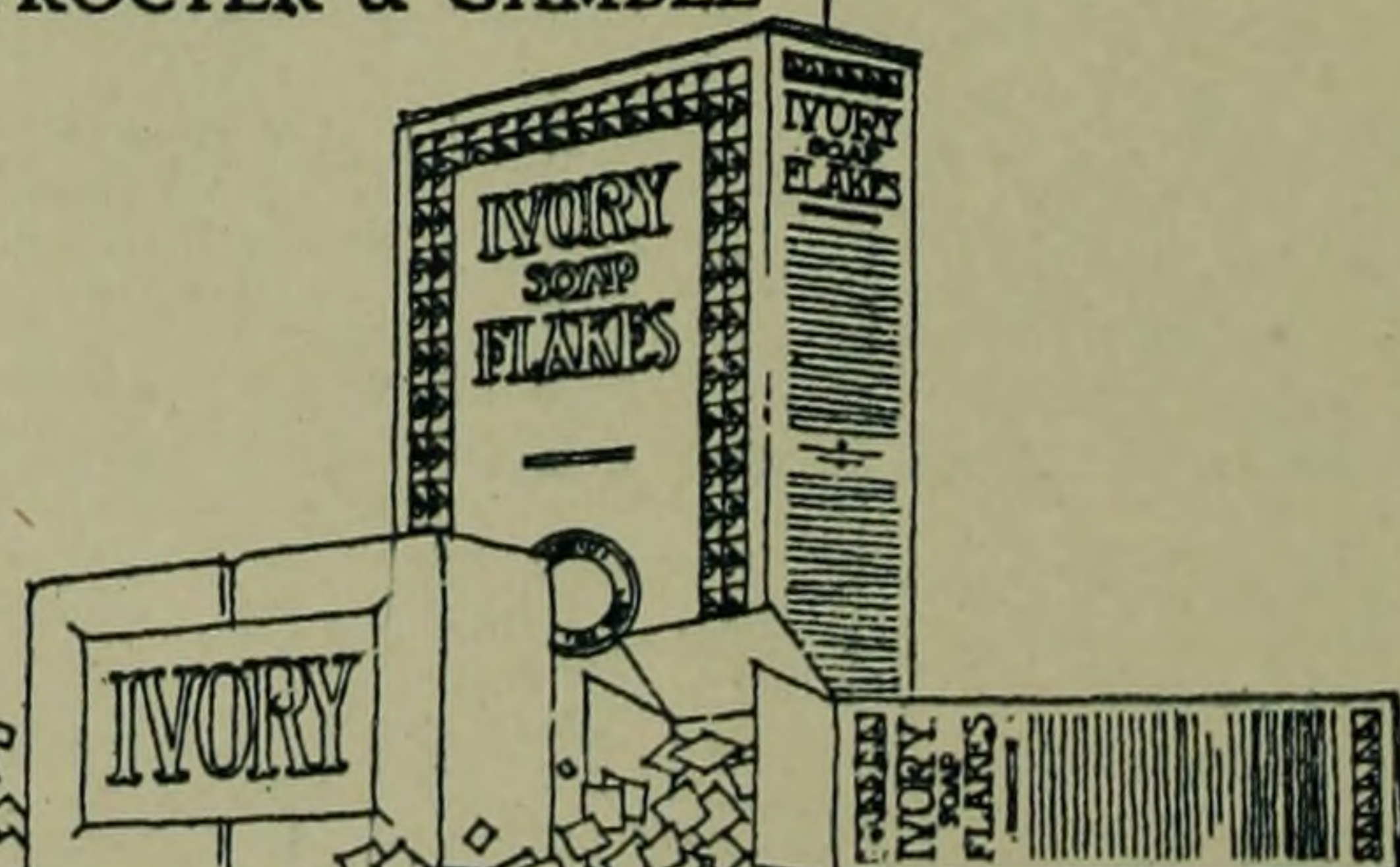
You will soon notice a difference in the appearance and in the life of your precious things, and it takes so little time, really—just a few moments of squeezing

the pure Ivory suds through the delicate fabric, one or two rinsings—that is all.

This is the modern method of caring for the delicate garments that fashion has brought to every woman. And with Ivory suds, quickly made from either Ivory Flakes or Ivory cake soap, you can be sure of safety for fabrics and colors, as well as for your hands. Ivory, you know, is so mild and gentle that millions of women use it every day to protect their complexions.

A suggestion! Use Ivory for your general washing (weekly wash), too. It is so much nicer than harsh laundry soaps, and costs very little more.

PROCTER & GAMBLE



PHOTOPLAY

November, 1924



Speaking of Pictures

By James R. Quirk

AN extremely interesting example of the contrast between the stage and the screen can be seen in "What Price Glory," which is the present sensation of that isolated section of America called Broadway. "What Price Glory" is a masterpiece. It comes as near being a classic as anything I have seen in years. It is merely the story of little episodes of the world war and the action is confined within one company of marines who are fighting and dying in a heroic effort to dislodge some German machine guns out of a strategic position in a railroad station.

But what a he-man story it is, and what a lesson it should be to those benign but aggressive souls who are so steeped in physical purity and so intent on conducting the lives of everyone else according to their own puny pattern. The play is iridescent with the words and actions of men in the heat of battle—men more interested in fighting a good fight than in the text of the chaplain's sermon—men who have been taught a score of different ideas about God but hold but one idea about the justice of the cause for which they are about to die.

I would advise every man and woman who wants to know how the war was won to see this play on their next trip to New York. The censors haven't had the nerve to attack it yet. Folks think much more of men than of censors.

NO one resents more than I do the work of a producer whose one aim is to pander to the sex interest that exists in every human being worthy of the name of man or woman. He is taking the easiest way because he has neither the brains nor the vision nor the ability to do anything else. Neither do I hold any brief for the misguided but worthwhile producer who is intent on giving us muck under the guise of "realism."

The business trail of the motion picture is strewn with the remains of stars and producers who have gone beyond the bounds of decency and no single producer or star exists today who has consistently violated the code. The modern picture points with pride to their tombstones. A few years ago Will Hays came into the picture. He has accomplished a remarkable task. He got a two thousand dollar pay envelope every week. He has fought censorship a fair fight, but he never expended half the energy on the brothers and sisters of complacent righteousness that he has on the tricky and dirty-minded producer who was intent on putting over something that would reflect on the motion picture.

THE most joyful news announcement of the month: Peggy Hopkins Joyce, pardon me, Countess Morner, is going to be a picture star. She will be a great help to Will Hays. On

receipt of the glad tidings the Pennsylvania Board of Censors ordered a gross of brand new shears.

A VERY well-known leading man, who is by way of being a gentleman and a scholar and a man of the world, was refused a very large life insurance policy the other day. After having passed all the doctor's examinations, and when he went to inquire about the matter he was told simply, "You're a bad moral risk. You're a motion picture actor and you live in Hollywood." The leading man, devoted to his wife and living an exceedingly happy and normal existence, got fighting mad over the matter and carried it up through the insurance company to the highest officials, finally gaining the policy, which he of course refused then to accept. "There's nothing in my record, my life, nor my habits to make me a bad moral risk," said the actor, "and it made me boil to be turned down for such a reason." It does seem going a bit too far, doesn't it?

If money paid yearly by motion picture stars to charitable institutions could be considered as premiums, they'd have plenty of principal coming later. If the money they pay to the income tax collector every year doesn't make them citizens and entitled to be considered innocent until proven guilty, like any other American citizen, the democracy of this nation seems somewhat diluted.

THE motion picture business is face to face with a curious problem. That problem is the need of new blood. A long time ago the film world began to build a barrier around itself. Many centuries ago China did the same thing. The great wall of China served to keep out invaders while, within, the empire fell asleep. The great wall of the screen is its failure to train new people. Now and then an adventurer forces his or her way into the circle, but through the whole expanse of the business not one single consistent effort is being made to find and develop new players, new directors and new writers. So it is that today the screen world presents its curious problem. At this moment it is possible to find leading men, such as Percy Marmont, Ronald Colman, Milton Sills, and Conway Tearle drawing salaries ranging all the way from \$1,500 to \$3,000 a week. Adolphe Menjou is getting a thousand or more each week. Some players, as Wallace Beery, have worked in as many as three pictures at a time. In this way Beery has earned as much as \$5,000 a week.

In presenting these figures we do not wish to disparage these players. We are only pointing out that, in erecting its great wall, filmdom is not only failing to prepare for the future, but it is paying dearly in the present. [CONTINUED ON PAGE 101]

What is LOVE? Read their Ideas



"In the last analysis, love is the desire to serve. It will destroy that it may achieve."
—Pola Negri

TWELVE famous moving picture actresses were asked to define love for readers of PHOTOPLAY.

The views they express here are their own. They probably form the frankest expressions ever published on the greatest subject in the world.

Their definitions range from despondency to lyrical heights. They have analyzed love with the cold precision of a surgeon, or treated it as lightly as a zephyr-tossed ball of down.

Their opinions may not be yours, but after reading them one cannot doubt their sincerity.



"Love is a flower. Water it. But do not grieve too deeply when it is gone."—
Gloria Swanson

By Gloria Swanson

LOVE is an emotion. So passes. We cannot fix an emotion in static form. It comes and goes. That may be a law of life.

Love is the greatest thing in the world. It is a beautiful, an abiding love. That is a great, heart-warming tenderness toward humanity. It includes a deep appreciation of the spectacles of nature and the achievements of art. That is the love that safely we may cherish. We may be certain that it will never fail us. But from that the love of a woman for a man or a man for a woman is apart.

Possession is what destroys love. The man who has won a woman turns the won about, repels it and believes that he owns her. That is the mistake that makes marriage so transient and insecure. In Colorado every other marriage ends in divorce. The possessive attitude strikes its heel into the quivering flesh of married happiness.

Possession. Propinquity. These are the demands of love as most persons regard it. It is a false conception of real love.

Now I could love someone and never see him.

It requires a great sorrow to cast out a minor love. Once I was wretched. Life had grown drab. It was deepening, I thought, into endless night. But the great sorrow came to me. My father died.

He and I had been not only father and daughter but friends. He had no disposition to rule me. He always wanted to help me. He would have if he could. When he died the greater sorrow swallowed the lesser.

The world had been cruel to me, I thought. In my heart love had turned to bitter anger and hatred. Dear father's death swept them away. It was a mighty flood carrying away the blackness of charred ruins. There was nothing left of those feelings in me. Only a pity. Those who had hurt me were acting according to their flaring, uncertain lights. Some day they will understand.

I am through with love. Love, that is, in the limited sense of the desire of a man for a woman and a woman for a man. I read today that the finest thing about a passion is the memory of it. I have that memory.



"Love is a flame. Flames burn to ashes. There is no real love in the world today."—Dagmar Godowsky

I have a child. That is a joy that I would deny to no woman. Not even if she were my enemy. That is the greatest love that can come to a woman. It is a part of the great cosmic love of all humanity.

The love of a man for a woman is like a flower.

Keep it in water.

Watch it as long as you can.

Do not grieve too much when it has gone.

By Lois Wilson

Love is the rarest and most beautiful emotion of the human race. It has inspired the most beautiful and lasting works of artists and the finest achievements of the human race.

Love is of many kinds. There is the love of a mother for her child—the highest form of human love. The love of a man for his country—the noblest of emotions.

There is the love of friends, which has carried men to unbelievable heights of courage and self-sacrifice. And there is the love of God for man and man for God, which is the creating and governing power of the Universe.

And there is the love of man and woman.

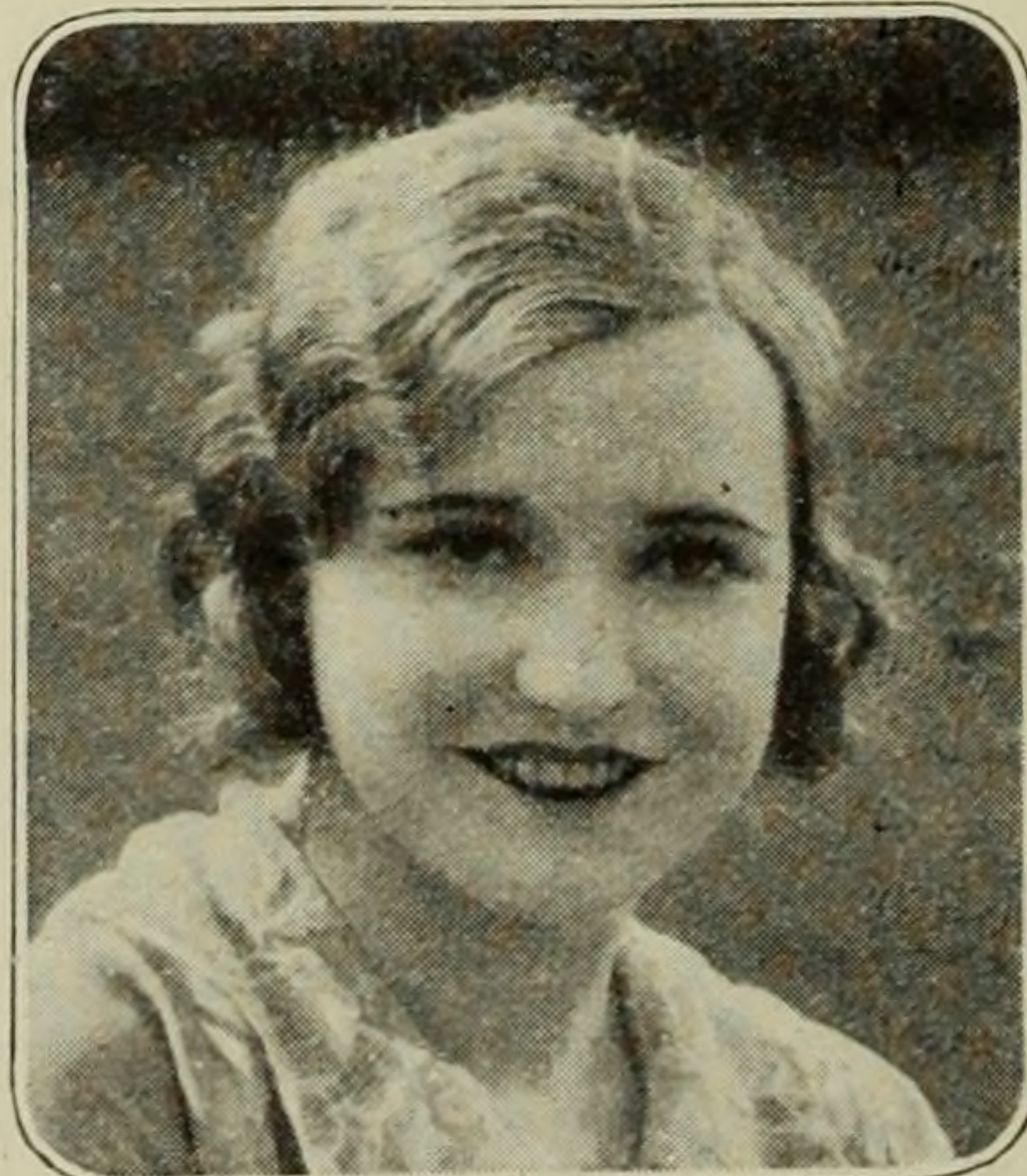
To me, that love means a combination of many things. It must have above all understanding. It must be built upon mutual trust and respect. To be lasting and to justify the real name of love, it must possess fine qualities—protection, unselfishness, fidelity and mutual interest in each other's welfare. It must call out and develop all that is best in both man and woman—a shelter for woman, a standard for man. Love must embody purity, gentleness, strength and it must renew failing courage in each to carry on the battle of life.

To a girl who has seen such a wedded love in her own home, love means something so fine and so noble that she can only pray that it may some day come into her life in all its joy and fullness.

By Nita Naldi

Love is a necessity.

It worries you. It makes you thin. It makes you irritable. But a woman must have it. Life without it would be like



"Willingness to sacrifice for the happiness of another is the root of love."—
Agnes Ayres

and then Decide for Yourself



"Real love must be founded on mutual respect and trust—a sort of glorified friendship."—Alice Terry

bread without yeast. Love is needed for the completeness of life.

Men are selfish. They are jealous. They are not worth loving. Yet I repeat that love is a necessity.

I have loved twice. I was a very young girl when I loved and married. My husband was an Italian officer. Very attractive. Very cruel. Unfaithful, but despite that, jealous. How inconsistent are such husbands!

That love failed because it was inconsistent. It was faithless and jealous. Strangely, perhaps because I was seventeen, I knew of my husband's gallan-

a more sympathetic and understanding woman because I have loved. That I know.

Twin with real love is a craving for a home. If one or the other of a pair has not such craving the match is not likely to be a lasting one.

I have always had the family circle instinct.

When I had one room with bath I turned it into a home.

It is most unfortunate when couples who love each other do not establish one.

Be it a shack in the woods or a lease for a cheap flat, they should have and share it.



"If a woman can stand a man who eats his celery audibly, she's in love."—Constance Talmadge

tries, but I was not jealous. Yet I knew that his love was unworthy and we separated. He won't allow me a divorce for spite.

He knows that I want to be free. To keep me tied by bonds of law he knew would torture me. We still call each other the names which we have made hollow, husband and wife.

Now, again, I am in love. This love is not perfect, for the man who says he adores me is jealous. He watches me. He is a jailer. He knows I want to go about in the evening, to see the brilliance of life. He won't let me go to any such places with anyone but himself.

That is one of the secrets of love. To be watched and lectured does not make for a continuance of deep feeling.

Still, despite their natural selfishness, the instinct of self-preservation that has been transmitted to them by their hairy cave dwelling ancestors, they are not really a bad sort. I think they are more idealistic than are women.

Even in the hectic atmosphere of large cities I believe that men try to be pure and good. I think half of them are. The others are not unfaithful through intent. I don't think a man deliberately does wrong. He never says, "Now I am going to be untrue to my wife." Some woman who is long on determination and short on principles sets out to get him and does. I know many girls who make the swaying of a married man's emotions their pastime.

By Agnes Ayres

Love is willingness to sacrifice for the happiness of another. No love is worth the name unless it has its root in willingness to sacrifice for the beloved one.

A woman must love. Her nature requires it, that she may develop the sacrificial spirit. I always know a woman who has not loved. I recall one now. She is brilliant and famous. She has been loved much but she has never loved. The result is that she has become the symbol of selfishness. It has stamped her face and become one with her atmosphere. She thinks only of self. Her selfish life has cast a cloud over her loveliness.

I believes that a woman should love for her character's sake. It may be an unsuccessful experiment. My own marriage was a failure. But I am a kinder, a tenderer,



"Love is the brush of warm lips, like moonbeams on a quiet pool at night."—Betty Compson

Who would like to be a delegate to the Democratic convention.
Who wears a toupee.
That is love.
And if a man can stand a woman—
Who wears clothes because they are stylish whether they're ecoming or not.



"The real cause for any fine work I've done can be ascribed to love's influence."—Betty Blythe

By Constance Talmadge

If a woman can stand a man—
Who eats his celery audibly.
Who would rather spend an evening at home listening to the radio than to go to a dance.
Who always forgets to return his partner's lead.
Who quarrels with waiters.
Who always gets theater tickets in the next to the last row well over to the side.
Who has never learned the new dances and talks about the old days when they used to waltz and two-step and polka.
Who forgets her birthday but remembers her age.
Who disapproves of her new gown because it is too low cut and then spends the evening talking to Mrs. Smith—in one six inches lower.
Who believes in economy — feminine variety only.
Who believes a toothpick should be used in public, if at all.
Who would like to be a delegate to the Democratic convention.
Who wears a toupee.
That is love.
And if a man can stand a woman—
Who wears clothes because they are stylish whether they're ecoming or not.
Who stops him in the middle of a story to tell him how it should be told.
Who knows only three phrases of French and uses them at the wrong time.
Who can't bake a cake but plays a good game of Mah Jongg.
Who quotes her mother in a family crisis.
Who plays the piano well—only she never lets her right hand know what her left hand is doing.
Who prefers cats to dogs and canaries to children.
Who makes the bed without tucking the covers in at the foot.
That Is Love.

By Colleen Moore

Love is a song.
It is the twittering of the birds in the treetops, an expression of sheer joy that remains muted only long enough to let the clouds of a passing shower roll away, cer-



"Why talk of love when there is work to be done?" asks Dorothy Mackaill

tain of the sun behind that gloom. That is primary love—the love of life.

It is a wild, undefined melody that is strummed on the heartstrings to the accompaniment of the rattle of slate pencils and the swish of fluttering pages as they are turned; it becomes a surge of song when a swain carries your books underneath the greenest of green trees that shelter the lane of romance and shy eyes peer from underneath lowered lashes. Shall we call this the love of romance—or "puppy love"?

It is the lullaby sung at the cradle of the first-born, and it is apotheosized in its highest form by the coo of the infant at the breast. It is the blinded vision that can but idealize and condone the wayward offspring; that can feel and understand and suffer and sacrifice with the song of faith or the requiem of resignation on its lips. This is the Madonna love—the love that can only spring from the soul of *madra mia*.

If the "h" is silent, let the grammarians please me and sprinkle three "h's" into the word "love." For my own particular definition of love, as I have experienced it, comprises the three "h's"—"hubby," "home" and "happiness."

Also, I'm in love with love.

By Pola Negri

Love shares with Happiness the idealistic heights of humanity's ambitions.

Infinite in variety, one or the other inspires the whole world with desire.

Love is the world's tyrant and its savior; love deals with death and with life. Love may be selfish or generous, cruel or kindly, without inconsistency.

No word is more foul with shame or gleams with a fairer radiance. Like the coinage of the market place, it may be metal of the basest or pure gold.

Love nurses the sick through fevered nights, soothes age or guides the childish steps of little ones who are its fairest pledge.

Love is ruthless. In pursuit of its desires it will destroy that it may achieve. That it may lavish upon one of its largesse, it will crush a thousand who stand in its way.

Love's truest manifestation lies in giving. The greater love, the more completely and the more blindly do we give. As love fixes upon one objective, so it turns to every other eye an exterior which may seem harsh and brutal.

Love is a little song in the morning and, as the day wears, pain. Love is Terror and Beauty. In the thunder and stillness of Life it is the *motif* for existence.

Love may be either an *affaire de coeur* or an *affaire de corps*. In the last analysis, Love is the desire to serve.

By Betty Compson

Love is something that women know—and about which they cannot speak.

Love is tenderness and truth and trust, and the touch of a sympathetic hand.

Love is a bubble of happiness that chokes the throat and brings the tears.

Love is the brush of warm lips like moonbeams on a quiet pool at night.

Love is tempestuous delight and exquisite agony; mounting heights of bliss and boundless depths of utter despair.

Love is a plaintive melody from Napoli,

drifting through barred windows to a pillow damp with tears.

Love is a beckoning candle in a storm-swept window, a gentle face by lamplight over a tiny crib.

Love is a caress and a curse; a Madonna and a grinning gargoyle; a nightingale and a Frankenstein.

Love is hope and abounding faith and dreams come true.

Love is something that women know—and about which they can never speak.

By Alice Terry

While I do not claim to be an authority capable of offering advice to those in love or contemplating falling in love, I naturally, like everyone else, have given it no little thought and have my own ideas about it.

Love to me is a feeling of great tenderness, companionship and sincere respect for another. It is something which makes you want to be with the one you care for—which gives you a feeling of security and rest and peace.

As a very young girl my idea of love was greatly exaggerated. I thought it was some great and turbulent sensation which would strike me like a cyclone and leave me dazed and trembling—that would send me reeling.

However, now I know that such a feeling could never be a lasting devotion and bring real happiness. This miscalled love can mean but misery and suffering.

Real love, the kind which lasts and brings companionship and happiness to one's old age, must be founded on mutual respect and trust—a sort of glorified friendship—and is greatly helped along by similar tastes for people, pleasures, plays and books.

Some of the finest love matches which I have seen among my married friends have begun as friendships and ripened into a truly beautiful love.

Of one thing I am as positive as of Life and Death—Without mutual trust and respect there can be no great and lasting love.

By Dagmar Godowsky

Love is a flame.
Flames burn to ashes.

That is sad. There is no real love in the world today. None in this generation. Our fathers and mothers, yes. I should not be a cynic about love. For my father and mother are ideally happy. He was a young student who lived at her father's house. They grew up together. They cannot remember a time when they were not friends. That, no doubt, is right.

They married young. Each was the first sweetheart of the other. A melancholy poet said: "Whom we first love we seldom wed." Instead he should have said: "In the twentieth century there is no young love."

It is sad. At twenty-two I am a figure in divorce proceedings. There are no happy marriages among the present generation. None. We must look backward for them. Not at the present. Men complain that a woman is sweet and gentle

[CONTINUED ON PAGE 123]



Colleen Moore has three definitions for love—"Hubby, Home and Happiness"



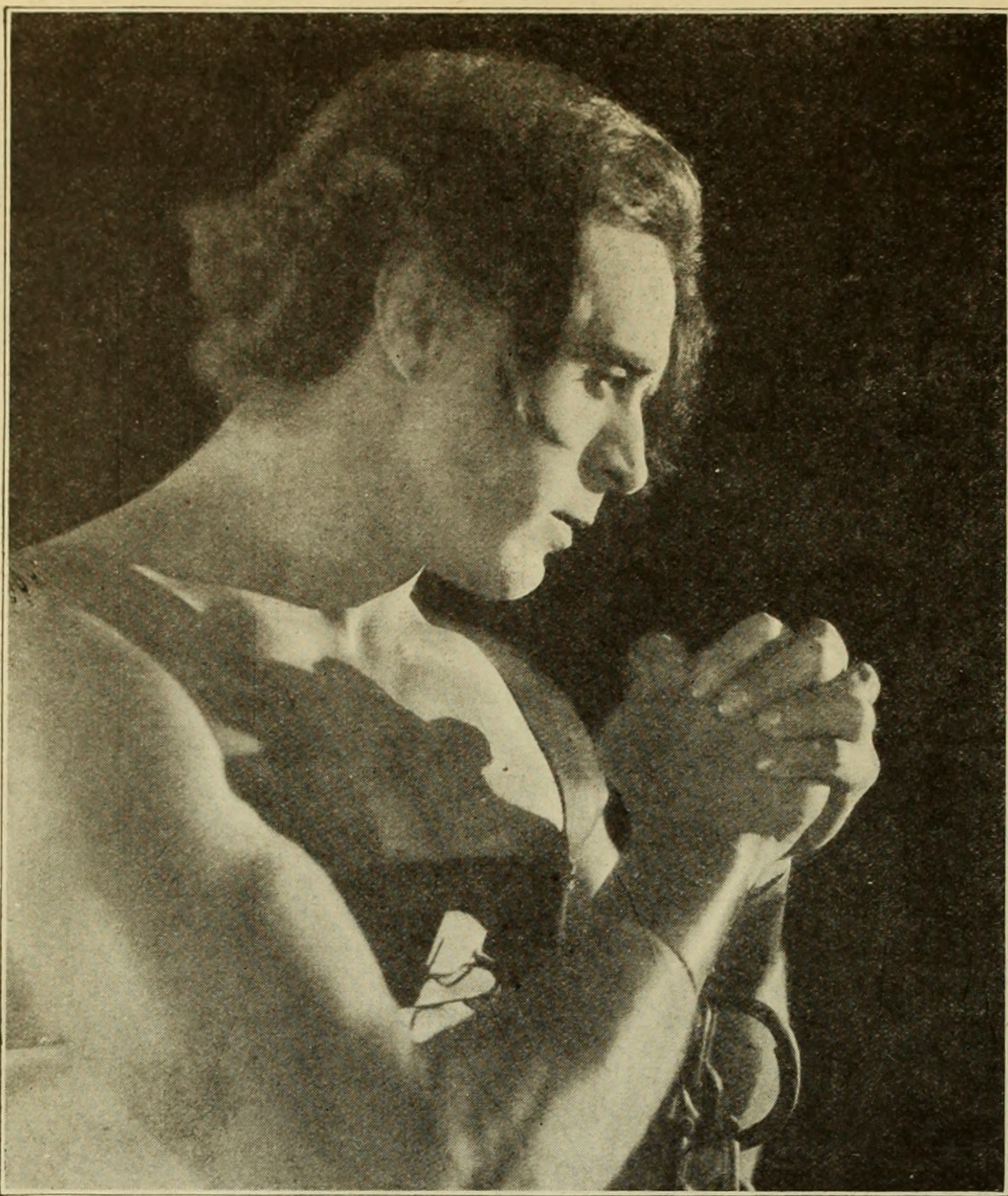
"Love must possess fine qualities—protection, unselfishness, and mutual interest," says Lois Wilson



"Love is a necessity. It worries you. It makes you thin. But a woman must have it."—Nita Naldi



WHAT a surprise beautiful Agnes Ayres sprang upon her friends in the film colonies! Some time in August she announced her engagement to S. Manuel Reachi, attache to Mexican consulate general at San Francisco. She played perfectly safe because she was already married to Reachi when she made the announcement. The wedding occurred in a little Mexican town near the border. The reason given for the secrecy was that she was in the middle of a picture and didn't want to be disturbed by the publicity, until she had that duty off her mind.



The Fiasco of "Ben Hur"

The hitherto untold
story of what happened
in Italy and the supplanting,
by Ramon Novarro,
of George Walsh

By A. Chester Keel

George Walsh, selected after a score of competitive tests as the ideal Ben Hur, was later dropped by the Metro-Goldwyn Company without explanation before he started work on the picture

Charles Brabin was selected to direct the story. June Mathis, who wrote the continuity for "The Four Horsemen," and scores of other successful pictures, prepared the script.

The selection of a man to play the rôle of *Ben Hur* was more difficult. He had to be a man of powerful physique, a man with muscles of steel, a man whose muscular development showed the results of four years as a galley slave, chained

IF a bad beginning makes a good ending "Ben Hur" will be the greatest picture of all time.

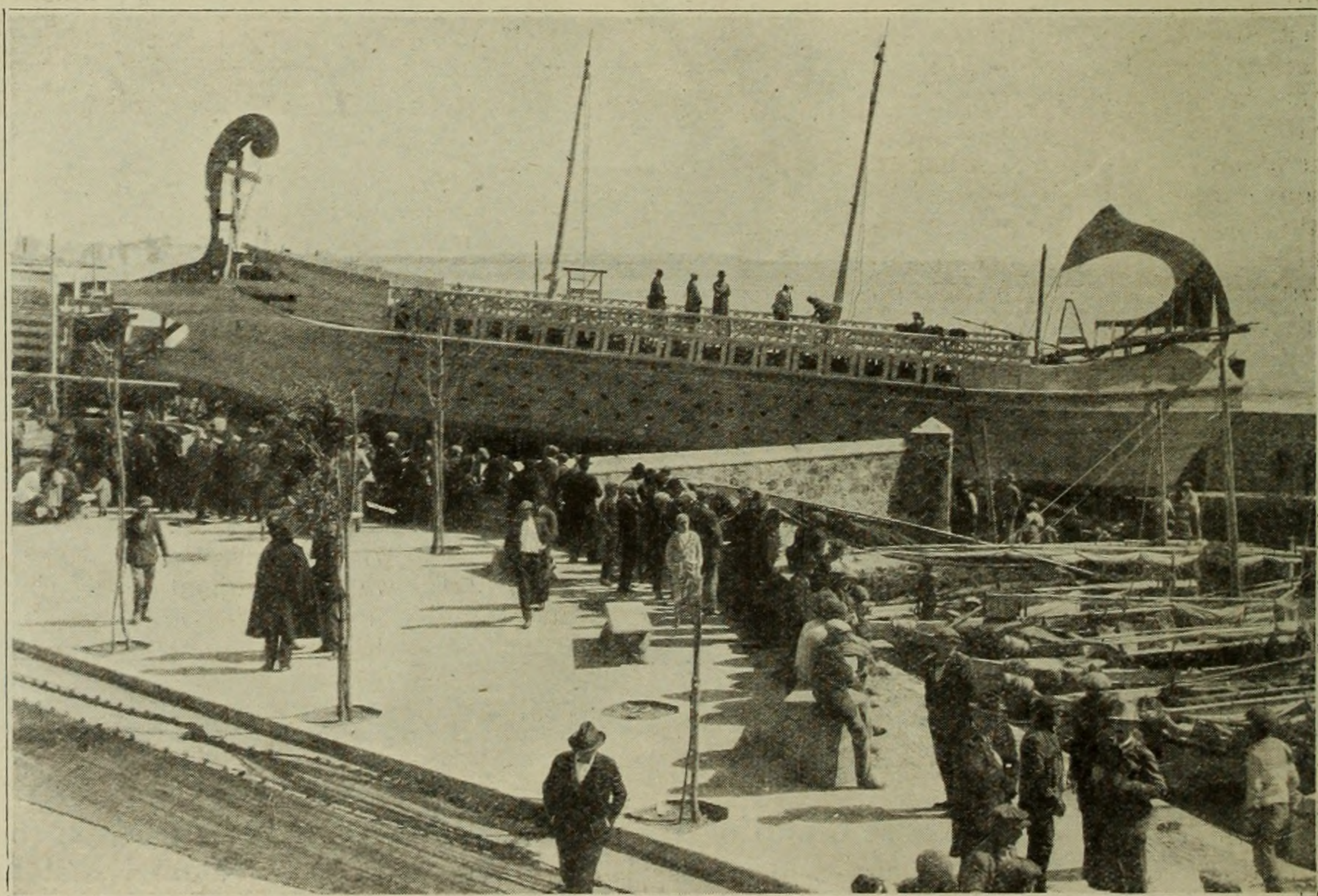
What happened in Italy when the picture started? Why was Charles Brabin, the director, sent back and Fred Niblo brought over to supplant him? Why was George Walsh, selected by the producers to play the rôle of *Ben Hur*, and given a six-months' contract, sent back and Ramon Novarro put in to play the part?

These, and the following, questions have been asked PHOTOPLAY time and again by readers. Did Brabin fall down on the job? Was Walsh a failure in the rôle?

For years the motion picture business has considered General Lew Wallace's wonderful novel of ancient Rome and Christian Martyrdom as the greatest story ever conceived for a screen spectacle. Almost every big company tried to secure it, and the price of the motion picture rights soared into six figures, but A. Erlanger, the theatrical magnate who controlled the rights, refused all offers for years. Finally they were secured, subject to many conditions regarding the scenario and production.

to an enormous oar.

The stage and screen were literally scoured for a man to play the leading rôle. Film tests were made of many candidates;



Two hundred thousand dollars were spent on thirty galleys like the one above. They were never used because the Italian port authorities held they were dangerous. And perhaps they were right. Several overturned when launched

others were considered or rejected because of their physical proportions, even though they measured up to the part histrionically. Among those considered and tested were John Bowers, Bob Fraser, Antonio Moreno, Ben Lyon, Edmund Lowe, Ramon Novarro, Bill Desmond, Allan Forrest and others. Finally George Walsh was selected as being ideal for the part. Six feet tall, well-proportioned and with ten years of movie experience behind him, he was declared to be the one man in filmdom to play the rôle. Francis X. Bushman was chosen to play Messala opposite him.

Delighted at the prospect of playing one of the greatest characters in fiction, Walsh visualized the honors that he would reap and took a salary cut when offered the place. Everything seemed rosy and he prepared for the trip to Italy highly elated. The first shock came when he climbed aboard the steamer at New York City. He was supplied with second-class accommodations. Still thinking of the honors that he would achieve in the title rôle, Walsh made the best of the trip across the ocean although there were many of his friends who thought it strange that a film star should travel second class.

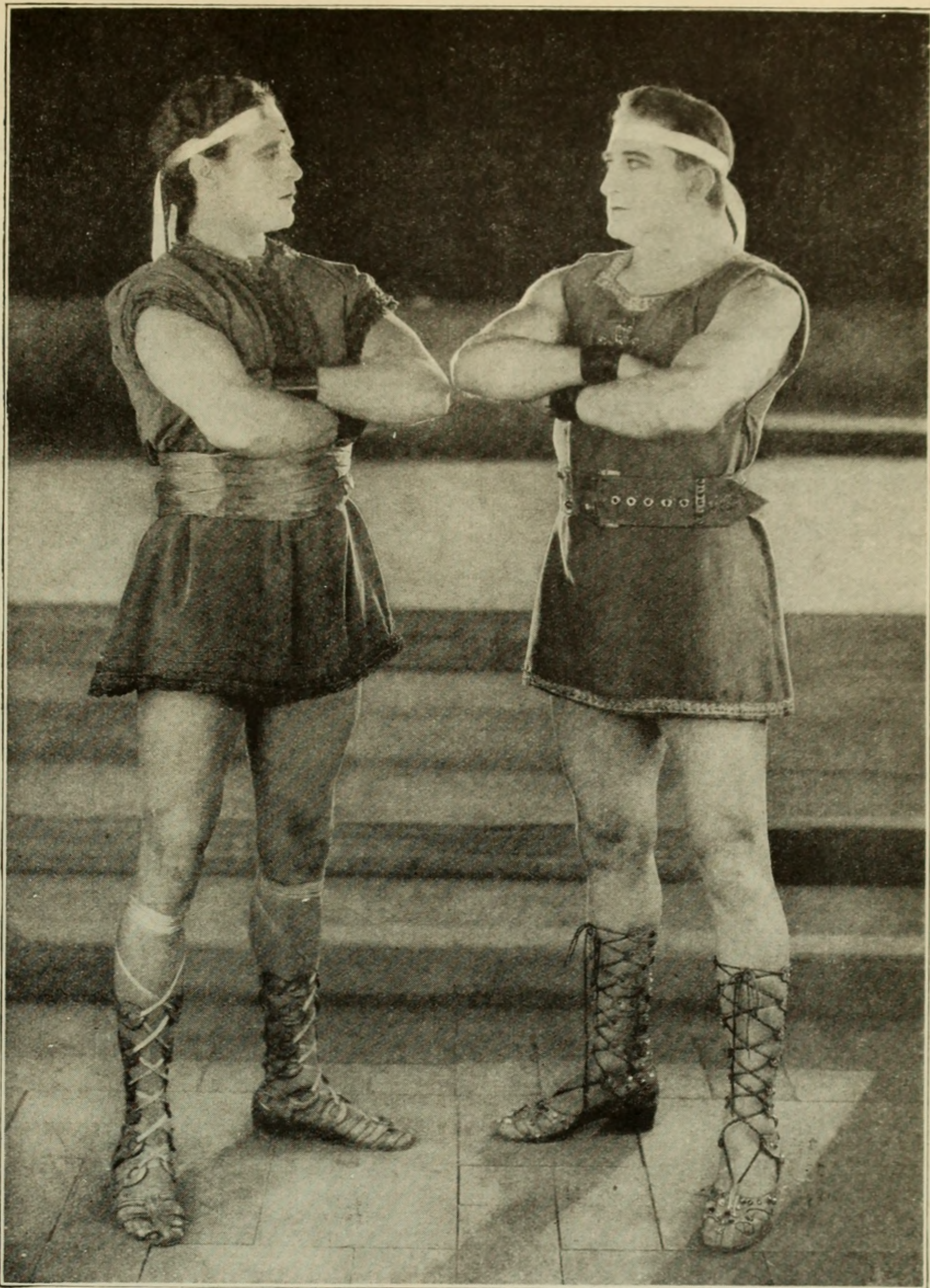
Walsh had his contract to play *Ben Hur*. That was all he wanted and the second-class accommodations didn't interfere with the anticipation the contract afforded him. But when he arrived in Rome, his real troubles began. From the first there was friction. It was all carefully hidden but those who watched the preparations for the picture could see the fire smouldering. Walsh has consistently refused to discuss the *contretemps* but observers say that he was shoved into the background immediately upon his arrival and kept there during the four months he was in Rome. In all that time he did not appear before the camera once, except with an Italian actor in some test films.

In fact, the only film taken of the picture proper was done by a small expedition sent into Africa to shoot several scenes concerning the Three Wise Men.

As an example of how money was spent the items for the galleys are illuminating. In the story, four or five galleys are pictured in combat. But Brabin insisted that he be supplied with seventy and each one 150 feet long. He finally got permission to build thirty. Boats of that size run into money and it is estimated that \$200,000, or thereabouts, was spent for boats alone.

And what boats they were!

When they were finally completed and hauled out into the Mediterranean, the port authorities ordered them back. Each boat contained citizens of Italy and the port authorities were taking no chances with their lives. They have a way in Italy of holding their jobs, to say nothing of their own lives, by safeguarding the lives of their constituents. They could not be blamed in this instance because some of the boats overturned when launched. Finally, after paying several hundred extras from five to seven dollars a day for several weeks, and many repairs were made to the craft, they were hauled into position—and anchored. Yes, actually anchored while the battle raged



Francis X. Bushman as Messala was an excellent foil for Walsh because both are of the same height and muscular development. Bushman was kept on the job after Walsh was dropped for the shorter and slighter Ramon Novarro

and the cameramen did their best to make them look as if they were engaged in a running battle. Can you imagine putting anything like that over on an American movie audience?

So, Walsh spent four months in Italy without so much as appearing before the camera. But what happened to Walsh is as nothing compared to what happened to June Mathis who wrote the scenario. When she arrived in Rome in February it was her understanding that she was to supervise the production, but she soon learned differently. She was advised that she would not be allowed to speak to Brabin on the sets. Inasmuch as her authority was only the power to approve or reject scenes she had nothing to do.

Then came the fateful day in summer. Ramon Novarro, previously rejected because of his stature, arrived in Rome. Why, Walsh didn't know. He soon learned. He was told that Novarro would play the part and that Walsh could go home. Brabin, of course, had been succeeded by Fred Niblo and the work was started all over. The boats, many of the sets and scores of other articles that detail the paraphernalia of filmdom were thrown into the discard. The thousands and thousands of dollars with the days and weeks wasted were forgotten and "Ben Hur" was once more where [CONTINUED ON PAGE 101]

Horoscope of Stars as

By *Evangeline Adams, America's*



Evangeline Adams

May Allison

*Born 1897, June 14, 11 to 12 p. m.,
Riding Farm, Ga.*

THE emotional, sympathetic and adaptable sign Pisces was rising, which gives her the beneficent Jupiter and the "fourth-dimensional" planet Neptune as her guiding stars.

She just naturally knows how to manage men, but unless they are most unusual, she very soon becomes bored and does not hesitate to let them know it. She is very much the chameleon, and if she so desires, can fit into any circumstance, or temporarily get on with any one, which should make her very versatile and amenable to the suggestions of her director. She may be better suited for the screen than for the legitimate stage for the reason that after she has perfected anything, and she begins to meet herself going around the circle, she loses interest and craves a new experience. The repetition which is necessary in the case of a success which runs for several seasons, would be to her intolerable.

The Moon was in the mid-heaven, and in opposition to the Sun and Neptune, which promises her not only brilliant success, but a most fascinating and unusual personality. She is what might be considered "an old soul," having been born with more wisdom than the average mortal acquires after years of experience. The position of Saturn and Uranus further indicates that she will have an interest in occult, or mystical subjects and turn from anything too conventional or too orthodox in religion. Her innate wisdom and desire to be a constructive force and to always lend a helping hand, will be a protecting influence, and when things may seem to be upside down, she should keep a brave heart, as this is the time when something will happen as if by magic, which may turn what appears like disaster into great good fortune.

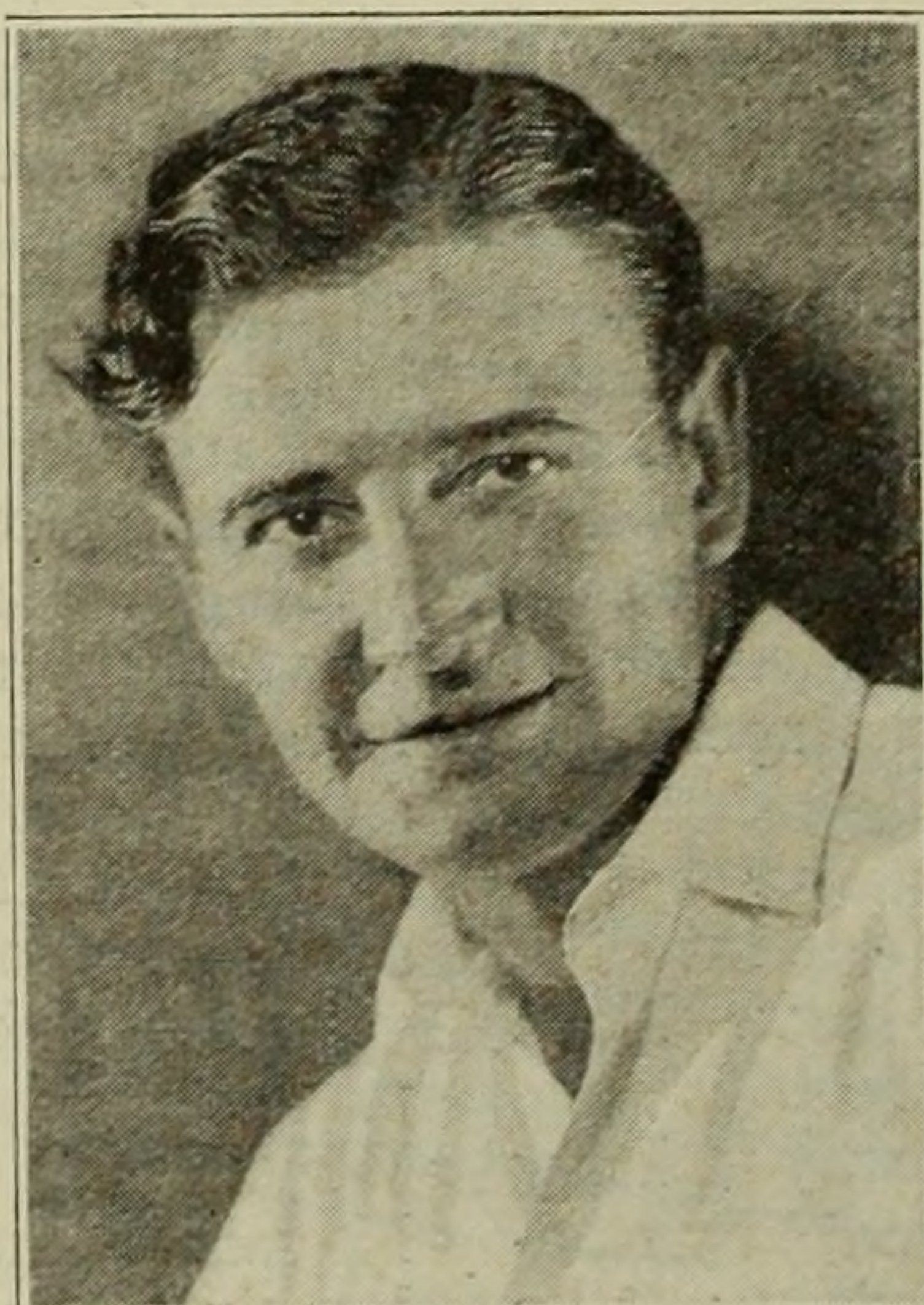
She is at the present moment, although the influence may be felt even stronger in 1925, under fire, and it will all depend upon her ability to relax and to take things as they come, as to whether she will have nervous prostration, and upset the works, or utilize the Uranian force constructively. The fewer plans she makes, the better, and she should not force issues in any direction. It is as if Fate shuffled the cards, putting some in the discard, adding trumps, and, as



May Allison's "innate wisdom and desire to be a constructive force will be a protecting influence"



Bebe Daniels must "live up to a rigid discipline and insist on saving during periods of prosperity"



After 1931 Richard Dix will face conditions that "will call for all his strength of character and wisdom"

Miss Adams, who is recognized as America's greatest astrologer, was told the birthplace and hour of birth of eleven famous photoplay stars. She was not told their names. With only this information she wrote the following remarkable horoscopes. Some of them reveal intimate information that even amazed persons who know the subjects best.

it were, furnishing a new hand, which she can play wisely, or throw away her best cards by not waiting until the game is far enough advanced to take advantage of the weakness in the hand of her opponent.

All people born about the 14th of March, June, September and December are experiencing the effects of the most powerful aspect of Uranus that they will have for another twenty-one years. These vibrations may be compared to a storm striking a perfectly calm lake, noted for its beauty and reflecting qualities. One's better judgment and ability to see things just as they are will be temporarily thrown out of focus, thus mirroring distorted and exaggerated pictures. This is the aspect which we say causes one to "find oneself." After the storm is over and adjustment is made to new conditions, one can be a greater power than ever, and it should bring fuller realization that whatever is, is best.

In 1926 she will come under the influence of Jupiter, so if she passed through the astrological gale which was raging in 1924 and 1925, and which was intended to test her powers of endurance and philosophy, although she may not occupy a seat on Olympus, she will have at least made tremendous progress in her professional world, with an added wisdom which will contribute largely to her happiness and ability to be an uplifting influence with her fellow beings. Oh, that this actress may keep her poise and weather this storm of inharmony which may surround her and in consequence feel a greater sympathy with, and compassion for, the frailties of men.

Bebe Daniels

Born 1901, January 14th, Dallas, Tex.

NOT knowing the time of day that this artist was born, makes it impossible to give anything very definite. Uranus, Venus and Jupiter were in the fiery and magnetic sign, Sagittarius, and in opposition to the mystical planet, Neptune, which indicates that she must have tremendous magnetism, and the power of visualization.

Saturn, Mercury and the Sun were in the sign Capricorn, a much steadier and more

read for Photoplay

Actress

about 83 W Riding Lawn
THE HOROSCOPE Georgia.
32 N

Foremost Astrologer

serious sign, which will give her another side to her nature, of quite a different character. It was quite necessary that she should bear in mind that her moods can change very rapidly and that she should not take too seriously something which may be only passing.

She has both the dramatic instinct and a great deal of music and rhythm in her nature, so she may find herself later feeling dissatisfied, unless she can express herself through music, or the spoken word.

Having the greater and lesser fortune in conjunction, indicates unusual financial success and will make all forms of chance fascinating to her. It will be most necessary that she live up to a rigid discipline and insist on saving, during periods of prosperity, for when the pendulum swings, she will find it next to impossible to either make or save. It is to be hoped, therefore, that before 1926, she will have accumulated sufficient money, so if, beginning with that time, the Fates seem to be working against her until 1928, she will not be embarrassed. In any event, she should avoid going into anything speculative, so far as her own money is concerned. In 1928, Jupiter will again come into power, and she can afford to launch out and to depend more on the good fortune which is her birth-right.

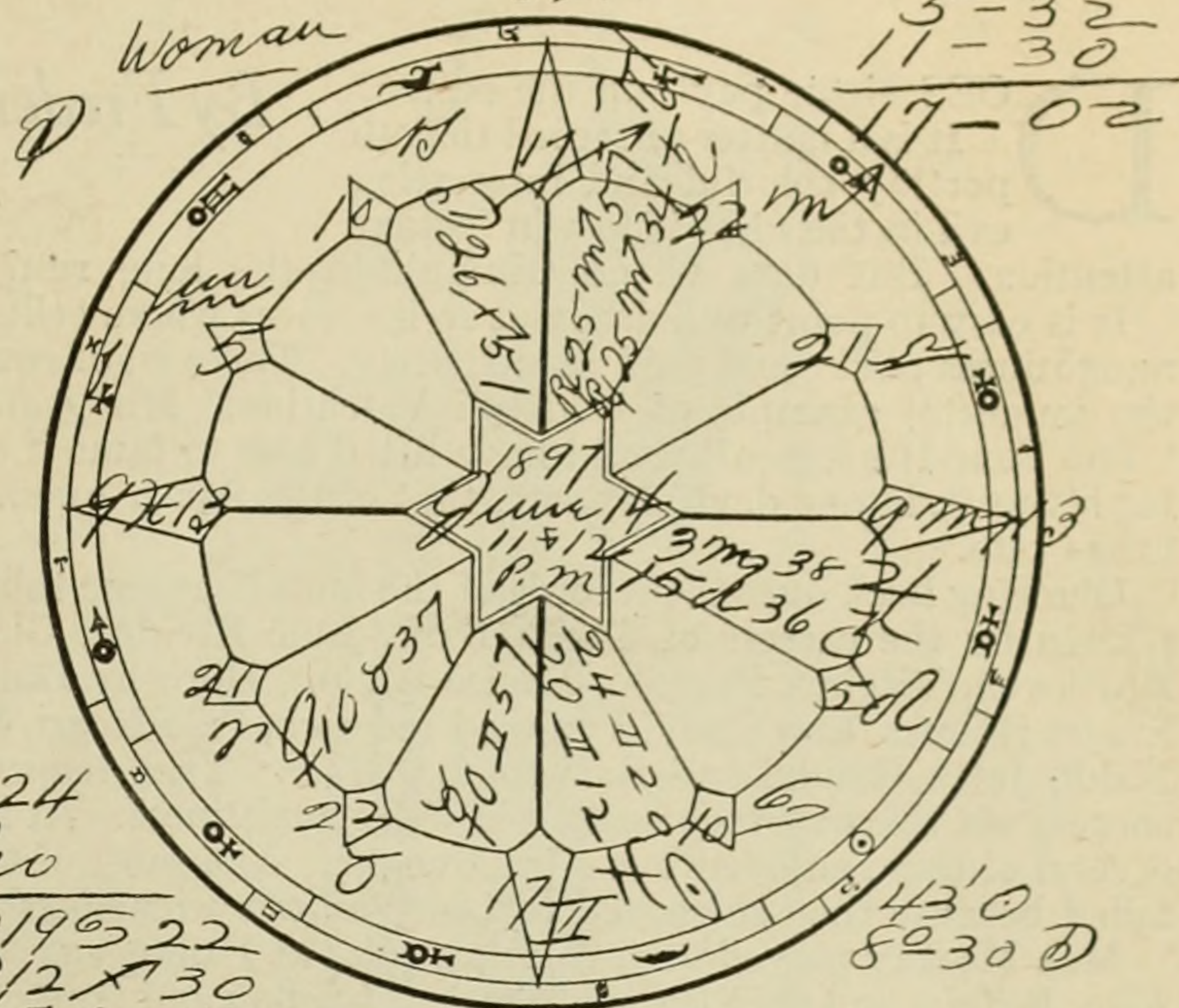
She is very romantic, and, in a way, lives in a little world created by her own imagination, into which she may invite very few of the sterner sex. She must always feel very proud of, and look up to, any one before he can stir her emotions. Even as a child, she may have enjoyed very few children, often preferring her own company or imaginary playmates. While the world may consider her jovial and optimistic, she is compelled to meet and conquer a certain sadness or fear of something she hardly knows what.

If the hour of her birth were known, it would be interesting to determine whether she responded most to the romantic, jovial side, or was subdued, because of the strong influence of Saturn, and which may have been more dominant during the past year, than will be the case again for many years to come. In either case, she should bear in mind that she can never be cast down, because of Jupiter and Venus.

Richard Dix

Born 1895, July 18, 9:50 p. m., St. Paul

THE sign Pisces was rising when this actor was born, which gives him the beneficent Jupiter, and the mystical Neptune as his ruling planets. Jupiter and the Sun were in conjunction in the self-indulgent pleasure-loving Cancer, in the house ruling the amusements of the public, and friendly to the occult Uranus. This all contributes toward making him magnetic and what the world calls "lucky," so if he does not meet with extraordinary success, then indeed he must not blame it to the Stars, but rather to his own inability to take advantage of all the Fates provide. The one danger indicated is that he may meet with too ready success. Through the absence of Saturn's discipline, whose vibrations develop patience, industry and steadfastness, he may lack the range, or the ability to stand up against adversity or disappointment when it does overtake him. He should overcome the temptation to be



Here is the chart of May Allison's horoscope. It is an exact reproduction of the one made by Miss Adams in arriving at her conclusions found on another page



In 1925 Mary Pickford will find the stars are backing her in any enterprise she may launch upon



Douglas Fairbanks is warned "against being too serious over his moods and careful about what he writes"

too self-indulgent and cultivate the ability to say "No" when either his own inclinations, or his desire to please some one of whom he is fond prompts him to go against his better judgment.

The Moon, which rules women and the public, was in conjunction with Neptune, which gives him a very alluring and fascinating magnetism, but makes him in danger of attracting women who, instead of helping him to overcome his frailties, may urge him on to greater indiscretions. His own sex are much more fortunate to him, and through them will come much greater good fortune than through women.

It is to be hoped that the trying conditions and absence of good fortune which he may have been forced to meet during the past year, may have taught him that there is no royal road to wisdom and that lasting success only comes as a result of hard work and self-denial. If he has only learned his lesson, he should rejoice in the realization that the planets will not again be as unfriendly to him for many years to come. Another indication that he has great prosperity, as well as popularity and happiness to look forward to later in life, is the fact that all of his planets were either setting or beneath the earth, very much the same as in the case of the actor born July 29, 1895.

He should make the most of his opportunities and conserve his riches between now and 1931, for beginning with that period and covering several years, he will come under the influence of Uranus. The cross currents and cataracts which he will be called upon to encounter will call for all his strength of character and wisdom in order to keep his craft afloat, and not be swept on the rocks because of adverse winds. Provided between now and then he has culti- [CONTINUED ON PAGE 106]

Does Decency Help or Hinder?

DOES virtue pay—on the screen? It is a matter of record that to portray colorful and interesting evil in the films is to win instant

By Frederick James Smith

Du Barry in "Passion" and *Jetta Goudal's* Chinese-Peruvian half caste in "The Bright Shawl" vibrated out of a dull grey screen.

attention. But does virtue triumph in the long run?

It is easy to point to a dozen or so instances where celluloid naughtiness paid—and paid immediately. There is, of course, the immortal example of Rudolph Valentino. His *Julio* of "The Four Horsemen" would have lifted him to fame if only for his work in one devilish scene, that of the South American tango cafe.

Glancing back over the records of the films the same thing is proven by the careers of Theda Bara, June Elvidge, Gladys Brockwell, Virginia Pearson, Louise Glaum, Dorothy Dalton, Stuart Holmes, Lew Cody, Pauline Frederick, Pola Negri, Nita Naldi, Jetta Goudal and Barbara La Marr. They leaped to success via the way they suggested film naughtiness. At least several of them enjoyed but a brief vogue. And most of these failed because they suggested too out-and-out wickedness.

Mae Murray played such colorless rôles at Famous as *Sweet Kitty Bellairs* and then turned to tango abandon and temporary success. Dorothy Dalton stopped playing wanton gals of the dance halls and slipped in public interest. Betty Compson played a passionate denizen of the underworld in "The Miracle Man" but she never caught the public attention so completely again.

After all, there is a simple analysis of the great motion picture audience. It is mostly feminine. Probably it is at least 75-25 in its percentage of femininity. Woman, through moral restrictions dating back through the ages, has had to seek vicarious experience. In other words, woman has had to gain adventure second hand.

IT is human—and distinctly feminine, as well—to substitute one's self for a heroine of a printed or an enacted romance. Students of femininity declare that all women, sometime in their life, want to play at being bad; to be the center of an adventure without danger to themselves. Thus, the feminine portion of an audience admires feminine sex appeal on the screen when it isn't too blatant. That is, sex appeal that is only fooling. To be successful, film sex appeal in an actress must not offend women. On the other hand (and here is the seeking for vicarious experience again), it is impossible for it to be too blatant in an actor, provided it has grace and charm. Each screen villain indicates a possible vicarious experience. Hence the success of Rudolph Valentino, the dwindling interest in the too virtuous Charles Ray and the too noble Bill Hart.

Through the ages man has sought adventure at first hand. Hence the male portion of the audience does not look with approval upon the screen scoundrel but it does view the adventuress with interest. This is obvious audience psychology.

Screen producers seem to have stumbled upon this fact. As *PHOTOPLAY* pointed out last month, the vogue right now is for the story with a heroine who is a good woman but who gives the impression that she isn't too good.

The fact that an actor or an actress can leap to success overnight in a wicked rôle is easily explained, too. The always good heroine is a lay figure to the story. She is there merely to be wooed and won, to be rescued and kissed. She is pushed about by the action and the other characters, a personification of virtue without shading. The goody, goody hero is tempted and obdurate, persecuted and triumphant. He isn't human.

The villain and the woman of the world are something else again. They sin, plot and struggle. They have color and being. They strike an audience with force and are remembered. Thus Nita Naldi's *Donna Sol* in "Blood and Sand," Pola Negri's

Balance the success of Nita Naldi, Barbara La Marr and Pola Negri against the substantial popularity of Mary Pickford, Thomas Meighan, Harold Lloyd and Richard Barthelmess. Doesn't screen virtue triumph in the end?

To continue with success, the players of such rôles must go on pleasing the 75 per cent of the screen audiences, the women. To do this they must suggest wickedness rather than seem it. They must do it deftly. Gloria Swanson invests it with a dash of style and humor—and triumphs. Humor, too, makes Ernest Torrence, Adolphe Menjou and the Beerys. They are not mere dull scoundrels. Corinne Griffith gives wickedness an orchid shading—and gets away with it.

Lew Cody suffered seriously when he was billed as a "he-vamp" but he has achieved a come-back. He, too, invests his scoundrels with humor.

It would seem that playing even a touch of evil is both a remunerative and a dangerous thing. It is, because it is quick in its returns as well as being generally short-lived. Check up the sky-rocket careers of most of the players we have enumerated against the substantial success of Mary Pickford, Harold Lloyd, Lillian Gish, Thomas Meighan and Richard Barthelmess. They have succeeded because they have given virtue the highly valuable attributes of interest, character, pathos and humor.

A GAINST this, glance along the ingenue trail all the way back to old Biograph days. Marguerite Clark, June Caprice, Gladys Hulette, Vivian Martin, Constance Binney, Wanda Hawley, Marjorie Daw, Pauline Stark, Jacqueline Logan, Agnes Ayres and dozens of others, all eliminated by their own board of censors. They were not permitted to portray evil or they were afraid to do it. They kept on being good—and uninteresting—and they were forgotten. Florence Vidor has only reached the front since she began doing rôles with a tang, such as the wife who flirts in "The Marriage Circle."

Blanche Sweet played virtue for years until she faded from view. But the performance of one naughty rôle, the old seaman's derelict daughter in "Anna Christie," brought her back with a bang.

May Allison is another instance in point. Despite her fight to play something besides an ingenue heroine, she finds herself up against the movie-mould system.

For some years she played colorless heroines.

Ergo: screen producers will not give her an opportunity to do anything else.

Bessie Love well nigh disappeared in saccharine rôles, despite her early promise. Tired of playing good girls, Lois Wilson threatens to commit a murder to get some attention. Mary Philbin triumphs as the virtuous heroine of "The Merry-Go-Round" and is soon forgotten.

May McAvoy now and then escaped mediocrity when she played the desperately homely heroine of "The Enchanted Cottage."

The feminine audiences' lack of response to good heroes goes further than the unhappy fate of Charles Ray, who never did anything more serious than the breaking of a window. It meant eclipse to male stars all the way back to Wilbur Crane, Francis X. Bushman and Warren Kerrigan.

Far be it from us to draw conclusions. There is no set rule to popularity. The public frequently gets an added fillip of interest from a player's private life—or what it believes it to be. Mary Miles Minter passed out of pictures because she violated this interest.

Does virtue pay on the screen?

Now and then. It all depends.



COLLEEN MOORE, in "Flirting With Love," wears this ermine-trimmed black satin afternoon costume. The dress is good, but less embroidery and plainer sleeves would improve the coat

NEW SCREEN STYLES IN GOOD TASTE

CONSTANCE BENNETT, in "Into the Net," at left, wears a satin afternoon coat trimmed with rolls of braided silk. All of her accessories are new and smart

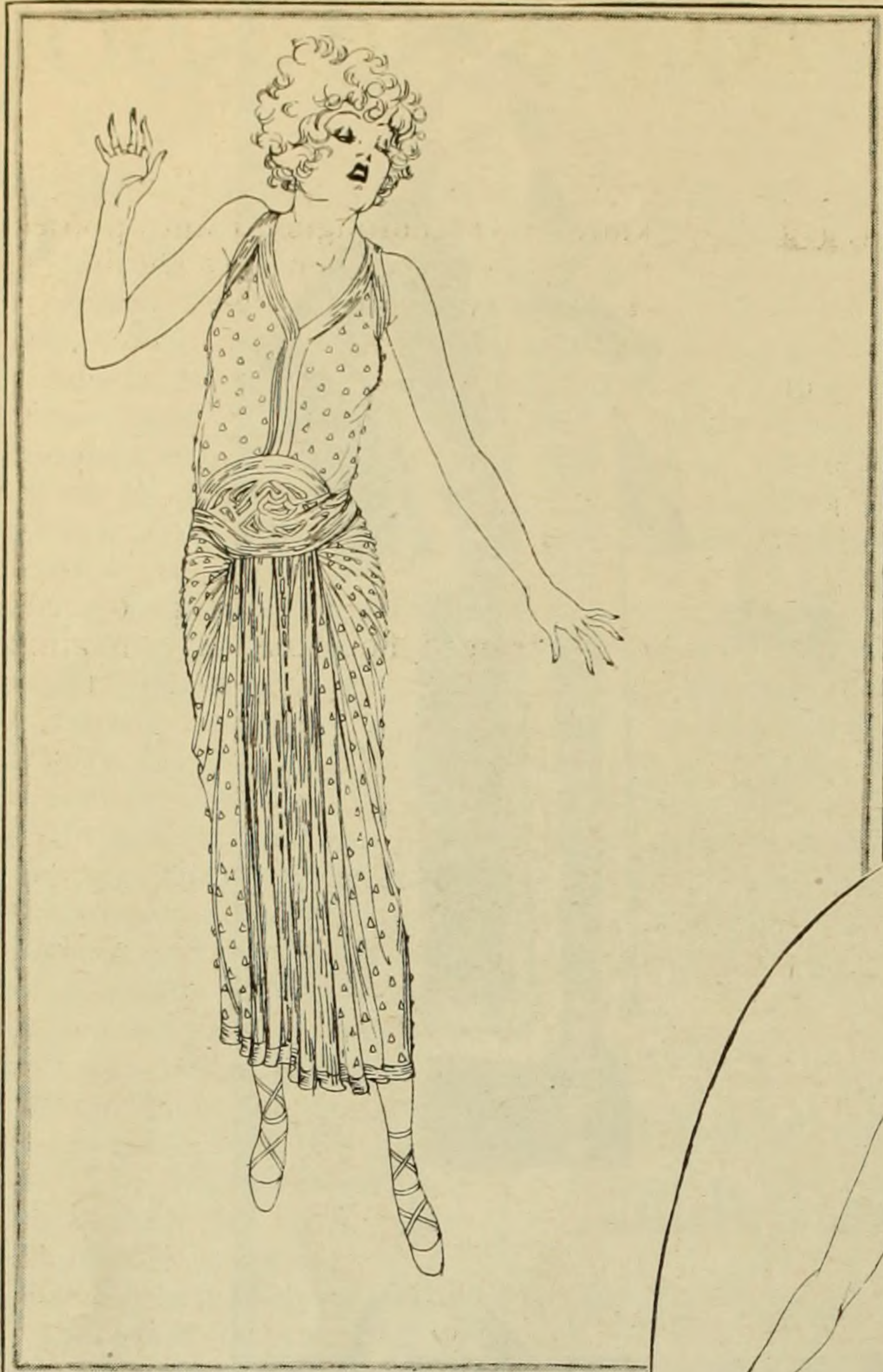
AILEEN PRINGLE, at right, in "His Hour." This embroidered dress for either in- or out-of-door wear is an agreeable deviation from the tube

CONSTANCE BENNETT, at lower left, is shown wearing a charming gown of black velvet for formal afternoon or informal evening. The buckles are the only trimming and the skirt of four petals, shirred at the hips, is very lovely. From "Into the Net"

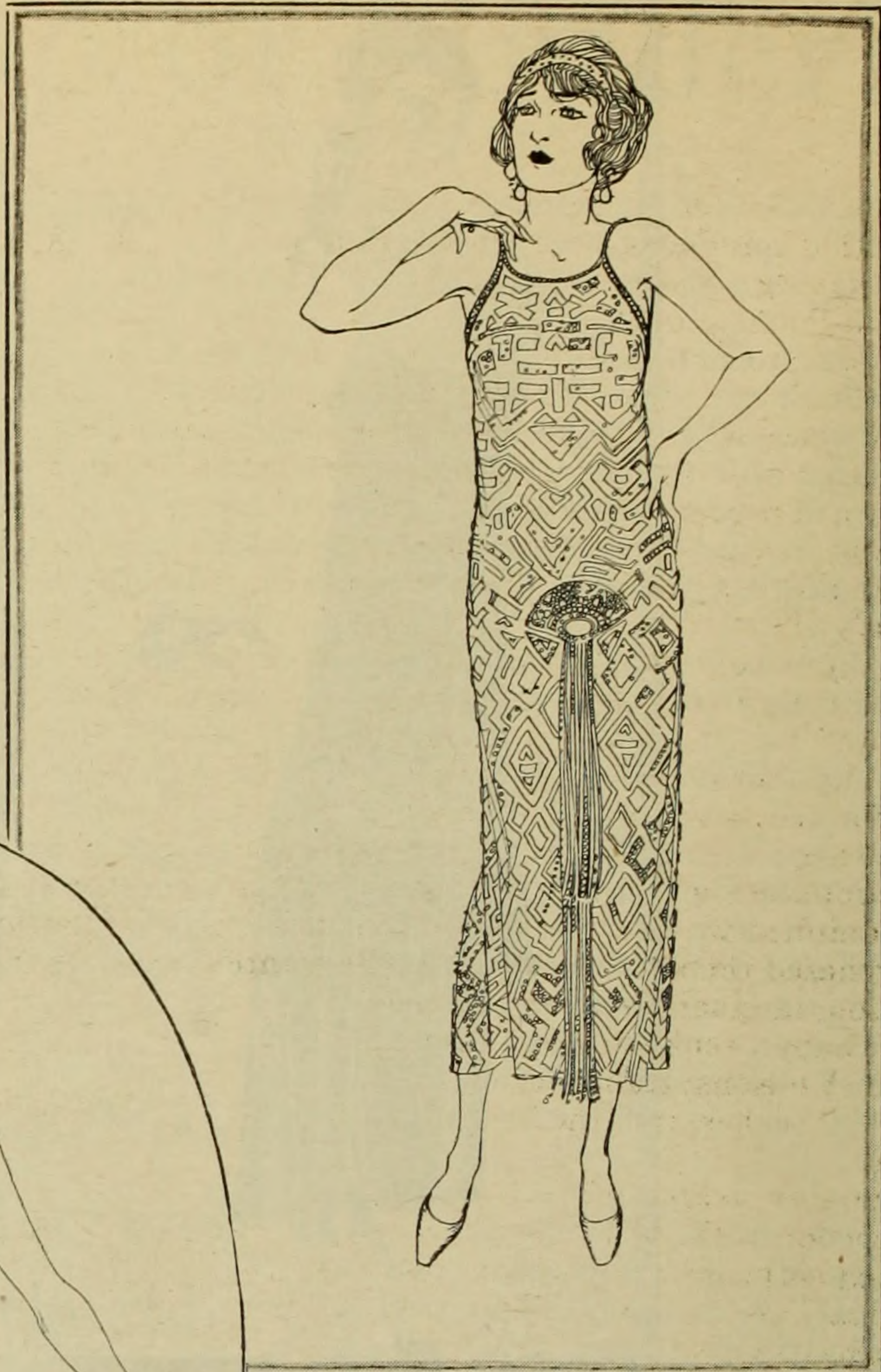
BETTY BLYTHE, at lower right, wearing a straight line tailored crepe-back satin. The long sleeves, tunic and many buttons are good points, but the scarf does not appear on the new models. From "Breath of Scandal"



New
Screen
Styles
Reveal
that
White



MAE MURRAY, in "Circe the Enchantress," wears silver beading and large crystals in a lovely white frock



ELEANOR BOARDMAN, in "Sinners in Silk," wears the very smart white and crystal, but with a dowdy coiffure



DAGMAR GODOWSKY (oval), in "Price of a Party," wearing black crepe and crystal. Hairdressing should be simpler.



CONSTANCE BENNETT, in "Into the Net," wearing the new ostrich boa with the ever popular white and crystal



HOPE HAMPTON, in "Price of a Party," in gown of silver, chiffon and ostrich. Headdress should be closer

Crystal
and
Ostrich
are
Popular
Modes

Why I Refuse to Let My Wife Bob Her Hair

I AM an old-fashioned man and now that middle age is upon me I am believing more and more in old-fashioned ideals.

I used to be a radical.

I used to believe in individual freedom. I used to think that whatever anyone did was his or her own business.

I used to think that if a woman wanted a hair-cut she should have a hair-cut.

And I still believe that any woman who wants to bob her hair should go ahead and do it—so long as she is some other man's wife.

I refuse to permit my wife to bob her hair.

It is the first time in ten years of our married life that I have refused her anything. But on this bobbed hair thing I have put my foot down.

For ten years my wife has been the boss; she has handled the check book; bought all the furniture; attended to the interior decoration (house and myself); bought my shirts and ties; determined whether we should live in the city or the country; purchased the kind of motor car she wanted; selected the place for our annual vacation; named our baby; took singing lessons; French lessons; Italian lessons. . . Well, she has run the establishment.

For ten years I have been the poor worm, the working stiff, the good and generous provider.

But Fate is kind. There does come a time for revolt. My wife wants to bob her hair. Nothing doing! And what I say about bobbed hair goes. There is a limit to what any man will stand for. He must keep some self-respect.

Why won't I let her? As I stated before, I am well into middle-age. My wife is young—and beautiful. I know very well that if she bobbed her hair she would look several years younger. I would be taken for her father. Why, even now our son is always taken for her little brother.

I'll confess it is different with him. He is all for bobbed hair. But then he is a member of the younger—I should say youngest—generation, with broad liberal views. He likes the flapper idea. I got home one evening and found that during the afternoon he had put his thoughts down on paper. After paying a tribute to beautiful womanhood in general and his growing admiration for what has been called the "fair sex" he became specific about my wife, who is also his mother. He had written:

"I am glad I have a young and snappy mother. She is pretty, too. She likes to dance. I think it is too bad Daddy can't dance. When I get big I am going to learn to dance so that all the beautiful ladies will like me. I like flappers. I wish mother would bob her hair so that she would look like a flapper."

No doubt we all must pass through this young radical stage and I am glad that young Bill is having his fling early. As this is being written he is out in Chicago visiting his grandmother. His three aunts there all have bobbed hair and when we became lonesome for him last week and told him it was time for him to come back home, he wrote and said, "I'll come back when mother bobs her hair."

Well, that shows quite a division in the family. Father against son as well as husband against wife. What is more, young Bill is not one to be bullied or coaxed or bribed. He gets what he wants—always. That is a habit and a failing of an only son who is likewise a member of the younger generation. He claims he is eight, although he knows very well he will not be eight until his next birthday.

Her Hair

But women are funny. Now my wife knows how thoroughly I am opposed to bobbed hair—for her—yet she is always showing me copies of PHOTOPLAY with pictures of different styles of bobs.

"Don't you think I would look well with one of those boyish bobs?" she will ask.

"I do not!" I answer firmly, so that argument is ended.

Or it ought to be, at least. I put the subject out of my mind and then look what happens.

Not long ago my wife decided that one of these bobs with bangs down over the forehead would suit her type of beauty. She tried to describe the banged bob, but my imaginative visual sense couldn't see it at all. So she tried to find live specimens. She found them on the stage in the chorus. Just an occasional one. From where I sat they looked as chorines are supposed to look, beautiful but dumb. So I said, "Yes, they are cute and cunning—and the farther away the better they look."

Now in some way my wife took it to mean that I approved of dumb-looking banged-bobs and when she was having a shampoo in one of New York's most beautiful beauty parlors, she had her bangs bobbed. No more than that, mind you, or I should be writing this as an ex-not as a working-husband.

And when I got home I didn't have to say a thing about it either. I didn't even have to look and laugh. Honestly, it was terrible.

If there is any super-intellectual woman who scares men away because she looks so darned learned and high-brow, let her cut her front hair so that bangs will hang down to her eyebrows and she will look dumb enough to snare any man who believes that brains should be neither seen nor heard.

Long hair used to be a lure—a man trap. Fiction writers used to make a big point of their heroines' hair. In every well-regulated love story the heroine would "let her hair fall in a golden, glorious cascade over her shoulders."

It made good reading and the thing worked with the girls too. They actually pulled this stunt most effectively.

Now after the barber gets through using his clippers and his razor on their necks they are left with a lot of incipient pig bristles and not enough is left of what used to be called woman's crowning glory to hide the nakedness of the neck.

Personally, I don't think this bobbed hair thing is fair—it gives the women all the advantage. Heaven knows the short skirt craze was bad enough. You would follow an interesting pair of ankles—and more—up the Avenue for a few blocks, then hurry ahead to get a look at the facial features of the sweet young thing—and then what a shock! Grandmother, no less.

Now it is even worse! What with these reducing exercises, reducing girdles, figures no longer are dated. What with mud packs and barber's shears even faces have the outward bloom of youth—and man, always willing—nay, anxious—to be deceived, is an easy victim. It's not fair.

Just because I confess that I'm old-fashioned, no doubt I will be put down as an old fogey. Honestly, I'm not. I still get a thrill from a girl and music show. I always go to Atlantic City in September when the bathing beauties are on parade. I am still sufficiently unconventional to go to the Metropolitan Opera House without donning my dress suit. I still read Theodore Dreiser, H. L. Mencken, and the more lucid of the young intellectuals.

Bobbed hair means bobbed brains. Let a woman lose her hair and she becomes light headed. She thinks she must act kittenish. She flops around like [CONTINUED ON PAGE 103]

Don't be misled by the husband who decries bobbed hair. Naturally the author of this article wants to remain anonymous. Isn't it just possible he fears his wife may be too attractive—to other men?

CLOSE-UPS & LONG SHOTS

ROME, Italy:

Each evening as I drive to the Castello dei Cesari for dinner past the ruins of the Roman Forum, I read the signs on the billboards advertising Larry Semon, Lillian Gish, Blanche Sweet, Doug Fairbanks and Jackie Coogan, and become convinced that the single star that invariably shines over the Forum is the eye of some Caesar whose punishment is to peer at these famous names over the ruins of his own achievements.

And as I sit on the terrace of the Castello, furling spaghetti about my fork to the sibilant sips of *Asti Spumante*, I think of the jolly parties that used to be held in those ruined palaces below, parties gayer than any Hollywood ever had. I recall particularly the one staged by Nero, who planned as the stunt of the evening the poisoning of his mama with diluted licker. But mama was off the gin that night. So he tried to drown her by sending her home in a leaky boat. She managed to arrive at her *maison* astraddle of a log, only to be killed later. I see, too, the tower on which Nero played the ukulele while Rome burned. Certainly we have progressed since those days. No movie mama was ever slain, no matter how deserving, and ukes are thrummed without the inspiration of a fire.

YET Rome, too, has had its troubles. The artist suffered censorship just as he does today. While in the Sistine Chapel I recalled how Michelangelo avenged himself upon Messer Biagio de Cesena, master of ceremonies, who censored "The Last Judgment," declaring the naked figures indelicate. In reply Michelangelo painted Biagio in hell as Midas with ass's ears. When Biagio begged Paul III to cause this figure to be obliterated, the Pope sarcastically replied, "I might have released you from purgatory, but over hell I have no power."

Oh, for the wisdom of a Paul III and the courage of a Michelangelo!

NOT long ago I watched a director attempting to dredge emotion out of one of our young screen *artistes*. He told her exactly where to stand and, after a half hour of concentrated effort, had assisted her to memorize the two-line title she was to speak. The camera was about to grind when suddenly the baby Bernhardt shrieked hysterically, "What do I do with my hands?" The director patiently showed her how to manipulate those members and was about to call "Camera!" again when the prodigy let out another distracted wail, "Now I've forgotten my title!"

AFTER devoting hours of conscientious study to the art of motion picture acting as it is practiced on the set I have arrived at the conclusion that the creative art of the movie mountebank is comparable to that of the stenographer. It consists in his ability to take dictation. He may develop and embroider the ideas dictated by the director, just as the good stenographer punctuates and corrects the spelling of her boss, but there his originality ends.

I do not say that the creative power is lacking utterly among the Hollywood pantomimists. Some of them possess it, but few of them are permitted to use it. The actor most highly esteemed by directors is the one who can perform accurately and speedily after the conservative formula. The stenographer with inspiration who tries to put over her ideas in the boss's letter either gets the gate or the boss's job.

THE mental equipment of an actor or director may be estimated fairly well by the way he digests criticism. I find the Hollywood reaction to be usually this: If a critic praises a performer he is regarded by all save the performer as entertaining a personal yen for the individual; if he flays the performer he delights all save that individual, who immediately assumes he has a personal grudge.

These conjectures are not without some foundation. The reviewer who consumes the gin and caviar of a movie practitioner seldom has the gullet to pan his host later. Knowing this, the Hollywood houri and pasha fete the hungry press with special luncheons and other revels.

By Herbert Howe

A reviewer of sensitive flower soul may conceive a personal grudge that tinges his work because a player fails to keep an appointment, forgets his name or otherwise grievously offends. There

are ladies and gentlemen of the journalistic art quite as touchy and ritzy as any of the celluloid photography.

The only artist who can judge criticism and partake of its value is one of sufficient egotism, sufficient sense of superiority, to read with detachment. That is, he must be not only an actor but an artist. And the only critic who can criticise is also an artist of similar attributes. But such a ruthless one, though he be an artist, will be considered socially a dirty dog. His only consolation in being denied the free Scotch and gin is, that he may live a darned sight longer.

IT is a fallacy to suppose that praise ever ingratiates the artist. I panned "The Four Horsemen of the Apocalypse," explaining as I did so that I had met Mabel Normand for the first time the day the picture was shown; hence everything else dwindled into insignificance. Rex Ingram told me later that he thought I was a fool but at least I had a mind of my own. We became the best of friends, as fools will.

Rex told me he engaged Willis Goldbeck as a publicity man, because Willis as a magazine interviewer upstaged him so magnificently. Willis says he was engaged because he played "Sweethearts" on the piano one day when Alice Terry demanded it for an emotional scene, and no one else was around who could play it.

Either Willis' hauteur became loftier or his piano-playing more in demand. Anyhow, Rex had him do the script of "Scaramouche," one of the finest pieces of continuity writing the screen has had. If you followed the ramifications of the novel you will realize the skill of the scenarist. Goldbeck has been doing scripts since then at five thousand up. His latest is "Peter Pan." At twenty-five he's the intellectual triumph of Hollywood . . . and to think that once his ambition was to be an actor! Goldbeck has the eccentricities of genius; he paid cash for his Cadillac town car.

THE celluloid Duses of Hollywood have a new source of revenue. They permit wax masks to be taken from their faces for use on shop window dummies. For each dummy thus decorated the original receives twelve dollars. Those who make the best dummies naturally earn the highest reward, to say nothing of immortality. Thus the shop windows which used to flash with vivacious smiles and coy gestures have become as expressionless as the screen. The old wooden sisterhood has fallen before the dummy Duses of Hollywood. I, for one, weep. I loved the old Janes.

TO achieve any enduring success in pictures a star must be something of a director and a director something of a star. The public is interested mainly in the individuals whom it sees. The only directors who can draw an appreciable following are those of such personality that their work has distinction. They have a style that is recognizable. There are just three whose names have any appreciable box-office lure—D. W. Griffith, Cecil B. De Mille and Rex Ingram. Von Stroheim, a superior stylist, is too infrequent for popular recognition. Ernst Lubitsch, another great stylist, is not yet familiar to the public mind. Chaplin is preferred as a star-director rather than simply as the man behind the megaphone, great though he proved in that capacity with "A Woman of Paris."

A STAR to endure must assume more or less the responsibilities of a producer in order to standardize the quality of his pictures. Thomas Meighan is the finest example, with the possible exception of Tom Mix. He knows what the public wants of him, and he goes out after the stories that suit. He's a Chauncey Olcott of the screen. Mix, without trying to make each succeeding picture better than the previous, keeps to the stride that the young boys and old ones like. He has never made the mistake of getting artistic. Doug Fairbanks by getting artistic has saved himself; [CONTINUED ON PAGE 124]



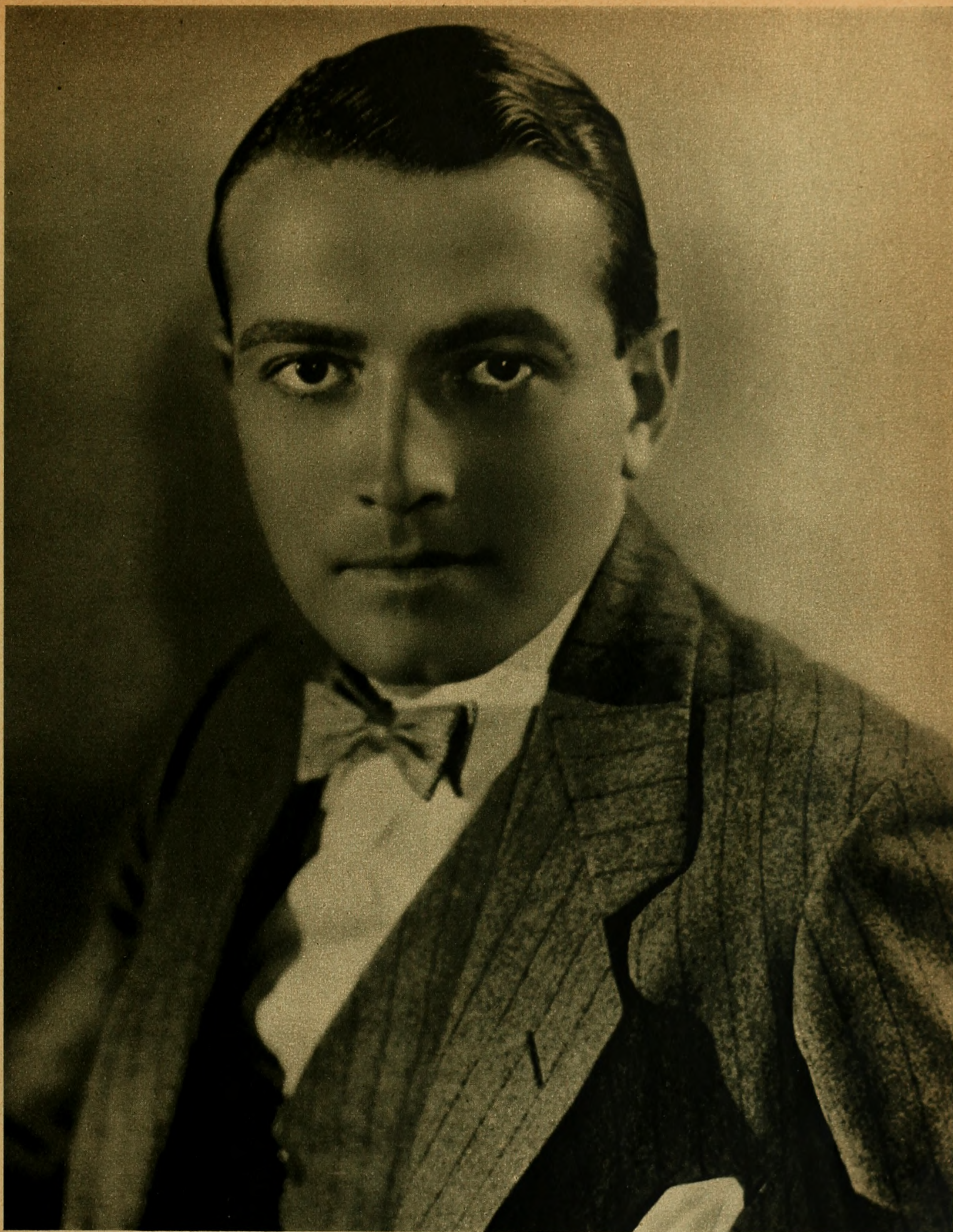
Russell Ball

THIS picture was taken just after Richard Dix had finished his first starring venture for Paramount, called "Manhattan." No wonder he is wearing such a happy smile. It is not easy to find Dick when he isn't smiling but this time the camera caught him at his best.



Henry Waxman

GEORGE O'HARA is his name and he's plumb Irish. All of which means that he can act and fight as shown in "Fighting Blood." Right now he is starring in a new series called "The Go Getters" and he proceeds to step right out and grab new honors unto himself.



Russell Ball

EVERYBODY said that Richard Barthelmess would never do a finer bit of acting than he did in "Tol'able David," but those who have watched his work in "Classmates" say he will surpass his efforts in the picture that won the 1921 Photoplay Medal of Honor.



Drawing by John La Gatta

JANE DARE is one of the sweetest heroines you have ever met in films or fiction. In "It Can't Be Done," Frederic Arnold Kummer has made her so appealing that you will fall in love with her at once. This absorbing novel is just starting in this issue of Photoplay.



The Author

The most remarkable novel ever written about motion pictures and studio life. It is bound to create a tremendous sensation because it is based on LIFE instead of IMAGINATION



The Illustrator

It Can't Be Done

By Frederic Arnold Kummer

Illustrated by John La Gatta

PART I—CHAPTER I

THE door which led from the executive offices of the studio opened upon a court, and directly in front of it was a concrete platform, raised a sufficient distance above the level of the roadway to permit anyone to step into a motor car with ease.

On this platform stood a middle-aged man, the center of a smiling, chattering group. He was slender, dark, almost swarthy, and his shrewd, bright eyes proclaimed him a man of business, in spite of a certain wistfulness which lay in them at times, indicative of a love of beauty. Lew Davidson came of an ancient and highly imaginative race; it was his love of beauty which had drawn him into the picture business, just as his shrewdness had enabled him to make a success of it. The steel and concrete buildings of the Davidson Productions Company, before which he now stood, attested the solidity of that success.

Mr. Davidson and his companions had spent the afternoon in the projecting room, looking at a newly finished picture, "When Love Laughs"—latest vehicle of the company's vivid and temperamental star, Alice Carroll. Miss Carroll, cool, serene, a suggestion of indifference in her lifted chin, was receiving Mr. Davidson's congratulations with a bored, almost patient, smile. Her straw-blonde hair, blown slightly by the wind, drifted about her face like a golden nimbus. Her figure was slim and graceful as a young girl's, but the dieting, the exercise which had kept it so had left behind them some tell-tale lines, tiny wrinkles about the eyes and mouth, more apparent, now, in the keen afternoon sunlight, than in the cleverly manipulated back-lighting and soft-focus effects of the studio. Mr. Davidson noted these lines as he smiled down at her; it was his business to note, to remember them, as it was hers to hide and forget them. Neither was unmindful of the fact that the star's five-year contract was rapidly drawing to a close.

"A fine picture, Alice," Mr. Davidson said, releasing her hand. "It should gross a couple hundred thousand easy. Maybe more. But I think in 'Saints and Sinners' you should have a better part yet."

Miss Carroll tilted her chin another notch, took a step toward the door of her car—a huge affair of English make which glistened scornfully at less expensive models as it purred beside the curb. She knew what Mr. Davidson meant by that reference to her next picture; in it she would play the part of a young

married woman, instead of the gingham-dressed country girl she usually affected. The suggestion angered her; it took very little to anger Miss Carroll these days, especially after she had inspected herself in her mirror. She was twenty-seven, and thoroughly aware of the ephemeral life of the butterflies of the screen.

"I've never been keen about married women parts, Lew," she remarked, slipping gracefully into the maroon-upholstered interior of her car. "Well—so long, everybody." She fluttered a slim hand as the machine drove off.

Davidson gazed after her, a suggestion of a frown between his dark eyes. Then he turned to the man at his elbow.

"Change those second-reel titles, like I told you, Tony," he said, resuming his shrewd but kindly smile, "and can the close-ups in the cabaret scene. The semi's are a whole lot better."

Tony Hull, the company's chief director, nodded. A tall, lean, grey-eyed man of thirty-five, he seemed almost gaunt, until one noticed the swift play of muscles beneath his flannel suit, the clear red-brown of his skin, the absence of lines about his eyes. A man, one would say, who took care of himself, kept himself fit, mentally and physically.

"MISS CARROLL'S been working too hard this past winter, Lew," he said kindly. "That spell of 'flu' last January took a lot out of her. She needs a rest. After we finish 'Saints and Sinners,' I think she better lay off for a while."

"Yes." Davidson nodded. "Guess you're right, Tony. Well"—he put out his hand—"won't see you for a couple of weeks. Leaving for the Coast tonight. How's the Ransome picture coming along?"

"Fine. We'll have something to show you when we get back. The glass work in the Alpine scenes turned out splendidly."

"That's good." Davidson turned to the young woman who stood just inside the doorway. "Your work was fine, Miss Dare. Especially in them cabaret shots. Keep it up."

Jane Dare smiled her thanks. She had played the part of Miss Carroll's older sister in the picture just finished, although she was in actual fact, as well as in appearance, several years her junior.

"I'm glad you liked it, Mr. Davidson," she said.

"Sure I did. We'll have to find you something better, pretty soon. Can I take you up to town?" He nodded toward the slate-grey limousine which had replaced Miss Carroll's car at the curb.

It was Tony Hull, however, who answered him.

"Miss Dare has promised to drive up with me," he laughed. "I'm telling her how to become a star." He spoke lightly, but with an undertone of seriousness.

"Well—she couldn't be in better hands," Davidson replied, regarding them with his shrewd, noncommittal smile. "Be good, children, while I'm away." He stepped into his car and a moment later it disappeared through the gates.

Jane Dare turned to her companion with a fading smile. Without the insolent, challenging beauty of Alice Carroll, she was quite as good-looking—in fact many might have found in her fresh young loveliness an even greater charm. A trifle taller than the diminutive star, she was still, by off-screen standards, a small woman, with the slim, strong legs of a graceful boy, and the tender body of budding young womanhood. If Alice Carroll represented beauty, Jane Dare represented beauty plus eager, joyous youth. Her hair, darker than the star's corn-colored locks, showed flashes of red-gold among its autumn browns; her eyes, instead of the flat turquoise blue of Miss Carroll's, were deep cobalt, ultramarine, peacock green, changing, like the sea. In addition to the almost perfect features and coloring which any aspirant to screen honors must possess, she had a charm which was photographable—singular and elusive quality, baffling all experts of the studios. Why, of two women, equally attractive, one should lose, the other retain, that attractiveness, beneath the acid test of the camera remains an unsolved mystery of the screen.

"WHAT'S wrong, beautiful?" Tony laughed. He had noticed the quick fading of her smile.

"Oh—nothing. Only Davidson can't see me as a star, I'm afraid, and I wish he could."

"It's pretty hard to tell what's going on in Lew Davidson's mind. He's deep. Did you see the way he looked at Alice Carroll? Eyes like high-powered microscopes. He didn't miss a wrinkle."

"Wrinkle? Why, she hasn't any."

"It's very sweet of you, my dear, to say that, but she has—a few. Alice has been obliged to work like a dog, this winter, keeping her weight down to a hundred and ten. Normally she'd be at least fifteen pounds heavier. It's bound to make you a bit haggard—that sort of thing. Not noticeably so, maybe, to the ordinary eye, but—well, you know the camera. Didn't you hear Davidson tell me to cut out those close-ups? I don't believe he's going to renew her contract, unless she gets over the idea of playing girly-girly parts all the time, and comes down to earth. Well, if you're ready, suppose we shove off." He led the way along the concrete platform to his car. As they swept through the gates he turned to his companion with a whimsical grin.

"Like to have Alice Carroll's place?" he asked.

"No." She shook her head, smiling. "Not her place. I don't want to climb over anybody's dead body. But one like it—yes. Do you think I've got a chance?"

"Absolutely. It's a combination of good-looks, ability and luck, of course. You screen well—perfectly. Your work since you've been with us has been fine. You've had good notices, too, from the critics. I haven't a doubt you'll get there."

"But—don't you see—I've got to do it quick—now. Or"—she gave him a fleeting smile—"I'll wake up some morning and find myself an old woman."

"How old are you now—just?" Tony asked, sweeping her with a critical glance.

"Twenty. Last December. Before I know it I'll be twenty-one."

The coldly professional light in Tony Hull's eyes grew warmer; his expression softened as their glances met.

"You can count on my help, always," he whispered, taking his hand from the steering wheel and resting it momentarily on hers. "You know that."

"I'm glad to know it,



Tony. And I appreciate it, too—lots. You see, I haven't a thing back of me, except—well—except whatever good looks and ability I may possess. My face has got to be my fortune, I guess. Anyway, it's all I have—that, and my ambition to get ahead. I'm willing to work—hard—but it's a long road, I'm afraid. If I could only take Lew Davidson out and vamp him—"

"It can't be done," Tony laughed. "Lew's as hard-boiled as a china egg. Wouldn't fall for the Queen of Sheba. You've got to show him."

"Well—that's what I've been trying to do for the past eight months, but he hasn't taken any more notice of me than if I wasn't on earth so far as I have been able to see."

"Maybe he has, at that. You can't tell about Lew—what he thinks. By the way, you've never told me much about your experience—what you did, before you came with us."

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"Her slim figure, silhouetted against the golden oblong of the window, was singularly arresting.—She pretended complete ignorance of their presence. She began to chant, 'The Moon Is Like a Golden Boat.' At the end of the first stanza Lola and her companion rose. Irene stopped her elocutionary efforts with well-simulated embarrassment"

"Ugh." Jane wrinkled her nose in a comical frown. "My dark and secret past. I haven't said much about it, because it's so commonplace, I guess. If I'd only done something startling—out of the ordinary—but I haven't. Not a blessed thing. Just lived—worked—got along."

"That's about all any of us do," said Tony gravely—"work—get along. How did you drift into pictures?"

"It's frightfully simple. Two years ago I was working in stock, up in Albany. Getting a lot of experience and mighty little else. Naturally I was anxious to get back to Broadway. These small towns are great places—to die in. So when a girl friend of mine wrote me she'd gone with the Globe, and was playing a lady-in-waiting in the big Mary Queen of Scots picture they did that year, I decided to have a try at it myself. I'd been on the stage for two years then—ever since I was sixteen—and thought I knew enough about acting to get by on

the screen. My friend introduced me to Paul Brennan, the Globe's head director—you know him, I guess—and he said he would give me a chance. I hung around the studio day after day, but nothing happened, and I was beginning to feel discouraged, when one of the court ladies got into a row with Brennan over something—being late, I believe—and he gave me the part. Pure luck, of course. If I hadn't happened to be on the set that morning, I'd never have gotten it. He saw me standing there, and pointed his finger at me. You know how queer and nervous he is.

"'Can you act?' he shouted, as though I'd committed a crime.

"'Certainly,' I said, trembling in my boots.

"'Then get into makeup, and don't be all day about it. Remember it's costing me a hundred dollars a minute to hold this scene for you.'

"That was my start, and I've never forgotten it. I worked with the Globe for nearly a year—worked hard, too, if I do say so myself. Brennan used me in four big productions, but by the end of the year I concluded there wasn't any chance for me, there. You know how they run things at the Globe—Brennan and Julius Schwartz. I remember one day Julius was after me, criticizing a costume I had on. He thought it wasn't extreme enough, although I felt half naked in it, myself. Said he didn't like it, that the boys out front wouldn't like it, either.

"'Women dress for women,' I told him.

"'And undress for men,' he snapped back at me. I suppose it was clever enough, but when he tried to prove the truth of what he'd said, I concluded that my usefulness with the Globe was over.

"I did a couple of pictures with the National, after that—Westerns—they took me because I knew how to ride, and then, you remember, I came with you."

"Yes." Tony Hull glanced smilingly at his companion's eager face. "I remember very well. We were just starting that big college picture, and I needed someone who knew how to swim. How did you get to be such an athlete?"

"I'm not, really. Riding, swimming—that about lets me out. I learned them both on a farm, out in Michigan."

"Were you born there?"

"Yes. At a place called Owosso. Ever hear of it?"

"Never!"

"Well, you should have. It's quite a celebrated place—boasts of having the largest coffin factory in the world. No—you're not supposed to laugh. They couldn't well supply a more universal need."

"No—I suppose not. Do your people live out there?"

"I HAVEN'T any people—parents, that is. My uncle and aunt raised me, until I got tired of farm life and ran away to Chicago to go on the stage. I was sixteen then, and an awful little idiot. I'd won some sort of a beauty prize, in Owosso, and thought I was going to take the world by storm. My married cousin, who lives in Chicago, had a position with one of the theaters there. We supposed, from the letters he sent back home, that he owned it or something, but it turned out he sold tickets in the box office. Tom Darrell—that was my name too, until I changed it, for stage purposes, to Dare—was a real friend. Got me an engagement with a show that opened there that spring, and ran all summer. I played a nurse, and had just one line—'Madame, I regret to inform you that little Johnny has just swallowed the goldfish,' but it always brought down the house. When the show went to New York that fall, I went with it. We lasted on Broadway eight weeks, but I'd made a start. On the strength of that one line, I got a part as a frisky young flapper in 'The Goat-Getter,' and after that—but why bore you with the history of my life?" She laughed derisively. "Anyway, I've had considerable experience, and a little fun, and here I am dreaming of being an honest-to-goodness star like Alice Carroll, and having a pet Rolls-Royce and a country home on Long Island, to say nothing of a perfectly scrumptious income tax. Some dream, I'll tell the world, for a youngster who was running around in a checked apron and sunbonnet five years ago, helping auntie make the cranberry jelly jell."

Tony Hull gazed quizzically into his companion's clear, cool eyes.

"When you *do* get to be a star," he said, "you can thank those years on the farm for it. They don't make complexions like yours in town—except in drug stores, or beauty parlors. Somebody's got to take Miss Carroll's place, before long. Why not you?"

"Then you think she's—through?"

"Yes—unless, as I've said before, she gets over the idea of playing school-girls all her life. She ought to have sense enough to break away from the *ingenue* stuff—develop—play older parts—but she won't. You heard what she said about 'Saints and Sinners.' The part of the young wife would give her the best chance she has had in her career, and yet, because it's a society girl of twenty-five, instead of a flapper of eighteen, she doesn't want to do it. The trouble with Alice is, she's been spoiled. She's made too much money, and it's turned her head. Two men on the box, and so many servants in her Park Avenue apartment they fall over each other trying to get out of each other's way. Queer, isn't it, that she doesn't put her money in

the bank against the rainy day that's bound to come—not only to her, but to all of us? Well, there's no reason why I should worry about it. The last time I tried to give her any advice, she got sore and refused to speak to me for a week."

"It's a pity. And she's such a good actress."

"No better than you are, my dear." As they paused in a traffic jam, Tony put his arm around her and gave her a comradely squeeze. "I'm awfully keen about you, you know. Well, here's Forty-second. Shall I take you to your apartment, or where?"

"The apartment, if you don't mind. East Sixty-first—if it's not out of your way."

"Nothing to speak of. I've got a dinner engagement at half-past six, but there's plenty of time."

When they drew up at the curb, Jane sprang out, then turned to her companion with a smile.

"Do you like *spaghetti au diable*?" she asked.

"Never tasted any. But it sounds like hot stuff."

"Come around to dinner, some night, and I'll make you some."

"You're on." Tony raised his hat. "See you in the morning."

As he drove off, Jane watched him with glowing eyes. They had been associated at the studio, daily, for months; now, for the first time, she ceased to think of him as a director, and

began to consider him as a man. The consideration, for the moment, took the form of an arithmetical calculation. Was it possible for a man of thirty-five to find happiness in the love of a girl of twenty, or was the gulf too wide? She went up to her rooms without finding an answer to the question.

CHAPTER II

TONY HULL, having dismissed the waiter with their dinner order, glanced across the table at his friend.

"Well, Jimmy, you priceless old relic," he laughed, "what's the latest news from the Coast?"

The two men were dining at a new and rather gorgeous cafe on Fifty-fourth Street, much frequented by the notables of the stage and screen world. Left to himself, Tony would doubtless have sought his favorite haunt, an obscure chop-house, at which the quality of the cooking was in inverse ratio to the decorations, the scenery, but to his old friend and brother



"You'll hit the ceiling when I tell you," said Reese in reply to Tony's question about Irene's latest victim. "None other than your respected chief, Lew Davidson." Tony stared incredulously. "It's a fact," added Reese. "He'd only arrived that morning, but the beautiful Irene was right on the job with every hook freshly baited"

director, Jim Reese, a trip to New York, after two years in Hollywood, was something of an event, to be celebrated accordingly.

"Nothing particularly startling, Tony," his companion re-

plied, spearing at the *hors d'oeuvres*. Romain has left the Royal, as I suppose you know, and formed a producing company of his own. And Jessica Duvall has split with Milt Rubin again—this time for good, [CONTINUED ON PAGE 126]

Studio News

By Cal York

Written from the inside of
the Hollywood and New York Studios.
If you read it here it's so



One of the "Wages of Virtue," one of Gloria Swanson's latest pictures, seems to be learning to eat spaghetti. Gloria proved an apt pupil in this task. She started on one strand and gradually learned to do it in bunches

WALTER HIERS walked smilingly into our office the other day, handed me this one and then dodged out just in time to miss the ink well.

He: "Who was that lady I saw you walking down the street with yesterday?"

Him: "That wasn't a street, that was an alley."

THREE very learned, serious-minded professors from Columbia and the University of California were visitors at the United Studios—

They were there in the interests of science—

A real ape was to act for the movies and her mate was to be a make believe ape, our old friend Bull Montana, if you please.

The scientists were eager to know whether or not Bull's make-up would fool the ape.

Bull was hoping the ape wouldn't be fooled.

The director of "The Lost World," in which man and monkey were working, was hoping she would.

There was a tense moment—

The scientists held their breath as Mary, the ape, stepped forth.

She spied Bull—

Closer to the impostor drew the ape.

Bull felt Mary's hot breath as she thrust her jaw toward him.

For an instant she gave him the once over. Then out flashed her hairy paw.

To strike him?

To embrace him?

No! The paw dived into Bull's hairy covering and was withdrawn with—A flea.

Now, tell us, was the experiment a success?

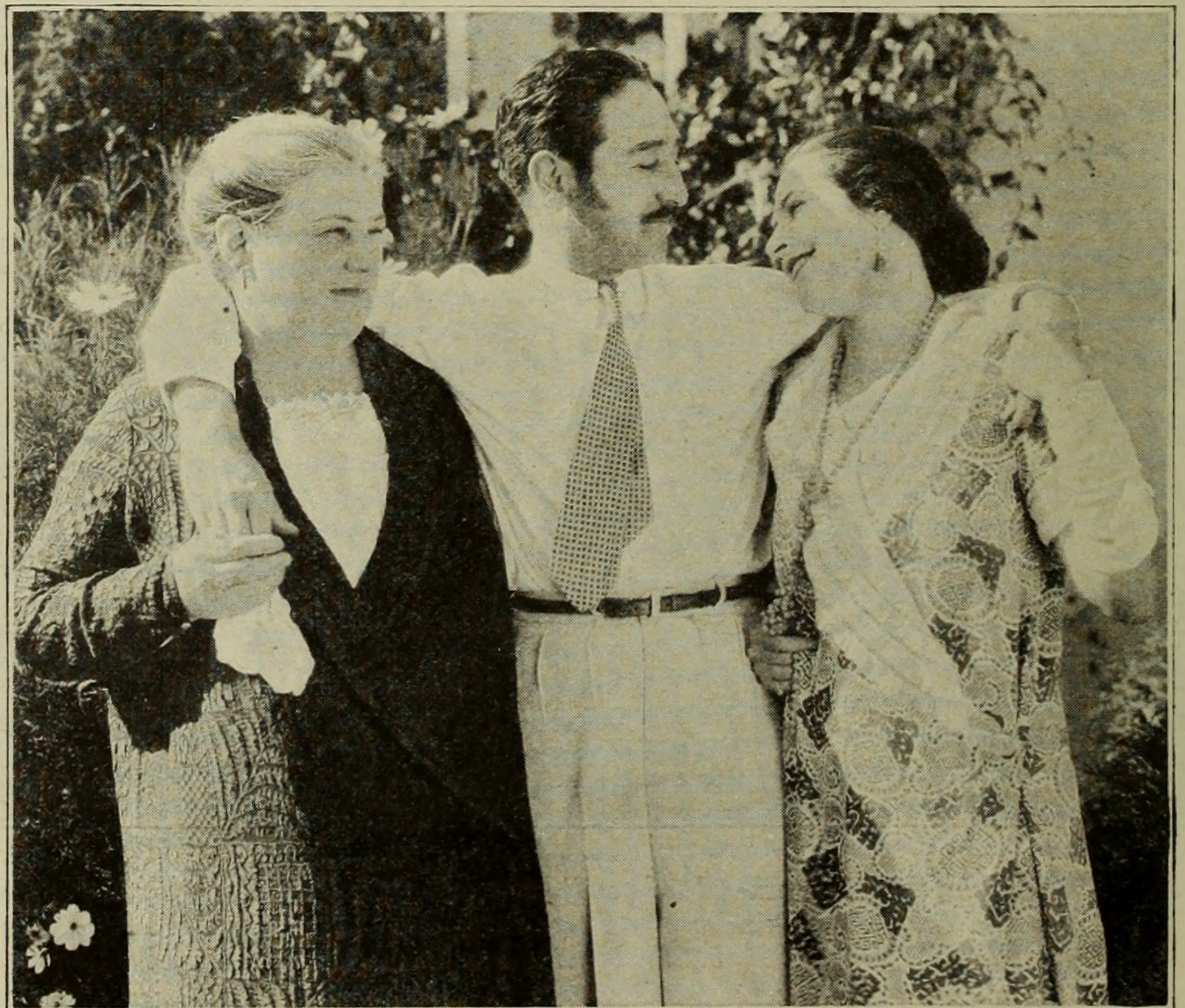
EVERY now and then, something happens in Hollywood that shows that money isn't everything.

Take this case of Milton Sills and "The Rubaiyat." It is a picture upon which Ferdinand Earle has been working for more than three years and which has met with more than the usual share of tribulation, due mostly to business differences among the stockholders.

Ferdinand Earle contended that the star should be Ramon Novarro, while some of the stockholders, whose knowledge of the picture business was not so great as was their personal admiration for Frederick Warde to whom they paid a salary of \$1,000 a week, insisted that Mr. Warde should be made the star.

Milton Sills, who is one of the highest-salaried, if not the very highest-salaried leading man in pictures, was so concerned about the troubles of his friend, Earle, that he volunteered to cut the picture for him and this he did, although the job required several weeks of time which he could have sold to any producer in the business for a very high figure. He cut the picture, Louis Weadock titled it and Charles Wakefield Cadman wrote the incidental music for it. Sills refused to accept a cent for his services.

But he has the satisfaction of knowing that he did a job of cutting which has won the admiration of all the professional cutters in Hollywood.



Just before leaving for New York to help Elsie Ferguson make "The Swan," Adolphe Menjou posed with his mother and wife, who was severely burned when flames attacked their Hollywood home

and Gossip East and West

EVIDENTLY Marguerite De La Motte has taken her dice to the Vitagraph lot for good.

She is now working in her third consecutive picture for Commodore J. Stuart Blackton and her inseparable companions, the galloping dominoes, are with her.

During waits between scenes the spirituelle Marguerite always entertains herself with the cubes, never playing against anybody else but confining herself to her own little game of dice solitaire.

Although she's been at it for several years she has not yet figured out whether she's ahead of herself or behind.

JIMMIE HORNE, who has been directing the dare-devil stunt man, Richard Talmadge, managed to get a lot of fun out of his little brown hat around the F. B. O. studios.

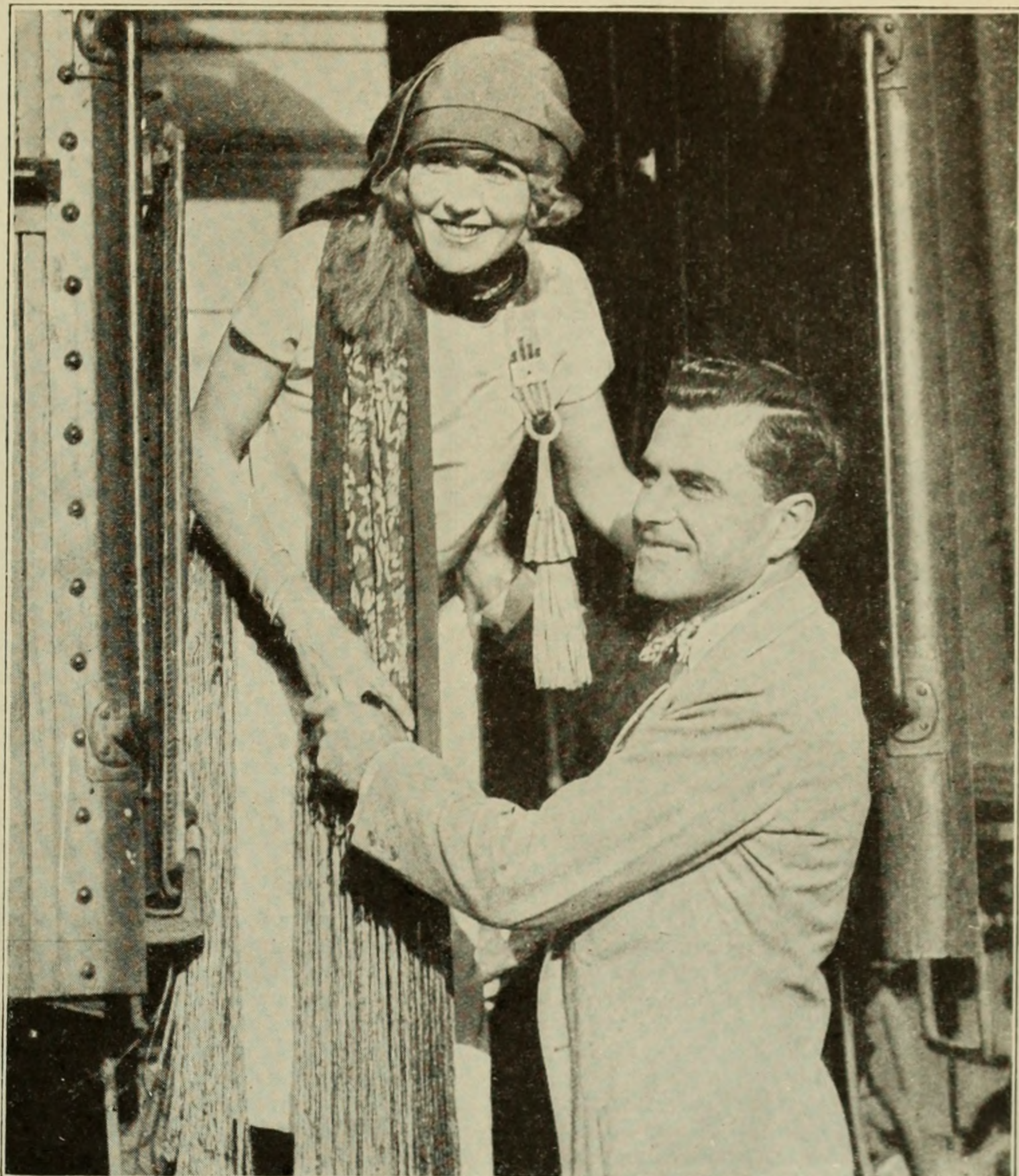
To the outward eye this skypiece of straw is just like any other skypiece of straw. It has a band and a label and everythin' and Jimmie Horne wears it cocked over his ear in that same easy, negligent manner in which Jim Cruze wears his cap. But there are hats and then again there are hats. Horne's lid is a trick.

Douglas MacLean found it out the day he and Horne met for the first time since Horne directed him in "The Yankee Consul."

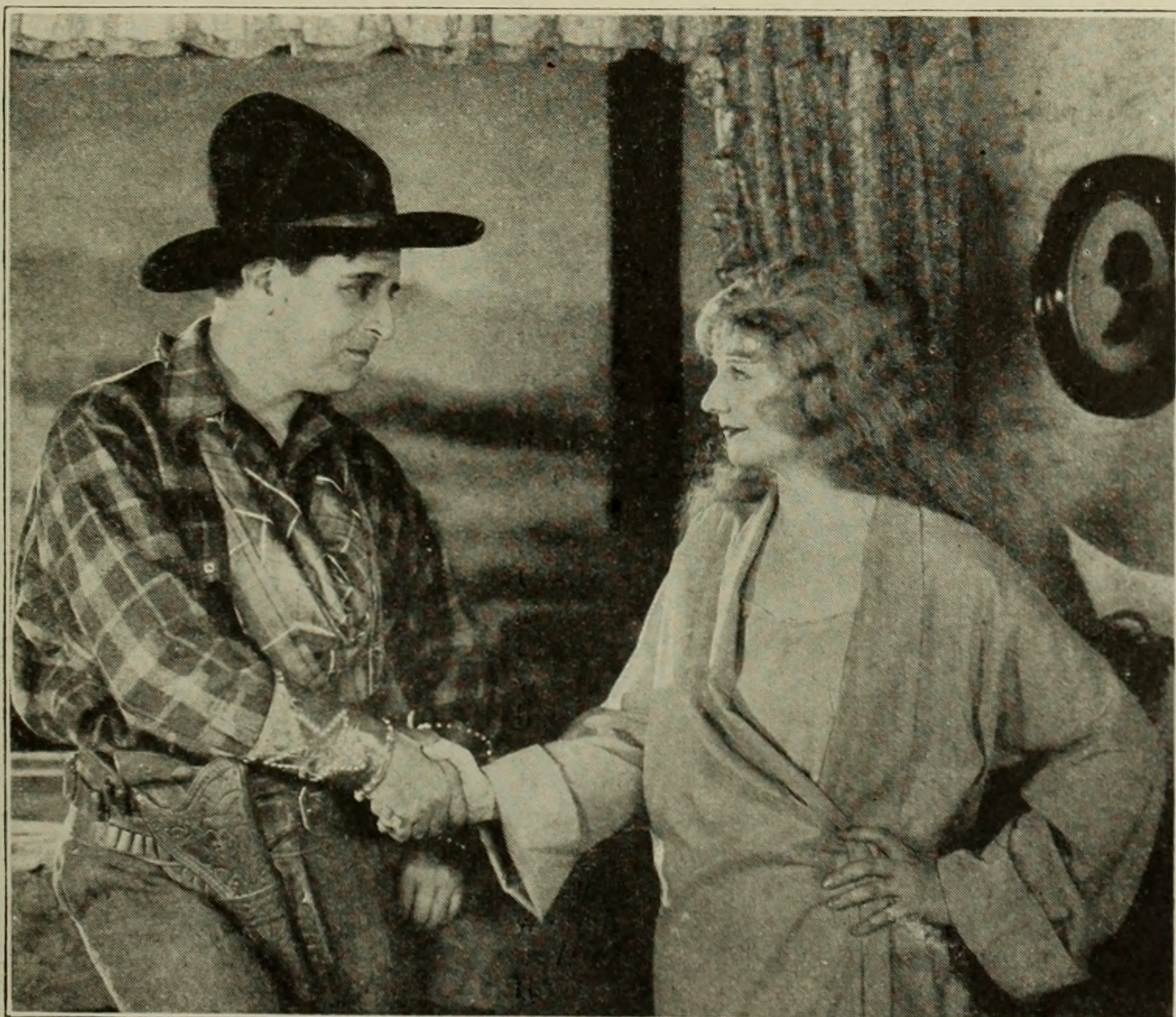
"Nice hat, Jimmie," commented the comedian.

"Terrible hat," said Horne; "I'm going to throw it away."

Whipping it from his head he hurled it against the brick wall. "Wham" went the hat. It was steel.



When Claire Windsor was ready to jump off the train carrying her to Los Angeles, Bert Lytell was on hand to catch her. He did and gave her a welcoming embrace



"Let's be friends," Conway Tearle and Alice Terry seem to say. Then they started on the first scene of "The Great Divide" screened from the famous stage play of that name

Horne says he gets more fun out of the hat than he's had since he and Del Andrews collaborated on directing "The Hottentot."

C. D. LANCASTER and Joseph Ashurst Jackson, former president of the Wampas and author of several successful one-act plays, have just completed "Tough Luck," described as "a three-act play in the American language," and the script is now in the hands of a Los Angeles producer. A Los Angeles premiere is planned for "Tough Luck," which is a sympathetic interpretation of small town life.

WHILE on a location trip at Big Bear Lake, one of Southern California's most beautiful mountain resorts which is often used as background for photoplays, Wallace MacDonald lost a diamond valued at \$1000. The stone was loose in its setting and MacDonald believed he lost it in the lake while swimming.

He was leaving for Hollywood the following day and so posted a notice of his loss and offered a reward of \$250 for the return of the diamond.

Three days later in Hollywood, MacDonald received the following telegram from a Big Bear municipal official:

"For the Lord's sake, recall your reward. Four-fifths of population of this city is spending its time diving in the lake from morning until night."

IT'S safe enough for a girl to announce her engagement when the wedding has already taken place—and a fairly wise move if she wants to keep it secret.

Agnes Ayres was secretly married to S. Manuel Reachi, attache to the Consulate General of Mexico, at San Francisco. The wedding took place on Mexican soil, in a small town near the border, at the beautiful home of friends of the bridegroom, it is understood.

The reason for the quiet wedding was that Miss Ayres was in the middle of a picture with Director Paul Powell, and she wanted to avoid disturbance and publicity until after that was completed and she and her handsome new husband had left upon their honeymoon.

The two met last October at a dinner party given by Mr. and Mrs. Charles Eyton (Kathlyn Williams) at their home in Hollywood, but the romance only began a few weeks before the wedding, upon Agnes' return from New York. The wedding took place soon afterwards, and then the engagement was announced.

Agnes, who is as much in love as any school girl and admits she has never been so happy before in her life, and her adoring young husband expect to take a fairly long honeymoon—between Agnes' pictures. Reachi wants to run over to Europe for the five weeks, but Agnes wants to see his home in the City of Mexico—and they haven't decided yet.

PRETTY little Marian Nixon, leading woman for Hoot Gibson, owns a dog named Brownie, which has been her pet for eleven years. Brownie is a regular member of the family and in order to guard the dog's future in case anything should happen to her, Miss Nixon has opened a savings account in Brownie's name. There is now five hundred dollars lying in the bank to his credit, which makes him one of the richest if not the richest dog in Hollywood. Since hearing the news, Brownie refuses to bury his bones against a rainy day and insists on real steaks instead of dog meat.



Harry Langdon once played in a medicine show. He enacted an old miser, did a slack wire act and sold chewing taffy after the final curtain. Now he is featured in Sennett comedies, his latest being "The Hansom Cabman"

BEN TURPIN, Mack Sennett's comedian with the shimmying eyes, is laid up in the Hollywood hospital with a broken ankle. This expert at falls didn't receive his injury while working, strange as it may seem, for he takes plenty of chances and punishment while making a comedy. He just slipped on a grease spot in his garage and fell, breaking a bone in his ankle. And Turpin is a man who thought he could take any kind of a fall without injury. Reminds us of the young British ace who had been in the air throughout the entire world war, downed many a German plane and came through the perils of the air service without a single injury, only to be run over by a Ford and

killed two days after his discharge from the army.

DOROTHY DEVORE is blushingly admitting to her many friends in the picture colony that she is soon to become the bride of N. W. Mather, wealthy San Francisco and Honolulu theatrical man. The romance is the outcome of Miss Devore's recent desertion of the screen for musical comedy, for it was while she was on tour with her company that she met Mather, who was best man at the wedding of Frank Keenan, veteran actor, and Miss Margaret White, twenty-four year old music teacher, which took place in Honolulu recently.

FREED of her matrimonial bonds, Mrs. Chester M. Bennett, who before marriage was Gladys Tennyson, one of the most beautiful of the Mack Sennett bathing beauties, will again don her bathing suit and disport herself around the Sennett plunge.

And Chester Bennett's loss should prove picture fans' gain, for bathing comedies are not considered complete without Gladys.

When Miss Tennyson married Chester Bennett, a motion picture director, she gave up her art and laid aside her bathing suit.

Later, however, she decided that married life with Chester wasn't quite worth the sacrifice and she brought suit for divorce. Subsequently the couple were reunited.

Again Gladys filed suit for divorce, was granted a decree, and will return to the screen.

THE work fever seems to have seized Hollywood. The actors and directors are now talking about forming a union, and demanding time and a half for overtime and all that sort of thing. Just what it's all about nobody seems to know, but pictures in eighteen to twenty-four days, work all day and all night, Sunday and holidays, seem to be the order of things just now.

The other day we met Florence Vidor, Mrs. Wallace Reid, Jack Gilbert, Norma Shearer, Conrad Nagel, Conway Tearle, Alice Terry, George Archainbaud, Lillian Rich, Constance Talmadge, Ronald Colman—oh, any number of people, and they had all worked from nine o'clock one morning until four or five or even seven the next.



Tony Moreno seems happy but Helene Chadwick's expression indicates that as a harmonica player he is a good movie actor. However, they still are good friends after this scene in "The Border Legion"



William de Mille and Clara Beranger discuss her original picture, "Locked Doors," which he is to produce on a set used for "The Fast Set," which he did produce and which Miss Beranger adapted

And rebellion was in the air, believe me. There are going to be a lot of new contracts—no work after six o'clock and no Sunday work—such as Wallace Beery insists upon, drawn up by actors who are in demand, if the producers don't stop that sort of thing.

FOLLOWING close on the heels of the robbery of the home of Jack Pickford and Marilynn Miller, burglars entered the residence of Norma Talmadge and escaped with jewelry valued at \$5,000. Hollywood police believe there is an organized gang preying on the homes of the picture stars.

In looting the Talmadge home the burglars were frightened away before they could make off with \$30,000 in jewelry kept in a wall safe.

Forcing their way through a window on the ground floor, the burglars, who evidently had a map of the house, went directly to the star's bedroom. Miss Talmadge, however, was sleeping on an outside porch. Breaking open the drawer of her dressing table, they obtained a \$1,700 jade necklace and other valuables.

They then located the wall safe but were frightened away by the sound of Frederick Talmadge, the star's father, who was awake and moving about in his room.

MARY and Doug are back home again. Though Hollywood may not see them very often, it's awfully happy to realize that they are once more at Pickfair, settling down to home life and hard work, after six months of travel abroad. And it's so nice to realize that no matter how many kings and queens she met, or how many duchesses entertained her, or how the crowds thronged to cheer her, Mary is always just the same.

I happened to see them in New York at one of the most successful plays running there this season. Mary, in a quaint and delightful little frock of ivory satin, with her curls caught about the back of her head, and her face half hidden behind a big fan. No one recognized the famous pair, and they seemed to be enjoying their moments of quiet very much indeed.

On top of their return comes the tremendously interesting announcement that Mary is to do a screen version of "Cinderella."

"I've done it in every other guise," she said, "and the other day Douglas said, 'Mary, why don't you do the real "Cinderella," the fairy story?' and it delighted me at once."

So "Cinderella" will be her picture after the next one.

There is a possibility that Douglas may direct her next story, not yet selected.

For "Cinderella" she is planning all sorts of delightful camera effects, as well as a really strong, dramatic story. And I have never seen Mary so happy about anything.

"As a woman," she said the other day, "I am contented—supremely contented, maybe almost too contented. As an artist—no. I want to grow so much yet."

Which is a wholesome thing for many of our young screen artists to read—those who have an idea they are about perfect already.

BETTY BLYTHE knows that the designing of men's and women's clothing are two entirely distinct crafts. In making this costly discovery, Betty proved to the Hollywood screen colony that she possesses a keen sense of humor—so keen, in fact, that she is able to laugh when the joke is on Betty Blythe.

Samuel Goldwyn recently gave a costume ball and all of the scintillating lights of the colony were there. The fair Betty had a bat costume designed by one of Hollywood's leading gown makers for the occasion. It had black wings and dainty trouserettes. It was stunning and Betty was delighted.

But—the woman designer knew little of trousers and the evening turned into a near tragedy, instead of a triumph, for Miss Blythe.

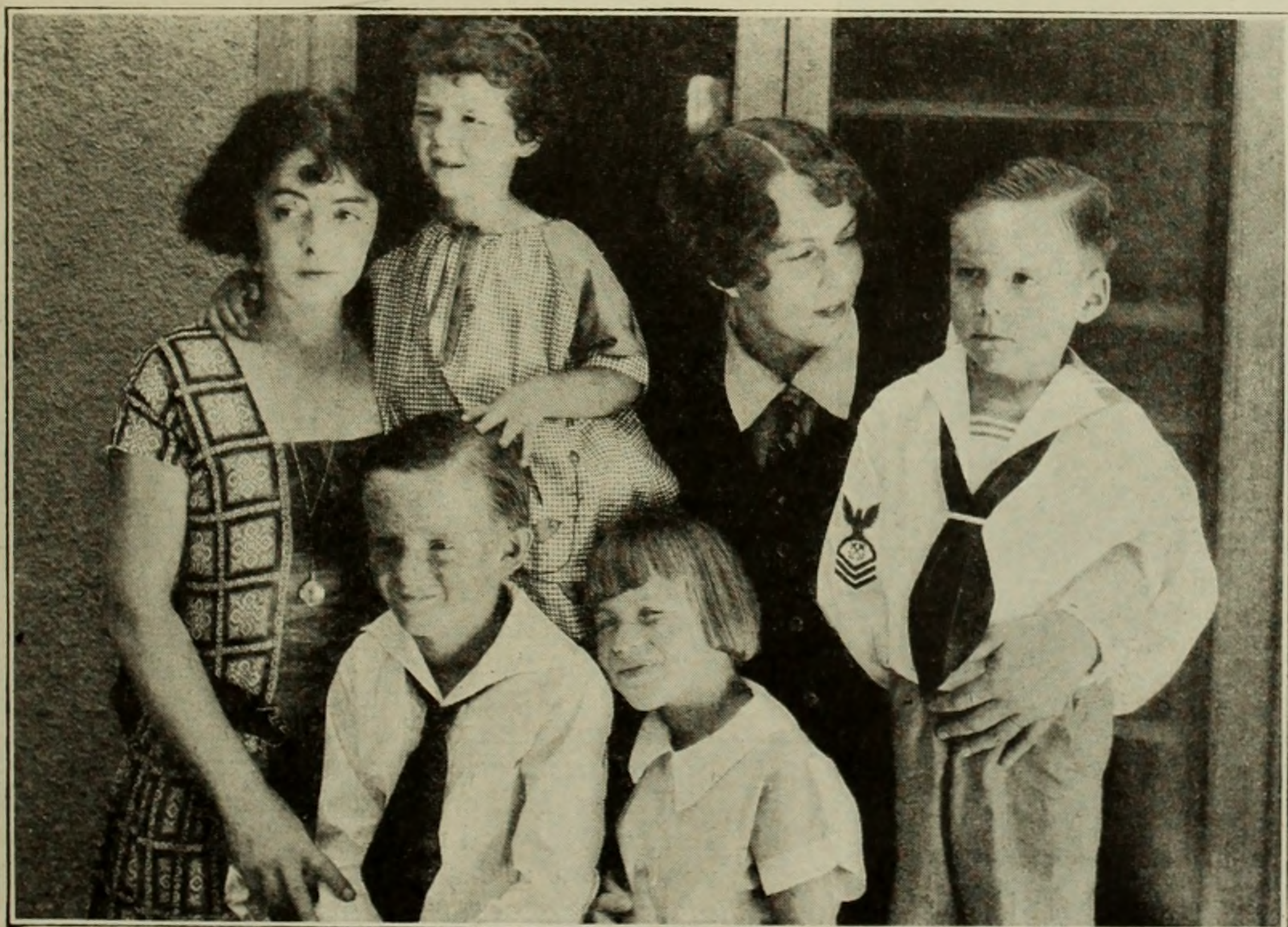
When she reached the ball she made the startling discovery that the trouserettes simply wouldn't let her sit down. So Betty was forced to dance every number and encore and when there were no dances she just hung herself up against the wall.

MR. and Mrs. Gallico were the guests of honor at a dinner given by Mr. and Mrs. Milton Sills at the Hollywood Athletic Club just before the famous pianist and his wife left for New York.

Other guests included Mr. and Mrs. Ferdinand Earle, Mr. and Mrs. Montague Glass, Mr. and Mrs. Alfred Hertz, Mr. and Mrs. George Irving and Mr. and Mrs. Lawrence Tibbett.

Preceding the dinner a brief musicale was given at the Sills' beautiful Hollywood home, in which Mr. Tibbett, of the Metropolitan

[CONTINUED ON PAGE 76]



Adela Rogers St. Johns wrote "Broken Laws" and Mrs. Wallace Reid is to appear in it. Standing with the fond mothers are Betty Reid and William Ivan St. Johns, Jr. Seated are Billy Reid and Aileen St. Johns. Altogether they make a harmonious family picture, don't they?



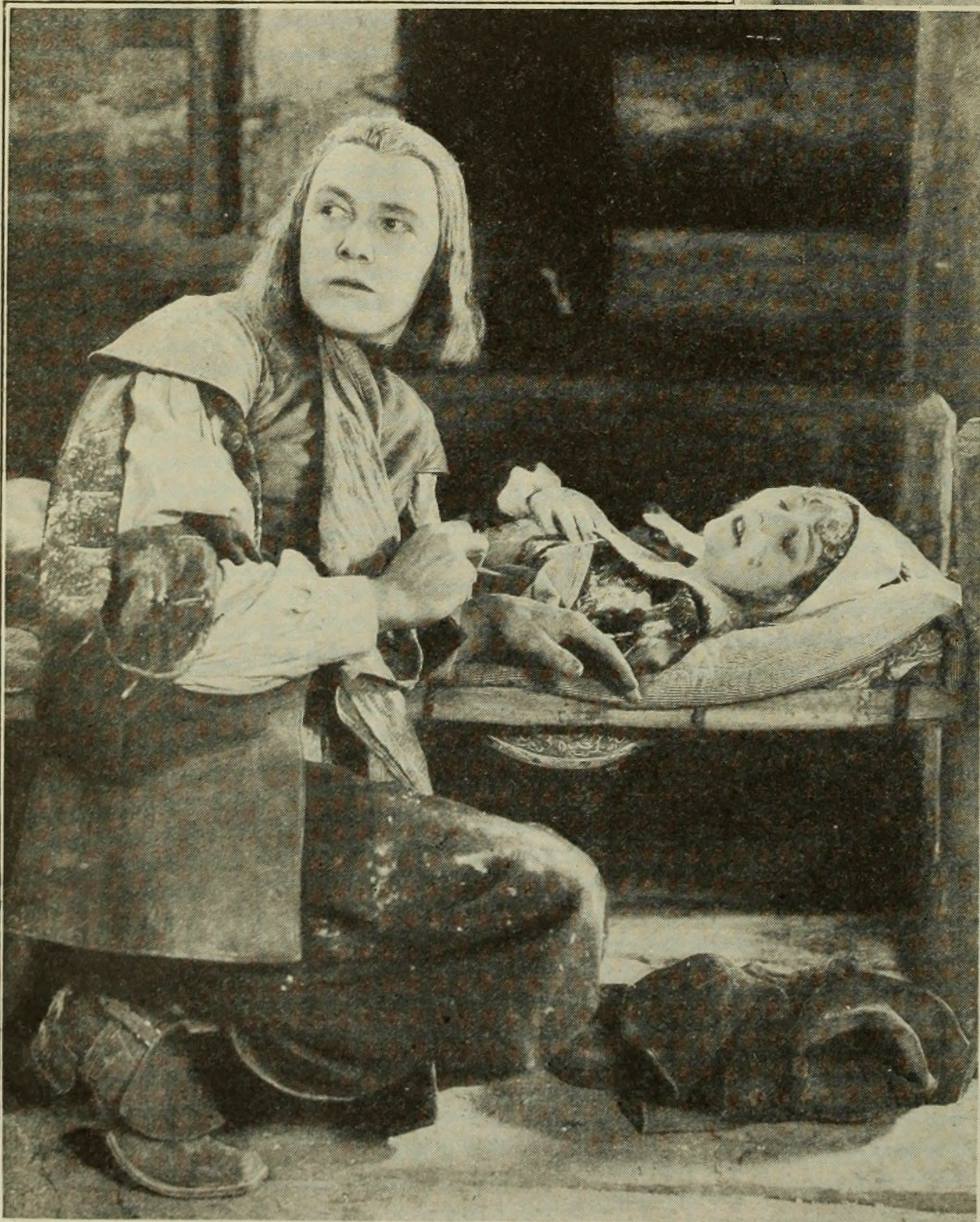
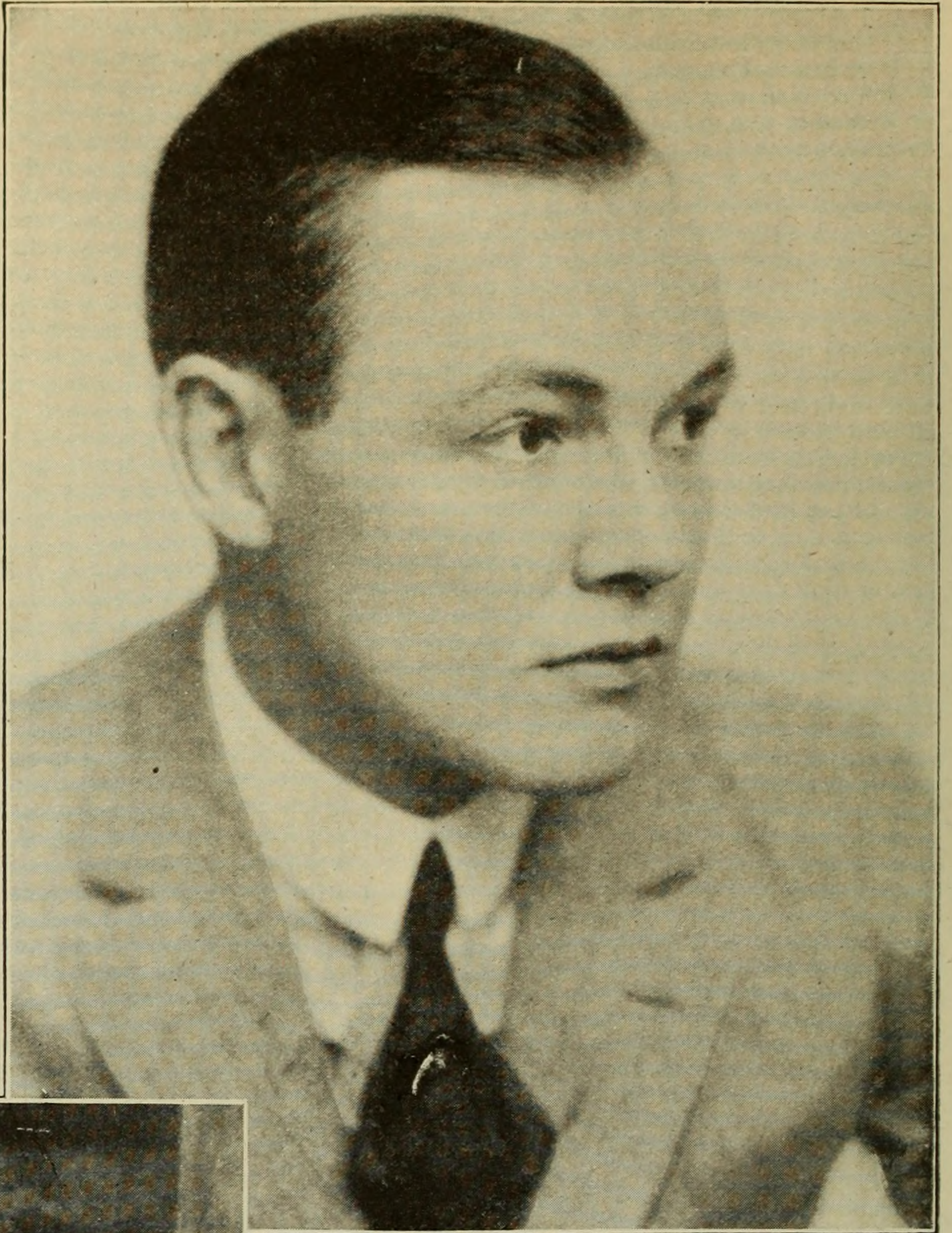
Under the dome of St. Peter's, Ramon Novarro stopped to pose after a visit to the Vatican, where he received the Papal blessing before starting on "Ben Hur"

Confessions

made by a

Star- Producer

*Charles Ray
bares woes he encountered
in his work*



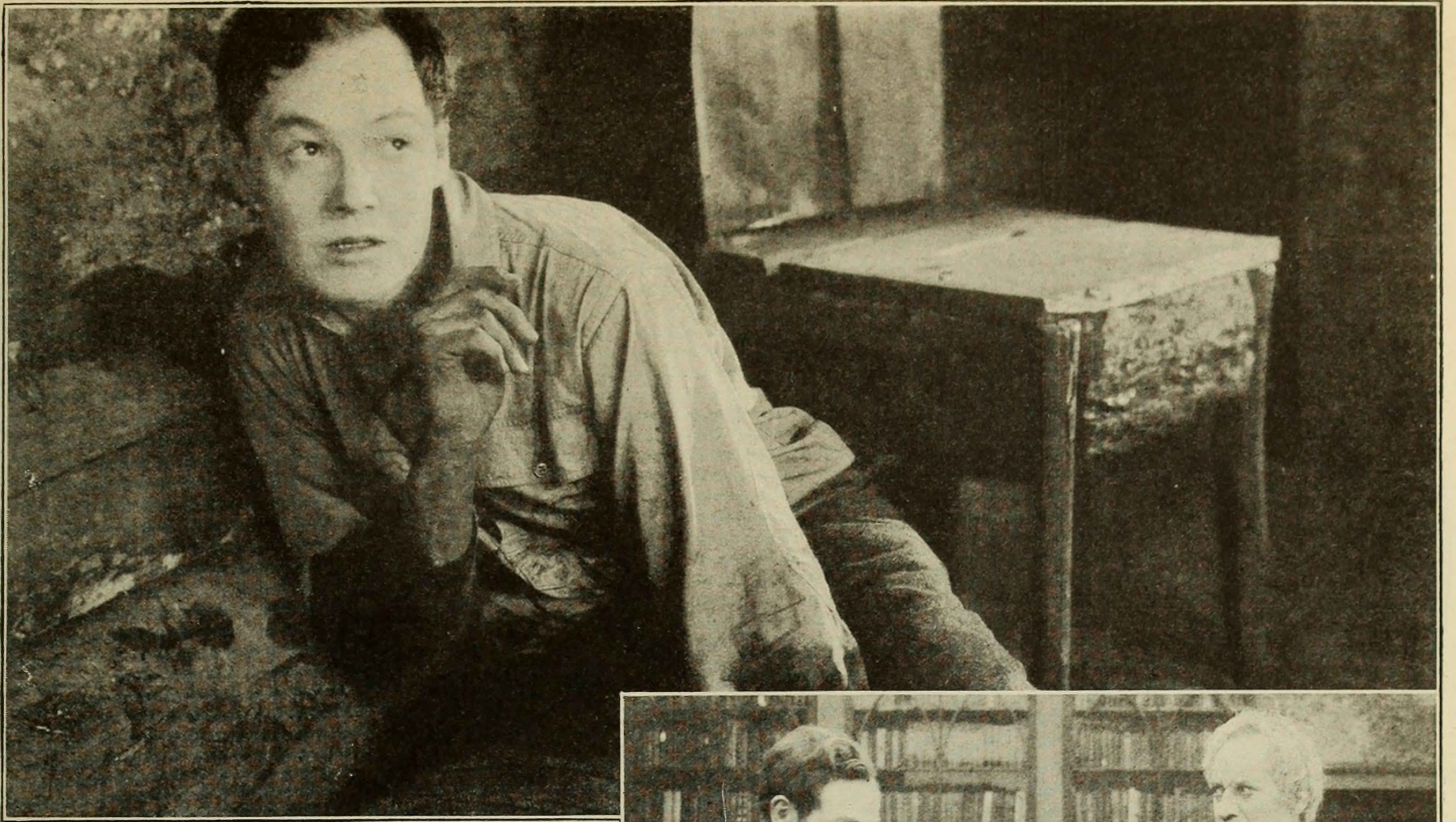
Nearly \$600,000 was spent by Ray on "The Courtship of Myles Standish," in which Enid Bennett played Priscilla. It was not the success the star-producer expected out of such a huge undertaking

"I told Mr. Ince that I wanted to start my own grocery store," said Charles Ray in explaining how he quit a sinecure to become his own producer. Mr. Ince laughed but proved a loyal friend in the trying period that followed

I KNOW I have been called stubborn, self-willed, bull-headed, presumptuous, "a fool and his money," a know-it-all-guy, and all sorts of harsh and uncomplimentary things, simply because after seven years of professional work under the guidance of one producer—and good guidance, too!—sticking pretty closely to one type of portrayal, I felt an overwhelming urge to "do something different."

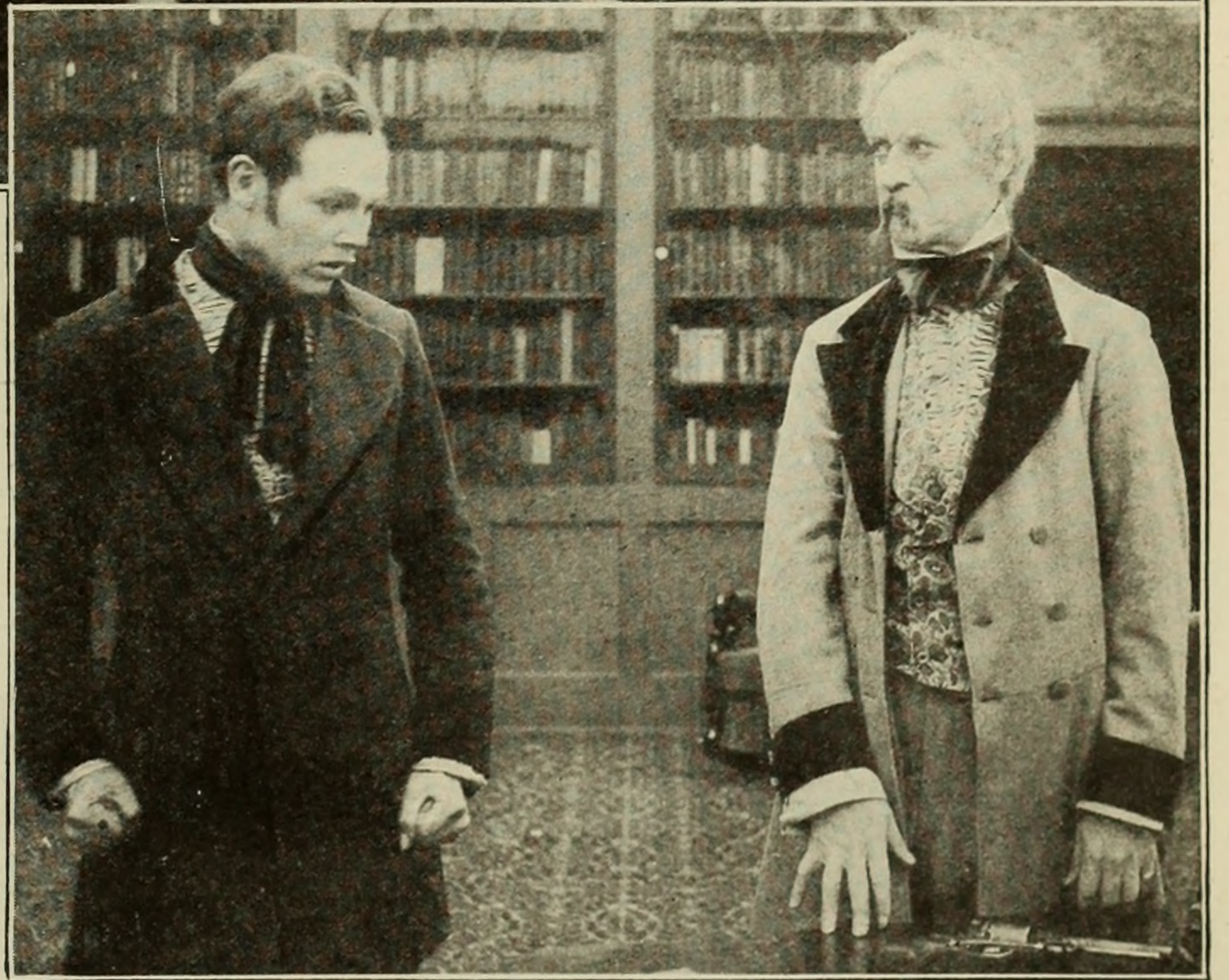
I was not like an ex-district attorney of New York County who used to look wistfully out over the marvelous panorama of New York harbor, with its moody waters and romance-laden vessels, from his eyrie on the twenty-eighth floor of a skyscraper on lower Broadway, and envy the man who was bringing a big liner safely over the bar. He always wanted to be a sea captain and declared he would rather be able to take a big liner in and out of port and pilot her around the world than to try all the celebrated (or notorious) criminal cases in the world. Nor was I like the defeated hero in Philip Barry's Harvard prize play, "You and I," who suppressed a desire to paint pictures for the more practical pursuit of selling soap.

From the time I was a small boy the theater was my palace of dreams, to be a mime my steadfast ambition. That, no doubt, is one reason I "got somewhere" in my chosen work at a comparatively early age. Starting my own productions was never with the thought of giv-



"I can paint with a broader brush and stronger and surer stroke any characterization required of me," said Ray in explaining the renewal of his connection with Ince. He is shown in his delineation of "Dynamite Smith," the first to be made under what is called the "resumption period"

"The Coward" was the first great success made by Ray under the direction of Thomas Ince. No one will ever forget the memorable scene between Ray and Frank Keenan. The picture was followed by others that stamped genius on the young man's acting and won him considerable fame



ing up acting, temporarily or ultimately. On the contrary, it was that I might do more acting, a greater variety of acting, in characterizations I knew I should never be allowed to touch under management. In other words, as my own employer I could "take a chance" on myself to "get away" with stories radically different from those I had become identified with; whereas it would be unfair, and indeed useless, to ask a producer to allow me to do a story on which he might, if lucky, break even, when he had in hand a story on which he could roll up hundreds of thousands.

Neither was it on the theory "if you want a thing well done, do it yourself." My old stories had been admirably done, to the satisfaction of everybody. It was simply that the only way in which I could work out certain ideas which had been hammering at my brain for years, was to find the capital to back them myself. Call it ambition, restlessness, anything you like, but I had the desire for new experience and new expression which I could not help, and it had nothing to do with making money.

Mine was no precipitate departure, however. Mr. Ince and I talked the matter over many times, and naturally he tried to dissuade me, not because he would lose a box office attraction—he could always promote someone else—but because he was really fond of me, and knew how hard it was for even an experienced swimmer to breast the fluctuating financial tides

and hold his own against the occasional undertows, or panics, which sometimes beset the motion picture business. I always explained that I must "start my own grocery store," which made him laugh; but he finally understood that I must try my luck, so he let me go and wished me success.

In my very first picture I was suddenly and fearfully thrust up against stern reality with a loss in the making of ninety thousand dollars. This was caused mainly by rain, which washed one of my sets down and rendered the dirt roads in such a condition as to not match up with previously shot scenes in the same sequence. This blow was staggering. Only pride made me go on.

Faced with this deficit I jumped into the next picture with the determination of a prize-fighter, dazed by a terrific blow by his opponent. I sacrificed time between pictures, worked night and day, hoping to offset to some extent my losses—precious time which should have been taken for rest and mental relaxation.

The third and fourth pictures were finished, and still no decided change for the better financially. In addition, the burden on my head to pick stories, give them out for reading, read them myself, and confer concerning their merits. The cutting of film, the hurrying to ship it on date of contract, the fear of default and its penalties, always being warned by my attorney of the things I should [CONTINUED ON PAGE 110]



Beauty is not the only reason Lillian Rich is popular in Hollywood. She has nerve and brains—a combination that wins out when mere pulchritude fails

She Bluffed Her Way Into Pictures and then caught up with her bluff

SHE took a chance—and now she is one of the most popular young leading women in the Hollywood colony, an acknowledged beauty in the place where beauty is a drug on the market, and was selected as one of the Wampas' "Thirteen Baby Stars of 1924."

Her name is Lillian Rich, and three years ago she arrived in Hollywood from London, where she had been the ingenue with Harry Lauder in his musical comedy success, "Three Cheers."

In London she had gained recognition both for her good looks and her dancing ability.

In Hollywood she didn't know a soul, had never had a screen test and soon found that it took more than looks to get over on the screen.

But Billie Rich, as she is called, did have more than good looks. It developed that she had nerve and plenty of it. Also it must be confessed she had some good luck.

With a few hundred dollars in the bank, Billie Rich decided she would not play extras but would try to get a bit before she was starved out. And before the bank balance was entirely a thing of fond memories (as is so often the case with the young and ambitious) she got her chance. A girl who could really dance was needed for a small part, and Lillian proved she was the girl for the part.

This decided her that one must specialize to succeed. Since that time Billie has become "the girl who can do anything." Some might call her a "bluffer," but she has made good on every bluff.

Following her first small part, fortune favored her and she

was given a lead with H. B. Warner under Henry King's direction. She acquitted herself creditably in this, her first real chance.

A short time later she was selected to play leads with Hoot Gibson in roles requiring horsemanship. They wanted a girl who could ride and this was one of the reasons they selected Miss Rich. You see she was specializing.

"Frankly, my knowledge of horses had been confined to those I saw pulling London cabs, but I had decided I must specialize," confesses the fair Lillian.

"So, when they asked me if I could ride, I promptly chirped up that riding was one of the best things I did. And it was—eventually. I had more than two weeks in which to learn to ride before starting work and from then on my life was just one round of thumps, falls and aching muscles acquired in surreptitious practice. I caught up with my bluff and it seems to me I have been doing so ever since."

Shortly after the picture was started the unsuspecting director pronounced Hoot's new leading woman one of the best equestriennes in Hollywood.

Then along came Laurence Trimble looking for a featured player for Strongheart's picture, "The Love Master."

Could Miss Rich handle skis? Oh, sure. One of the best things she did.

But when the company arrived on location at Banff, Canada, more than a thousand miles from Hollywood and other leading women, it was found that Billie didn't even know how to put on the treacherous runners.

[CONTINUED ON PAGE 101]

Beautiful Cleo Madison, after an absence of several years, finds that she is an "old-timer" and is relegated to play mother rôles and characters

Below is a picture of Miss Madison in "The Trey of Hearts," a picture that put her at the top of the list with Mary Pickford, Blanche Sweet and others



Former Top-notch Comes Back

By Ivan St. Johns

THERE are a good many "rags to riches" stories written about the motion picture industry. The glitter of great screen successes has lured half the world to envy and much of it to try its luck in the new gold rush.

But just the same there are a lot of little wordless tragedies written beneath the surface that nobody ever hears about—a lot of heartaches, a lot of disappointments, a lot of secret tears. The rising stars that flame comet-like across Broadway's milky way are greeted with adulation and excitement. But the waning star flickers out in the silent places.

For instance, not so many years ago the name of Cleo Madison was one to conjure with. When she made "The Trey of Hearts" she set a new record for the early picture-makers to shoot at. She belonged at the top of the list, along with Mary Pickford and Florence Turner and Blanche Sweet.

Rex Ingram recently told the editor of PHOTOPLAY that he considered her the greatest natural actress on the screen.

Today, Cleo Madison is an "old-timer," a "veteran," and she is relegated to play mother rôles and characters.

And she is only twenty-nine years old. Funny, isn't it?

You see, when she was Universal's biggest bet, Cleo Madison

had to look as old as possible. That was before the days of the flapper, and a leading woman had to be a *woman*. She had to be able to play anything from extra heavy vampires to Indian princesses and prim school ma'ams. Types were unknown, beauty wasn't so terribly important, and a star had to be versatile or nothing.

So pretty seventeen-year-old Cleo Madison put her hair up in the most dignified fashion, wore her mother's dresses to make her look older, and called herself all sorts of ages to get by.

It isn't so difficult to remember when Blanche Sweet played Dorothy Gish's mother, and when Mary Pickford did heavies, is it?

Out at Universal, the old-timers tell me that Cleo Madison was considered the best actress and the best all-around motion picture star in the business. She directed her own pictures when necessary and wrote the script as well. One of them was a story called "Black Orchids," written by a young man named Rex Ingram. Cleo Madison played the part recently made famous by Barbara La Marr, when Mr. Ingram re-made the story under the title "Trifling Women."

After a few successes on the [CONTINUED ON PAGE 102]



CAPTAIN BLOOD—Vitagraph

THIS Rafael Sabatini romance naturally bears a resemblance to his "The Sea Hawk." It is of the old roystering days of the seventeenth century and revolves around a series of sea fights. However, its action lies in and about the Barbadoes and its story revolves around a young Irish physician sold into slavery for a political offense. At Bridgetown, Barbadoes, a romance develops between the handsome slave and the niece of the military governor. *Captain Blood* gets his *Arabella* after he saves Port Royal from the French fleet in a sea battle in which miniatures are sunk with awe-inspiring abandon. Still, this version, although it is obviously handicapped by a lack of money in production, has considerable color and vitality. It is splendid entertainment.



THE ALASKAN—Paramount

THIS story of he-men in the Alaskan wastes isn't what it should be. True, the James Oliver Curwood story is not especially inspiring as a celluloid thesis but, with Thomas Meighan in the leading rôle, it should have panned out better. The story, not well developed, has many scenes dragged to unnecessary length to get footage. Meighan is a heroic figure bucking all the "interests" and trying to protect a beautiful wife from her scoundrelly husband. The backgrounds of snow-capped mountains are beautiful, indeed they score the hit of the picture. Another, and lesser hit, is won by Frank Campeau in a comedy rôle. On the whole, this is something of a disappointment, but we cannot expect Tommie to perform the impossible by making a great picture every time.

The Shadow Stage

(REG. U. S. PAT. OFF.)

A Review of the New Pictures



THE MAN WHO CAME BACK—Fox

EASILY the best picture of the screen month. This adaptation of Jules Eckert Goodman's play, in turn based upon John Fleming Wilson's story, has a strong and sustained interest. True, it grows a bit murky at times when it slips to the dregs of Shanghai, but its force is unmistakable.

Henry Potter, the spoiled son of a wealthy father, is finally cast off by his family. He slips down the scale, drifting across country. In 'Frisco he picks up a little cabaret dancer and for the moment he totters upon the edge of regeneration. But he slips again and next turns up in a Shanghai dope den, where he is confronted once more by the dancer. She, too, has given up the struggle. To them both comes the realization that they must fight fate and so they move back to Honolulu, where a kindly sea captain gives *Potter* the job of running his pineapple plantation.

It is here that the two win their battle of redemption and the old millionaire, who has been watching his son's struggle with life from afar, brings the two back to New York and happiness.

The honors for the success of "The Man Who Came Back" are pretty evenly divided. Emmett Flynn's direction is excellent, although he introduces a bit too much of brutality, and Edmund Goulding's script is developed with fine technical skill. But the outstanding things of the production are the performances of Dorothy Mackaill and George O'Brien as the fighters against fate. Miss Mackaill gives a particularly fine portrayal of the girl, *Marcelle*, a characterization that is actually one of the big things of the screen year.

O'Brien handles the boy in fresh and vigorous fashion. He will bear watching.

SAVES YOUR PICTURE

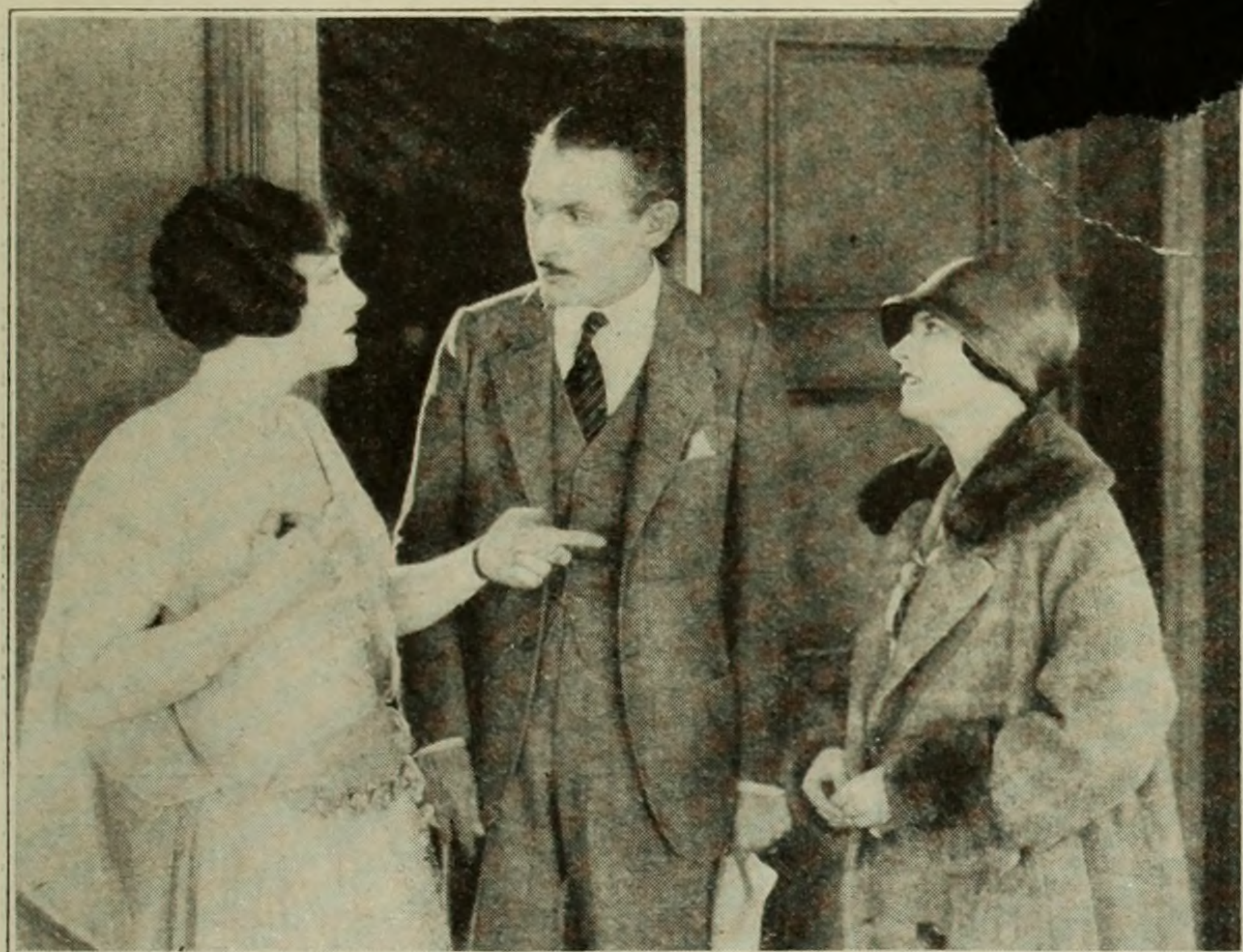
The Six Best Pictures of the Month

THE MAN WHO CAME BACK
THREE WOMEN CAPTAIN BL
IN HOLLYWOOD WITH POTASH AND
PERLMUTTER
THE ALASKAN OPEN ALL NIG

The Six Best Performances of the Month

DOROTHY MACKAILL in "The Man Who Came Back"
GEORGE O'BRIEN in "The Man Who Came Back"
PAULINE FREDERICK in "Three Women"
JETTA GOUDAL in "Open All Night"
GEORGE SIDNEY in "In Hollywood with Potash
and Perlmutter"
NORMA SHEARER in "Empty Hands"

Casts of all pictures reviewed will be found on page



THREE WOMEN—Warner Brothers

THIS story, produced by Ernst Lubitsch, is a sophisticated one: of the emotional struggle of a woman and her grown daughter over a man. One is a widow, world weary, afraid to grow old and a typical lover of love. The other is young, just out of school, viewing life through the rosy eyes of youth. The girl wins the man, himself a bored player with life, but into their life comes a third woman, atypical flirtatious charmer. The story suddenly dips into tragedy when the older woman, the mother, takes matters into her own hands and shoots the philandering husband of her daughter.

Not a savory tale, this, and yet told smoothly and easily by Lubitsch. There are times when the director has his minor characters, as the money-lenders, acting in a too Continental fashion. Indeed, the whole viewpoint permeating the picture is European. This may mitigate against its success, but there is a superb performance of the older woman, by Pauline Frederick, to lift it right up to the heights.

This performance by Miss Frederick is well worth seeing. It is limned with a fine understanding of life and colored with gripping fire and force. The remainder of the cast is more than adequate, with May McAvoy as the daughter, Lew Cody as the husband, and Marie Prevost as the third woman.

We offer "Three Women" to our readers with reservations. It is not a picture for the whole family. But, as a variation of the emotional triangle, it is an interesting and above-the-average effort, well directed and well played. And Miss Frederick's work in this film is worth going miles to see.

...een experien
A and Abe Potash—in Hollywood
amusing, largely because of the corking sub-titles,
by Montague Glass himself. There's a laugh in every one of
them. Indeed, they are so funny that one is likely to over-
look Frances Marion's adroit script and Al Green's work-
manlike direction. Here Messrs. Potash and Perlmutter de-
cide to become screen magnates and they put on a vampire
picture, not without many trials and tribulations, largely
supplied by their suspicious better halves. Both Norma and
Constance Talmadge appear in extended comedy scenes,
Betty Blythe is the mimic vampire and George Sidney,
Barney Bernard's successor as Abe, gives a finely pointed
comedy performance. The month's best laugh.



OPEN ALL NIGHT—Paramount

WE present this story of Parisian night life to our read-
ers with many reservations. It is frequently a bit
soiled in its attempted sophistication and there are times
when it will be downright offensive to the average theater-
goer. Paul Bern, the director, apparently intended to be
daring at any cost. This is credited to Paul Morand's short
stories as a basis but very little of Monsieur Morand re-
mains. Still, "Open All Night" gets a place here because of
its novelty. *Therese Duverne* has grown tired of her ever
gentlemanly husband and, longing for a cave man, she sets
out to win the six-day bicycle racing hero of the hour. But
Therese is soon cured of her longing for a primitive lover and
she returns to her *Edmond*. Jetta Goudal's performance of
the racer's real sweetheart has high interest.



K—THE UNKNOWN—Universal

OVERPADDED story based upon Mary Roberts Rinehart's novel of a famous surgeon who gives up everything when he fancies himself guilty of carelessness. The man slips away, falls in love with a young nurse and only reveals himself when an operation is necessary to save a life. When he finds himself vindicated. The direction of Harry ... is loose and old-fashioned.



EMPTY HANDS—Paramount

ANOTHER variation of the desert island story, with a young engineer and a spoiled daughter of jazz isolated for months in a Northwestern river ravine from which there is no escape. Discarding one-piece bathing suits and wearing fur make-shifts cures the spoiled gal of her distorted view of life. Jack Holt is the he-man who knows the wilderness like an open book and Norma Shearer is the girl.



IT IS THE LAW—Fox

MR. EDWARDS deserves commendation for his direction of the screen version of the successful stage play. Another melodrama of the triangle with plenty of suspense and thrills. Through jealousy a man becomes a fiend, committing murder that an innocent man may be condemned. Love alone alleviates the suffering that follows, until the mystery is cleared, then the climax—a surprise punch.



MESSALINA—Film Booking Offices

SPECTACULAR story of ancient Rome produced by Enrico Gauzzoni, who made "Quo Vadis." Revolves around the dissolute wife of the Emperor Claudius and is studded with intrigue, the vice of a crumbling empire, gladiatorial combats and chariot races. Typical Italian production with much profuse acting and many gesturing extras. A little difficult to follow.



THE DESERT OUTLAW—Fox

NOT much as a story but a Western melodrama with action galore. Here Buck Jones is a heroic prospector who saves a youth forced by circumstances to become an outlaw and wins the lad's sister. There's a fight between a sheriff's posse and desperadoes, a rescue from a runaway stagecoach and plenty of scenic beauty. Bob Klein stands out through his performance of a religious fanatic.



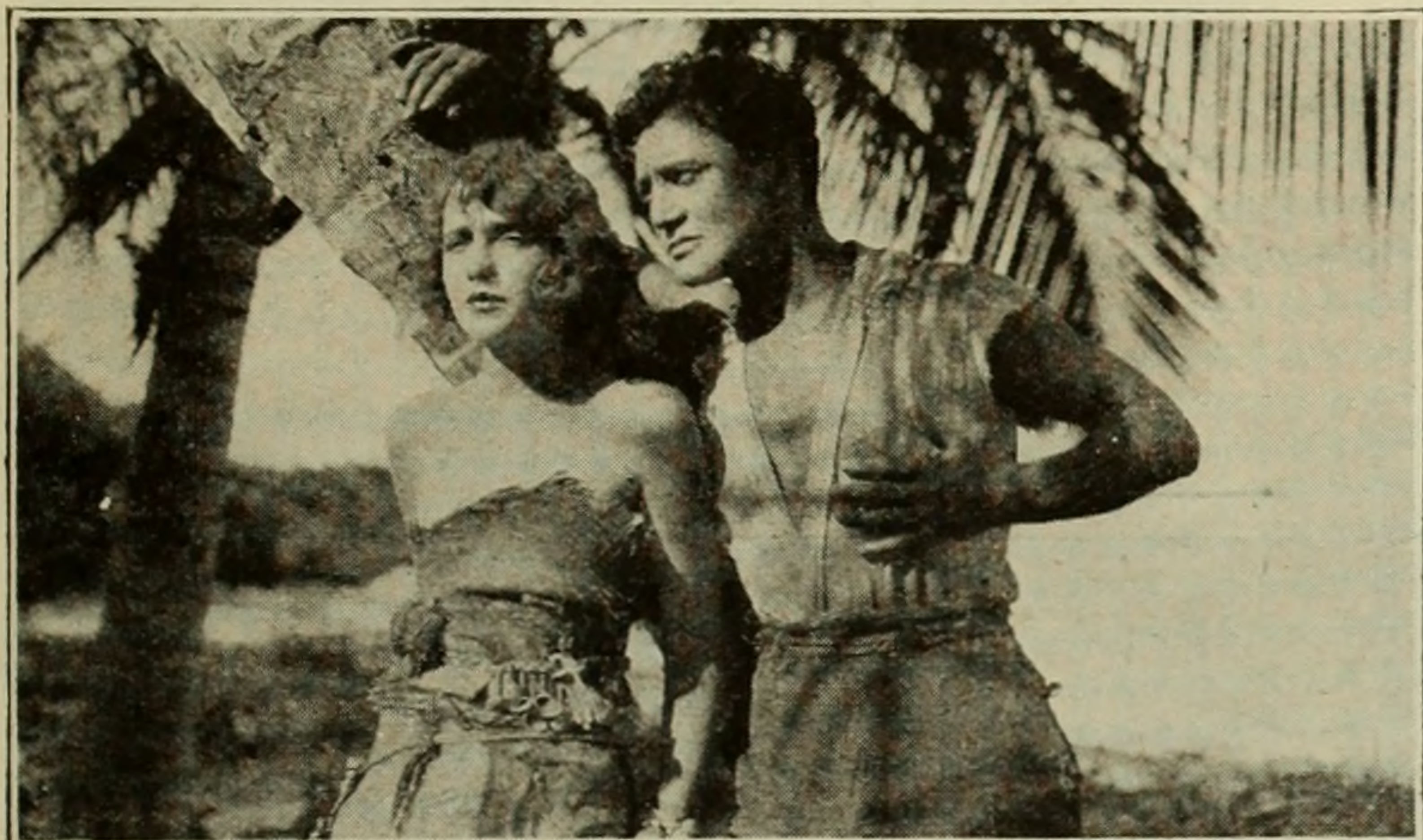
VANITY'S PRICE—F. B. O.

AN idea pilfered from "Black Oxen," effective bits of worldliness lifted from "A Woman of Paris," and this heavy and luxurious melodrama of rejuvenation is thrilling and amusing box-office sex-hokum. Anna Q. Nilsson is lovely as the aging actress who is rejuvenated and comes back without a sense of humor and a violent man-phobia, to fling herself into the arms of a once-hated seducer.



BUTTERFLY—Universal

KATHLEEN NORRIS' story of two sisters, one vain and spoiled, the other self-sacrificing, somehow gets out of hand in its film development but, on the whole, it is fairly good. Clarence Brown has done considerable in humanizing the characters, but somehow the whole thing savors of the Cooper-Hewitts. The cast seems very actory, although Ruth Clifford does the best work of her career here.



SINNERS IN HEAVEN—Paramount

CLIVE ARDEN'S novel succeeded "The Sheik" in British popularity. It is a romance of a man and a girl cast upon a desert isle from a wrecked plane. Beset by cannibals, they marry without benefit of clergy and plus the aviator's key ring. Obvious stuff and yet it has considerable romance. Bebe Daniels and Richard Dix are picturesque Crusoes, particularly Bebe at her lagoon bath.



SINNERS IN SILK—Metro

AHIGHLY amusing comedy of the ultra modern younger set, depicting a few new tricks. Arthur Merrill, a sophisticated cosmopolitan, following his scientific rejuvenation, centers his affections on a blase flapper. Attracted by his subtleties, she encourages him. The advent of her more righteous young suitor (who proves to be Merrill's son) brings the love theme to a dramatic climax.



FLIRTING WITH LOVE—First National

COLLEEN MOORE tosses her bobbed hair in a typical flapper rôle in this stage story, based upon Leroy Scott's "Counterfeit." The star plays an actress appearing in a drama stopped by the Better Plays Society. In retaliation she slips into the home of the head of the society, feigns amnesia and wins his heart. When she reveals herself, however, she finds that she loves the reformer.

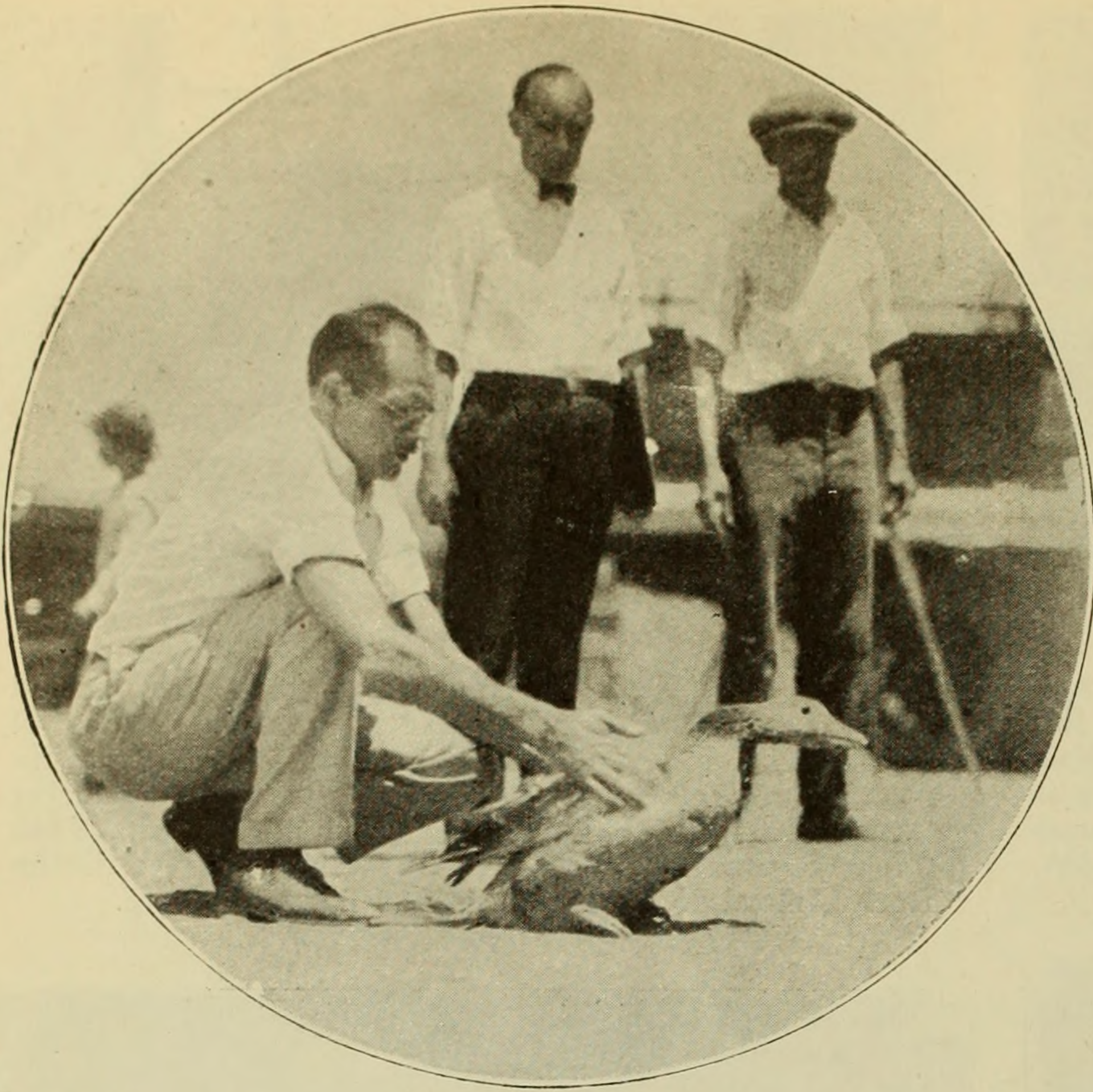


CIRCE—Metro-Goldwyn

SAID to be an original film story by Blasco Ibanez. Of a girl who suffers at the hands of men drawn by her fatal fascination until she sets out to play ruthlessly with them in retaliation. A false opus, made doubly so by the extended affectations of Mae Murray, who is close-uped from head to knees all through the boring tale. We fear this will surfeit even the star's most ardent fans. [CONT'D ON PAGE 102]

Odds & Ends

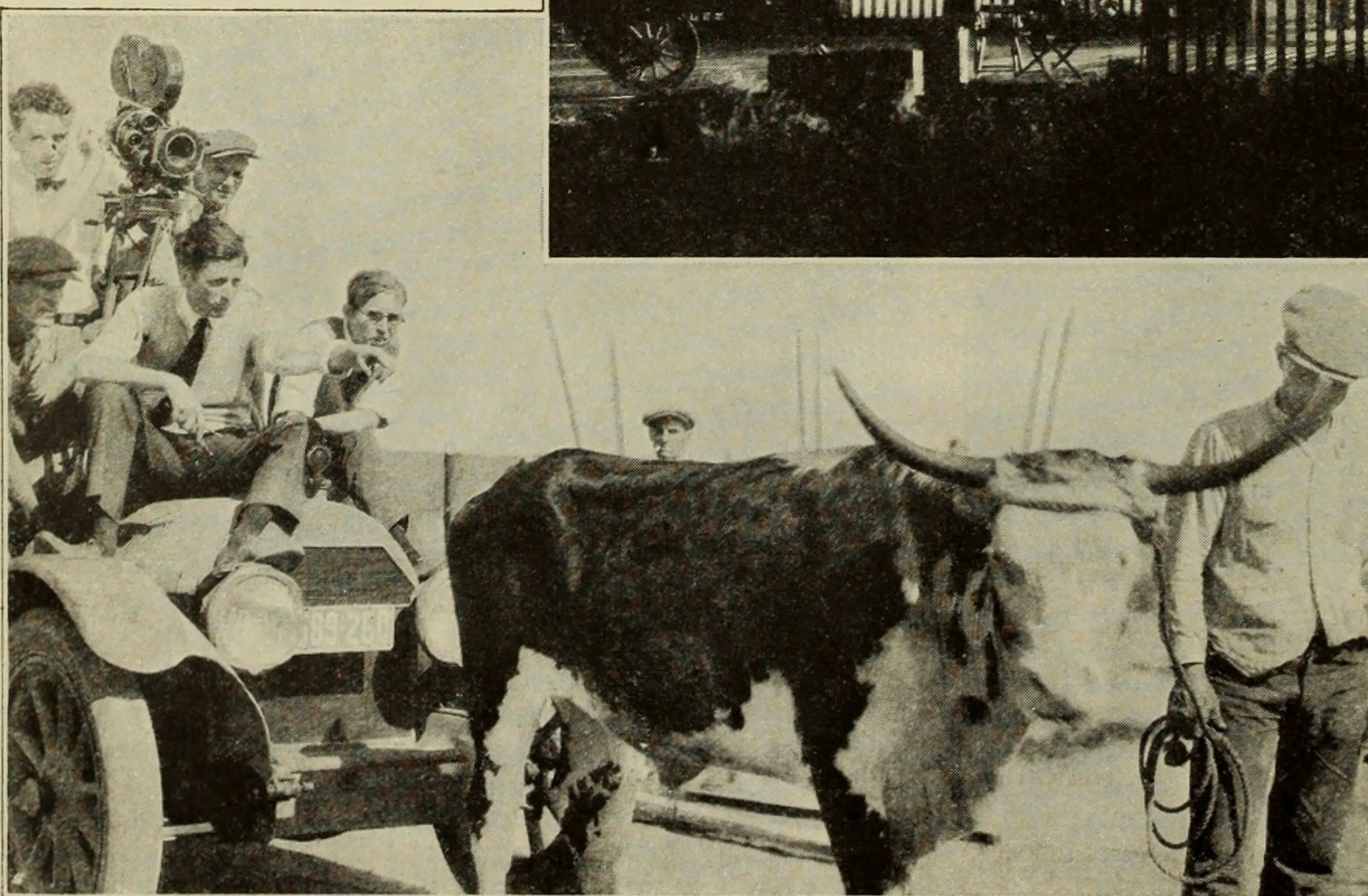
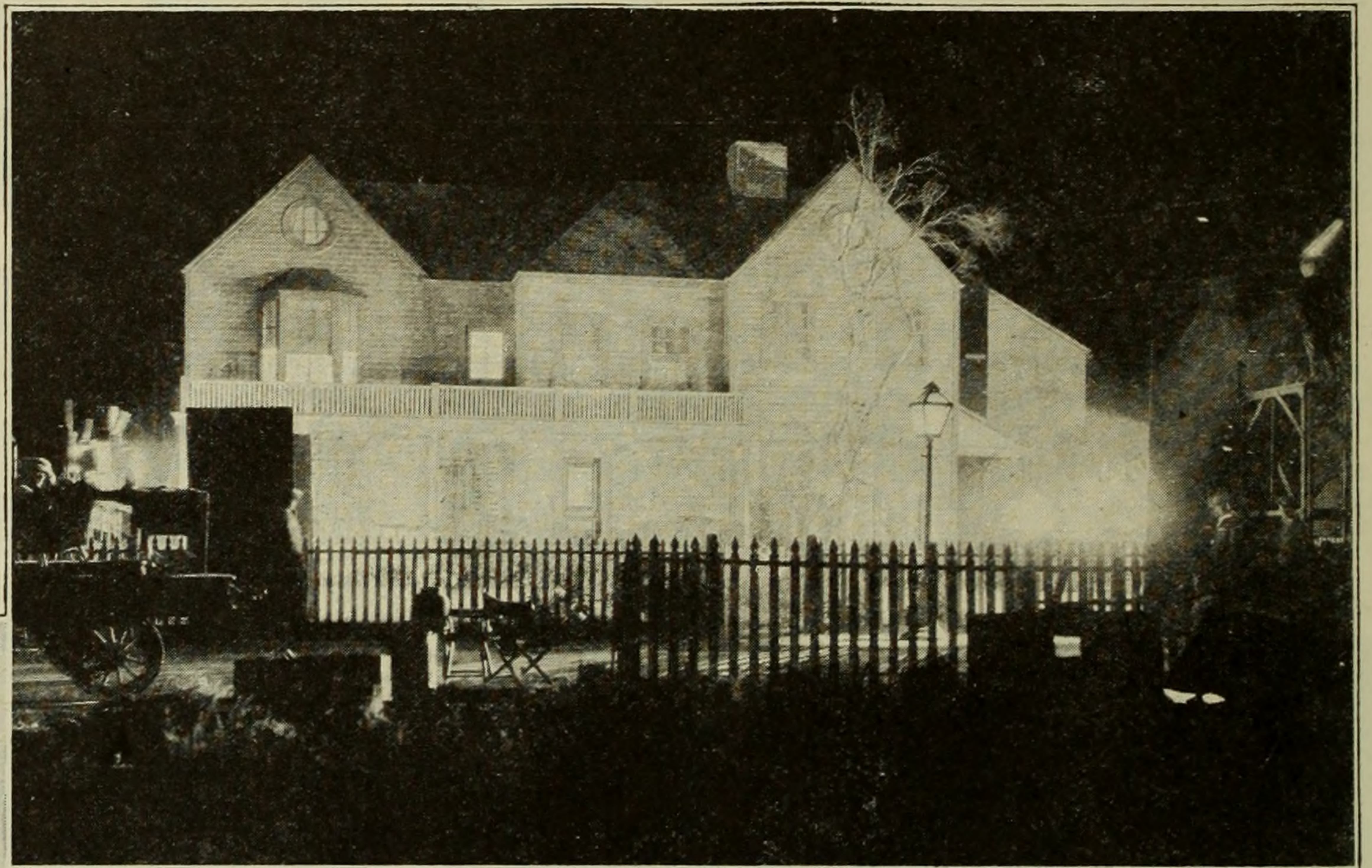
the Camera Caught



Geese are the most temperamental actors (rather actresses) before the camera, according to Del Andrews, training one for "Go-Getters"

If the marines would make a call at a motion picture lot they wouldn't need to see the world. After looking at these photographs certainly no one could say the life of a film actor does not satisfy the craving for variety

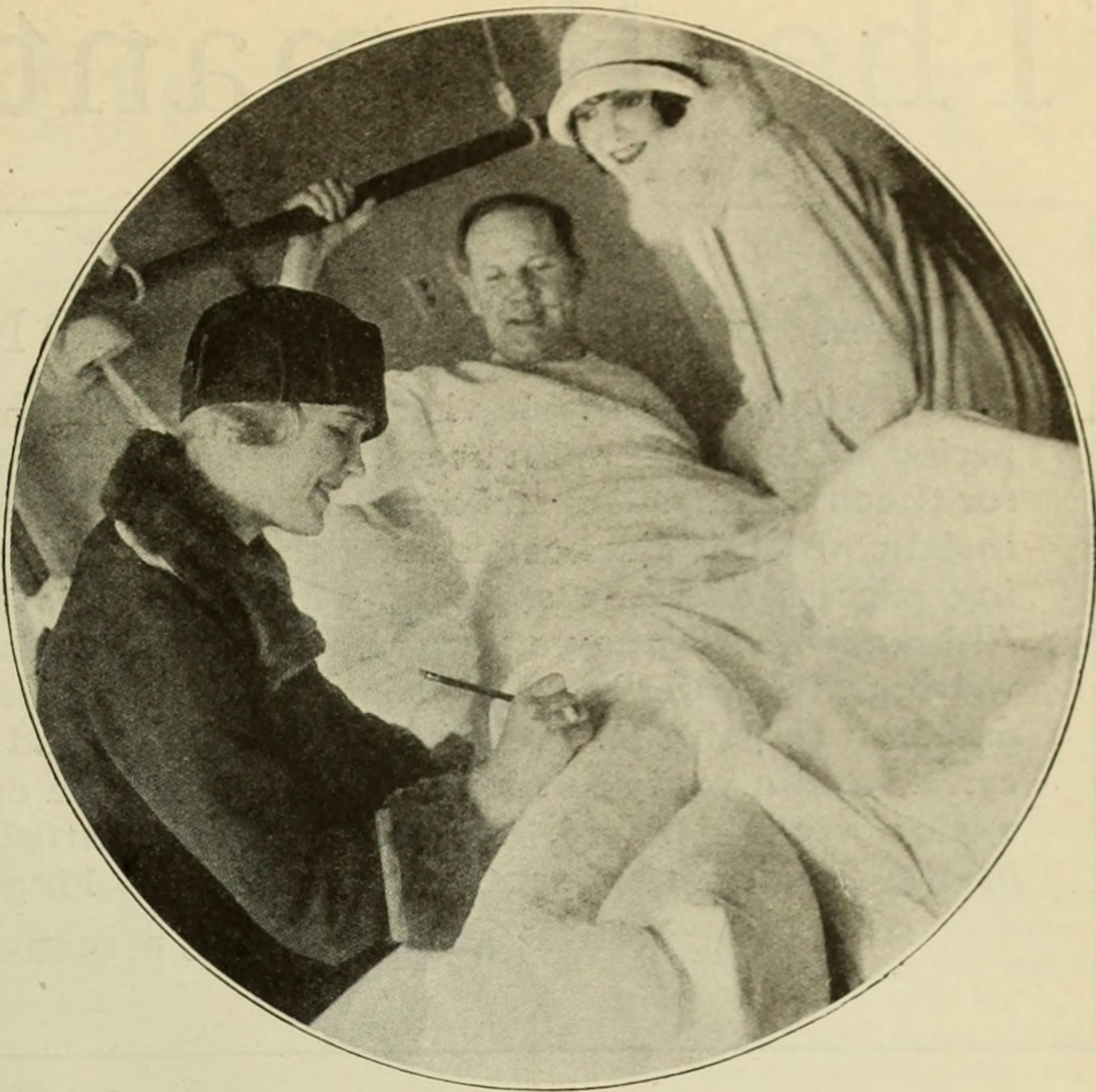
"Daylight" at night is just about what the electricians obtained to photograph this set in "The Silent Accuser"



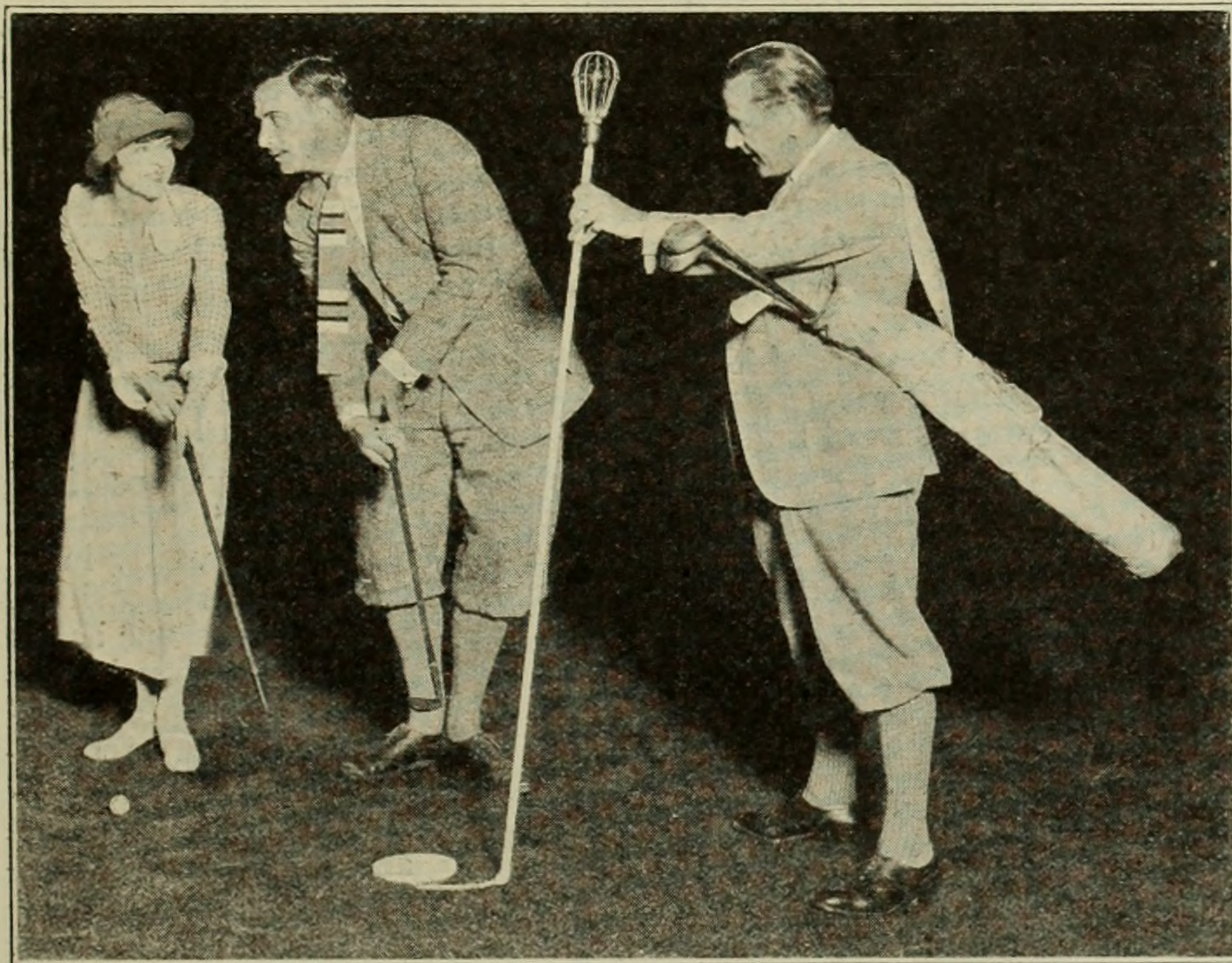
Hunting jack rabbits from autos became a popular sport out west several years ago, but it was left for the cameramen to "shoot" bulls from autos in taking scenes of a bull fight in "The Siren of Seville"



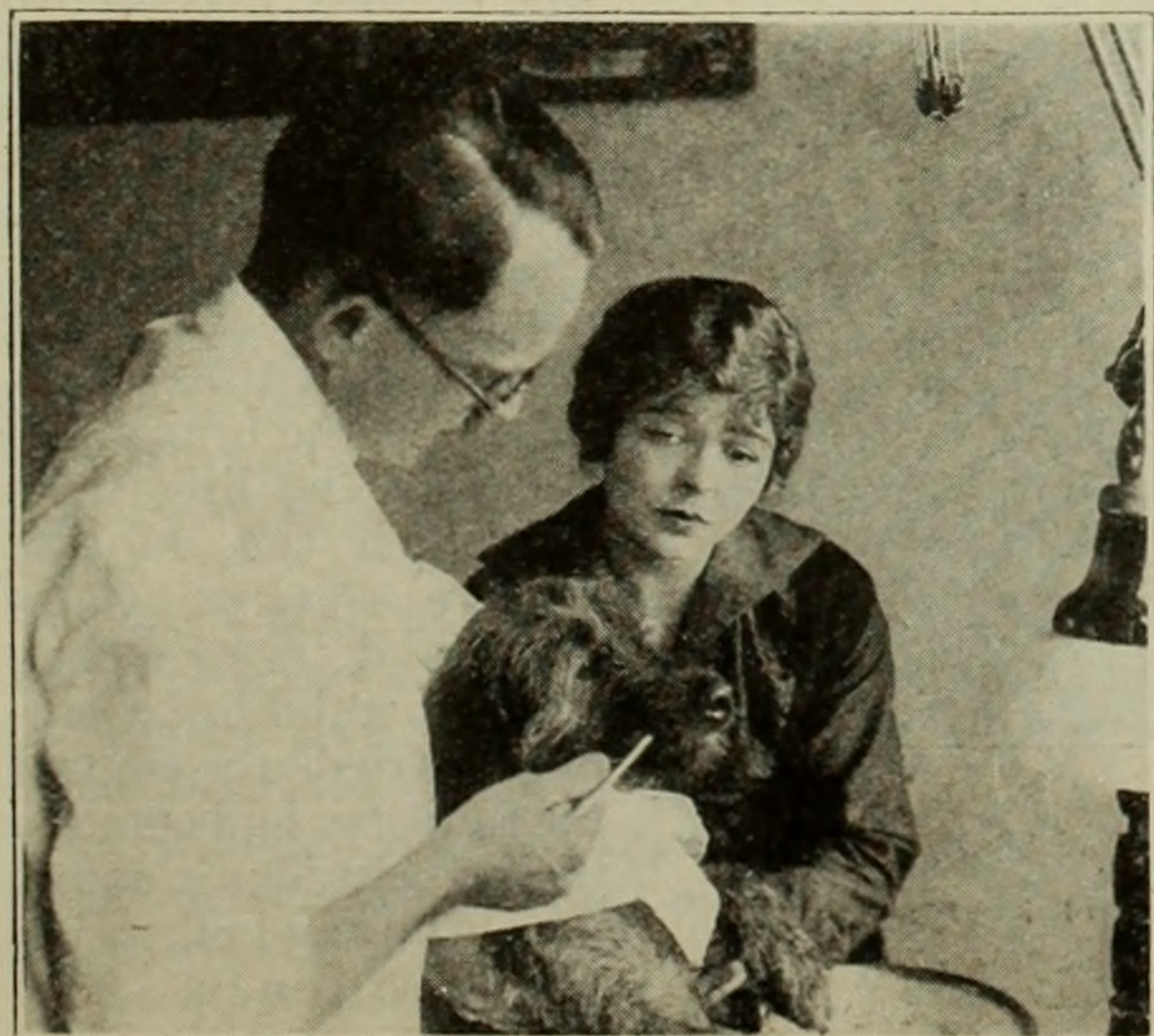
Frank Keenan, veteran actor, and his young bride, enjoying their honeymoon in the romantic atmosphere of Honolulu



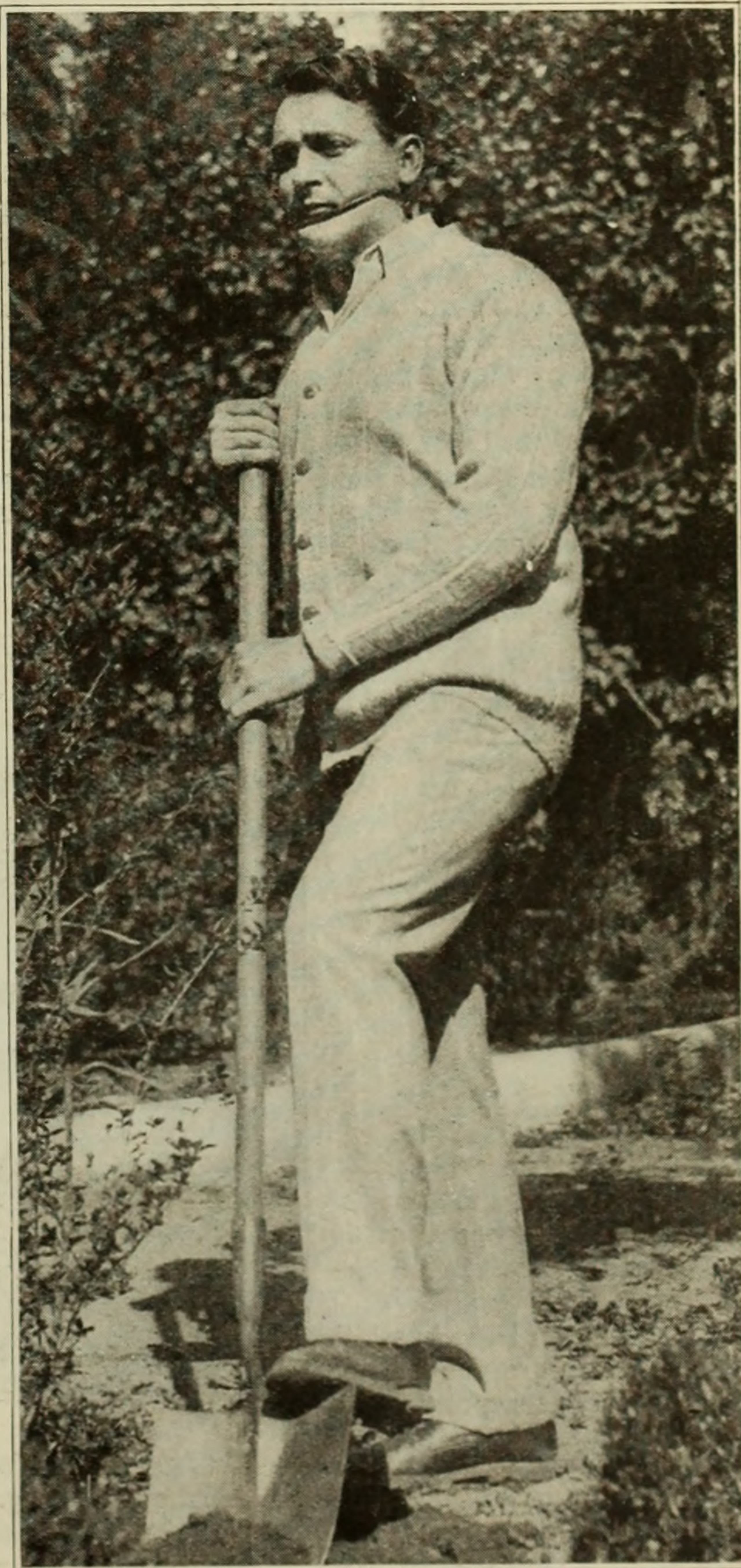
Laura La Plant autographs Tom Geraghty's cast, while his daughter, Carmelita, looks on



Above—Too busy before the camera to play in daytime, Colleen Moore and Milton Sills turn to "night golf." Ball, "hole" and "flagpole" are phosphorescent



Left—Helene Chadwick's Airedale, Tut, loses a tooth, with his fair mistress assisting



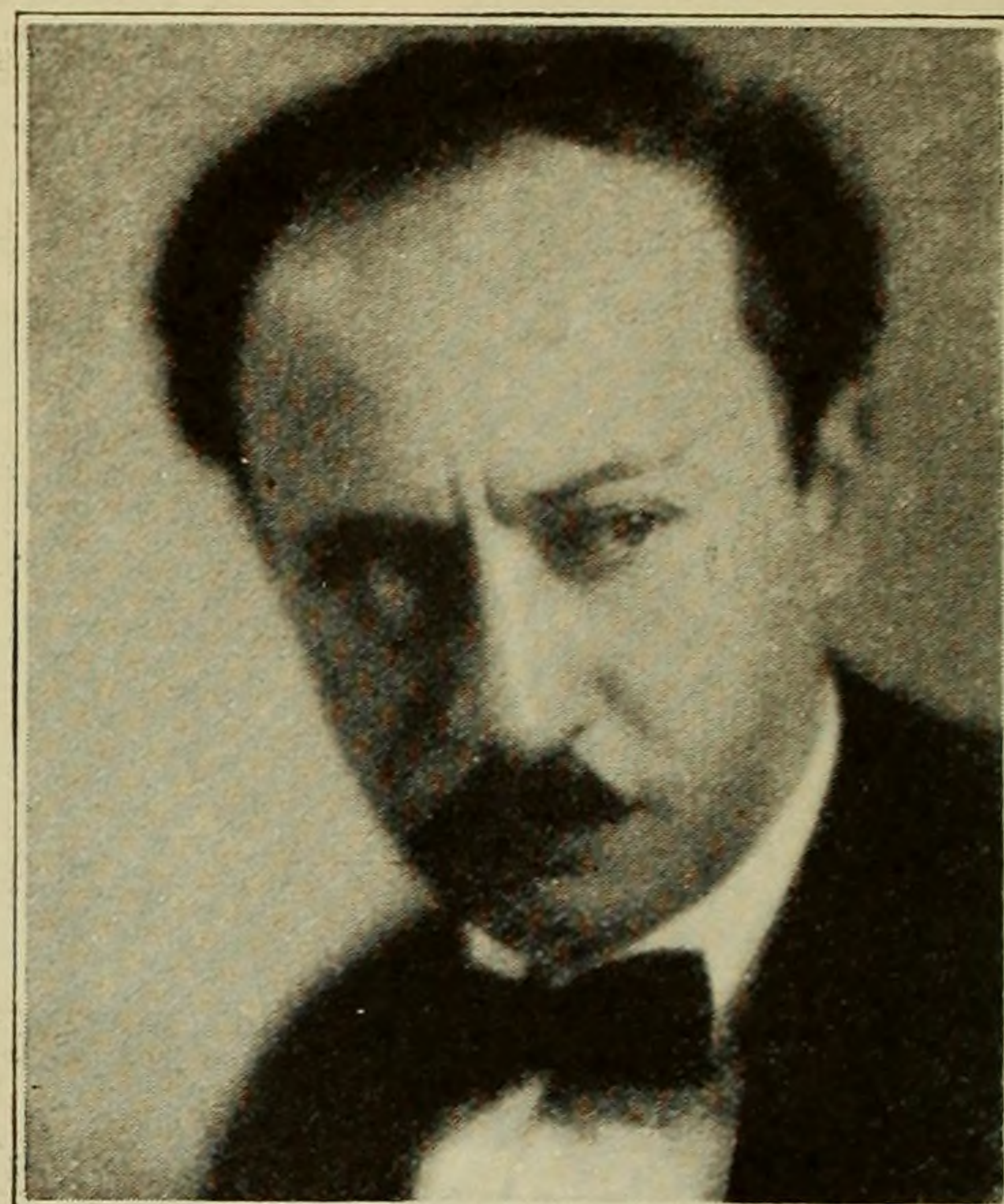
Right—With his neck broken in two places as the result of a movie stunt, Richard Talmadge, daredevil, digs his garden, aided by a brace

The Romantic History

CHAPLIN REVELATIONS!

A new and deeply inside view of the most important period of Charles Chaplin's screen career is here revealed for the first time. Its striking interest comes from the insight which it gives concerning the whole star-making process and the steps of which fame is built. Although Mr. Ramsaye keeps himself out of his own writings, it should be added that he was a confidential assistant to John R. Freuler through the period concerned and a party to some of the remarkable operations never told before. Read here how a wistful waif of the London tenements came into his kingdom.

JAMES R. QUIRK



The first two-dollar picture house saw Dr. Riesenfeld conducting the orchestra. He is now managing director of three big New York film theaters

By Terry Ramsaye

Chapter XXXII

IN the days of 1915-16 the overlords of the motion picture industry were just beginning to learn how to cover the linen of the luncheon table with giant arithmetic.

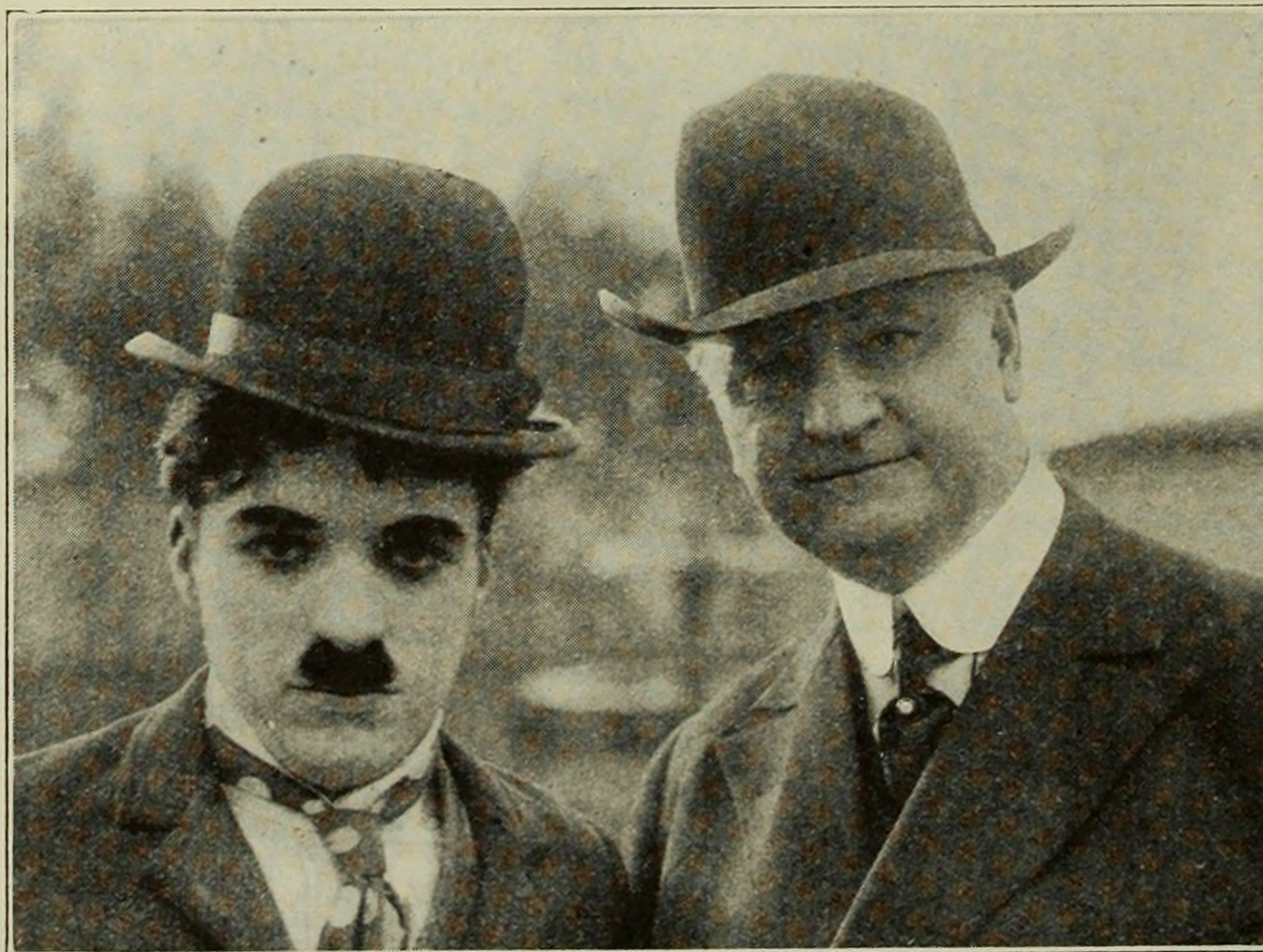
The outstanding events of the period were the parries and thrusts of a revolution which was sweeping the established practices of the industry aside. A new spectacular rise of the stars was beginning as new standards of the art of making pictures were forcing extraordinary changes in the business of selling those same pictures.

The larger events of the time were the astonishing adventures and dramas of the New York film offices and directors' meetings, rather than the affairs of the studio.

The revolution in the motion picture world was born of the art, and it became a revolution instead of an evolution because the old masters of the business resisted the new masters of the art.

The public always will be served. In spite of all commercial safeguards and devices it will buy its pictures from those who serve the public most to its taste. No monopoly, however founded, can stand against this fact.

Adolph Zukor has been quoted as saying, "There will never be a monopoly in the motion picture business because there never can be a monopoly of brains." This great truism has not, however, prevented any of the contemporary film magnates from attempting the nearest possible approximation of monopolies of brains and



Charlie Chaplin and John Freuler, president of the Mutual Film Company. In 1916, Freuler paid Chaplin the record-smashing salary of \$10,000 a week

screen abilities, whether said abilities consist of brains or legs.

From 1895 to 1908 the film chieftains fought for a control based on monopoly ownership of patents and film. Then for about five years more they made a fight on the basis of licenses to use those patents. Now the struggle was beginning to center in 1915 on the question of the merit of the pictures themselves. The industry had been mostly business and very little art. Now the art was becoming important and the business had to be made over.

In the years of 1915 and '16 the motion picture industry was re-shaping itself almost unconsciously to the newly discovered component of brains in the recipe of film concoction.

This we have seen come gradually with the slow steps of the art, beginning with the "story picture" idea in Edwin S. Porter's "The Great Train Robbery," amplified vastly in D. W. Griffith's broadening of screen technique, and lastly enriched

with a new scope as the Loos-Emerson labors made the printed word in the subtitle a real element of the picture and not a mere make-shift and stop-gap for directorial omissions. Literature and pictures were fused together.

Prior to this period the motion picture industry had tried all of the common industrial tools of control and monopoly, mostly a matter of physical materials, physical processes and machine patents—everything but the brains.

Before the litigations by which the Motion Picture Patents Company, and its offspring, the General Film Company, tried to control the industry had come to their conclusions in court, the outlaw and maverick independents had

of the Motion Picture

achieved a practical victory. They were doing business in spite of all manner of injunctions and law suits. Their power, which rose above the law, was based on the sheer fact that the motion picture was no longer a mere matter of raw stock and machines, as it had been before ideas on the screen became so overwhelmingly important.

The coming of the new order was indicated in many moves of the day. The government suit under the Sherman act against the monopolistic tactics of the General Film Company resulted in a rather toothless decision which ordered the General to desist and refrain from its unlawful acts, whatever they may have been. The decision was far too late to mean anything in practical workings.

The General had been the instrument of piling up millions in profits in the five years before. Now it was through for reasons entirely outside the law. William Fox, pressing hard on his long standing case against the General, fought through by Gustavus and Sol Rogers, triumphed in a settlement for the sum of \$300,000.

The Fox settlement betrayed the disintegration process going on in General. Nobody wanted to be president of the company, J. J. Kennedy had resigned and departed from the concern. George Kleine was elected president against his will and in his absence. Kleine, above all others, had opposed a cash settlement with Fox before fighting through to the last legal resource. Yet he, as president of General, had to sign the settlement papers. He got even by refusing to contribute his percentage of the \$300,000. In the same period the General Film Company settled a similar suit with ten exchangemen, headed by the Chicago Film Exchange, for the same sum. It was therefore ten times as big a bargain. Fox, as Kleine pointed out, had had film service all of the time he was fighting, while the ten exchanges of the other suit had been actually put out of business.

Meanwhile the patents litigation hung on, not to be settled until April 9, 1917, when the U. S. Supreme court in the case of the Motion Picture Patents Company vs. The Universal Film Manufacturing Company held that the Patents company could not force the use of licensed film only, on patented projectors in the theaters. That was the end, after two decades of war, of the patents fights which began in 1897. This decision, like the rest, was really of no great importance. If the Patents company had won it could have collected large sums, but this would not have affected at all the development of the screen.

A more specific and pictorial index to the situation is to be had from a conversation which at this time took place in the office of Kalem between Frank Marion, president, and William Wright, general manager.

"The business is going into



© Sarony

Billie Burke as she appeared in "Gloria's Romance," for which she received \$150,000 for thirty weeks' work

these long pictures. They tie up a lot of money and you take a chance," said Marion. "We will keep Kalem going as long as the short pictures last, and then we'll quit."

That was exactly what Kalem did. The last few months of this once famous concern were occupied with an attempt to convert it into a film laboratory for the service of the feature making independents.

And it was this Kalem which had brought to the screen Sidney Olcott, Marshall Neilan and Robert Vignola, celebrated directors of today, and among the stars Ruth Roland, Helen Holmes and Alice Joyce. When Kalem quit they went on.

Most of the old licensed film concerns, however, endeavored to catch step with the new pace. We have seen in earlier chapters how George Kleine of the licensed group was indeed one of the pace makers with his foreign made features beginning with "Quo Vadis," "Spartacus," "Cabiria" and the like. Vitagraph was also progressively busy across the period when the short reel pro-

grams died to make way for the features. Essanay and Selig in Chicago entered the feature market by the same easy stages.

The utter futility of the old General Film Company, which grew up to sell pictures out of a hopper like coal from a bin, regardless of quality, now became painfully apparent. General could not distribute features. There were both organic and interior political reasons, too remote to discuss here.

Out of this situation the effulgent V. L. S. E. was formed, being incorporated April 13, 1915, at Albany, to distribute the feature pictures of the concerns represented in its list of officers: Albert E. Smith of Vitagraph, president; Sigmund Lubin, vice-president; William N. Selig, treasurer; George K. Spoor, secretary. Walter W. Irwin, a lawyer and brother-in-law of William Randolph Hearst, became the general manager of the concern. V. L. S. E. was a confession the "trust" had busted itself.

Kleine, who had had important plans for production of features in Italy, now upset by the world war, began to realign

these plans for American operation and went into production, using the Biograph plant in New York. He now again had such a system of exchanges as he had sold to the General Film Company five years before. This became for a short period in 1917 the major component of yet another distributing system known as K. E. S. E., including Kleine, Essanay, Selig and Edison.

The last of the great serial projects appeared under Kleine auspices in this same range of development. In the late autumn of 1915 the Randolph Film Corporation was organized in Chicago, in many re-

[CONTINUED ON PAGE 114]

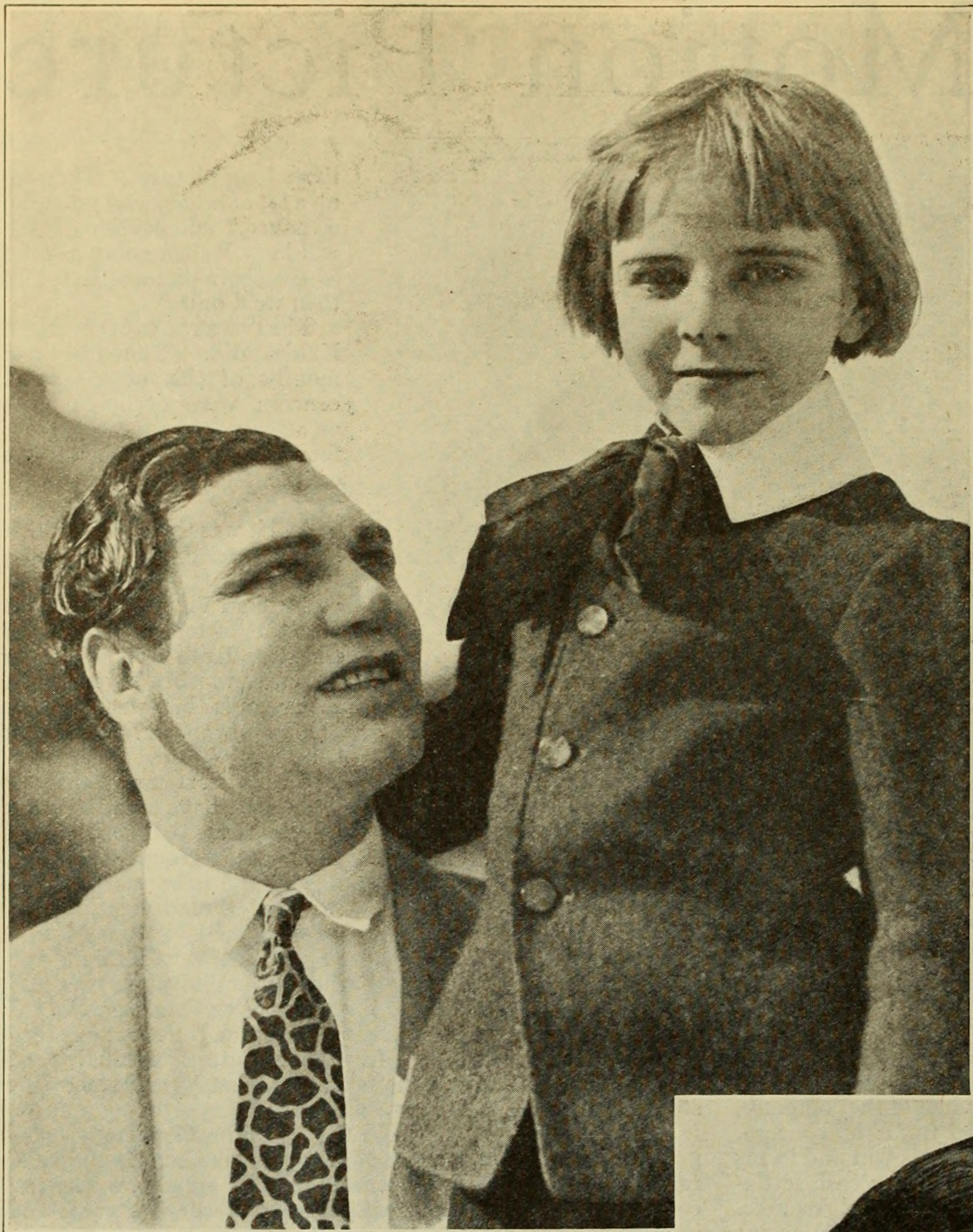
Here is the story of:

How the picture trust busted itself, and what became of the pieces.

How a picture on Florenz Ziegfeld's piano got Billie Burke the title role in "Gloria's Romance" and \$150,000.

How Vitagraph came to sue Henry Ford for a million over "The Battle Cry of Peace."

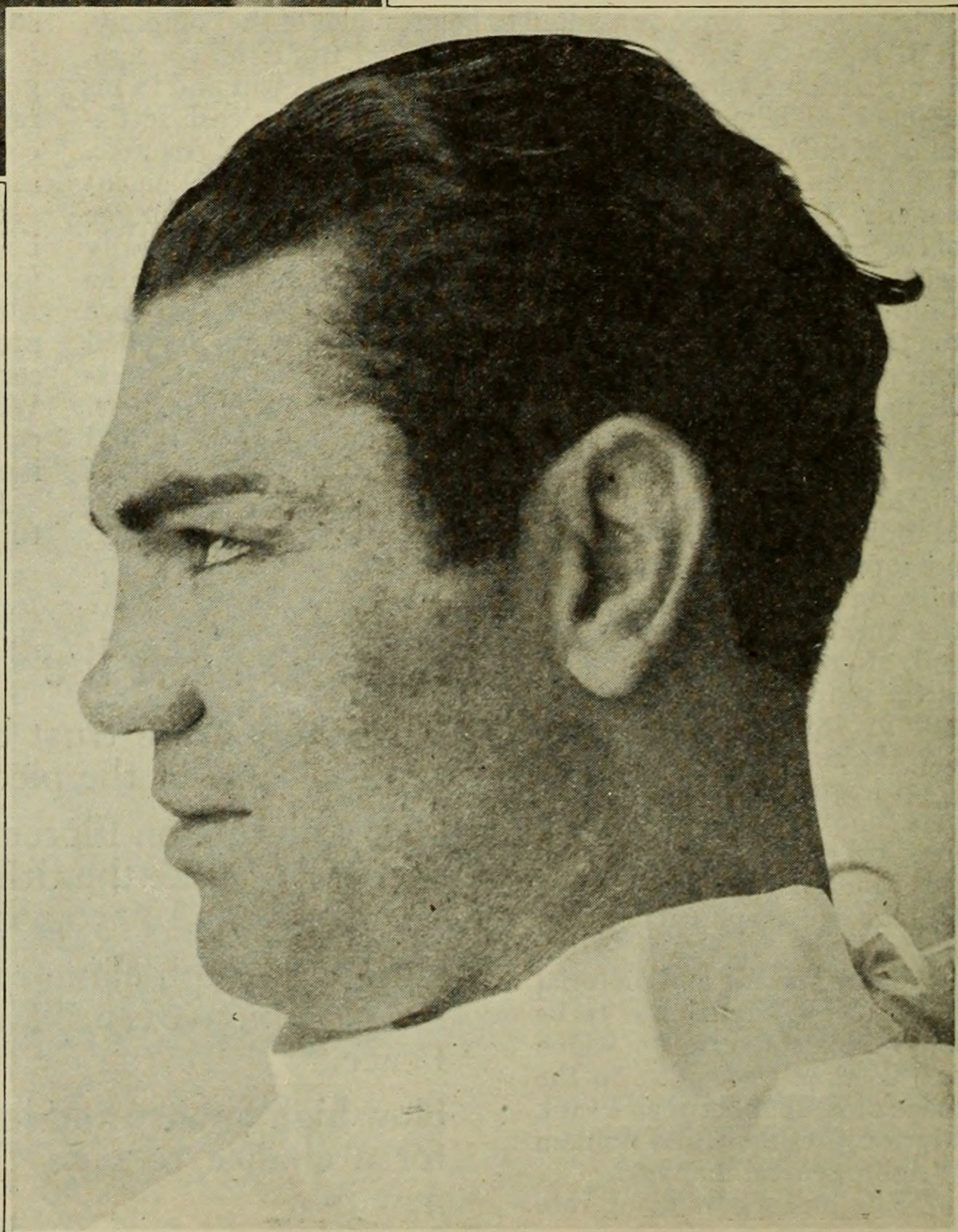
How high finance and low cunning fought for a chance to give Charlie Chaplin a new job.



A Million Dollars, a New Nose and Estelle Taylor

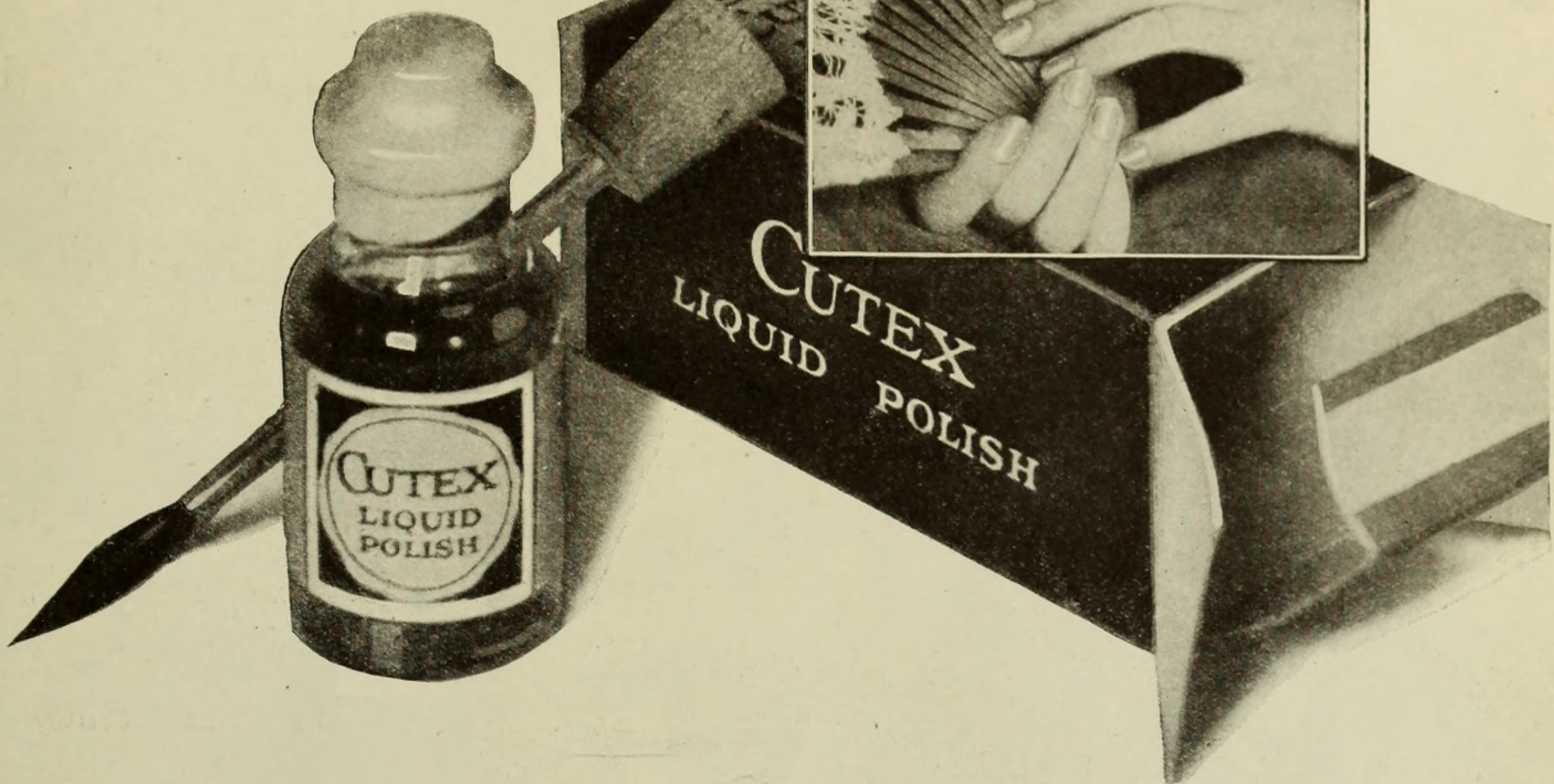
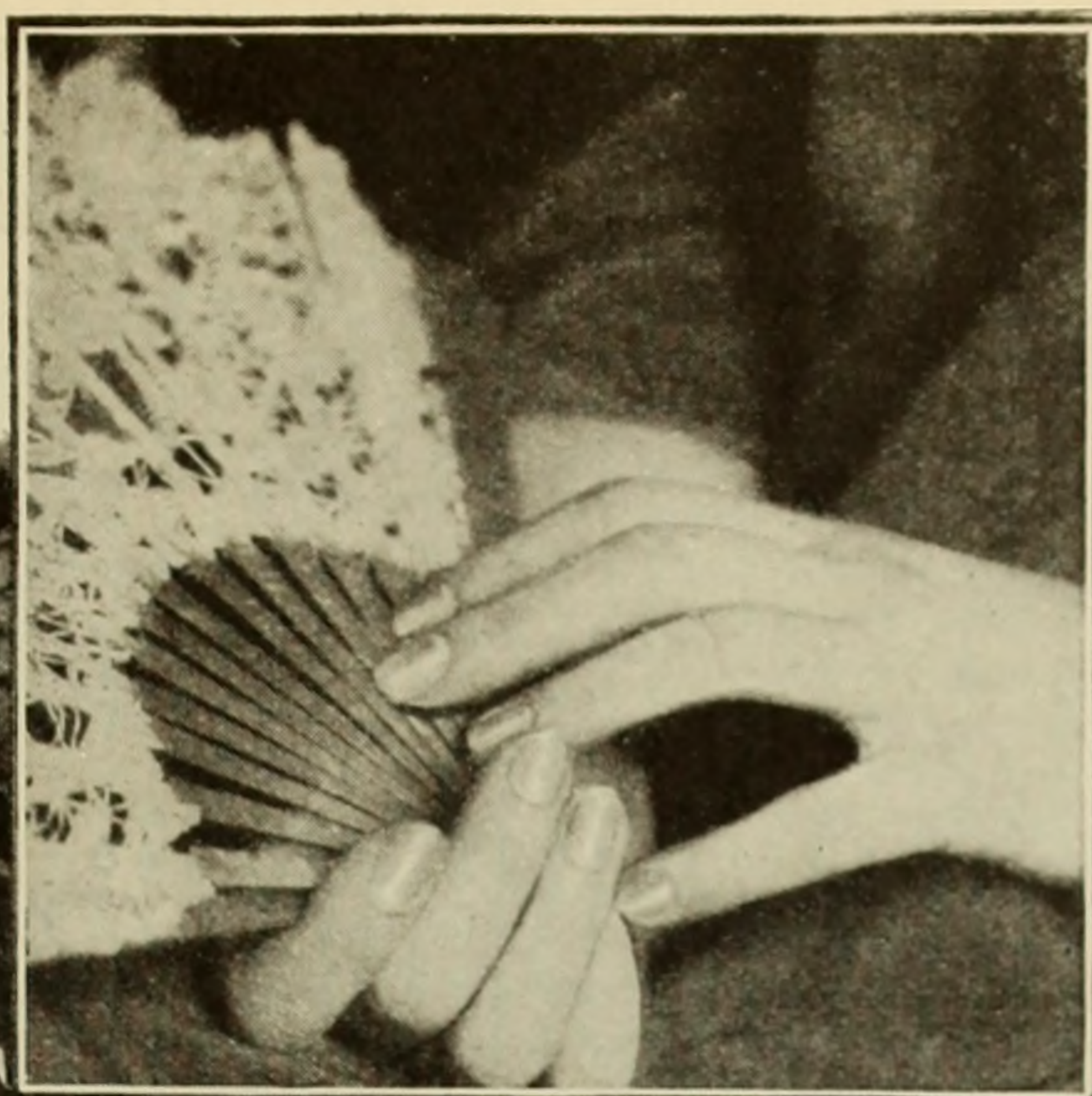
*Movies are kind to
Jack Dempsey
the Giant Killer*

Here is Jack Dempsey with his new nose and Edwin Hubbel, Wampas baby starlet. The fistic champion acquired a classic profile when a surgeon removed a piece of cartilage from his ear and inserted it in the pugilist's dented and upturned proboscis. Certainly, comparing this portrait with the one below, no one would object to the change—not even Firpo. It makes Jack look less dangerous



Before the operation Jack's nose looked like something the riveters had been using compressed air upon. It was dented in the middle and turned up at the end. Despite the facial alterations, Estelle Taylor seems to have lost none of her affection for him, which Cal York tells about in Studio Gossip East and West. There's nothing like a new nose to make a man look dressed up

It gives such a lovely pink lustre to the nails that already more women use it than all other liquid polishes combined.



Smooth-rosy - needs no separate polish remover

No wonder this liquid polish is a success!

IF you are a very, very particular person,—fastidious about every detail of your manicure, you will be delighted with this wonderful Cutex Liquid Polish.

It gives the nails a velvet smooth surface, even and brilliant.

It is tinted just the rose color the most exquisite Parisienne uses for her nails this season. Yet it is so thin the nails look naturally pink and glistening—not artificial and over-colored.

And when you want a fresh manicure, you do not have to trouble with a separate polish remover. For a drop of the polish itself, wiped off before it dries, removes every

trace of the old polish, leaving the nails clean and smooth.

Already Cutex Liquid Polish is such a success that you can get it everywhere you find the other splendid Cutex preparations, and for the same price—35c. It comes in two of the complete Cutex Manicure Sets. Sets are 60c, \$1.00, \$1.50 and \$3.00. Cutex preparations are on sale at all drug or department stores in the United States and Canada and chemist shops in England.

The Complete Manicure—send 12c for Introductory Set

FIRST shape the nails; for this Cutex has fine emery boards. 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.

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 Northam Warren, Dept. Q-11, 200 Mountain Street, Montreal, Canada.

MAIL THIS COUPON WITH 12c TODAY

NORTHAM WARREN, Dept. Q-11
 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)

City _____ State _____



DUSTIN FARNUM waited less than a week to marry again after obtaining his divorce in Reno. His bride is his sweetheart of the screen, Miss Winifred Kingston, who has been his leading woman for nine years in nearly all his pictures. What does the crystal say?

MRS. MARSHALL FIELD urges women to give their skin the wisest care

"I am always impressed with the charming youthfulness of American women. They manage to keep such clear delicate skins in spite of the strain of their many activities and strenuous out-of-door life. I believe that women everywhere can have the same lovely complexions with the aid of Pond's Two Creams."

Mrs. Marshall Field

PERHAPS it is one of the President's cabinet who dines with her tonight; a visiting diplomat; or a returned explorer; some one who is contributing his vivid bit to contemporary history.

It is as a gracious and cosmopolitan hostess that Washington knows Mrs. Field. The drawing room of her lovely home is as nearly a *salon* as one finds in America. Against its pearl grey walls moves the brilliant, shifting pageant of official and diplomatic society.

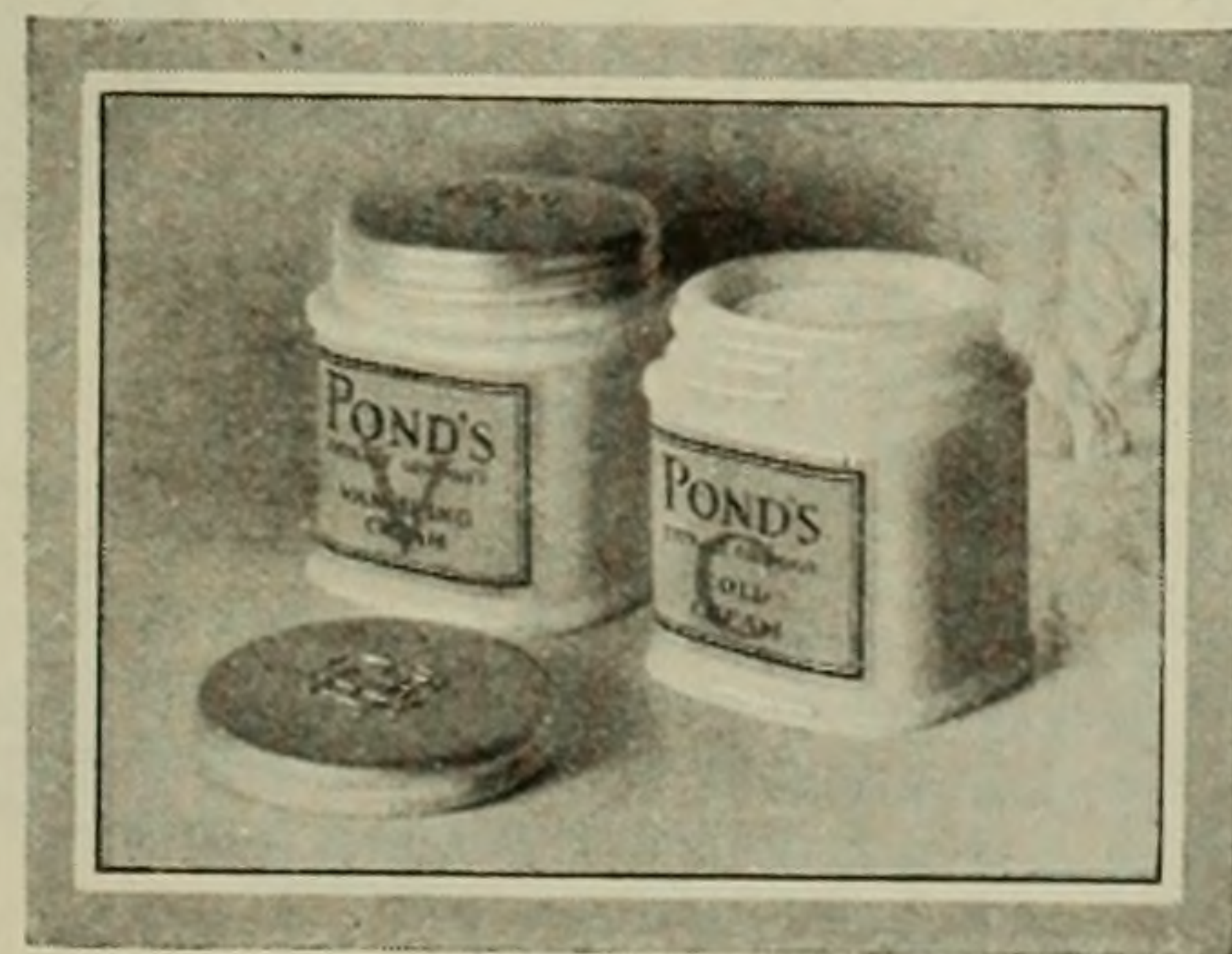
Abroad and at home, Mrs. Field has had opportunities accorded to few. She has met the young and gay, the middle-aged and clever, the old and distinguished of many countries.

It is from the crown of this full, interesting, sophisticated life that Mrs. Field speaks when she advises the younger woman how to take proper—and regular—care of her skin. For this two famous creams have been perfected. They answer the two great needs every normal skin demands—a rejuvenating cleansing, and a delicate protection and finish.

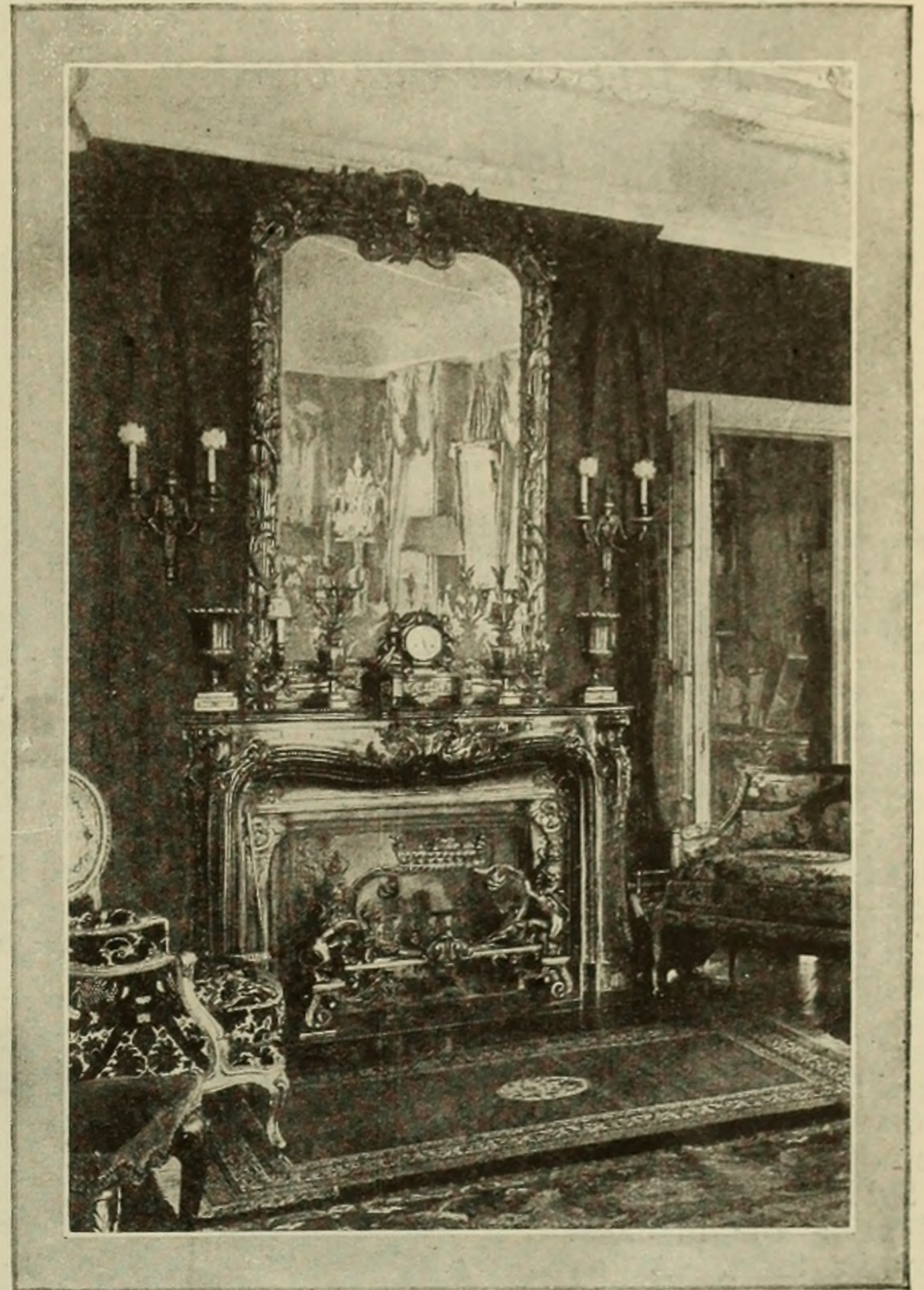
How exquisite women keep their youth

A thorough cleansing every night with Pond's Cold Cream. Apply it on the face and neck with the finger tips or a bit of moistened cotton. This pure soft cream works deep into the pores, ridding them of excess oil and powder, dust and dirt. Wipe the cream off with a soft cloth. Now, apply the cream a second time and wipe it off once more. Look at the cloth. The dust and dirt on it are shocking! But now, how soft and smooth your cheeks are, how clear and fresh looking.

Preparation of the skin before powdering, protection before going out. Before you powder, smooth in a little Pond's Vanishing Cream—just enough for the skin to absorb. It gives you just the soft, pearly finish you need and makes the powder cling much longer. And when you go out, this light greaseless cream under your powder protects your complexion from the bad effects of



THE DAILY USE OF POND'S TWO CREAMS KEEPS THE SKIN SUPPLE AND EXQUISITELY PROTECTED



Harris & Ewing

The Regence mirror and sofa add distinction to this charming room in Mrs. Field's Washington home, which houses her famous collections of amber and jade.

wind, sun and cold and keeps it soft and satin smooth.

Pond's is the method lovely women everywhere are depending upon to have the exquisite complexions Mrs. Marshall Field commends. Try it yourself today. See how fresh and clear these two creams keep your skin in spite of the many demands of social life. The Pond's Extract Company.

- | | |
|---------------------------|--------------------------|
| MRS. O. H. P. BELMONT | THE VICOMTESSE DE FRISE |
| MRS. CORDELIA BIDDLE DUKE | MRS. JULIA HOYT |
| THE PRINCESSE MATCHABELLI | MRS. GLORIA GOULD BISHOP |

are among the other women of distinguished taste and high position who have expressed their approval of the Pond's method of caring for the skin.

MAIL THIS COUPON WITH 10c TODAY

POND'S EXTRACT COMPANY, DEPT. L
147 Hudson St., New York

Ten cents (10c) is enclosed for your special introductory tubes of the two creams every normal skin needs.

Name.....
Street.....
City..... State.....

Sylvester Simplex as I Knew Him

A few sidelights on the
great actor by a boyhood friend

By Delight Evans

Illustrations by Robert Patterson

SYLVESTER SIMPLEX—that gracious personality, that benign presence which has so often smiled at you from the silversheet, was once just a boy like you and like me. Incredible as it may seem, *I knew* Sylvester Simplex. How well I knew him may be judged from the fact that we lived right next door to each other. Sylvester's father and my father were cell—I mean to say, play—mates before us. Our mothers were the two foremost washer-women of Onion City; and in spite of the fact that they were rivals, were the best of friends. So it was natural, was it not, that Syl—I called him that—and I should grow up together. And so we did.

That's Sylvester Simplex 'way up there on the screen—you see him and you love him. But do you know him? Ah—do you really *know* Sylvester Simplex? No, you may thank God, you do not.

Syl had the reputation of being the brightest boy in town. At an early age he learned sleight-of-hand, and generously used to amuse the trades-people with his accomplishments. He was a good boy; he always brought home everything he could. His teachers, alas, never quite understood him. How could they, poor simple souls, be expected to fathom the depths of genius which, even then, existed in Sylvester? They often grew impatient with their little pupil when he would make merry about the school room in such innocent little ways as sticking pins into the little children, drawing funny pictures upon the blackboards, and in other ways expressing the spontaneity, the exuberant spirits which, in later years, were to amaze the audiences in every portion of the inhabited globe, including California.

Syl was a great little help about the home. He saved his mother



Sylvester did everything he could to help his mother on wash days. When she wasn't looking he would upset the tubs

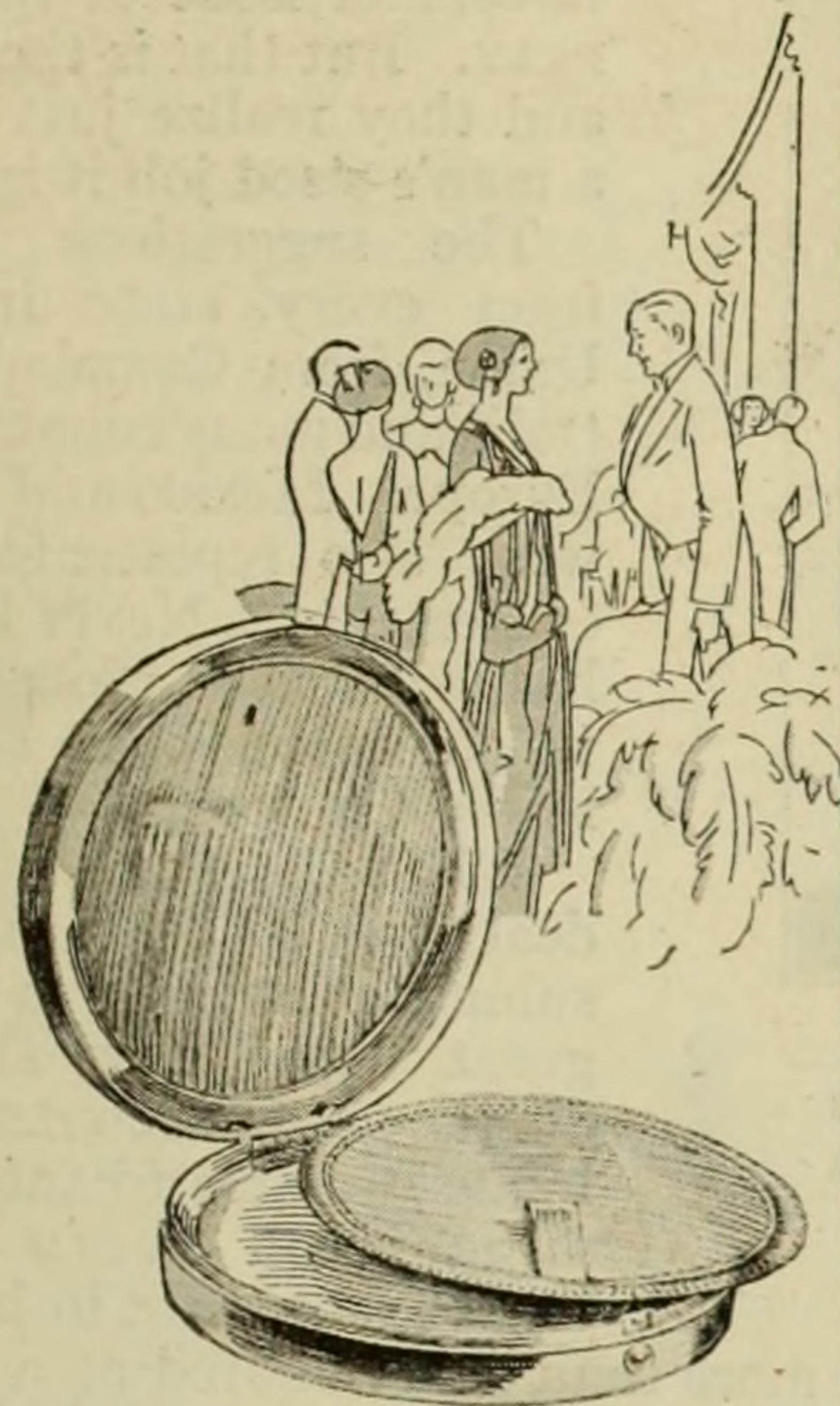
many a hard day's work by playfully emptying her washtubs when she wasn't looking. It was the dear boy's only diversion.

For he was put to work very early. His father needed him. Simplex Senior was once the most famous acrobat in three states—in fact, he was always in great demand around that part of the country. He was forced to eke out a livelihood in Onion City, where his talents were never really appreciated. In this he was assisted by the small Syl. Syl kept watch outside while his father practiced climbing, jumping, etc., on the various porches of the city. Syl developed a peculiar birdlike whistle which soon became familiar throughout the neighborhood, especially among policemen. What a pity the screen is silent, so that his audiences are deprived of this added accomplishment of the distinguished thespian!

We—all of his friends—realized even then that Sylvester would make his way. Which way, we did not then know. Motion pictures were not as popular as they have since become. If we, his friends and I, had ever suspected that they would be, and that our own Sylvester would some day play in them,
[CONTINUED ON PAGE 113]



The bold actor was a great aid and comfort to his father. When the elder Simplex practiced acrobatic stunts on the neighbor's porches, little Sylvester could always be counted on to whistle his clear, bird-like call if a policeman approached

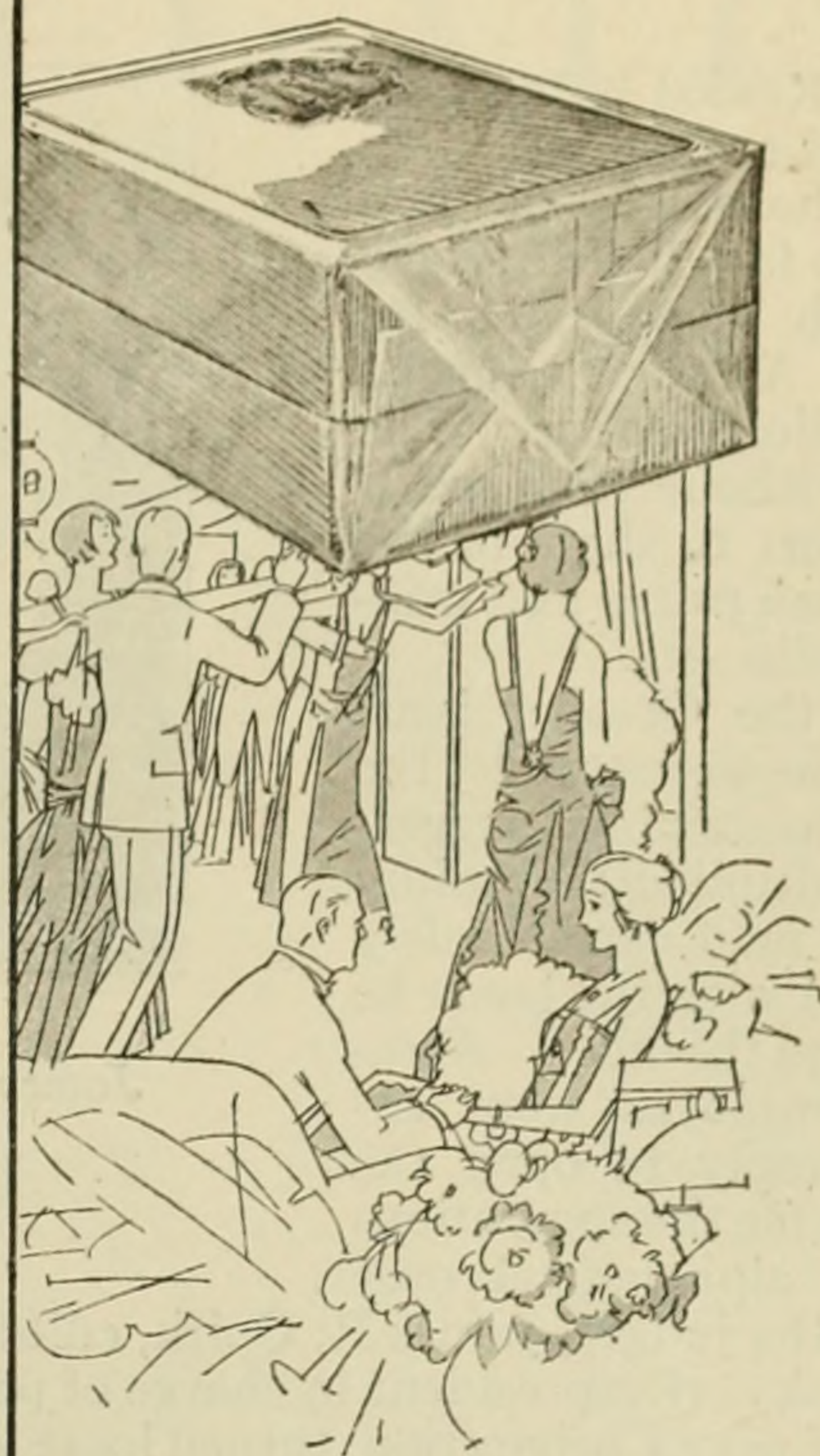


Thin-Model
Pompeian Powder Compact



"BEAUTY GAINED IS LOVE RETAINED"

This is a reproduction of a portion of the beautiful new 1925 full-color Pompeian Art Panel. Use coupon below.



Have you learned how to select your correct shade of face powder?

When you use the shade of face powder that matches your skin, you get the most natural and the most beautiful results.

MME. JEANNETTE

WOMEN all have a keen appreciation of results. Every woman has a desire to improve her appearance when she uses cosmetics—and if she is clever, she will strive to make this improvement look as though it were a natural result rather than an artificial one.

One of the first things every woman should learn about the use of powder on her face and neck and shoulders is that the shade of her powder should match the color-tones of her skin.

Pompeian Beauty Powder comes in four shades—a shade for every typical skin.

Little hints in judging tones of skin

I have prepared a few simple descriptions of typical skin-tones to provide a guide to women who are uncertain about their own skins.

If every woman would select her powder shades with the same care and discrimination she shows in matching materials for a new frock, the results would be most gratifying.

The Medium skin. It is not always easy to determine whether your skin is medium, for its tone is not determined by the color of either eyes or hair. Women with medium skins may have almost any shade of eyes or hair, but the actual tone of the skin makes the type.

Medium skins are warmer in tone than

white skins, lighter in tone than olive skins, and less roseate than pink skins.

These skins need the Naturelle shade of Pompeian Beauty Powder. So many American women should use this particular shade, and it is so perfected in the Pompeian Beauty Powder that I would almost persuade every woman who has not a strikingly blonde or brunette skin to try Pompeian powder in Naturelle shade!

The White skin. We do not often see this white, white skin, though it still appears in rare types. Few women, even of these white-skinned types, should use a pure white powder. White Pompeian Beauty Powder mixed with Naturelle Pompeian Beauty Powder is frequently the answer to this need.

The Pink skin. Women with pink or flush-looking skins often make the mistake of using a white or a dark powder. This only accents the pinkness. They should always use the pink tone of powder—the Flesh shade of Pompeian Beauty Powder.

The Olive skin. The shade of powder for this rich skin is Rachel Pompeian Beauty Powder. This powder shade on an olive skin accentuates the color of the eyes, the red of the lips, and the whiteness of teeth. Pom-

peian Beauty Powder, 60c (slightly higher in Canada). At all toilet counters.

The New Pompeian Beauty Powder Compact

It comes in a round gilt case—thin, of course, to avoid ugly bulging when carried in pocket or bag. The mirror in the top covers the entire space, to give ample reflection—and the lamb's wool puff has a satin top. The case is easily refillable.

Pompeian Beauty Powder Compact, \$1.00 (slightly higher in Canada). At all toilet counters.

GET 1925 POMPEIAN PANEL AND FOUR SAMPLES

This new 1925 Pompeian Art Panel "Beauty Gained is Love Retained," size 28 x 7 1/2. Done in full color by a famous artist; worth at least 50c. We send it with samples of Pompeian Beauty Powder, Bloom, Day Cream and Night Cream for only 10c. With these samples you can make many interesting beauty experiments. Use the coupon now.



POMPEIAN
Beauty Powder

© 1924, The Pompeian Co.

Pompeian Laboratories, 2131 Payne Avenue, Cleveland, Ohio

Gentlemen: I enclose 10c (dime preferred) for the new 1925 Pompeian Art Panel, "Beauty Gained is Love Retained," and the four samples named in offer.

Name _____

Address _____

City _____ State _____

Shade of face powder wanted? _____

Judges Selecting \$5,000 Prize Winners

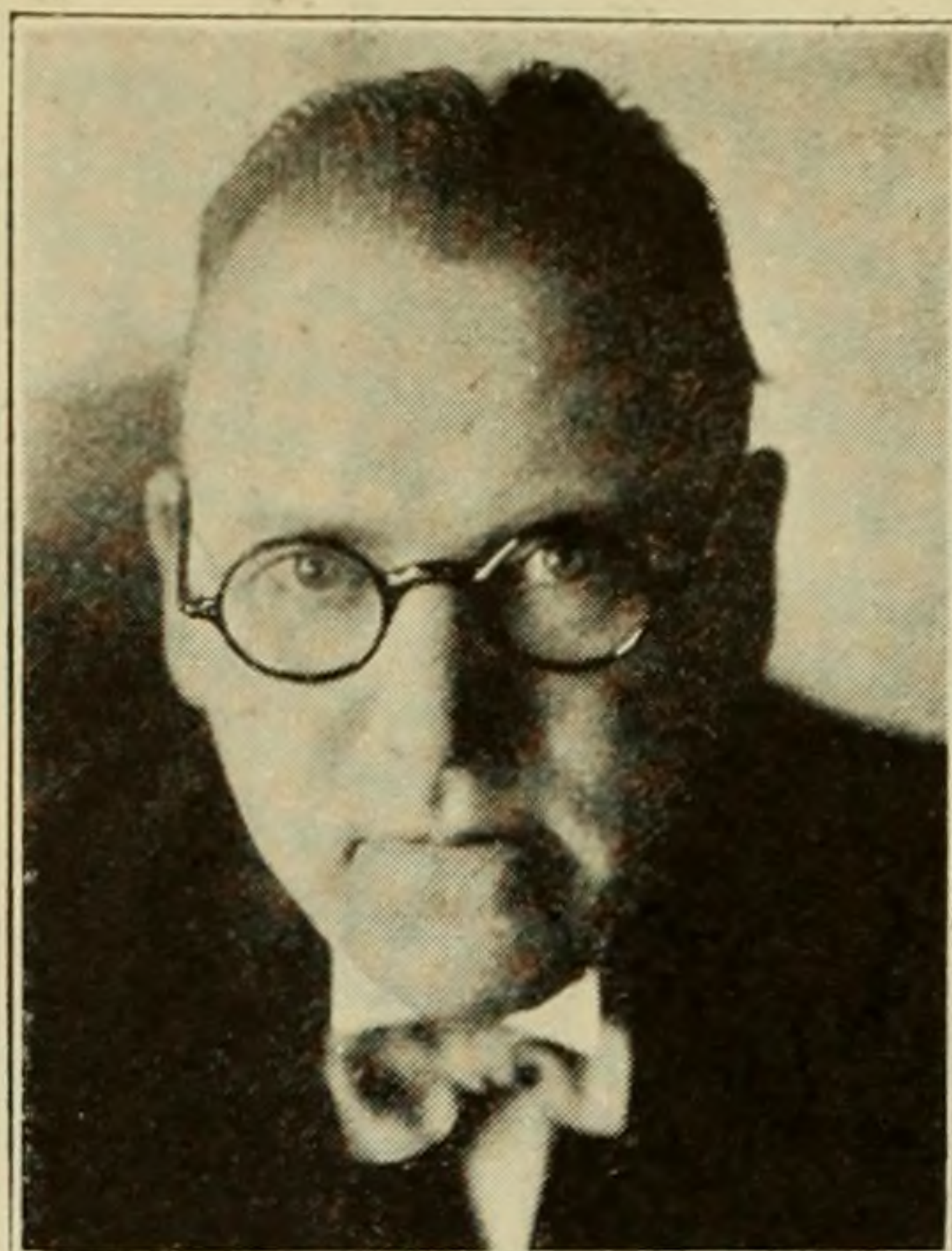
THE Radio Contest Editor is swamped!

Thousands of film and radio fans have deluged him with suggestions for titles to Arthur Stringer's great radio romance, "The Story Without A Name," in an effort to share in the \$5,000 cash prizes and wonderful radio sets.

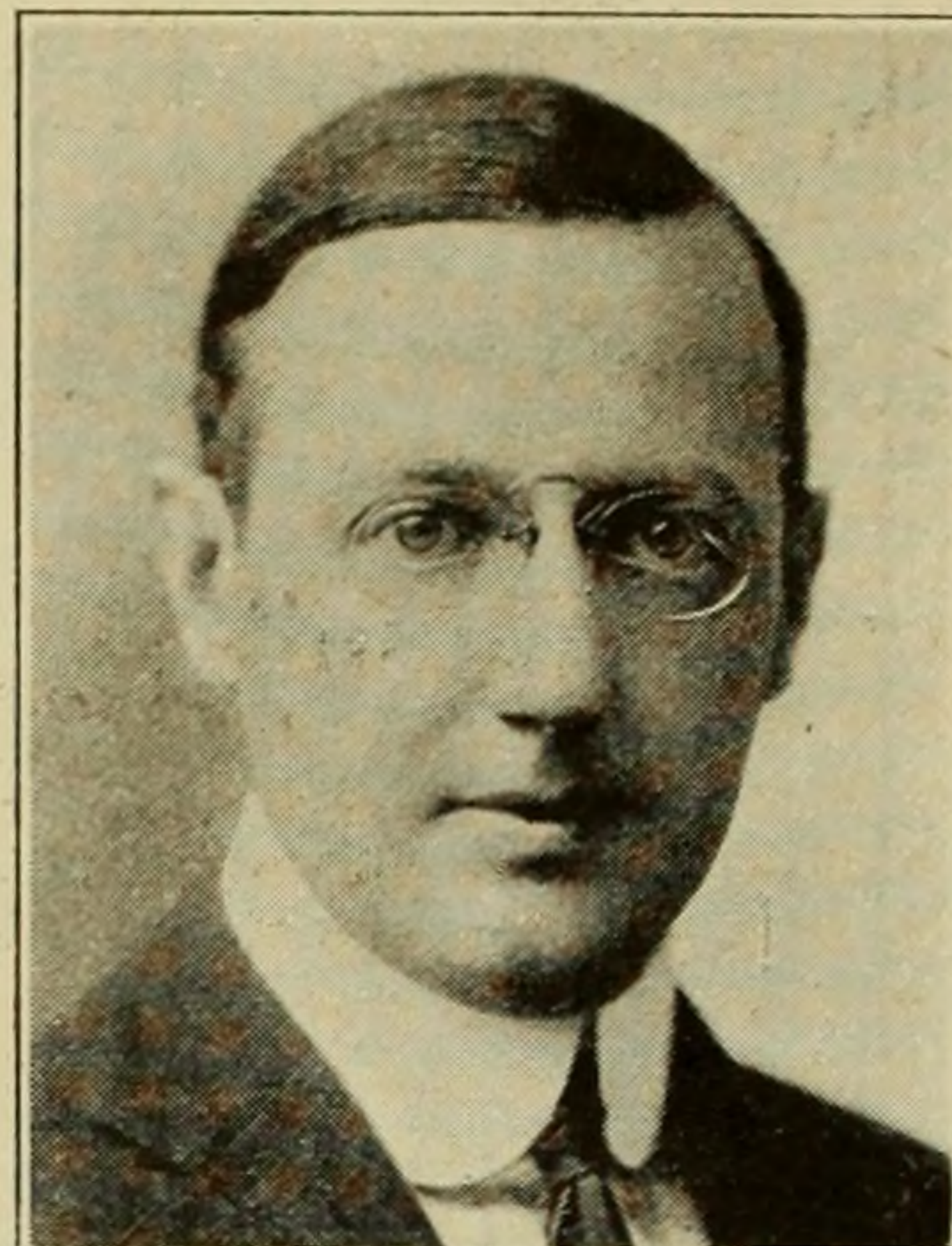
After the October issue was on the newsstands, the letters containing suggestions multiplied so rapidly that the mail carrier fairly staggered with the loads he brought to the office. Additional employes were engaged simply to open the mail and file the suggestions in their alphabetical order.

Then the judges, James R. Quirk, editor of PHOTOPLAY, and Jesse Lasky, vice-president in charge of production for Famous Players-Lasky Corporation, turned loose on them. And what a job they have! Thousands and thousands and more thousands of titles awaited their inspection. From the filing cases, stuffed to limit capacity, they were to find the title that will bring somebody \$2,500 in cash. Also from those same filing cases were to come other titles that would mean lesser cash prizes and four splendid radio sets to their authors.

The judges will have plenty of work on their hands to select the prizewinners in time to announce their names for the



James R. Quirk, editor of
PHOTOPLAY



Jesse Lasky, of Famous
Players-Lasky Corporation

December issue of PHOTOPLAY. But that is their job and they realize just what a man's-sized job it is.

The suggestions came from every state in the Union, from Canada, Australia and many countries in Europe. Mexico and Cuba were also represented by contestants. Never before has a contest aroused so much enthusiasm as the Radio Contest.

While there was a great deal of duplication in titles submitted, there was also a great versatility shown. Some of the contestants made it a rule to submit a suggestion every day. Others sent them in in bundles, one man submitting more than one hundred at a time.

Altogether he must have sent in nearly a thousand.

Some of the contestants applied art as well as brains to the contest. One young woman, who sent in scores of titles, hand-painted each one on colored paper and added artistic decorations in the way of fanciful borders.

Other titles came in on paper that varied from the kind used by butchers and grocers to the daintily perfumed variety used by milady.

Men and women from every walk of life entered the contest. There were lawyers, doctors, dentists, [CONTINUED ON PAGE III]



Jack Mulhall is coming into his own these days. Few screen actors are kept as busy as he is. It is just one picture after another with him. His wife is Evelyn Winans, also a professional, and one of the prettiest and most popular in the film colony

COMMUNITY PLATE



COLES PHILLIPS

*Silverware
of Quality*

© 1924 ONEIDA COMMUNITY, LTD.



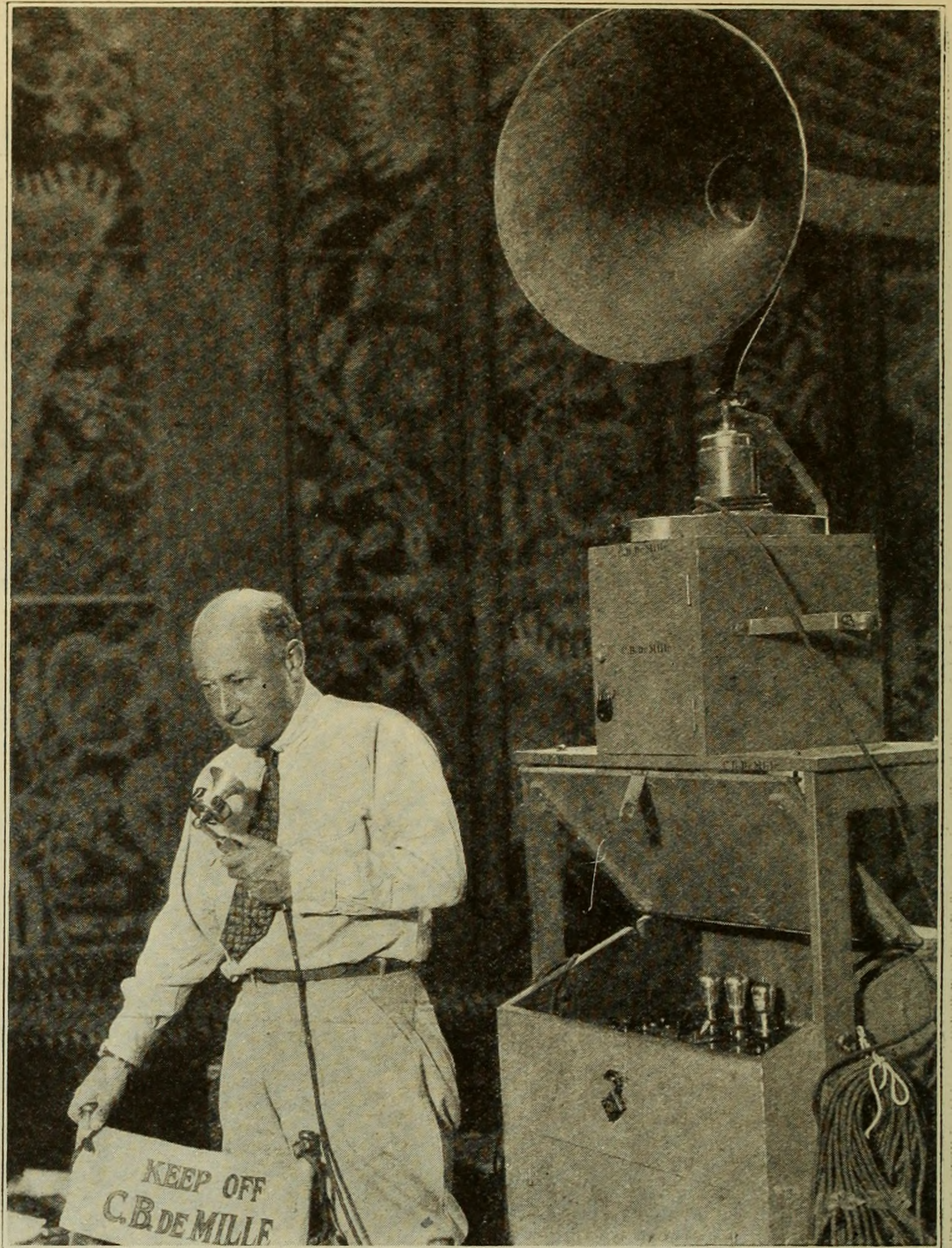
THE soft charm and graceful lines of H. Jaeckel & Sons' furs have been for many years the choice of prominent actresses of stage and screen.

Many of these creations have been designed exclusively to express the wearer's own ideas and individuality.

Mr. Richard Jaeckel personally will be pleased to show you the new Winter models, which will be duplicated—or modified to meet your wishes—at special professional price concessions.

H JAECKEL & SONS
One family management since 1863
546 Fifth Avenue

"Where 45th St. crosses Fifth Ave."



Here is Cecil B. De Mille's latest way of making himself heard when directing a large group of extras. He is the first director to use the radio loud speaker in his work, the picture being "Feet of Clay"

Studio News and Gossip

[CONTINUED FROM PAGE 55]

Opera of New York, sang, and Mr. Gallico gave some piano selections. The latter appeared recently as soloist at a Hollywood Bowl concert.

CHARGING that her husband, Emory Johnson, producer and director, shows a great preference for his mother over his wife and family, that he drives a car and forces her to use either a street car or walk, and that he refuses to support her and their three little children, Ella Hall, well known screen actress, has filed suit for separate maintenance, in which she asks reasonable alimony and support and lists community property valued at \$450,000.

THAT they are impersonating Tom Mix on the screen and are attempting to confuse the public, is the allegation of the Fox Film company in a suit brought to restrain the Art Mix Productions. The defendants, it is claimed, have employed one George Kesterson, a motion picture actor, once employed by Tom Mix, and they have used the name of the Art Mix pictures in such a way that they have deceived the public and that when looking at Kesterson, motion picture fans are led to believe they are looking at the one and only Tom Mix. The Fox people ask that the defendants be re-

strained from advertising the Kesterson pictures in such a way that the public believes it is Tom Mix acting.

SOME time ago, Irving Martin, an artist who had painted many of the backgrounds for the title work in Mary Pickford's pictures, became so ill that he was forced to quit work. He withdrew to a bungalow in a suburb of Los Angeles and devoted himself to the task of regaining his strength and health.

So far his progress has been very satisfactory and much of that progress is due to the fact that Douglas Fairbanks and Mary Pickford send him everyday from their estate, Pickfair in the Beverly Hills, all the rich cream, fresh milk and fresh eggs that he needs.

THERE seems to be some subtle affinity between comedy and baseball. The Douglas MacLean organization is the latest outfit to become goofy over the national pastime. The star, his business staff, scenario department and assorted visitors play ball every day at the F. B. O. studios in Hollywood, where they are making their pictures.

Over on the Buster Keaton lot the "Froze Faced Comedian" and his gang do the same thing at every opportunity.

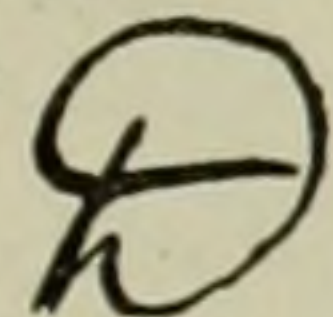
[CONTINUED ON PAGE 82]

How do you make your "D's"?

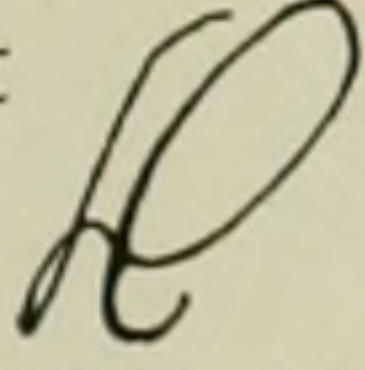
No two people make them alike and it's this difference that helps Miss Louise Rice, expert graphologist, read character from handwriting

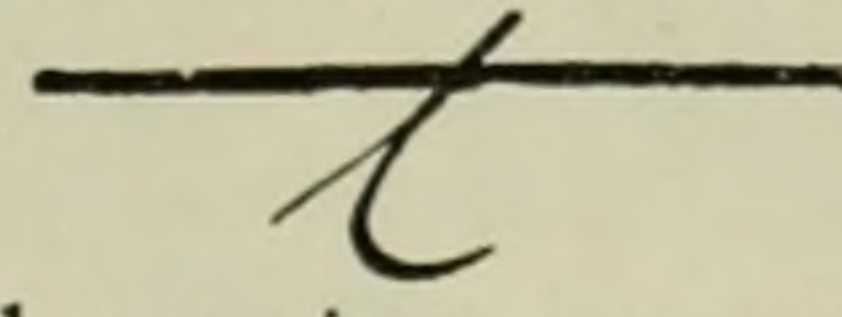
EVER really dissect handwriting? Ever ask yourself, for instance, why you make a capital D a little different from anybody else? Ever wonder why that brilliant and erratic friend of yours has a handwriting which "looks just like her?" *Of course*, it's just like her. Every stroke of a pen reveals some trait of character, some hidden talent, some fault, some virtue. Show me a piece of writing, and I will draw you a character portrait of the writer.

In the fifteenth century a scientist named Camillo Baldo began to wonder about it. Since that time thousands of scientists have wondered and studied. The result is that today a graphologist can build a character portrait of you as easily, from a specimen of your handwriting as a painter can make a likeness of you from a number of sittings.

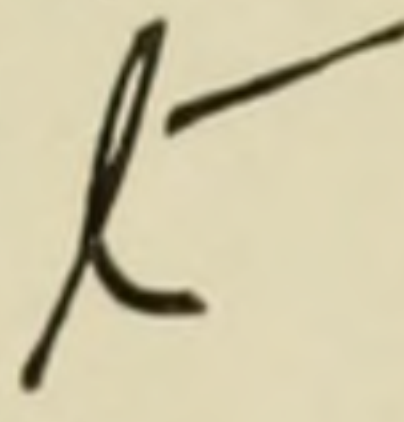
Take that matter of the capital D. If you bring the last stroke over so that you close the letter  you will live

within your income and put your surplus money in Government Bonds. But if you leave a space between the second stroke and the last

 you will help every poor unfortunate who appeals to you and your heirs will pay a small inheritance tax.

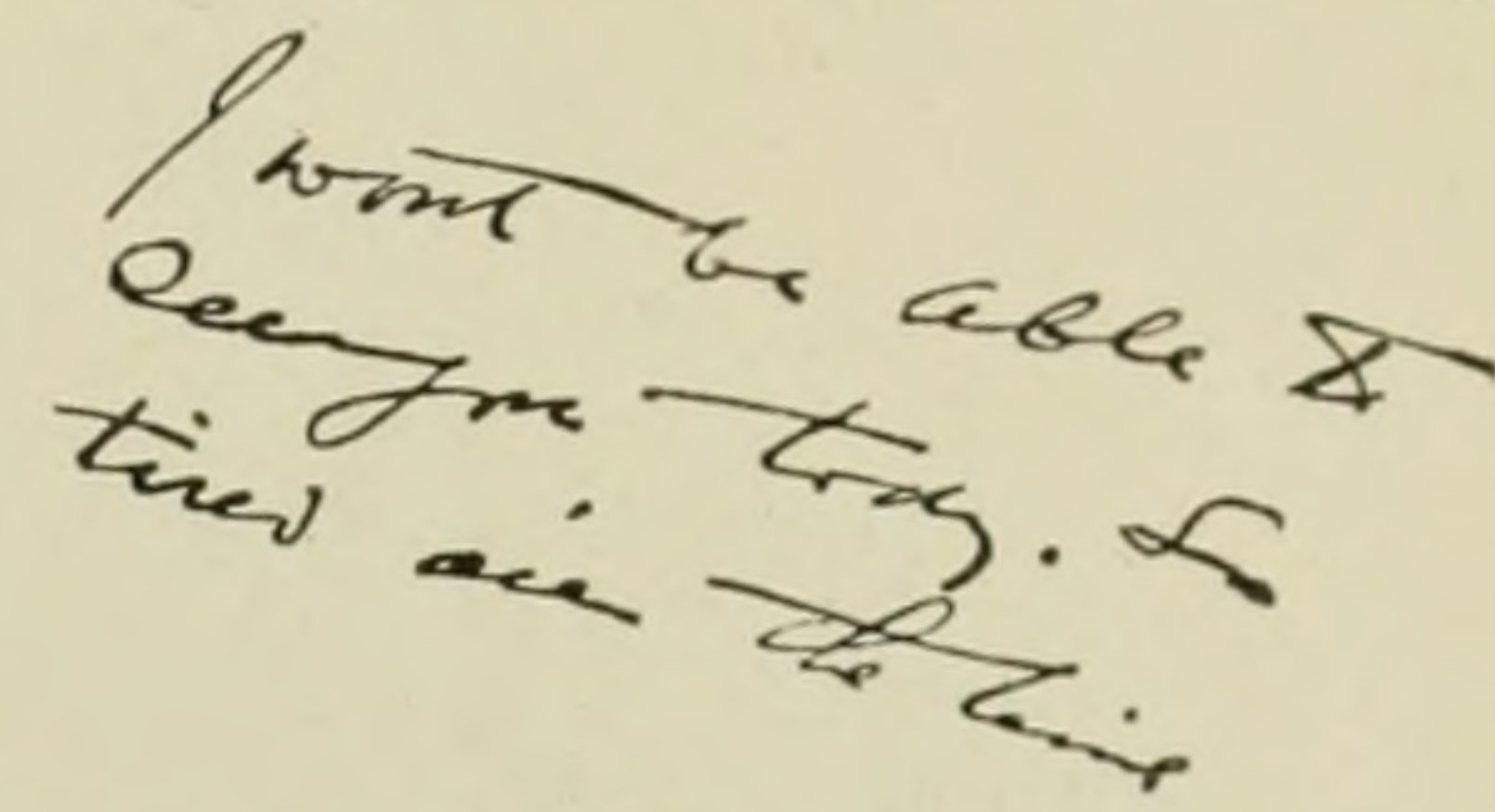
And your t's—how do you make *them*? Here is a letter which is a most amazing revealer of character. If you make the bar of the letter like this 

you will survive fire and flood and be going strong

when others are ready for the chimney corner. If you fail to put the bar across the letter  you will

put off your life insurance arrangements until you have poor health and *can't* make them.

When handwriting begins to slide down hill—look out! You are either ill or about to be, or you are in such a wrong



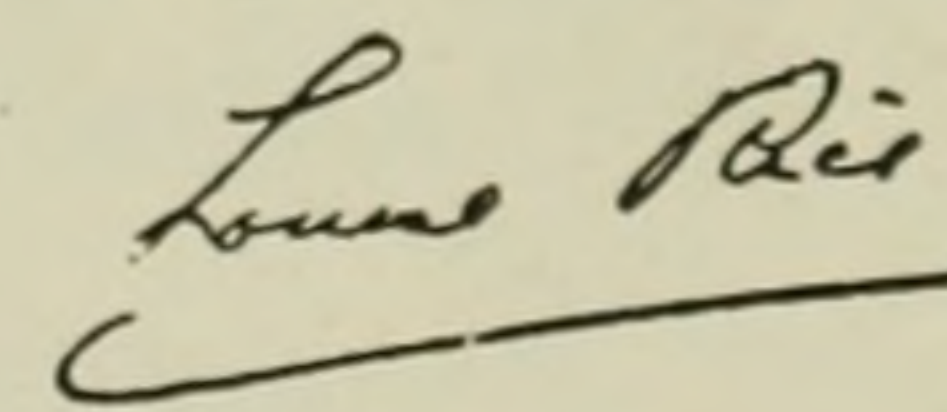
pew that nothing can go right. And if your writing goes kiting up toward the right-hand corner of the page you'd better get a business partner who is a pessimist. He will help you put to practical use that unbounded enthusiasm and optimism which, alone, will wreck you.

These are things worth knowing, aren't they? These are the things which make all the difference between failure and success, happiness and misery.

I wish *you* would write me and just see what graphology

has to tell about yourself. If you wish that you knew what talents you ought to cultivate—let me help you. If business or social or family difficulties beset you, find out what the science of graphology can do for you.

I'm a real person. I've been helping people and interesting people and amusing people this way for twenty-two years and I hope that *you* will be the next person whose letter I will open.





The handwriting of BARBARA LA MARR

Your Dealer Will Tell You How You Can Get This Character Reading

The services of Miss Rice are available to all users of Crane's Linen Lawn and Eaton's Highland Linen. You can get the special graphology boxes of these famous writing papers together with complete details of the service and how to secure it, at all stores where good stationery is sold.

Crane's
Linen Lawn

EATON'S
HIGHLAND
LINEN

EATON, CRANE & PIKE COMPANY, 225 Fifth Avenue, New York

©E.C.P.CO.'24



WALLACE BEERY always has about a week's growth of whiskers every time he has his picture taken. They don't seem to bother his bride, the former Arieta Gillman, screen actress, who gave up her career when she married the capillaceous (consult your dictionary) Beery.

Gray Hair Banished in 15 minutes



INECTO RAPID NOTOX

THE thousands of women of the most exacting discrimination who to-day are insisting upon this one coloring for the hair are doing so for this one reason:

Inecto Rapid Notox is the one tint which

so perfectly reproduces Nature's coloring as to be indistinguishable from it, even under the closest scrutiny.

It is, too, as permanent as Nature's coloring; and it is applied in 15 minutes.

INECTO RAPID NOTOX CONTAINS NO PARAPHENYLENE DIAMINE

You can obtain Inecto Rapid Notox at your beauty shop or hairdresser's; or at the best drug and department stores.

Or, if you prefer, directly from the laboratories of the makers, who maintain a Beauty Analysis Department solely for the giving of expert advice upon which of the 18 shades is just the

right one to harmonize with complexion and eyes and facial contour.

Merely dropping a card to Inecto, Inc., asking for Beauty Analysis Chart A-23, will bring it to you by return mail so that you may select unerringly the shade precisely attuned to your individuality.



INECTO, Inc.
Laboratories and Salons
33-35 West 46th Street
New York
HAROLD F. RITCHIE CO., Inc.
Sales Representatives

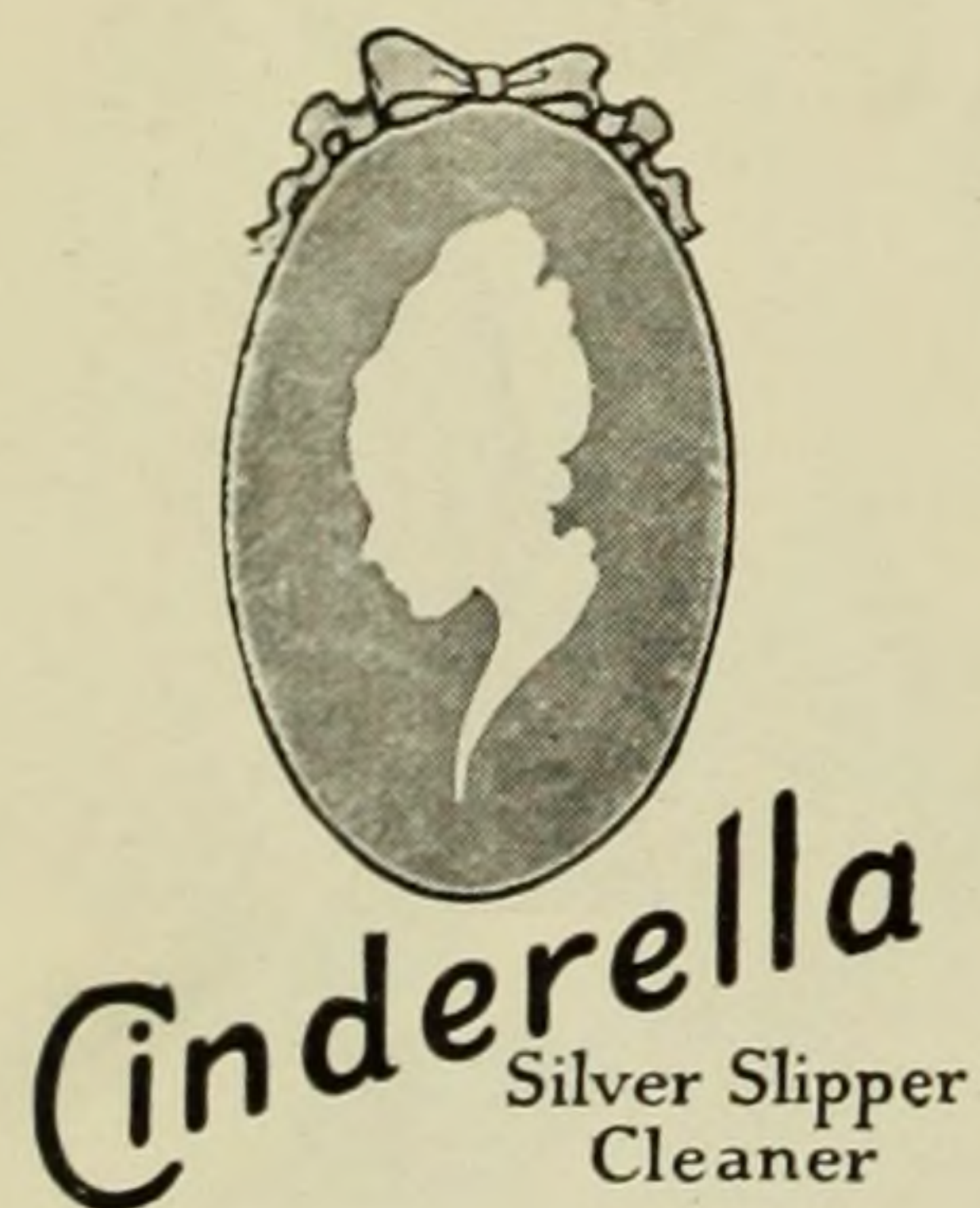


To Restore the Loveliness to Feminine Footwear

WHEN Cinderella weaves a magic spell about all feminine footwear—loveliness need never fade. A touch of Cinderella restores all the glimmering, silvery lustre to the daintiest of silver slippers—and preserves their charm and beauty.

Snowy whiteness is bestowed by Cinderella White Kid Cleaner while suede shoes are ever good to look upon—kept velvety soft and lovely by the Cinderella Suede Stick.

Let these Cinderella Products preserve your footwear and keep them looking smart and charming.



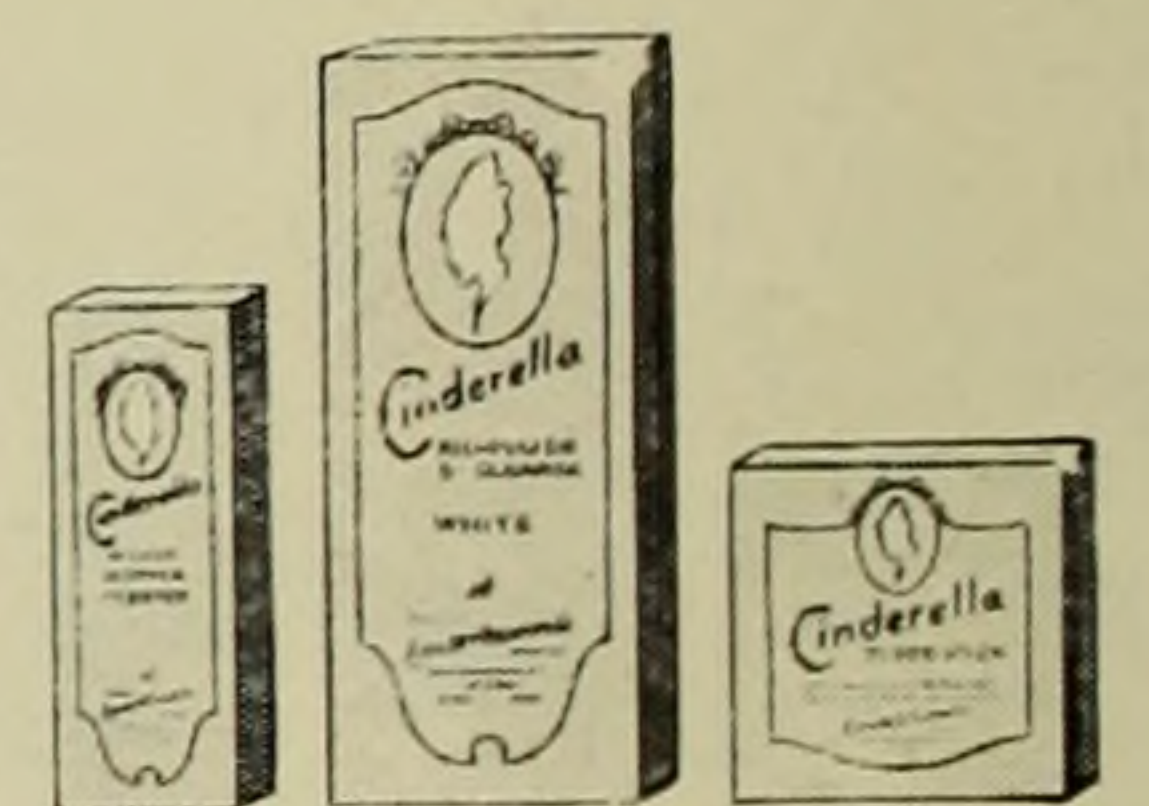
Sold by Better Stores—Everywhere

Guaranteed
Everett & Barron Co.
Product

PARIS

PROVIDENCE, R.I.

LONDON



These Cinderella cleaners are but three of a dozen different products for restoring loveliness to footwear

QUESTIONS & ANSWERS

Read This Before Asking Questions

You do not have to be a reader of PHOTOPLAY to have questions answered in this Department. It is only necessary that you avoid questions that would call for unduly long answers, such as synopses of plays or casts. Do not inquire concerning religion, scenario writing, or studio employment. Write on only one side of the paper. Sign your full name and address; only initials will be published if requested.



Casts and Addresses

As these often take up much space and are not always of interest to others than the inquirer, we have found it necessary to treat such subjects in a different way than other questions. For this kind of information, a stamped, addressed envelope must be sent. As a further aid, a complete list of studio addresses is printed elsewhere in this Magazine every month. Address all inquiries to Questions and Answers, PHOTOPLAY MAGAZINE, 221 W. 57th St., New York City.

BABS, WATERFORD, CONN.—“Tell you why all this talk about ‘sex appeal.’ What kind of an animal is it?” It is what makes a girl look longer at a snub nosed, sandyhaired boy across the aisle and with more interest than at the girl with the big blue bow in her hair, who sits at the desk in front. It is the dazzle dust that nature throws into the eyes and calls it romance. You think a certain actress is “just horrid because though she may act well she has a face that is so rumpled and unpleasant.” The path of the emotions, Babs. Emotional actresses must make faces.

SUE, ST. LOUIS, MO.—“The part of France” whence Adolphe Menjou came is Pittsburgh, Pa., my sweet Sue. Sorry to disappoint the writer of a query on fetching bronze green paper. But be comforted for, when you say “Being French myself I can express his mannerisms and expressions of emotion,” you doubtless recognize his hereditary traits. Little details, like preparing the table for “The Woman of Paris,” you consider very French and good test of acting. Even so, Maderoiselle Sue. His eyes are dark blue, his hair dark brown. “Of what height is he?” you ask. Five feet, ten and a half inches. I am quite willing to toss in the half inch for what your countrymen in New Orleans call “lagniappe,” good measure. He was born Feb. 18, 1891. Compute it, *ma chérie*.

A RICHARD DIX FAN, ATCHISON, KAN.—You are in a huge company, Janie. Dick Dix is claimed by St. Paul, Minn., which city has birth records in its city hall to back its claim. The records mention July 8, 1895. Yes, in his thirtieth year. Aren't you bright? Your favorite actor is dark brown as to hair and eyes. Measured upward he is six feet. In poundage, one hundred and eighty-four. Your other favorite, Alberta Vaughan, is sweet and eighteen; part of Ashland, Kentucky's best crop. Her height is five feet, two inches. Like 'em so, Janie? She weighs six more than one hundred pounds. Mae Murray has the dancer's weight, one hundred and fifteen pounds.

PENANCE, SAN FRANCISCO, CALIF.—You think I am neither male nor female but a corporation. Wrong, Penance. Evidence that being on a diet makes one testy. Still, I'll forgive you. I have been on a few diets myself. Aren't they hateful? I like your system of reduction. You have “put a book mark at each page containing a photograph of Ramon Navarro and stacked the magazines accordingly.” For every three pounds lost you reward yourself by taking down the publications and looking at all of his pictures. Sandow pulls off pounds by exercise. Ramon by charm. The fable of the wind and sun in contest for a man's cloak. Barbara La Marr's mouth is “the loveliest on the screen.” Maybe. There are many lovely ones. Shall we say there are none lovelier and agree?

LITTLE RUSSE, TULSA, OKLA.—Straight from Russia, yet you have learned in a few

months to like cakes, soda water and chewing gum. An adaptable young person, Little Russe. Carmel Meyers and Alma Rubens were both born in San Francisco, Calif. In the U. S. A. Right. Pola Negri still serves art under the Famous Players-Lasky banner.

C. B. S., NEW YORK, N. Y.—Anita Stewart's last picture was made with the Cosmopolitan Productions. I think that out of her sparkling amiability she would send you a photograph. Miss Stewart is of a delightful slimness, her proportions being, height, five feet five inches; weight, one hundred twenty-five pounds. Yes, Anna Q. Nilsson is still toiling for her art at the United Studios. Her height, though less than Nita Naldi's, but Junoesque, is five feet, seven inches. The scales record one hundred and thirty-five pounds of charm.

MARY JANE, WINDSOR LOCKS, CONN.—See statement at the head of this Department with reference to casts.

ROBERT, SALISBURY, N. C.—Thanks for the compliment, Bob. Most of the critics agree with you about Gloria Swanson, old man. Her latest play is “Her Love Story.” Thomas Meighan's age is forty-five. Looks twenty-eight. Richard Barthelmess attracted general attention as the melancholy Chinese lover in “Broken Blossoms.” He was the hero of “The Bright Shawl.” “The Enchanted Cottage” is his latest picture. He was cast to play the *Romeo* to Lillian Gish's *Juliet*.

ALICE, BAYONNE, N. J.—“My Life Story,” by Rodolph Valentino, appeared in the February, March and April issues of PHOTOPLAY MAGAZINE, in 1923. To secure copies of those issues write Photoplay Publishing Co., 750 North Michigan Avenue, Chicago, Ill.

AURORA, BELLECLAIRE, WEST FLA.—Norma Talmadge is the wife of her manager, Joseph Schenck. You go four times a week to the movies and if a Norma Talmadge picture is in town you go your allotted four times to that in preference to any other pictures. A true blue fan, Aurora. Conway Tearle's wife is Adele Rowland, a singer. Mr. Tearle's age is forty-two.

LEAH, VINEVILLE, OREG.—You think Bessie Love's name just suits her and you would shorten it to the lovely last syllable. Awful if she should marry a man named Haight. I think she would write you from her place of labor, the United Studios, unless pictures press too hard. John Gilbert has reached that seemly age for a man, thirty-two years. Did you notice the name of the company that made his last picture? Look sharp for those names, look up their addresses in the directory of chief studios in the magazine, and write the poor old Answer Man on more interesting matters, Leah dear.

SILVIA, LE ROY, N. J.—Glad you “haven't seen Richard Dix's name linked up with any one's, because you love him or think you do.” And, anyway, “This is Leap Year and you've a right to tell me.” Am I to be your John Alden, Silvia? Tom Mix was born on a ranch near El Paso, Tex. Thomas Meighan's children are in inverse ratio to the number of his admirers, for he has no children. Richard Dix's weight is one hundred and eighty-four pounds. Trains hard to keep away from the dreaded two hundred. Send him a birthday gift next July so that it will arrive on the important eighteenth. Bessie Love is single. Her age is twenty-six years.

M. F. S., PROVO, UTAH.—Madge Bellamy reached voting age on June 30, 1924. Your other favorite, Betty Compson, attained it six years ago.

A. H., BROCKWAYVILLE, PENN.—Your curiosity about your favorite actor and actress is natural and should not be ungratifying to those players. Lloyd Hughes: Coloring, dark as to hair and greenish gray as to eyes. Height, six feet. Weight, one hundred fifty pounds. Helene Chadwick is what has been termed a “French blonde” for her eyes are brown and her hair is light. She is of stately height for a woman, five feet, seven inches. Mr. Hughes is married. Miss Chadwick is divorced.

G. B., GRAND FORKS, N. D.—George! George! You are of the alleged lordly male sex yet you cannot decide whether you most like Johnny Walker, Richard Dix or Richard Barthelmess. I think your favorite is Johnny Walker because you desire to add to your fund of information about him. That straw blows Walkerward. He was born in New York City in 1896. His height is five feet, eleven inches. Weight, one hundred and sixty pounds. Coloring, decidedly brunette. Married Renee Parker, a musical comedy star, seen in New York in the name rôle of “Flo Flo.” Mr. Walker's more recent pictures are “Judgment of West Paradise,” “Girls Men Forget” and “Sinners in Silk.”

SOPHOMORE, WHO WRITES WITH A STUB PEN, CHICAGO, ILL.—Born on Hallowe'en. Shades of pumpkins and candles! James Kirkwood has been twice married. His first wife was Gertrude Robinson. His second is the present Mrs. Kirkwood, known to the screen as Lila Lee. Cullen Landis is without a wife at the moment I write this. Virginia Valli is, in private life, Mrs. Demarest Lamson. Constance Binney was born in New York but has lived for most of her few years in Philadelphia.

C. S., LOS ANGELES, CAL.—“Be truthful and publish only my initials, old dear.” Aren't I always truthful? I never mislead my kind readers. Mary Pickford's height is five feet. Marguerite Clark's is four feet, eleven inches—the screen's littlest girl. Want to compare your own with theirs, C. S.?

Don't let your face touch
its pillow until your skin has been
thoroughly cleansed



—and now for those
“three golden minutes”
I call my own

“The long, busy day over at last.

“And now for those ‘three golden minutes’ I call my own, when I wipe away all of the day’s dirt and tiredness. Then my skin can function normally all night and by morning be fresh and radiant.

“I have found a cold cream that cleanses, revives and smooths out tired lines all at the same time; one of such pureness, doctors prescribe it—Daggett & Ramsdell’s Perfect Cold Cream.

“If you, too, will make it a rule never to let your face touch its pillow at night until your skin is thoroughly cleansed with this perfect cold cream—you’ll notice a difference.”

For sale at department and drug stores—the white package with the red bands—Tubes, 10c, 25c, 50c. Jars, 35c, 50c, 85c and \$1.50.

There’s a “Try-It-Yourself” trial tube for you—Free. Just send the coupon below.

* * *

How to use those “Three Golden Minutes”

I—Smooth a coat of this luxurious cold cream over your face and neck.

II—Leave it on a minute to sink in.

III—Wipe off the cleansing cold cream with a smooth cloth and finish with a dash of cold water.

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Please send me the trial tube of the Perfect Cold Cream you offer above.

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In Canada: Daggett & Ramsdell, 165 Dufferin St., Toronto.

Studio News and Gossip

[CONTINUED FROM PAGE 76]

Harold Lloyd not only has a baseball team but a handball crew as well and for this game he has built a private court at the Hollywood Studios.

BLITZ, Neal Burns' beautiful German police dog which was awarded the PHOTOPLAY MAGAZINE Trophy for the best Shepherd dog owned and exhibited by a motion picture actor or actress at the recent Hollywood Shepherd Dog Show, was killed in an automobile accident.

Burns quite often took Blitz with him to the studio and the animal was trained to remain at his master's heels. But on the morning of the accident, the comedian and his pet had been romping in front of the Christie studios and all rules were forgotten for the moment.

When their play was at its height, Blitz made a dash out into the middle of Sunset Boulevard and under the wheels of a passing auto. The dog's neck was broken.

A ROMANCE which had its beginning during the filming of “The Sea Hawk,” culminated in the marriage of Arieta Gillman of Astoria, Oregon, and Wallace Beery, famous screen heavy, at the Hollywood home of Mr. and Mrs. Frank Lloyd.

Mr. Lloyd, who directed “The Sea Hawk,” gave the bride away and Rev. E. E. Haring of the City Social Service Commission read the ceremony. The only other guests were Mr. and Mrs. Milton Sills and Mr. and Mrs. Fred Weller.

Although the couple's engagement had been announced several weeks before, no date had been set for the wedding. Miss Gillman, who

has been in pictures but a short time, met Beery during the filming of “The Sea Hawk,” in which she had a small part. Beery played the part of *Capt. Jasper Leigh*.

This is not Mr. Beery's first matrimonial adventure. In 1916 he and Gloria Swanson were married when they were both playing in comedies. They separated in 1917 and in 1918 the husband was granted a divorce on the grounds of desertion.

Mrs. Beery expects to give up her screen career to devote all of her time to her husband and home.

SEVERAL weeks ago Richard Talmadge, daredevil stunt man and motion picture actor, broke his neck.

“Two vertebrae are fractured,” was the diagnosis of the physician who attended the unconscious actor at the Hollywood hospital. “He has a fighting chance for recovery but we can hold out little hope.”

Two weeks later I dropped over to the Talmadge home, having first called at the hospital and found that the actor was no longer a patient there.

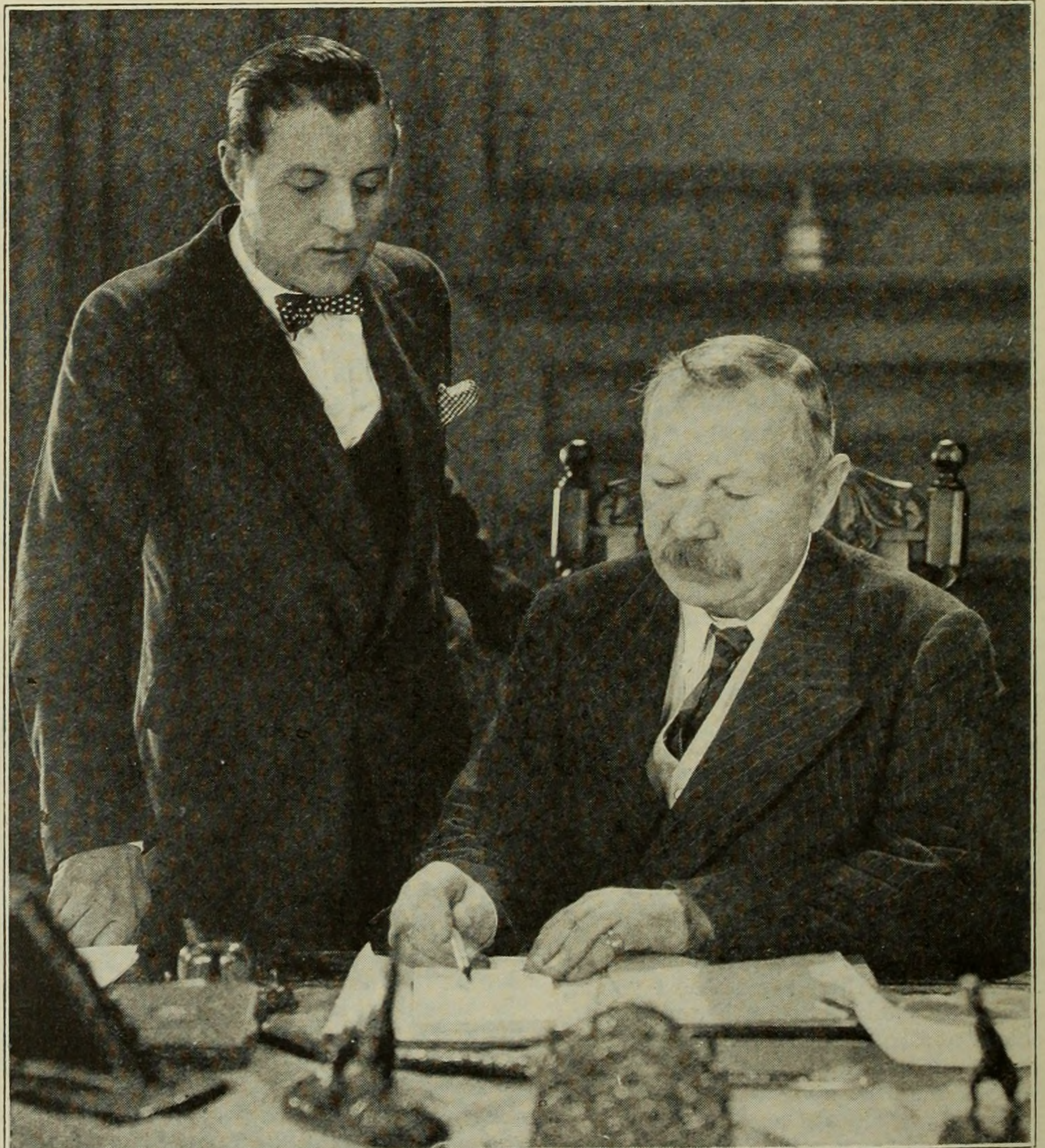
I expected to find him in bed but instead was shown the garden, where I saw a chap busily at work with a spade.

“Can you tell me where I'll find Mr. Talmadge, the man with the broken neck,” I asked.

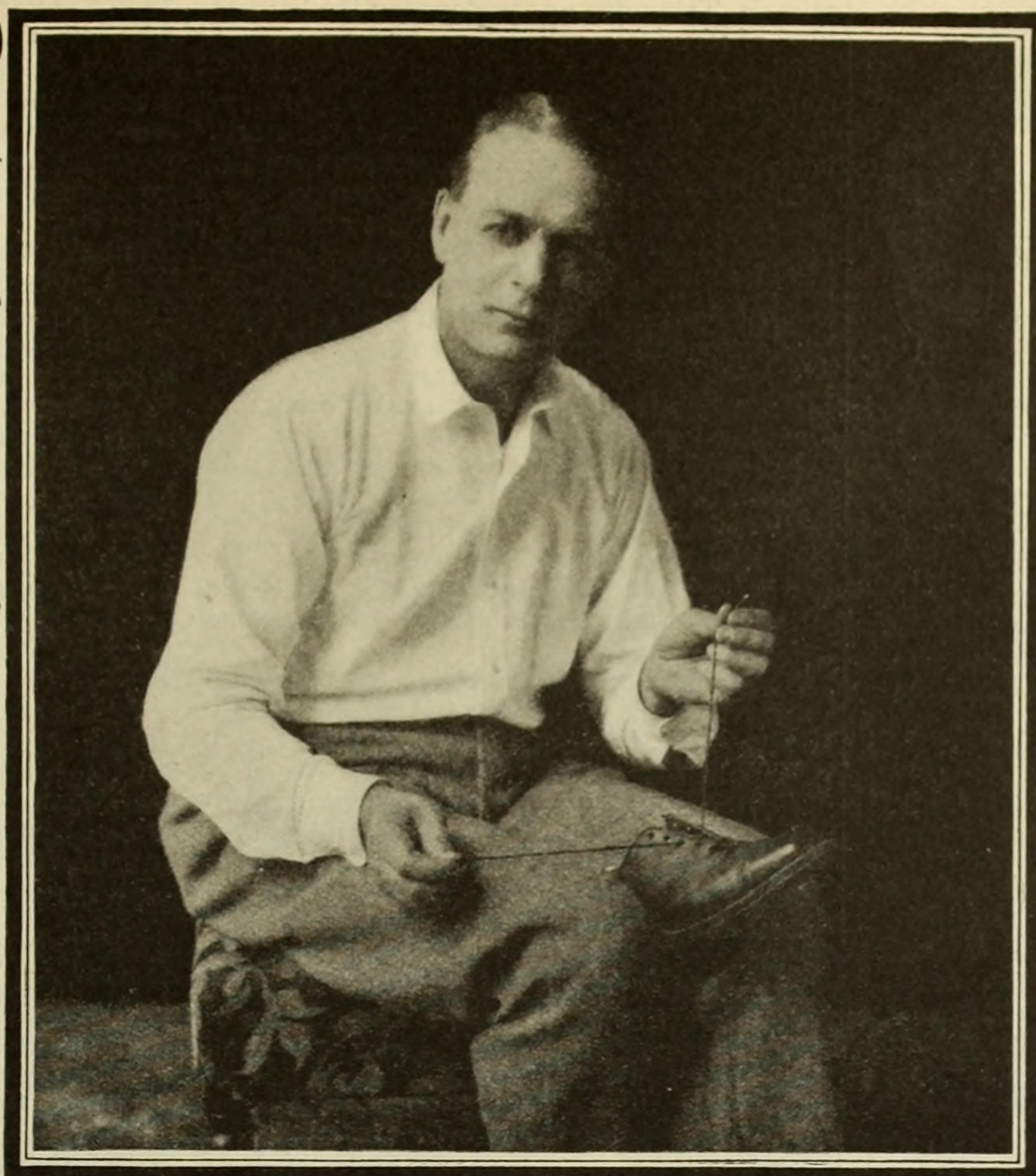
“You're talking to him,” said the amateur gardener. “What's a broken neck now and then anyway?”

And so it was.

With his neck broken in two places and owing his life to what medical men call a



Sir Arthur Conan Doyle discusses “The Lost World” with Watterson R. Rothacker, who purchased the movie rights many years ago from Sir Arthur.
It will be an Earl Hudson-First National production



HUNTLEY GORDON, Metro-Goldwyn player, companion actor to practically all of the cinema's most beautiful feminine stars, is perhaps the most gentlemanly type on the screen. In his clothes, as well as in his features, bearing and actions, he expresses the man of fashion, intelligence and good taste. Like all the well known screen stars, he finds it necessary to select his clothes with extreme care and he wears shoes that are finished with visible eyelets because visible eyelets are decorative, fashionable and absolutely essential for the correct appearance of his footwear.

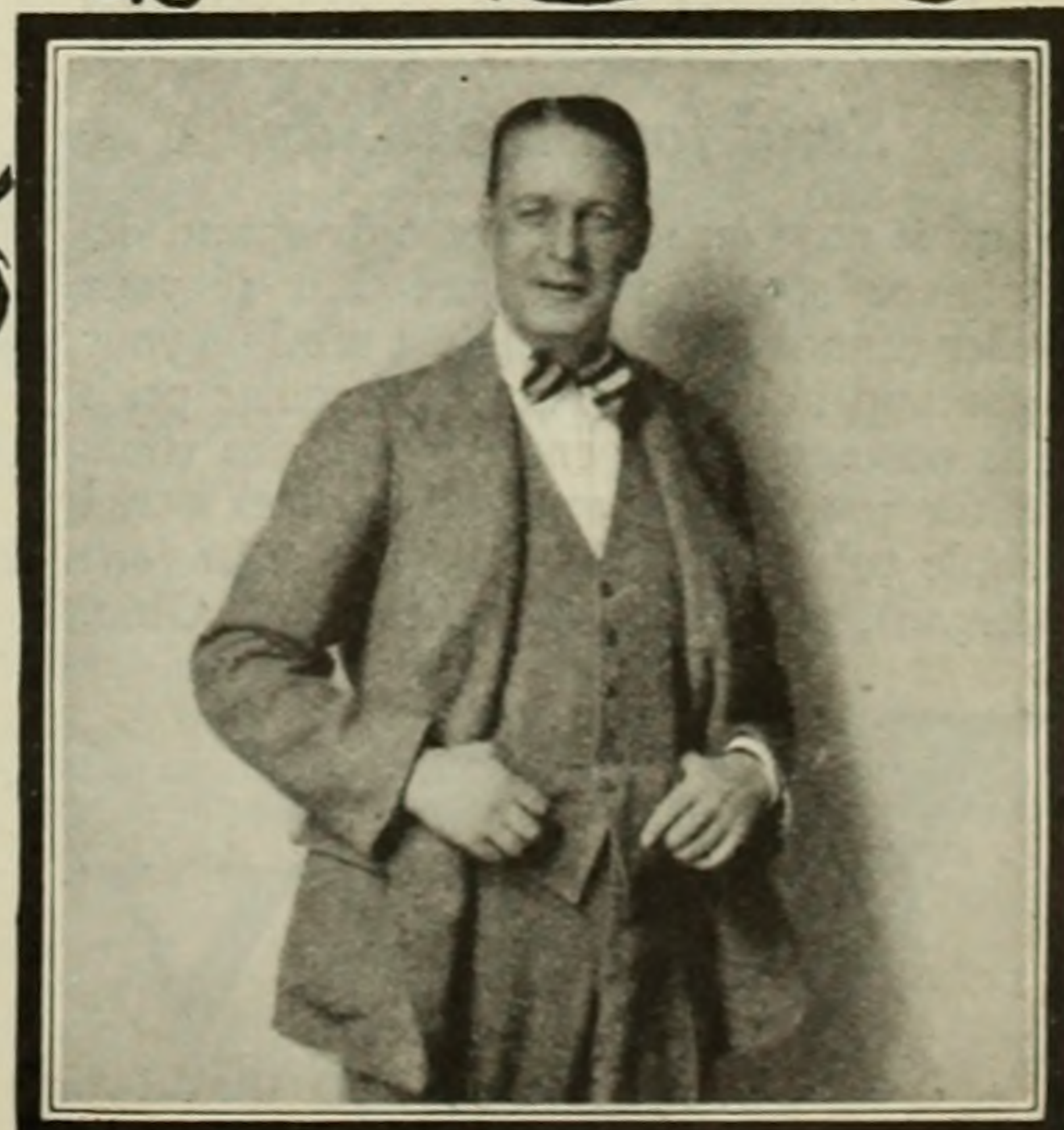
When you buy lace shoes always insist on Goodyear Welt Shoes with Diamond Brand (Visible) Fast Color Eyelets.

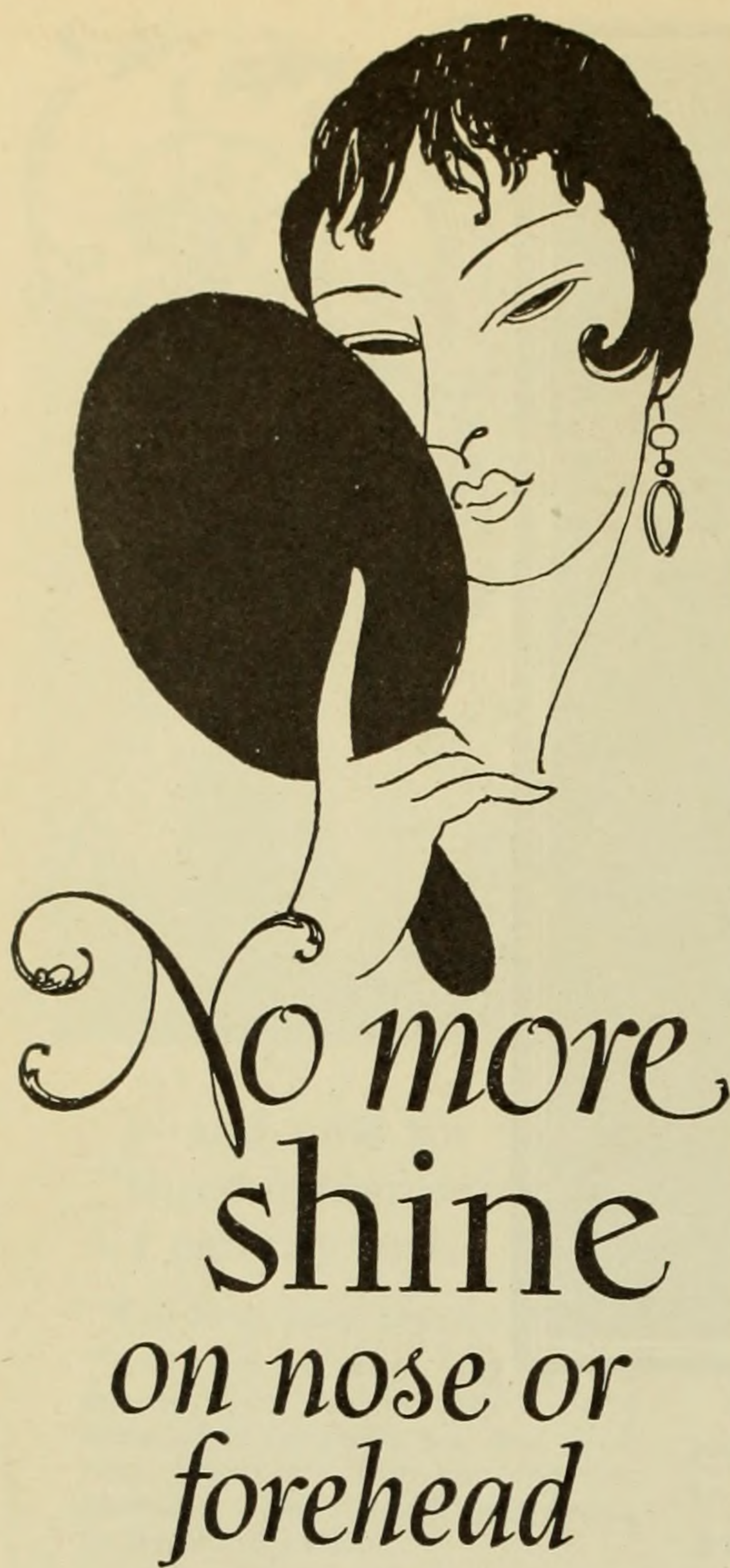
UNITED FAST COLOR EYELET COMPANY
manufacturers of
 DIAMOND BRAND (VISIBLE) FAST COLOR EYELETS



Diamond Brand (Visible)

Fast Color Eyelets preserve the smooth lines of the upper and promote easy, snug lacing. They have celluloid tops that retain their original finish indefinitely and which actually outwear the shoe. The genuine Diamond Brand (Visible) Fast Color Eyelets can be identified by the two tiny raised diamonds on their celluloid surface.





Such a wonderful new cream! Smooth just a touch of it over nose, forehead, chin. Instantly, the shine disappears. In its place, a delightful freshness; a soft, lovely finish.

This finish lasts for hours and hours; because Vauv does not just cover up shine, but actually corrects it—by *absorbing excess oil and reducing enlarged pores.*

It is also a perfect powder base. This means *double protection*, for Vauv keeps the shine off and the powder on!

Vauv is absolutely harmless. In fact, it is an *increasing benefit*. No fear that it will clog the pores. It cleanses them instead; for when it is washed off, it carries away all the impurities it has absorbed.

In just a week or two, if you have used it regularly every day, such an improvement—less and less trouble with enlarged pores, less trouble with such blemishes as blackheads!

Send for tube today

Vauv is now on sale at most drug and department stores, price 50c. But if your dealer cannot supply you, just send us your name and address with 53c (regular price plus postage) for a generous, full-size tube. Or for 10c we will send you a week's trial sample tube. THE VAUV CO. (for Jane Morgan), 251 Blair Ave., Cincinnati, Ohio.

Vauv

PRONOUNCED VÖVE

miracle, Talmadge was performing the hardest kind of physical work.

His broken neck was encased in a most uncomfortable cast, making it impossible for him to move it. Otherwise he appeared quite normal and in the best of health and spirits.

In addition to working in the garden, Talmadge is operating a typewriter to answer a flood of fan mail, and driving his own car.

"I'll be back at work at the studio in another couple of weeks," he confidently told me as I left him spading around a rose bush.

JUST what do they mean when they say "he leads a dog's life"?

Here's the story of a dog who wouldn't trade places with anyone. His name is "Tut" and he is Helene Chadwick's pet Airedale.

Helene and "Tut" are inseparable. He shares her home and he accompanies her to the studio and on location. His food is the same as his mistress'.

The other morning "Tut" came crawling toward Miss Chadwick, whining piteously. He had a toothache and it made him quite miserable.

Realizing her pal's dilemma, Helene immediately picked "Tut" up in her arms and made a flying dash for—the vet?

No, indeed. You're quite wrong—for an honest-to-goodness dentist, her very own dentist.

A napkin was placed around "Tut's" neck, he was placed in the chair, a drop or two of "soothing medicine" used about the gum where nestled the aching molar and out it came.

"Tut" thanked the dentist with a joyous bark and many wags of his tail.

Now all is quiet once more on the set where Helene works and "Tut" sits quietly on the side lines watching his mistress do her stuff.

ANNOUNCEMENT of the engagement of Miss Helen Cressman to Alexander Carr of "Potash and Perlmutter" fame was one of the outstanding events of September. Miss Cressman, known as a beauty to the Hollywood film colony, was still married to Dr. Martin Blank of New York when the engagement was announced, but her divorce was expected to be settled in Chicago shortly after. Carr admitted the engagement and said that he intended to embark his fiancée on a picture career.

RICHARD BARTHELMESS is completing his West Point story, "Classmates," and is already making preliminary plans for his next production, which, we understand, will be a domestic story.

Barthelmess and his director, John Robertson, "shot" a great deal of "Classmates" at West Point. Later on, for the staging of the big annual Camp Illumination dance, the West Point authorities gave special permission for a party of cadets to come to New York to be filmed. Moreover, they permitted them to bring their own girls as dance partners. So the camp dance, although staged at a New York studio, is romantically authentic.

The entire production of "Classmates" has been made with the full co-operation of the West Point officials. Indeed Major Henry B. Lewis, adjutant of West Point, has been present during the shooting of all the scenes and has himself played an important rôle in the picture. The final film will carry the endorsement of the government.

At the last moment it was necessary to substitute Madge Evans for Polly Archer as Dick's leading woman. Miss Archer was forced to undergo an unexpected throat operation and Miss Evans, who was a child star at old World Film for some years, was given the part, her first grown-up rôle.

PROVING that romance is not dead, Josef Swickard, who created the immortal father in Rex Ingram's "Four Horsemen," astounded his Hollywood friends when he eloped to Santa Ana, Hollywood's Hoboken, and married Miss Margaret Campbell, also well known in pictures. There was no need of an elopement—no irate father was pursuing—they just wanted to elope and so they did.

Quitting the set on which he was working early one afternoon and without revealing his plans to his most intimate friends, Swickard and Miss Campbell made a flying trip by motor to Santa Ana, where they were married by Judge Cox, the man who sent Bebe Daniels to jail for speeding. The ceremony was hasty, but Cox's parting words were:

"This may seem short but it's binding."

As soon as Swickard completed his work in the picture he was doing at the time of the marriage, he and his bride motored across country to Keams Canyon, Arizona, on their honeymoon. In Arizona they witnessed the snake dance of the Hopi Indians.



Mayor John F. Hylan of New York City sees a Western movie studio. From left to right—Guy Price, dramatic critic; Alice Terry, Conway Tearle, Louis B. Mayer, Joseph Willicomb, Mayor Hylan, Mrs. Hylan, and Dr. Frank F. Barham, publisher of the Los Angeles Herald

FREE: 5 DAY TRIAL!
Send no money.
Simply clip coupon below.

*Now
marcel your hair
beautifully*

—in 5 minutes—at home!



**An alluring wave guaranteed, bobbed or unbobbed
And the cost is but half-a-penny!
Coupon offers free 5-day trial**

THE loveliness of softly waved hair—chic, alluring!—may always be yours, now. No more times, between waves, when the curl has gone—when hair is not as pretty as it might be—when it is hard to arrange.

For now you can do as thousands of other attractive girls and women do—whether your hair is bobbed or long. Every day, if you wish, have a fresh marcel. Right at home—in five minutes! And the cost is actually about half a cent. It is a new method, approved by hair specialists.

The coupon below offers you an oppor-

tunity to try it, without cost, for 5 days. Send no money—simply clip the coupon.

An exquisite wave

This new way to keep your hair beautifully dressed was perfected to do two things: First, to give you a really professional wave in a very few minutes at home; and second, to reduce the cost.

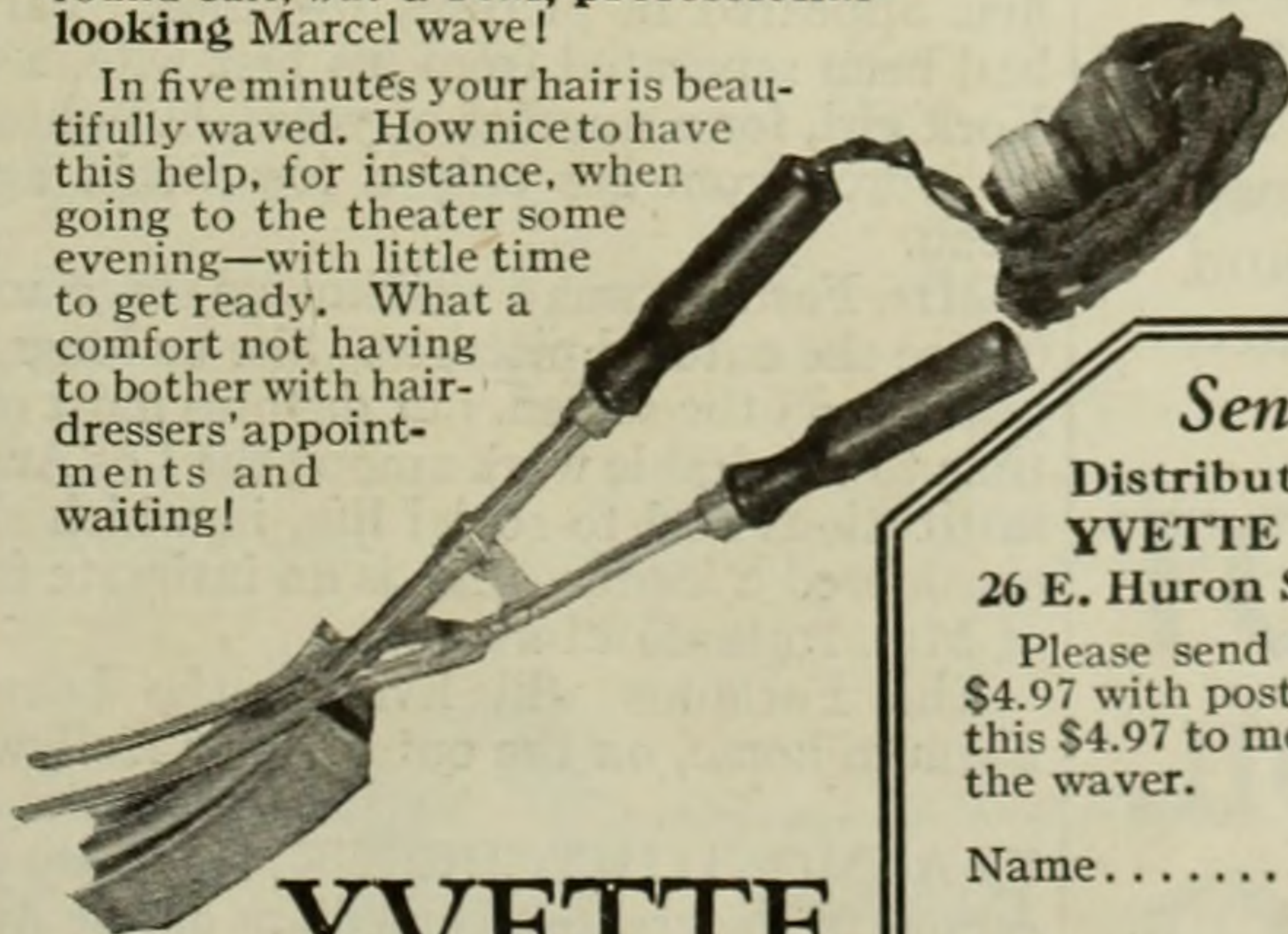
You use the YVETTE Marcel Waver to do it. Specially designed to impart an exquisitely soft, but very distinct wave.

Simply attach it to an ordinary electric light socket, as you would an old-style "curling iron." But the YVETTE does what no "curling iron" could ever do.

First of all, it uses less heat. So cannot possibly burn or injure the life and lustre of your hair in any way. And this heat is applied by a new principle, to **all** parts of **all** hair.

So it does not matter whether your hair is dry and brittle, or whether it is very oily. The YVETTE Marcel Waver gives a perfectly charming wave to **any** hair. Not a round curl, but a **real, professional-looking** Marcel wave!

In five minutes your hair is beautifully waved. How nice to have this help, for instance, when going to the theater some evening—with little time to get ready. What a comfort not having to bother with hair-dressers' appointments and waiting!



**YVETTE
MARCEL WAVER**
pronounced EE-VET'

**Buy several \$20 hats
with what it saves!**

In twelve months The YVETTE Marcel Waver will actually save you from \$40 to \$50 over and above its slight cost! And it will last for a lifetime. We guarantee it against defective workmanship or material, you know. Remember, too, that you take no risk at all in testing it for ten days.

Then, too, it saves you a great deal of money! More than ten times enough to pay for itself, in twelve months. The cost for electric current, each time you use it, is less than **half of a penny**.

A remarkable offer

This unusual, new waver will delight you as it has thousands of others. It was originally made to sell at \$10—which is really a low price, when you consider the time and money to be saved. But we have determined to **reduce** the price—and, by selling still greater numbers, have just as large a business as ever. So we make this amazingly generous offer.

Simply clip, fill in and mail the coupon below. Don't send any money, unless you particularly wish to. We will immediately send you a YVETTE Waver. When the postman delivers it to your door, give him \$4.97, plus a few pennies postage, the new, reduced price. But—note this:

Keep and use the Waver for five days. Test it in any way you see fit. Then, if you are not entirely and completely delighted with what it does for your hair, with the saving in time and money, just send it back to us. Immediately, and without the slightest questioning, we will mail back your \$4.97. Isn't that fair?

Just think what a pleasure it's going to be, having your hair freshly and beautifully waved **all** the time! And with enough money saved to pay for several very lovely hats, a new suit, or frock! Clip your coupon now. Mail it today, sure.

Send No Money — 5 Days' Trial

Distributing Division,
YVETTE et Cie., Dept. 16,
26 E. Huron St., Chicago.

Please send YVETTE Marcel Waver. I will deposit \$4.97 with postman when he brings it. You are to return this \$4.97 to me if, after 5-day trial, I do not care to keep the waver.

Name.....

Address.....

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



This charm lies hidden in your hair

IN EVERY woman's hair lies a loveliness that has never been revealed—that can only be brought out by the proper care. When you use ordinary harsh, irritating, smelly soaps, you are covering up this charm instead of bringing it out.



But you *can* make yourself more attractive than you ever dreamed. You can have hair that is silky, lustrous and fragrant—a scalp that is soft, white and healthy. Thousands of women have found that Wildroot Coconut Oil Shampoo brings them these things.

Its purity insures hair-health, its mildness soothes the most delicate scalp, its fragrance is the dainty perfume of cleanliness.

It is surprisingly economical. For only 50 cents your druggist will give you a large six-ounce bottle so that you may see for yourself how easy it is to keep your hair healthy, sweet and lovely. Wildroot Co., Inc., Buffalo, N. Y.

WILDROOT COCOANUT OIL SHAMPOO

Youthful love is all right, but the romance of middle age is the only true romance, according to the bride.

The former Miss Campbell was a school teacher before she became a motion picture actress. "In making pictures," she says, "one learns to respect all ages. In looking at young love we hope those feeling this kind of love will understand our love of middle years and the truly serious purpose which underlies our lives at this time.

"I do not believe in divorce. It is the fruit of unpleasantness, and when I believe a thing is not good I do not mention it."

THE great Lubitsch has a genuine sense of humor, according to Adolphe Menjou, but Pola Negri says "No," it is simply history repeating itself.

During the filming of scenes in Miss Negri's next starring picture, "Forbidden Paradise," adapted from Doris Keane's great stage success, "The Czarina," Menjou, as the court chancellor, obtains a piquant bit of information by peering through the key-hole of a door.

Menjou's position in the rôle of "Jack the Peeper" was anything but comfortable. Lubitsch took the scene four times and then called for another re-take. So Menjou again doubled himself up and peered through the hole while the lights beat unmercifully upon him and the camera turned busily. After what seemed hours, Menjou decided something was wrong and turned to look. There stood Lubitsch, with the magazine which holds the film under his arm, and the camera, minus film, was grinding away.

"He played the same trick on me in Europe when we made 'Montmartre'," said Pola. "He left me praying on a stone floor with the lights burning and the whole company stole away on tip-toe."

IT would seem that the influence of the motion picture is so wide-spread that it is having its effect even on police work, and that the jargon of the lot is being used by the police.

Here's one that Raymond Hatton tells.

A suspected bootlegger and his implements had been seized and brought before the desk sergeant.

"What'll I do with this?" asked one of the raiding party, holding up a tank with a bit of spiral copper pipe attached.

"Hold it for a still!" was the sergeant's answer.

DUSTIN FARNUM, favorite motion picture and stage star, and Miss Winifred Kingston, who has appeared as his leading woman in many pictures, were married recently at the beautiful Farnum home in Hollywood. Only a group of intimate friends and members of the family attended the service, which was an informal one, and the bride and bridegroom left immediately afterwards for a honeymoon in the Yosemite and the High Sierras.

The friendship between Farnum and Miss Kingston, who has made for herself an interesting place in Los Angeles social and charitable circles, is an old one, and began when they first appeared in pictures together. Farnum had been separated from his first wife, a New York girl, for a number of years, but obtained a divorce from her only a few weeks ago in Reno.

Mrs. Farnum was a well known stage actress before she entered pictures. She no longer appears upon the screen, but devotes most of her time to charitable work among the Los Angeles institutions and to social life, in which she is considered a leader. She is an intimate friend of Mrs. Antonio Moreno.

The Farnums will live at the beautiful Farnum home, on the outskirts of Hollywood.

RAYMOND HITCHCOCK, for many years one of the greatest comedians on the American stage, has forsaken the footlights for the kleigs. When the curtain went down for the last time in Los Angeles upon "The Caliph,"

Hitchcock's most recent musical success, it went down probably for all time upon his stage career, one of the most brilliant of our time.

"Hitchy" is going into the movies in a series of domestic comedies starring him with Mrs. Sydney Drew. Irvin Cobb is to furnish the material and Jerry Storm will direct. Mrs. Drew, with her husband, Sydney Drew, was tremendously successful in that sort of thing, but since his death she has not returned to the screen.

Some time ago, Hitchy bought a gorgeous country estate in Benedict Canyon, near the Thomas H. Ince, Harold Lloyd and Frances Marion places, and he has wanted to retire and build himself a country place ever since. Now this offer to work in pictures in such a delightful manner has determined his course. He is through with the stage. He will retire to Hollywood, make pictures, and be a country squire.

JACK DEMPSEY, the champ, has joined Hollywood's beauty chorus.

Following the lead of Mrs. Tom Mix, Helen Ferguson and others, he has visited the doctor and now has a new nose.

The cute little pug, which made so many feminine hearts flutter, is gone—at least until he has another championship fight, and in its place is a new nose of the same classical design as is worn by the most fashionable of screen leading men and stars.

What Firpo and Carpentier, Gibbons and Jess Willard couldn't do for Dempsey, a Hollywood surgeon has done.

They took a piece out of Jack's ear and put it in his nose and as a matter of fact it is now not only handsomer but much more practical. A certain tendency to an inward curve, in fact a rather marked tendency, has been removed and the Dempsey nose will hereafter be straight. At least it will be straight until some battler shows up who has class enough to muss it up for the champ.

They cut away a two-inch strip of cartilage from Jack's left ear, where he had plenty to spare, and with this cartilage built up the bridge of his nose until the depression was filled. The surgeon even placed a small piece under the tip of the nose, which he narrowed slightly. He then opened the nostrils so that Dempsey's breathing would be easier. Aside from increasing Jack's manly beauty, it is expected the operation will help his breathing when he is in the ring.

During his screen work for Universal, which contract has just been completed, the champ never appeared before the camera until a make-up artist had done subtle things to the bridge of his nose with putty. Jack liked the effect so much that he has had it made permanent. And anyway putty melts so easily.

MRS. MARY CAREWE, divorced wife of the well-known director Edwin Carewe, is to be married soon to Perry Wood, wealthy and socially prominent young bachelor of Los Angeles.

And in the wake of that there is a tale that I think can be told now. It was of course expected that as soon as the Carewe divorce was final Edwin Carewe and Teddy Sampson would announce their engagement. Suddenly, when the time arrived, Teddy gave a gasp and remarked, "Oh, but I haven't gotten my divorce from Ford Sterling yet. I started it once, and forgot." So Teddy started to get her divorce.

But the suit brought about a great tragedy—Ford Sterling's mother died of heart failure in the courtroom—and Teddy called off the suit.

Now Teddy says she isn't going to get married anyway for a long time, and there is a very persistent rumor among her friends that she may become reconciled to Ford Sterling. Which is all rather intricate, but not without its entertaining features.

TWO very gorgeous Rolls-Royces paused side by side on Wilshire Boulevard the other morning. Two ladies leaned out, both fash-



Are the Chinese smarter than you are?

此藥水係八種化學品配合而成
 製極廉在國發行已四十餘年
 國信士名譽極大歐美各國醫
 門博學之經驗細驗此藥水功
 分可中消百病如鼻等症用此
 凡身體中天然解毒之藥水
 水和水洗能去一切毒物
 皮膚各種瘡毒疥癩用此藥水
 則消之則能防一切毒物
 水之則能防一切毒物
 用此藥水漱口能保全牙齒
 順此藥水漱口能保全牙齒
 頭此藥水漱口能保全牙齒
 清如見寒則發熱性不改功用
 如見寒則發熱性不改功用

It so happens that the above is not a ledger sheet from a Chinese laundry. It is a reproduction of the back label on a Listerine bottle as sold in China. Listerine is distributed the world over. Branch laboratories are maintained in Canada, France, Spain and Mexico.

IN China, as you probably know, the doctor receives his fee for keeping you well. When you get sick, his fees stop until you are on your feet again.

This method has been followed for centuries—the oldest method of preventive medication.

Modern methods suggest the systematic use of a safe, effective antiseptic that will guard you against infection and the many illnesses that follow.

Listerine, the safe antiseptic, serves ideally this way. Used regularly as a mouth wash and gargle, it proves an effective barrier against most of the more common germ diseases.

Have Listerine handy in your home and encourage your family to cultivate

the systematic habit of using it. Many illnesses can be avoided in this way.

When you feel that first dry hitch in your throat on swallowing, which is the danger signal of sore throat, let Listerine guard you against more serious troubles.

Sore throat is a nuisance and usually comes at just the time you want to feel your best. By making Listerine a regular part of your daily toilet routine, you can usually avoid sore throat and often save yourself inconvenience and discomfort.

Listerine has dozens of other uses. Please read carefully the circular that comes with each bottle.—Lambert Pharmaceutical Company, Saint Louis, U.S.A.

LISTERINE



—The safe antiseptic



The secret of lasting loveliness

A CLEAN SKIN is the basis of beauty and the one way to cleanliness is through the use of soap. But—and this is where the secret lies—it must be the *right kind* of soap.

Scientifically blended from pure ingredients—Resinol Soap is free from all injurious properties, and satisfies the need of every skin. Soft, foamy and luxurious, its lather sinks into the pores and provides that thorough cleansing which promotes lasting loveliness. *But soap must do more than wash away visible dirt*, and Resinol Soap fills that long felt need. Through its peculiar Resinol properties it helps to keep the skin functioning normally and builds a healthy condition which resists germ development.

With blackheads, roughnesses, etc., apply a little Resinol Ointment and see how quickly it clears them away. This soothing, healing ointment is a favorite in thousands of homes where experience has proved that it is unexcelled for the relief of itching, burning skin troubles. Your druggist sells the Resinol products.

RESINOL SOAP



SEND TODAY FOR FREE TRIAL

Dept. 5-B, Resinol, Baltimore, Md.

Please send me, without charge, a sample of Resinol Soap and of Resinol Ointment.

Name.....

Street.....

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

ionably and wonderfully clad, to exchange greetings with the air of a couple of duchesses.

The two ladies were Mrs. Jack Coogan, mother of Jackie, and Mrs. Frank Borzage, wife of the famous director.

But the point of the yarn is that not so many years ago, less than ten as a matter of fact, both of them played on the same small time vaudeville bill—as song and dance artists.

Isn't it wonderful how times do change?

KATHERINE McDONALD, who used to be called the "American Beauty," and who was hailed by many as the most beautiful woman on the screen, is expecting a visit from the stork in the very near future. Miss McDonald retired from the screen when she married young millionaire Johnson, of Chicago and points east, and they live in a very stately home in the most fashionable district of Los Angeles.

But even after the interesting event is over, Miss McDonald doesn't expect to return to the screen.

CHARLES BRABIN and Theda Bara, who is Mrs. Brabin, are back in Hollywood again and Brabin has started work with Colleen Moore upon "So Big," Edna Ferber's great novel. The Brabins seem more devoted than ever, so apparently there is no truth in the rumor circulated of their separation.

Miss Bara is still in search of a story.

By the way, "So Big" gives Colleen the greatest chance of a career that has been one long series of golden chances already. No girl on the screen has had more opportunities than Colleen—the luck of the Irish has certainly been with her. The fact that she has tremendous ability to back it up with has placed her among the topnotchers of her profession. In "So Big" she has an acting part of widest scope and coming on top of her series of flapper rôles it should make her fans sit up and take notice.

OF course the fact that Marion Davies was present in person, for the first time in the west since she became a star, may have had something to do with it. Anyway, the opening of "Yolanda," Miss Davies' latest picture, in

Los Angeles the other evening was really an affair of the most distinguished order, because of the crowd of celebrities that turned up to attend it.

Miss Davies was greeted by the immense crowd that surrounded the theater with such real enthusiasm that it is impossible to doubt the hold her work has gained upon the public. I have never seen anyone except Mary Pickford receive such an ovation. After she had passed into the theater, accompanied by her former director, Robert Vignola, the crowd continued to cheer so violently and to stand so immovably, that at last Miss Davies had to come out again and stand in the lobby, throwing kisses to the clamouring throngs.

She looked very lovely and girlish, in an exquisitely simple frock of white chiffon and lace, her fair, bobbed hair waved and without ornament. Her jewels were diamonds and pearls and a great corsage of orchids gave the only note of color to her costume. Her cape was white, brocaded chiffon with a collar of white baby fox.

In her party, beside her escort Mr. Vignola, were Joe Schenck and Norma Talmadge, who looked unusually stunning in white satin and a close fitting silver turban, her wrap being a heavily embroidered white shawl; Constance Talmadge, in a seal skin wrap trimmed with ermine, beneath which could be seen a frock of flesh-colored chiffon, trimmed in rose beads; Madame Elinor Glyn, in royal blue velvet brocaded in silver, with jewels to match; Miss Gretl Urban, daughter of Joseph Urban, famous art director, who wore cream colored lace and a head dress of gold ribbon, her wrap a brilliantly colored batik shawl; and several others.

Among those at the opening were Alma Rubens, in a gown of black satin with a side train heavily trimmed in rhinestones. She wore a wrap of summer ermine; Florence Vidor, exquisitely lovely in peach-colored chiffon, trimmed in rare lace, and a wrap of silver chiffon with a squirrel collar; Colleen Moore, Copenhagen blue georgette, with rhinestones, and a corsage of orchids; Betty Blythe, cloth of gold gown, with a stunning headdress of twisted bands of the same material; Alice Terry, a delicate gown of flesh-colored geor-



There was no irate father to stop them but they wanted to elope and did. Josef Swickard, who played the father in "The Four Horsemen," and Miss Margaret Campbell, film actress, prove romance isn't dead when they fled to Santa Ana, Hollywood's Hoboken, and married

Anna Q. Nilsson

whose great popularity and dramatic gifts compare only with her exquisite blond beauty, writes, "The LANOIL treatment is wonderful. My hair not only looks and acts just like naturally wavy hair, but it is much improved in every way."



Photo Taken Five Months After Waving
"Yet my LANOIL Wave looks as pretty as the first day," writes Miss Mary Sherry, St. Mary's, Pa., "Your wonderful Home Outfit has saved me hours of time and given me 'oodles' of comfort."



Her Child's Hair Benefitted by LANOIL-Wave

"Laura May is five and one-half years old," writes Mrs. Chas. M. Hale, Americus, Ga., "Your Outfit has been a constant source of delight in my home."

The Nestle Home Outfit for Permanent Waving [by the Famous "LANOIL" Process]

Creates a Sensation Wherever It Goes. Entire Families Enjoy Naturally Wavy Hair ALL THE TIME, Through a Single Application

NO OTHER recent invention has won such friendly attention from women all over the world as has permanent waving.

This year, in the United States alone, Nestle Permanent Waving tripled its popularity over 1923, mainly through the discovery of the "LANOIL" process. This simple method, as if by magic, removed every element of danger from permanent waving. It reduced the heat and the time required to almost nothing. It simplified the application to the point where even children, twelve years old, can follow the instructions intelligently and successfully. Scores of thousands of women have sent for the Nestle "LANOIL" Home Outfit on trial and found it—mostly—even better than represented. They have kept their Outfits, and waved their children's and their friends' hair, as well, for the work is interesting, and brings the cost of the best permanent hair wave down to the price of two or three ordinary waves, made with hot irons.

"My Curls Cost Me Exactly 2c Per Day"

Writes Miss Mary Arthur, of Louisville, Ky., "and what is more, they save me hours of tedious trouble daily. My hair is positively growing better since I used the Nestle "LANOIL" Permanent Waving Outfit." We believe this. Hundreds of others have said the same. Naturally so. Because, after all, the Nestle Process of Permanent Waving only makes a wrong right. It does something to the hair far more natural than when such hair is put into crimpers, or pressed with heated irons. By the "LANOIL" Process, the hair is waved by expansion under slight steam pressure. That is why, forever after, humidity, perspiration, rain, shampoos, fog, etc., make such hair more instead of less curly as they do hair waved with curlers or hot irons. This is as it should be. We

should all have hair which responds to moisture by forming waves and curls. Such hair is usually called naturally curly and IS the hair of our race, although we seem to be losing it gradually through over-washing the head in babyhood.

"Our Hair Has Shrunk"

Said Mr. Nestle, famous inventor of permanent waving, at a recent lecture, "because this daily washing in early life removes all sustaining fat from the tiny hair shafts. The structure then shrinks, and thereafter refuses to take up humidity which always surrounds the body, and to which naturally curly hair owes its waveness. The "LANOIL" process opens up this closed structure again so that, after your "LANOIL" Wave, your hair, even under the microscope, looks as if it had never been straight. That is why it is called "permanent"—it keeps curling and waving forever."

Is it surprising that practically every progressive hairdresser has installed a large professional Nestle apparatus with which to give permanent waves by the "LANOIL" Process, and that our Home Outfits go out on every postal route in the United States, to bring relief, new pleasure and a better hair appearance to women and children, everywhere?

30 Days' Free Trial In Your Home

Send a letter, postal or the coupon below immediately, enclosing your check, money order or bank draft for \$15 as a deposit, or pay the postman when the Outfit arrives. We send you an extra package of free trial materials. You may use this, and then test the curls and waves you get, in every way you can possibly imagine: If they do not suit you in every way, you simply return the Outfit within 30 days, and every cent of the \$15 cost will be refunded to you immediately without question or delay.

This is not a special offer. We have sent



The Nestle LANOIL Home Outfit in Use

A whole head can be waved comfortably in just a few hours. The work is interesting, simple, and safe. The results are permanent and lovely.

Send for free booklet and testimonials, or better still, send for the Home Outfit directly on 30 days' free trial.

out the Home Outfit in this way since September, 1922. It is successful wherever it goes. Join the hundreds of thousands of women who give thanks to this wonderful invention which brought them permanent relief from their straight hair affliction. Write for your Outfit on free trial today.

If you want further particulars, before ordering the Home Outfit on free trial, send immediately for our free illustrated booklet and testimonials.

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Established 1905

12 and 14 East 49th Street, New York City

Just off Fifth Avenue

Fill in, tear off and mail coupon today

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12 & 14 East 49th St., New York, N. Y.

Please send me the Nestle "LANOIL" Home Outfit for Permanent Waving. I understand that if, after using the Outfit and the free trial materials, I am not satisfied, I may return the Outfit any time within 30 days, and receive back every cent of its cost of \$15.

I enclose \$15 in check, money order, or bank draft as a deposit.

I enclose no money. Please send C. O. D.

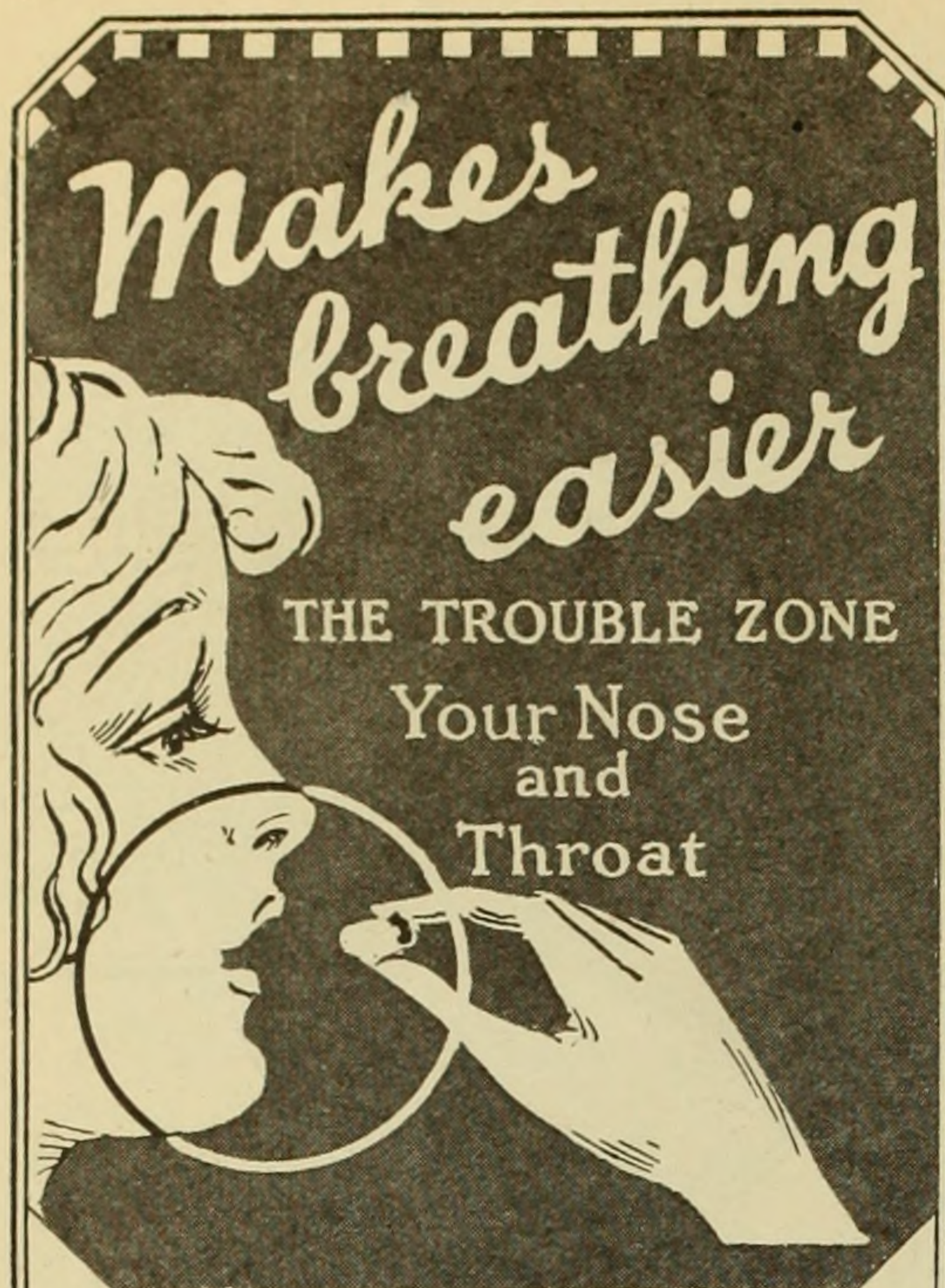
OR, check HERE.....if only free booklet of further particulars is desired.

(From foreign countries, send \$16 check, money order or cash equivalent in U. S. currency. Canadians may order from Raymond Harper, 416 Bloor Street W., Toronto, Canada, \$20 duty free.)

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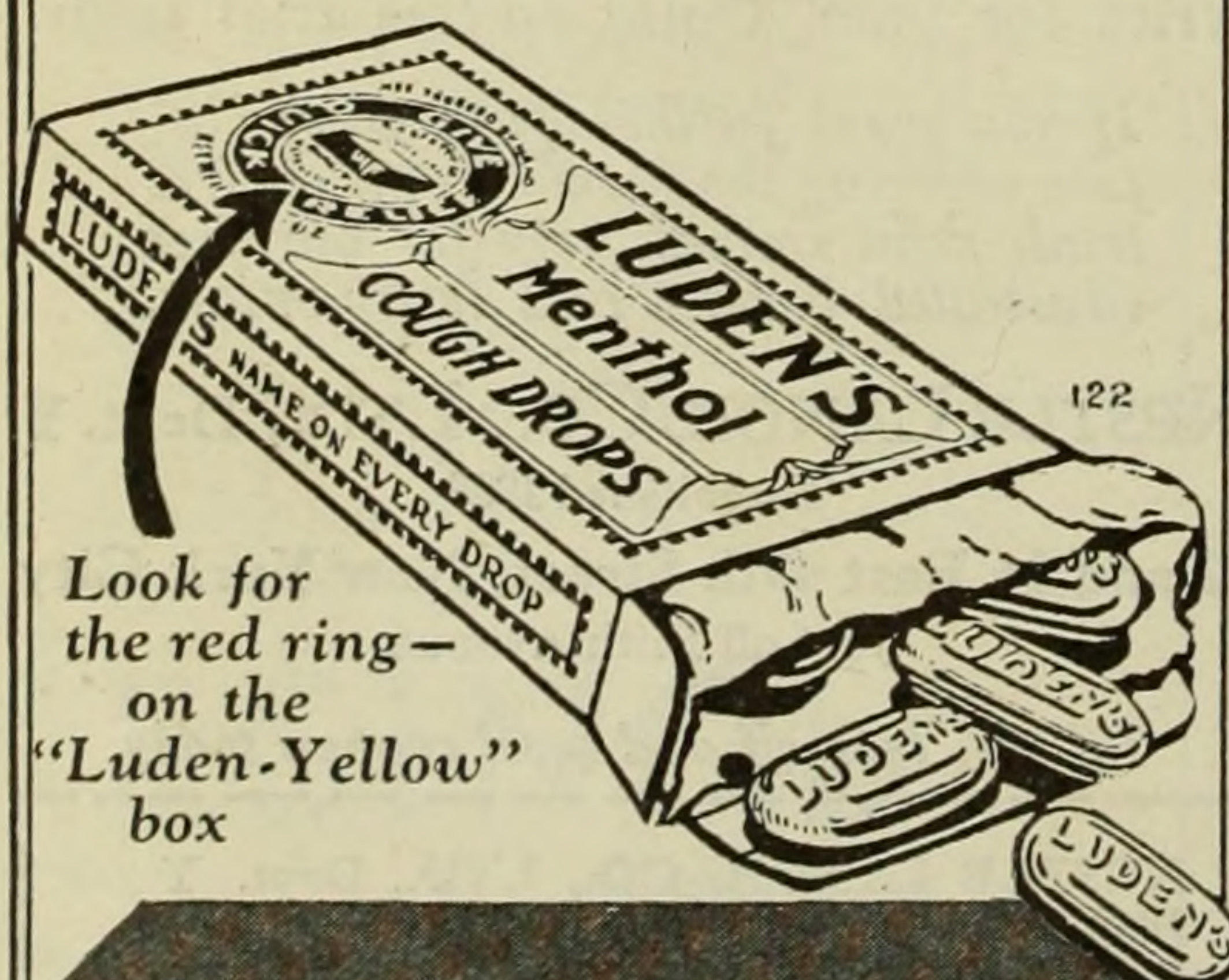
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EVERY TIME you breathe, indoors or outdoors, countless little particles of dust enter your nostrils and cause irritation.

Nothing so helpful for the relief of these irritations as LUDEN'S MENTHOL COUGH DROPS.

Several times a day, dissolve LUDEN'S on your tongue. Take a deep breath; notice the soothing and cooling effect on your whole breathing system produced by the release of the menthol as blended in the LUDEN formula.



LUDEN'S
MENTHOL
COUGH DROPS
"Give Quick Relief"

WM. H. LUDEN, INC.
READING, PA.

gette, over which was thrown a wrap of the same shade, trimmed in ostrich which ran from palest pink to deepest rose; Mrs. Thomas H. Ince, Lavin green gown, over which was worn a wrap of the same shade of green crepe de chine, fur-trimmed and embroidered in gold thread; Mrs. Wallace Reid, black Chantilly lace over black satin, with a small, close-fitting turban of black net trimmed in silver and a moleskin wrap; Agnes Ayres, white crepe de chine, with overdress of white lace; Mrs. Charles Ray, turquoise blue taffeta, with pastel trimmings; Shirley Mason, under a wrap of French blue brocaded velvet, wore the cunningest frock of white chiffon and lace, trimmed with circle after circle of white ostrich; Irene Rich was very regal and lovely in an imported gown of pink chiffon, upon which were embroidered flowers in iridescent beads; Claire Windsor, orchid georgette crepe in the new empire mode, a crepe de chine wrap of the same shade trimmed in summer ermine, and a lovely headdress of rhinestones; Anita Stewart, ostrich trimming dyed to match a pale green, georgette gown, over which she wore a cape of brown, brocaded satin; Mrs. Harry Rapf, beneath a wrap of old rose satin heavily trimmed with summer ermine, wore a French frock of rose georgette crepe; Mrs. Conrad Nagel, a gown of black chiffon and lace, with a cape of green silk crepe trimmed in heavy fringe; Dorothy Mackaill wore apple green taffeta, trimmed with silver lace and knots of ribbons in the pastel shades; Ann Cornwall, a pale rose taffeta, with gorgeous French flowers on skirt and shoulder; Marguerite de la Motte, cloth of silver, with drapings of silver lace, and wrap of summer ermine lined with blue and silver; Estelle Taylor, in dull blue crepe embroidered in cut steel beads; Helene Chadwick, white satin trimmed in ostrich, with a brilliant shawl, many colored flowers embroidered upon a white background.

THIS is just to show how perfectly innocent a thing can be and yet look—well, to say the least, indiscreet.

Betty Blythe entertained the other evening with a delightful dinner party at the Biltmore, in honor of Mr. and Mrs. J. Gordon Edwards, who have just returned from Europe. Mr. Edwards directed Miss Blythe in her greatest screen triumph, "The Queen of Sheba."

As it was Saturday night and she lives at the farthest end of Hollywood, Miss Blythe followed a custom which is becoming more and more popular and took a suite at the Biltmore over the week end—entertaining her guests in the drawing room.

After dinner, she was discussing reducing—the ever popular topic—with her women guests, who included a couple of other screen

stars, and several well-known writers. Betty admitted she had been out on the desert, studying dancing with Marion Morgan, in order to keep her graceful figure. She tried to show the highly interested feminine guests some of the steps and exercises given by Miss Morgan, but the room wasn't big enough, so they went out into the long and carpeted corridor of the Biltmore.

There Betty had plenty of room, and she chased butterflies, and did all the well known Marion Morgan dancing stunts to the huge delight of her guests. Everything was perfectly all right until she happened to look up and observe that three transoms were open, framing three male heads, with eyes bulging out a foot. She looked at her watch and discovered it was two o'clock in the morning—and the next instant the highly diverted impromptu audience saw a number of screen celebrities fleeing for cover.

FOR the first time in her career, Anna Q. Nilsson is going to wear a black wig on the screen. When she plays *Inez Laranella*, the vampire heroine of "Inez from Hollywood," a picture adapted from "The Worst Woman in Hollywood" by Adela Rogers St. Johns, she is going to cover her lovely golden locks with a very fascinating black transformation.

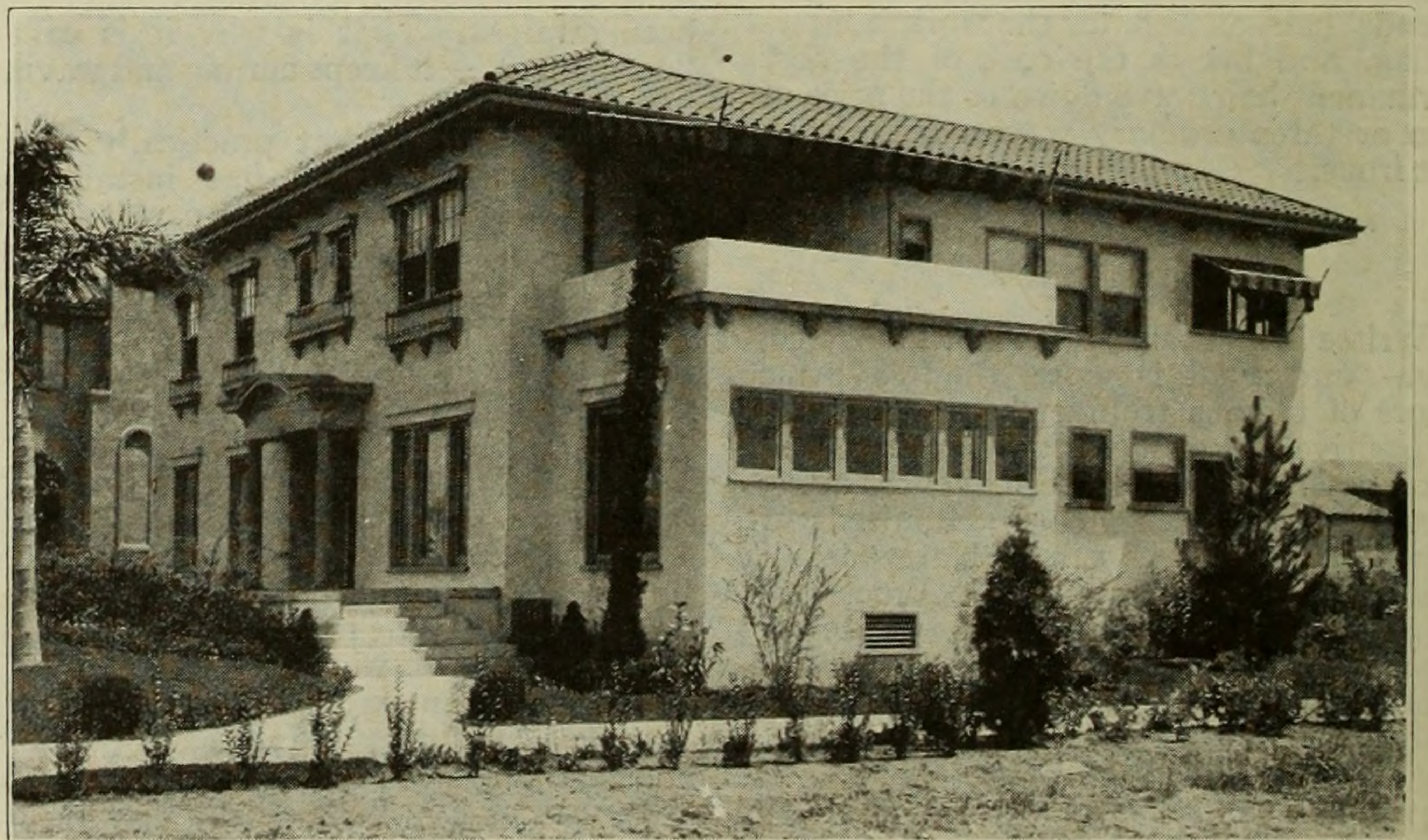
By the way, Anna Q. has become so slender that it's a bit difficult to recognize her anyway, these days. She's down to a hundred and twenty-eight, which for a tall girl is slender indeed.

Supporting her in this new picture are Lewis S. Stone and Mary Astor.

IT looks as though California, producer of women tennis champions, might before long have a repetition of the famous Sutton sisters. Agnes and Margaret, young daughters of William de Mille, and Cecilia, daughter of Cecil De Mille, are working their way into tournament play with a lot of success. After studying with Violet Suttan Doeg for some years, they made their tournament debut at Ojai this year and acquitted themselves so well that authorities predict the "de Mille sisters" will make tennis history.

Of course William de Mille has long been ranked as one of the best tennis players in the west and he admits that his daughters have become good enough to play mixed doubles with him as a partner.

WHAT'S all this about Raymond Griffith and Madeline Hurlock? Do you suppose it's becoming really serious? Of course it's difficult to imagine Raymond serious about anything—but Madeline Hurlock looks as though she might discommode even such an



This is Colleen Moore's home. The "perfect screen flapper" designed the structure, which is large and roomy, and, moreover, has the crowning merit of being very homey and comfortable within.

We paid \$1000 for this photoplay

Author of "Judgment of the Storm" will also share in profits for five years

HAVE you seen "Judgment of the Storm"? It is undoubtedly one of the big screen successes of 1924 and has not only been shown in leading motion picture theatres throughout the country, but has also been published as a novel by Doubleday, Page & Co.

"Judgment of the Storm" is such an outstanding success and bears the marks of such expert craftsmanship that it is difficult to believe that it was written by a new writer. Yet it was!

Mrs. Ethel Middleton, the author, had never had a single story accepted for publication when she began to write "Judgment of the Storm."

She wrote this photoplay at home, in spare time, as a part of her course with the Palmer Institute of Authorship and when it was completed we found it to be of such merit that we purchased it at once and produced it through the Palmer Photoplay Corporation. Mrs. Middleton received \$1000 cash and will share in the profits for five years on a royalty basis.

Mrs. Middleton is just one of many men and women just like yourself who have learned to write short stories and photoplays through the Palmer Institute of Authorship.

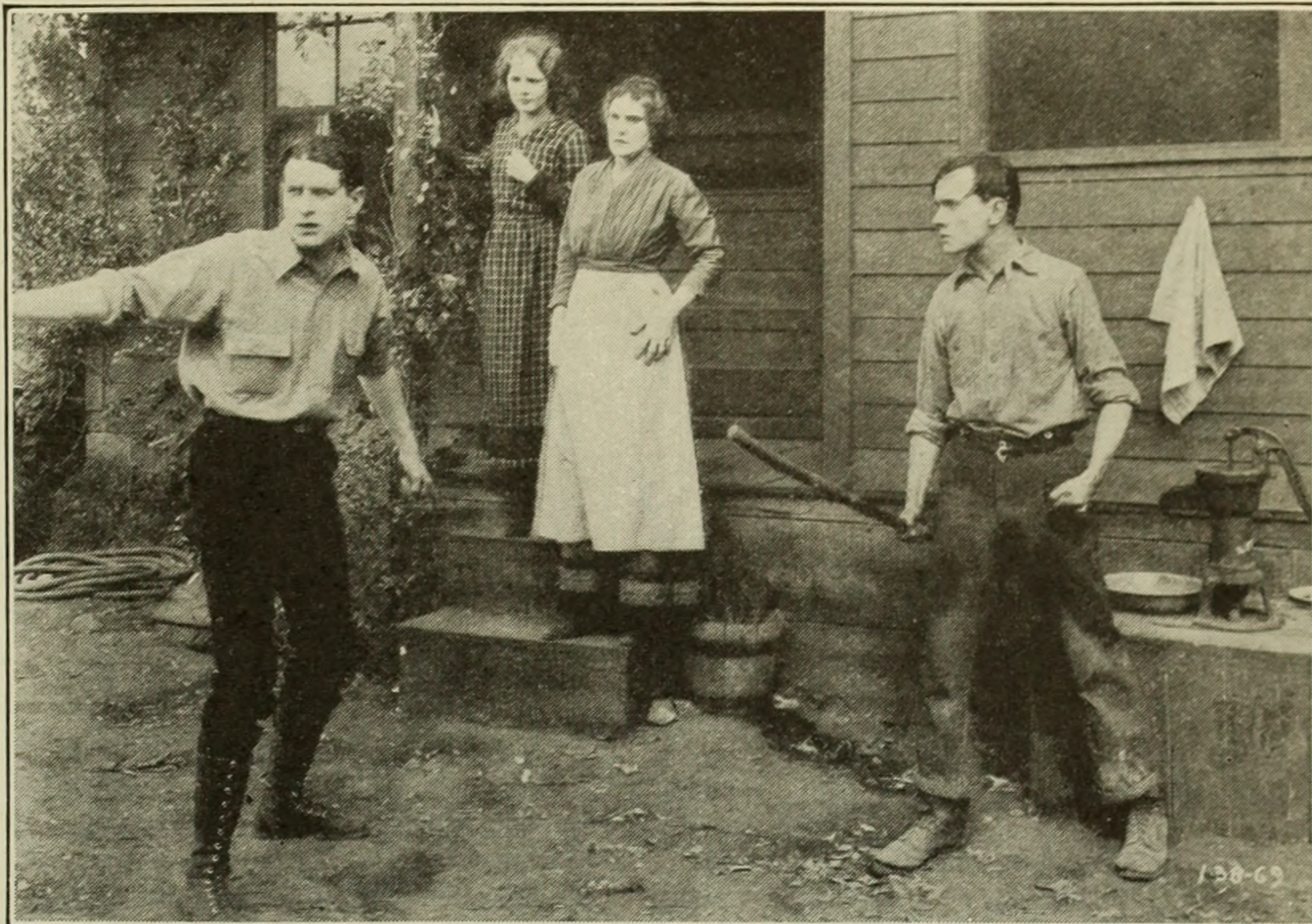
Unknown writer receives \$10,000 for one story

Miss Winifred Kimball, a Palmer student living in Apalachicola, Florida, won the \$10,000 prize offered by the *Chicago Daily News* in the scenario contest conducted in collaboration with the Goldwyn Pictures Corporation.

Mrs. Anna Blake Mezquida, another Palmer student, won the second prize of \$1000 in the same contest, and seven \$500 prizes were also won by Palmer students.

In another contest, A. Earle Kauffman won a \$1500 prize with a scenario headed, "The Leopard Lily." Another student, Miss Euphrasie Molle, sold her first story, "The Violets of Yesterday," to Hobart Bosworth. Louis Victor Eyttinge wrote "The Man Under Cover" while in prison, and sold it to the Universal Pictures Corporation.

Preston Langley Hickey, who has written for *The Saturday Evening Post*, *Smart Set*, *Detective Stories* and *The Dial* writes—"For the last six months I have been Exploitation Director out of Chicago for the Film Booking Offices and much of the success I have had, including the handling of Mrs. Wallace Reid's production, 'Human Wreckage,' I attribute to the Palmer Course."



Scene from "Judgment of the Storm," written by Mrs. Ethel Middleton

Miss Jane Hurrelle expresses her appreciation in this manner—"Let me extend to you my thanks for the splendid sale you have made for my 'Robes of Redemption.' I little dreamed when I took up the study of scenario technique that from that small beginning I should some day fashion a portrait of life worthy of the genius of one of the biggest directors of the film industry."

Miss Caroline Sayre writes—"A basketful of rejection slips was the only result of my hard work before trying the Palmer plan. Now my first story has been sold at a price far beyond my expectations." (Miss Caroline Sayre's story "Live Sparks" was sold to the J. Warren Kerrigan Company.)

"Please let me thank you," writes Bernadine King, "forselling my story, 'What Did the Bishop Say?' to the Caldwell Productions. This welcome bit of success has been made possible because of your never-failing patience and your constructive training."

"What Did the Bishop Say?" was released through Selznick under the title, "The Bishop of Hollywood," and was a pronounced success. Mr. Fred Caldwell, the producer who bought the story, made this significant and interesting comment—"It is plain that the type of writers you are training combine a keen dramatic sense with inventive imagination."

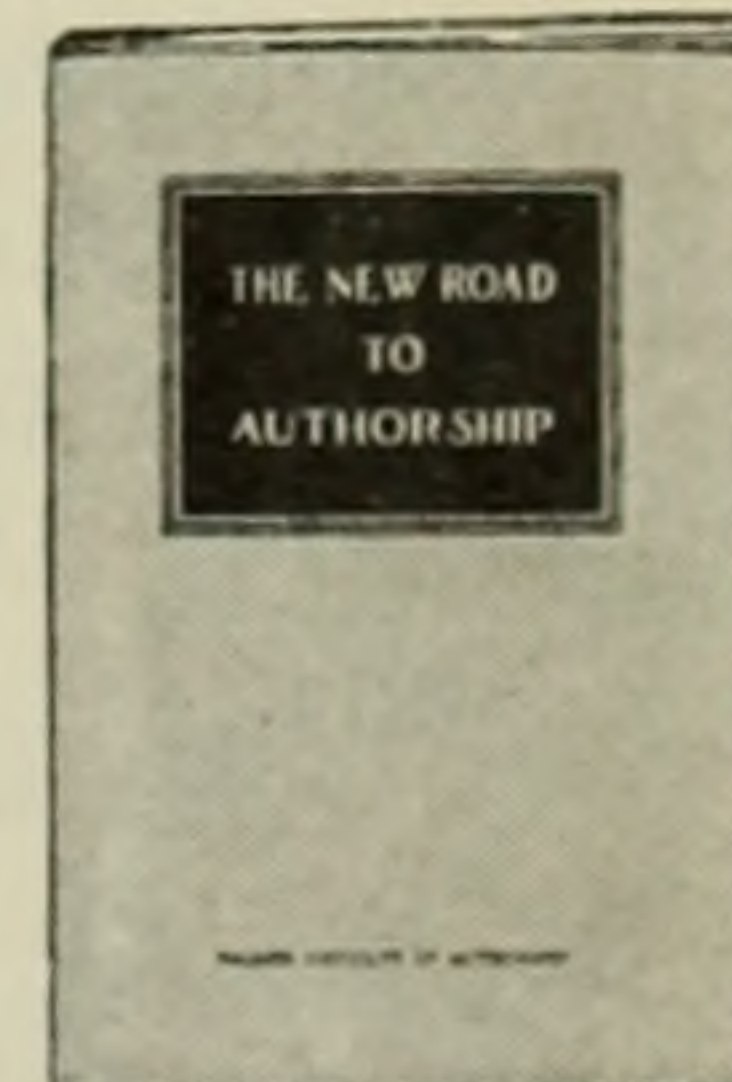
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The success of Palmer students is due mainly to the fact that the course is intensely practical. You study *right at home in spare time* under the personal direction of men who are themselves well-known authors and motion picture writers.

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This book is dedicated "to the gallant and immortal company of writers, now present and to come, in whom forever burns the leaping flame of imagination that lights the world." It describes the ideals and purposes of the Palmer Institute of Authorship and tells about its Free Scholarships and how it is co-operating with editors and motion picture producers in the development of new writers. It gives the success stories of a number of students and tells how you, too, can win recognition if you have the latent ability to write. Just mail the coupon and we'll send you a copy of this 106-page book free by return mail.



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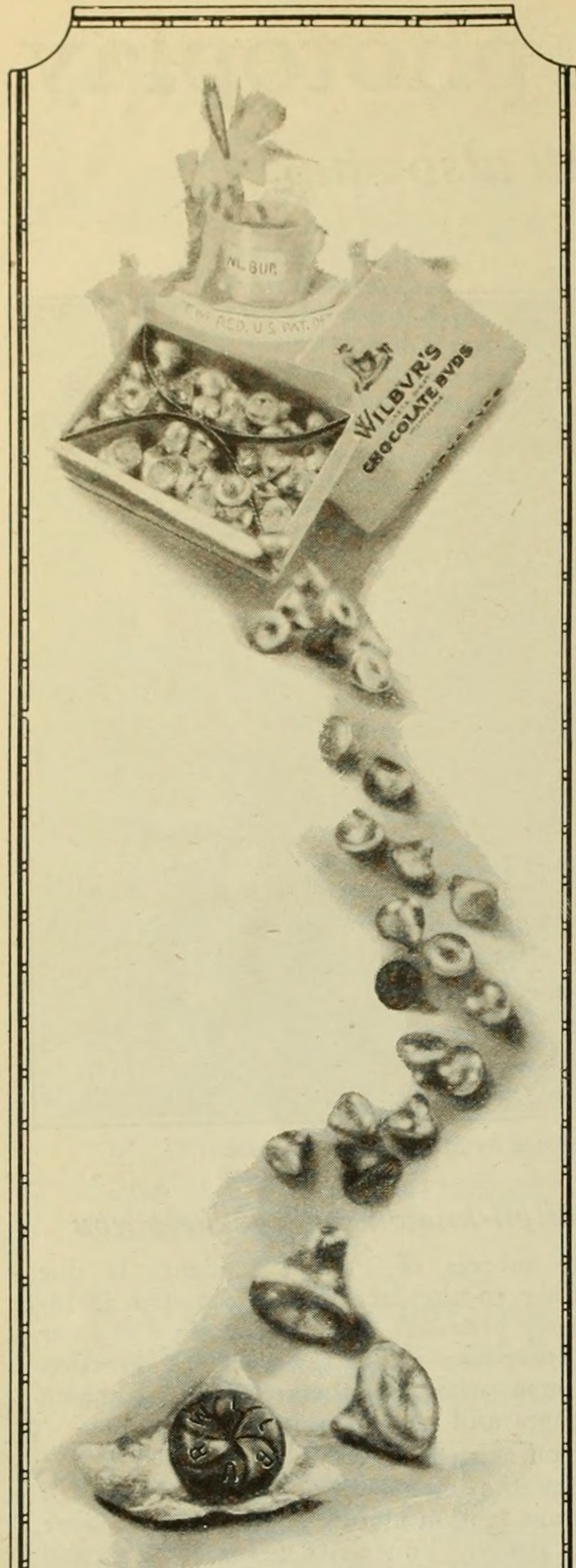
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experienced comedian and ladies' man as he is.

Anyway, they've been seen together at the Biltmore and at openings and what not, much too frequently of late to escape comment.

Madeline Hurlock is bound, before long, to make both producers and public realize that she is quite the most gorgeous thing in the vamp line that has showed up for a very long time.

JUNE MATHIS, the famous scenario writer, is back in Hollywood after a trip to Rome concerning the making of "Ben Hur." And if she lost her Metro-Goldwyn-Mayer million-dollar a year contract, she also lost about—I wouldn't venture to say how many pounds—and looks very slim and stunning in her Parisian wardrobe. She says she isn't engaged to George Walsh, her choice for the title rôle, but I don't like the way she says it—there's a little twinkle in her eye that makes me suspicious.

Miss Mathis is now attached to First National, and will probably write for Colleen Moore for the time being.

SOCIAL life in Hollywood just now seems to revolve largely around Marion Davies. Since the lovely blonde star, who has always hitherto worked in New York, arrived in Hollywood to film "Zander the Great," the colony has been busy seeing just how good a time it could show her.

She has rented the Norman Kerry home, one of the show places of Beverly Hills left vacant just now by the separation of Mr. and Mrs. Kerry, and has her own swimming pool where the Talmadges and a number of other celebrities spend a lot of time.

Samuel Goldwyn entertained with a dinner party for her recently and, George Fitzmaurice has had several delightful parties in her honor. Both Norma and Constance and also Elinor Glyn have entertained for her, and affairs have been given at the Biltmore, the Montmartre and the Ambassador. One Tuesday night at the Ambassador, Coconut Grove was dedicated to her and all sorts of interesting people turned up there to see her.

FLORENCE VIDOR is planning to run to New York between pictures this time, if Tom Ince doesn't see her first. She swears she needs some new clothes and some new ideas, and that she must have a change of scene and see a few New York plays.

Having completed "Barbara Fritchie," "Christine of the Hungry Heart," and "The Mirage" in rapid succession, it looks as though the most beautiful woman in Hollywood ought to have a little vacation.

Anyway, she has bought her tickets and will be accompanied by Catherine Bennett, younger sister of Enid Bennett and woman tennis champion of the motion picture colony.

By the way, Cath got a big laugh the other day when she went into a fashionable shoe store on the Boulevard. The clerk wanted to sell her a certain pair of tennis shoes, and to enforce the argument he said, "Well, Florence Vidor wears them, and she's the greatest tennis shark in Hollywood. She plays with Mr. Tilden all the time." Being as how Cath and Florence had cinched the women's doubles titles, Cath was a little amused to find that her partner was being used to sell a certain make of tennis shoes.

AFTER all, a family row is a family row, whether it is staged by Minnie and Bill Smith, or by the greatest stars in the movie firmament. The signs are all the same, and probably the language isn't so different. "Any Wife to Any Husband," or "Any Husband to Any Wife" might have been the name of the little passage at arms that took place between Mae Murray and Bob Leonard at the Biltmore the other evening and which so intensely amused and entertained the large crowd having supper there.

Mae, who was looking most fetching and very Merry Widow-ish, evidently came out winner, because she spent the evening dancing divinely with a host of partners, and being very merry and bright and sparkling, while Bob, after sulking in the corner for a while, got up and went home.

We record this just to prove to all you fans



Just to prove that she could get a job as a Paris mannikin if she ever left pictures, Pearl White posed with feather fans. Recent reports indicate that as a mannikin she makes a good movie actress



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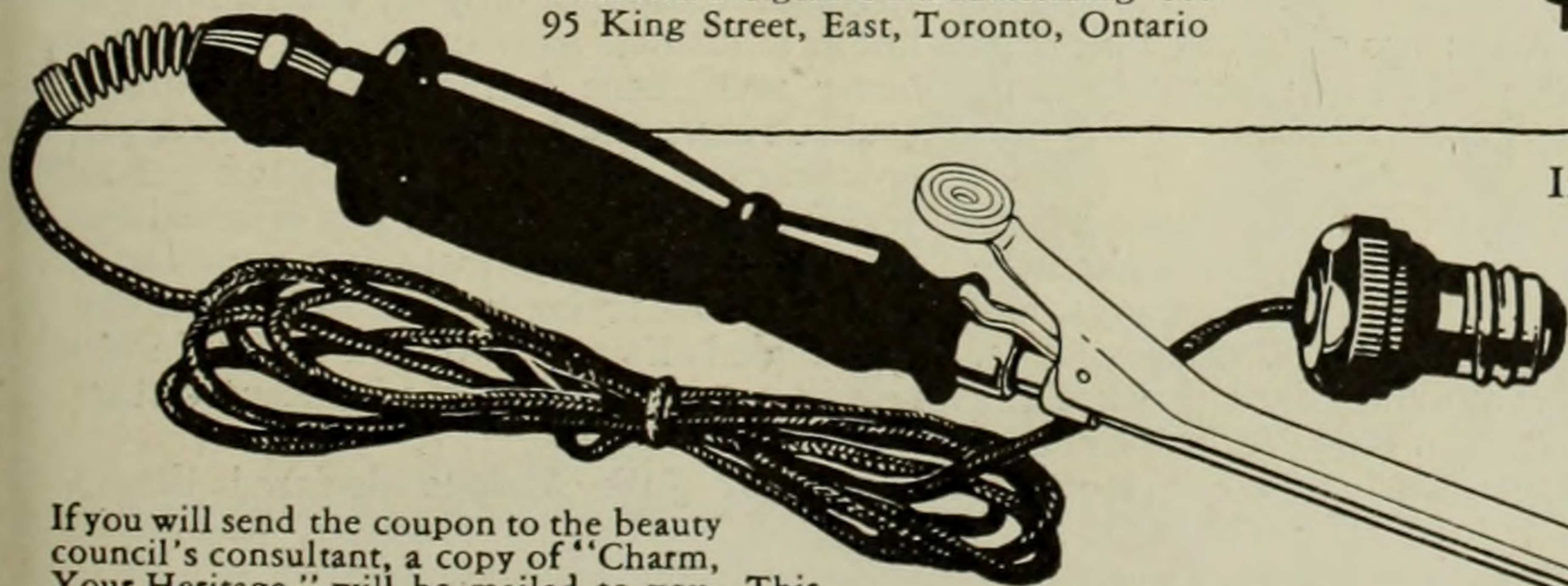
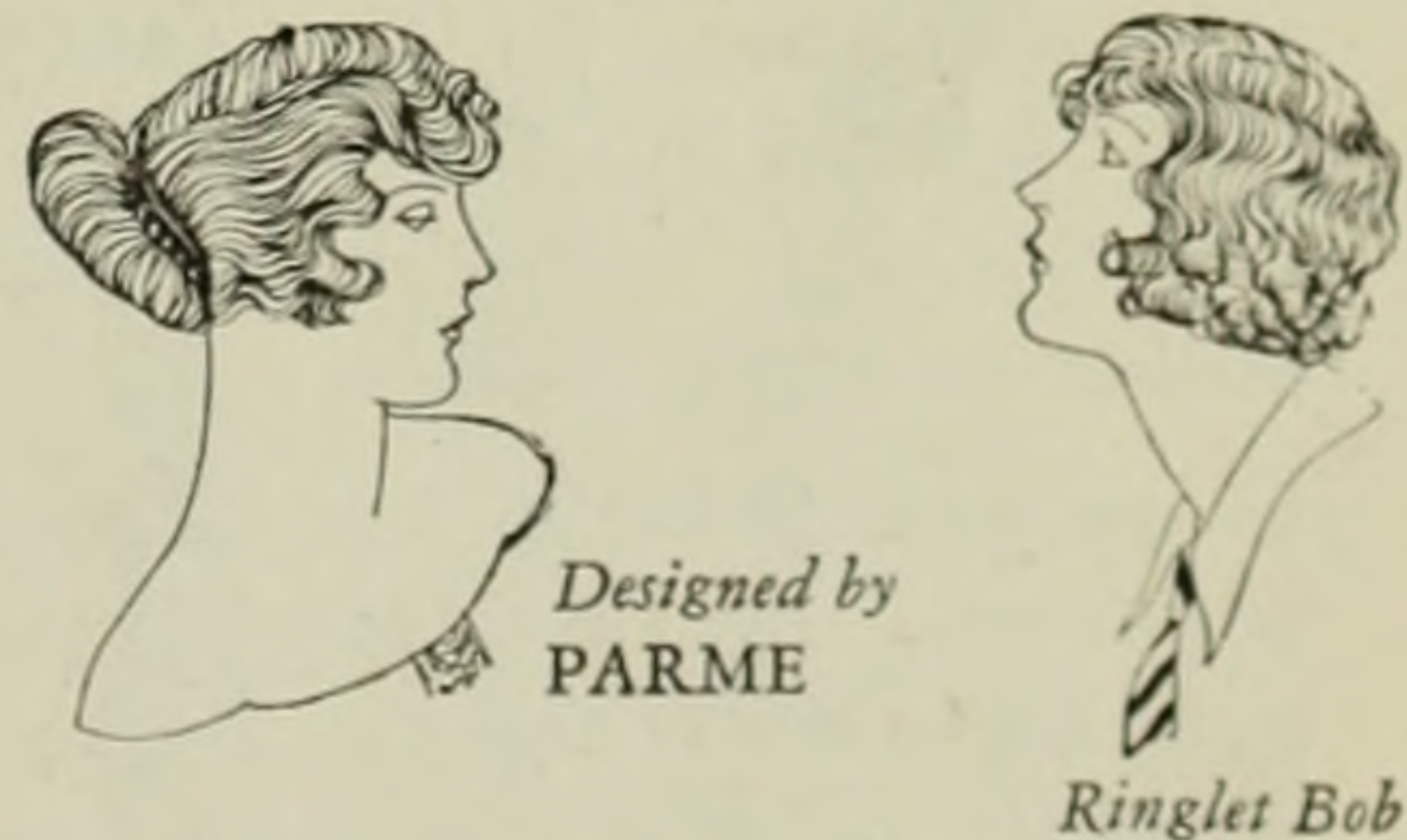
The two coiffures shown here are taken from the ones given in our book on beauty and hair dress, called "Charm."

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Send to Helen Boyd, Consultant,
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A certificate comes with each STAR-Rite curling iron entitling you to the service of the beauty council.

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If you will send the coupon to the beauty council's consultant, a copy of "Charm, Your Heritage," will be mailed to you. This book explains the STAR-Rite Beauty Council; gives many type coiffures by members of the council; gives valuable suggestions on the care and treatment of the face and hair.



Helene Chadwick, the popular screen star, now appearing in "Trouping with Ellen."

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WHEREVER your travels may lead you—by steamship, train or motor—you'll notice how many smartly-dressed women deftly impart a distinctive touch to their appearance by carrying extra hats, toilet articles and other requisites in the convenient, light-weight DAISY HAT BAG.

No wonder the DAISY has become the indispensable companion of American women traveling to every corner of the globe!

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that movie folk are just as human as you are—maybe a little more so. Because the next day we saw Mae and Bob on the golf links and they were as devoted and as happy as a bridal couple.

IT'S too funny to see Norma Talmadge going about the studio these days. Her new picture "The Lady," which is the best story Norma has had for some time, calls for some clothes that are distinctly unfashionable and that look too funny on the usually gloriously gowned Norma.

I met her the other day wearing one of those old-fashioned bonnets with violets all over the front, and a red cape with a fur collar and a black dress heavily braided, made a la princess with a very tight waist, and sweeping the ground in every direction. A badly dressed Gibson girl type.

Norma is very slender—and it's awfully becoming to her.

HOLLYWOOD is all stirred up over the report of Lew Cody's engagement to Nora Bayes, recently announced in London. Miss Bayes is a tremendous favorite in the film colony and Lew Cody is one of its favorite sons, and Hollywood thinks there would be something delightful about seeing them married to each other.

FRED THOMSON, Western motion picture star who has lately been crowding Tom Mix and Hoot Gibson for honors, was seriously injured the other day during the filming of his latest release, "Pal o' Mine." In leaping from the back of his own running horse to another, the stunt was poorly timed and Thomson fell beneath the wheels of a big stage coach. Thomson was riding his famous horse, Silver King, at the time. His leg was broken in several places, he sustained internal injuries and he will be in the hospital for two months.

Thomson was all-around champion of the world, winning that title at the Olympic games in 1912, and holding it for ten years. He was an ordained minister for some years, and a chaplain in the World War. He is married to Frances Marion, the most famous scenario writer in motion pictures.

This is the second accident that has befallen Thomson since he became a picture star, the first time he was thrown from a horse and struck on his head.

JAMES KIRKWOOD and Lila Lee, who are married to each other, are the proud parents of an eight-pound boy, who has been named James Kirkwood, Jr. The young man arrived at the Good Samaritan Hospital in Los Angeles in record time the other day, in fact he was on hand and making a lot of noise by the time his dad could leave the Fox studio and get over there. At present he is showing indications of being a great Western star, and his mother is getting ready to take him out to the Kirkwood home in Beverly Hills where he will have more room to move about.

Lila swears he looks exactly like Jim, and that he has red fuzzy curls all over his small head, and Jim insists he looks like Lila, because he has his mother's big brown eyes. Altogether we gather that he must be a very remarkable baby.

The Kirkwoods have been married a little over a year, and made two co-starring pictures for Thomas H. Ince before Lila retired to await young James the Second's coming.

MARY MILES MINTER, once upon a time the screen's prize ingenue, has shaken the dust of Hollywood from her feet, she says, forever. Miss Minter has left her Pasadena home, where she has been living since she left the screen, and has gone to New York. Whether or not she is to return to stage or screen she won't say. In fact, Miss Minter seems to have learned wisdom, for she wouldn't say anything about anything, which wasn't her habit in the old days.

The settlement of her fortune, earned in

pictures, between her mother and herself has probably been made out of court, according to intimate friends of the family. Mary said some time ago that when her mother settled with her—the difficulty was that Mary was still under age when she earned her fortune—she would leave immediately for the East.

Her future artist career will be slightly delayed in any event, at least until Mary can take off a few of the extra pounds that idleness has settled upon her.

IT was really rather delightful to see the kick that Hollywood got out of the choosing of little Betty Bronson, a seventeen-year-old extra girl, to play the much-coveted rôle of "Peter Pan."

The greatest stars in the industry were thrilled to think of what it meant to a girl like that and how gloriously delighted she must have been when the news came.

Betty Compson said to me, "Can you imagine anything in this modern day and age, more exciting and wonderful than to be seventeen, an extra, and get a cablegram: 'I have chosen you to play Peter Pan.—J. M. Barrie.' It makes me have shivers up and down my back to think of it."

LOIS WILSON's rumored engagement to Barney Baruch, Jr., is still hanging fire, as it were. Whether or not it will ever become an established fact is still a matter of conjecture, but certainly if it doesn't it won't be the fault of young Baruch or his family, who have all become ardent admirers of Lois.

By the way, Lois certainly had a most marvelous time abroad, and came home with a lot of new clothes and a lot of new pep. She was received with the greatest deference both in London and Paris, saw all sorts of exciting historical things, was presented to royalty, and flew across the channel in an aeroplane.

Lois was chosen to represent the industry at the big English Exposition, and from all reports she was a credit to pictures and made an enormous hit with the British, who found her a beautiful and charming girl after their own heart. The London newspapers treated her as few American women have ever been treated, giving her lengthy and most flattering interviews.

The Baruch courtship is not entirely new, to Lois' friends. Lois has been a close friend of the two Baruch daughters, Renee and Belle, for some time, and while she was in New York last winter young Baruch, who is very handsome as well as being worth millions, was most attentive to her.

THERE are two Jack Whites in Los Angeles. One of them is a mightily embarrassed man and the other is Jack White who was sued for \$100,000 by Anne Luther. Now the embarrassed Jack White is none other than the Jack White who supervises Mermaid Comedies and Jack White Productions, which are released through the Educational Film Exchanges, Inc. Needless to say, many persons confused his name with that of the defendant in Miss Luther's case, which was thrown out of the court. The defendant, by the way, has never produced a motion picture, so far as known. The other Jack White has been producing pictures for four years and has built up an enviable record, not only for entertaining films but as a business man and a director. He has never met Anne Luther, so, of course, he couldn't have made a contract with her, verbal or otherwise, on which she based her suit. Jack White, the producer, has directed many comedies based on intricate situations, but now his friends are trying to get him to make one of the tangled affairs of two Jack Whites in which he will play the rôle of the innocent victim.

WHEN Jock Malone declared that the gong used at the Dempsey-Willard fight in Toledo sounded like cracked ice in a glass of water, everybody said he had produced a classic. But Buster Keaton has just produced a super-classic. Having occasion to get on the

Scenes That Can Never Be Filmed Again ~ a Love Story as Real as Life Itself ~ That's

"SUNDOWN"

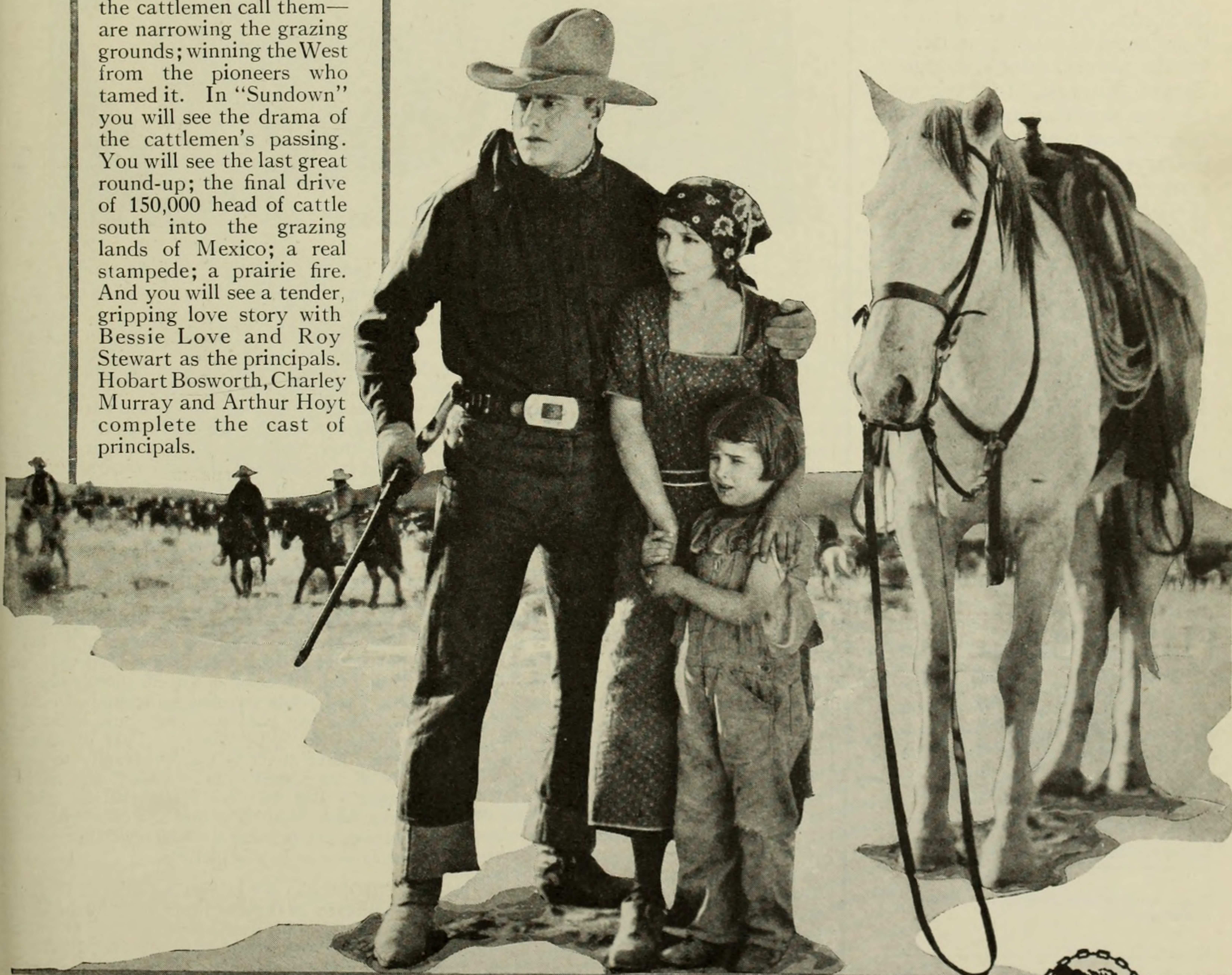
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An Epic Drama of Today

Directed by
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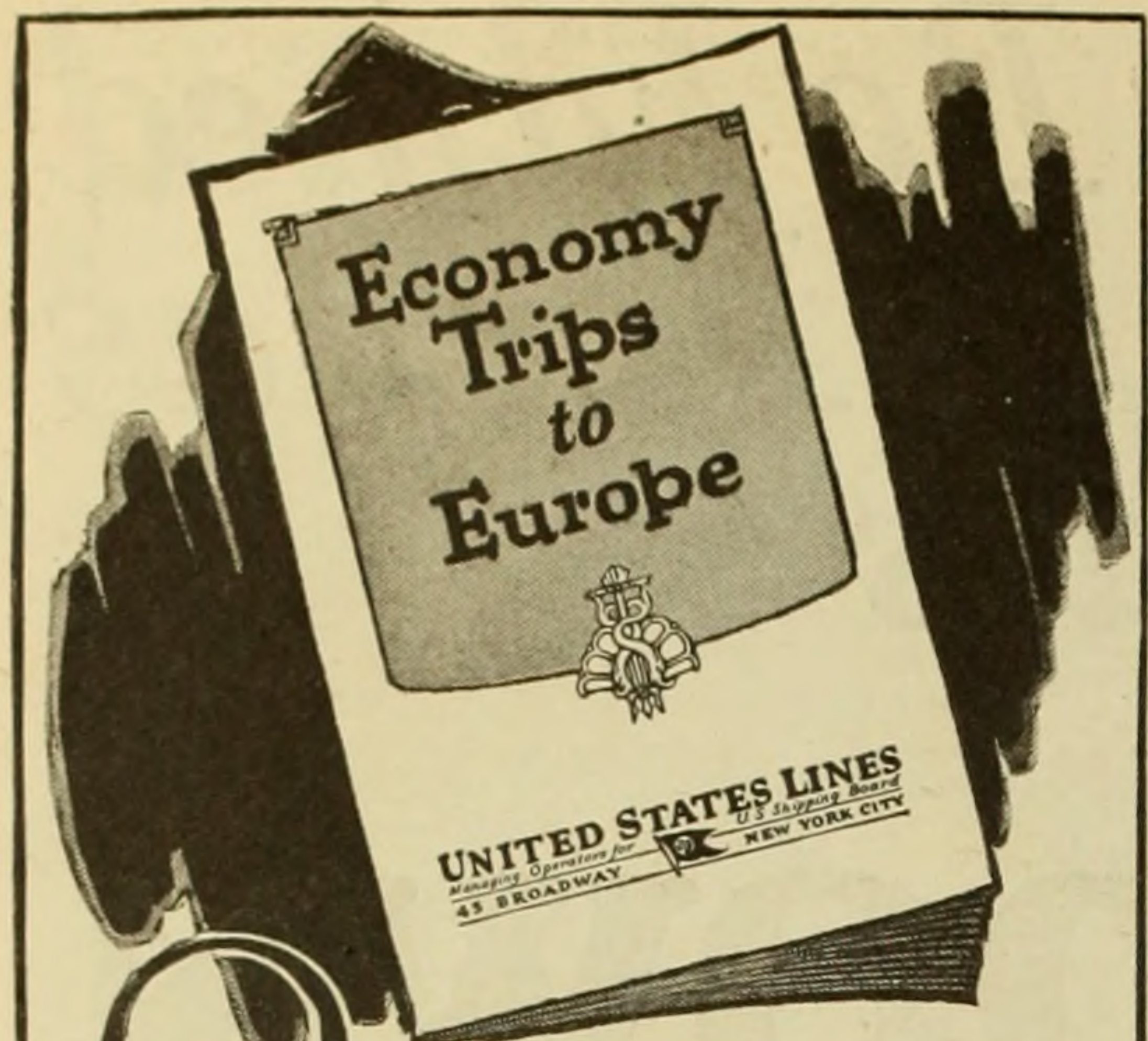
HERE is a photoplay that has caught a climax of history in the making—the passing of the Old West. Never again can the story of "Sundown" be told in the motion pictures. It is drama that is real.

The West of the open plains and the unnumbered herds is dying. Homesteaders—"nesters" the cattlemen call them—are narrowing the grazing grounds; winning the West from the pioneers who tamed it. In "Sundown" you will see the drama of the cattlemen's passing. You will see the last great round-up; the final drive of 150,000 head of cattle south into the grazing lands of Mexico; a real stampede; a prairie fire. And you will see a tender, gripping love story with Bessie Love and Roy Stewart as the principals. Hobart Bosworth, Charley Murray and Arthur Hoyt complete the cast of principals.



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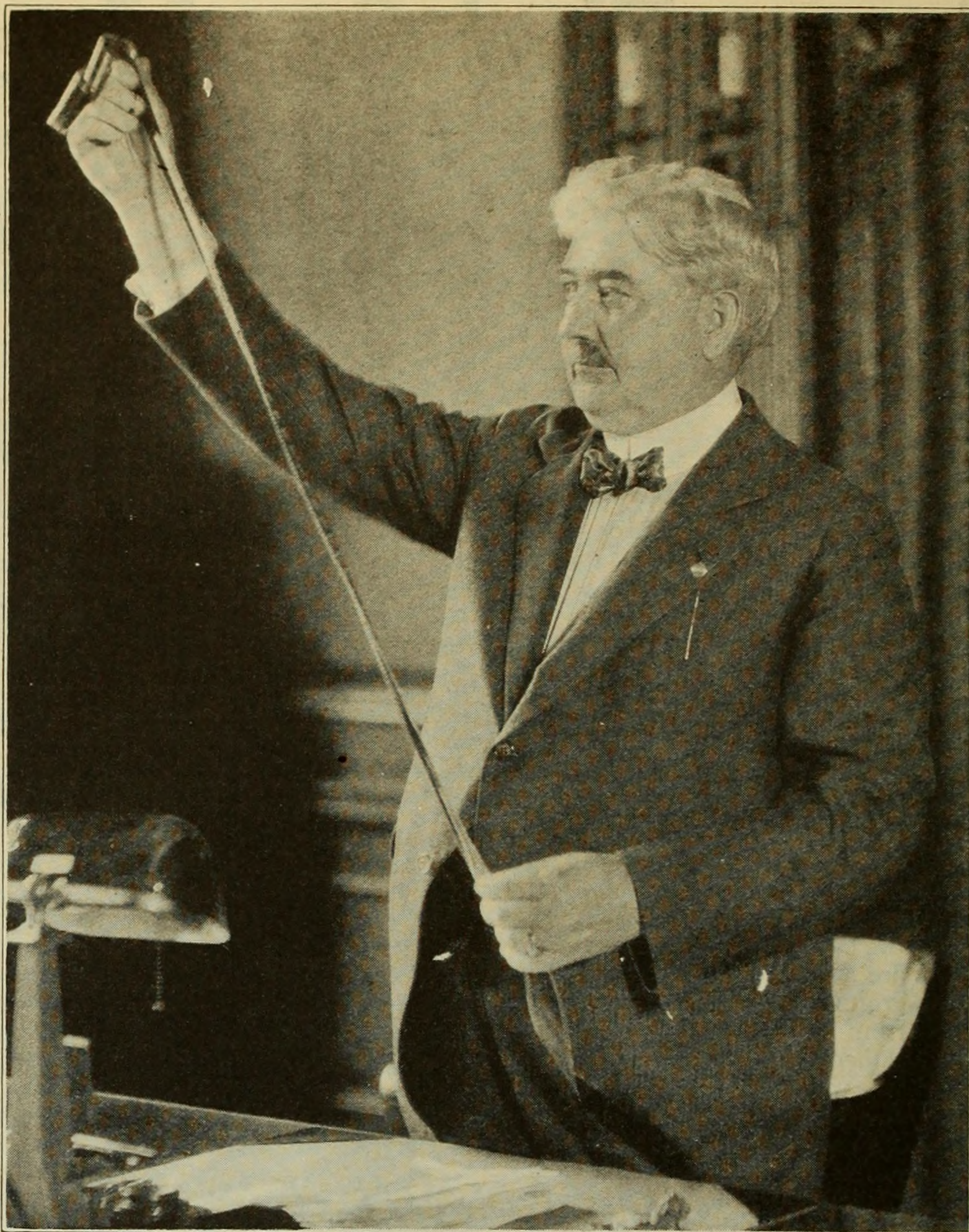
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Police Commissioner of New York City and author of "Into the Net," Richard E. Enright, examines "rushes" of the picture which shows the police of the metropolis at work in a thriller

lot earlier than usual, Buster heard things he hadn't heard before as he passed through the streets of the film colony. As he passed each home he heard the raucous tinkle-tinkle of an alarm clock. Each alarm aroused some sleepy film thespian and started them on their way to the grinding cameras. By the time Buster had reached his own particular lot he had heard no less than twenty alarms. Then he pulled the super-classic. Somebody asked him to nickname Hollywood. "Alarm Clock Alley," he retorted, and the name has stuck.

WITH all the toys in the world at his command, Jackie Coogan loves to play games of his own making just like any other real American boy. Having visited an Indian reservation before he arrived in New York on his way to the Near East, he was filled with a love for Indian lore and action when he reached the metropolis. There were twin beds in his hotel room. He induced the maid to get him an extra sheet to use as a tent. Then he put a chair between the beds to serve as a center pole for the tent. He fastened down the edges with books and used the beds as racks for his "fire-arms." They were mostly golf clubs belonging to his father but they made admirable rifles and shotguns. He had a revolver or two but it was a golf club "rifle" that he used when he emerged from the tent to foray for buffalo or to drive off an invading foe. He also had knives and forks, besides many other implements, that he had made out of stiff cardboard under the tutelage of an old squaw on the reservation. With these he had a wonderful time while the toys—some of them quite costly—stood idle.

WE had a terrific argument with Harold Lloyd while he was in New York, about a certain play. He said it was the finest bit of dramatic action he had ever seen, or words to that effect, and we contended that it was the worst ever produced in New York, or words to that effect. Of course an argument followed. Bit by bit we took that play to pieces to see what it was made of. We have to admit that Harold won the argument because when we had exhausted our vocabulary, he calmly said: "Well, now that the thing is torn to pieces, just put it together in your own way and see what it looks like." That would stump anybody. We may be a poor critic of stage plays but we refrained from telling Harold that we hadn't missed seeing one of his pictures in six years and, while traveling incognito in Denver last year, we paid real cash three different times to see "Why Worry." That, of course, would have given us the opportunity to say: "Well, as a critic you're a darn fine movie actor." But we were afraid that he might come back with, "Yes, and as a critic you're a darn good movie fan." Which we always will be as long as he's in pictures.

THOSE who saw Jackie Coogan's gymnasium pictures in October PHOTOPLAY might have thought that his press agent had been at work, but when we visited Jackie at his hotel in New York we had a chance to see the young athlete in action with his father. We also felt his muscle and are willing to wager that he is about as well-developed as any youngster his age. He is astonishingly hard for one so young, and if there be those who think Jackie hasn't got a

She is Still Forty!

Does Laura McRae appear more than Twenty Now? Can Facial Filming really give a New Complexion—another Expression? Do Faces ever Grow Younger?

Let these Photographs answer!



Mrs. McRae—Age 40
Aug. 9—one week did this

Mrs. McRae—Age 40
Aug. 2—after one filming



Mrs. McRae—Age 40
Sept. 5—improvement in a month



Mrs. McRae—Age 40
Aug. 1—before using film



neoplasma, a pound of which is worth several thousand dollars! Its general use was out of the question until French chemists succeeded in capturing its potency in a thin liquid film—a few drops

of which will cover the features. This liquid film is clear as crystal. Pure as the water you drink. But as it dries, this film becomes an airtight seal and the *neoplasma* starts its gentle action. In less than an hour the film is removed—and one views the results with awe. Gone are the “care” lines (really caused by sagging tissues) gone are the age marks about the eyes and the loose sacks beneath. The whole contour of the face is different after even single applications of this film. For instead of temporary astringency, facial film enlivens and strengthens the muscular and vascular tissue.

This scientific beauty method will soon supplant all the foolish things women do to their faces. Its benefits are far-reaching—with any type of complexion—the action is swift. You don't have to wait for results, nor imagine the improvement!

Filming is effective on skin of any age. Girls whose skins were apparently fair and clear as youth could make them have been made far prettier through this new aid to clarity and softness. Women so old that the skin was parched and deeply wrinkled report astonishing results from a more patient and persistent use of facial film. But a good average case is that of Mrs. McRae, a lady of forty. The very first filming was enough to convince her of facial film's peculiar powers! And after only one week, the effect of *neoplasma* could leave no doubt. What she accomplished in a month was a revelation; for in her looks she had removed a generation. Few would make a close guess of her age today—surely no one would place her in the forties!

You may have seen remarkable transforma-

tions in those who have resigned themselves to skin specialists, or facial surgeons. But here is a perfectly natural, healthful, hygienic, and altogether delightful process that removes evidence of age by simple regeneration!

Neoplasma corrects wrinkles and flabbiness because the new vitality of the skin brings firmness. But it has another virtue; its action dissolves all skin impurities. Pores are rendered clean and pliant as those of a child. It is just as effective on neck, arms, hands—any portion of the body where skin is the least coarse, rough or erupted. The skin responds immediately to this gentle, but all-powerful re-agent. It is impossible to sense the efficiency of such a product without witnessing an actual application.

If you would like to try facial film, you need only write the laboratory where it is made. An airtight *vescule* of the film will be sent you for the most surprising demonstration you ever experienced. There is no fee to pay unless you are glad to give two dollars for the great good done. You may send the \$2 if you choose, or you can pay it on delivery. But your satisfaction is guaranteed in any case, and your money returned unless you *are* pleased and delighted with very real results. Think of the saving through filming; your complexion will never need anything else! The coupon below will open new possibilities in any woman's appearance; mail it and be convinced!

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Please send full vescule of Facial Film for free trial. I will pay postman \$2 and postage subject to return unless filming brings the remarkable benefits described. (If handier, enclose two dollars and save the postage; same money-back guarantee applies.)

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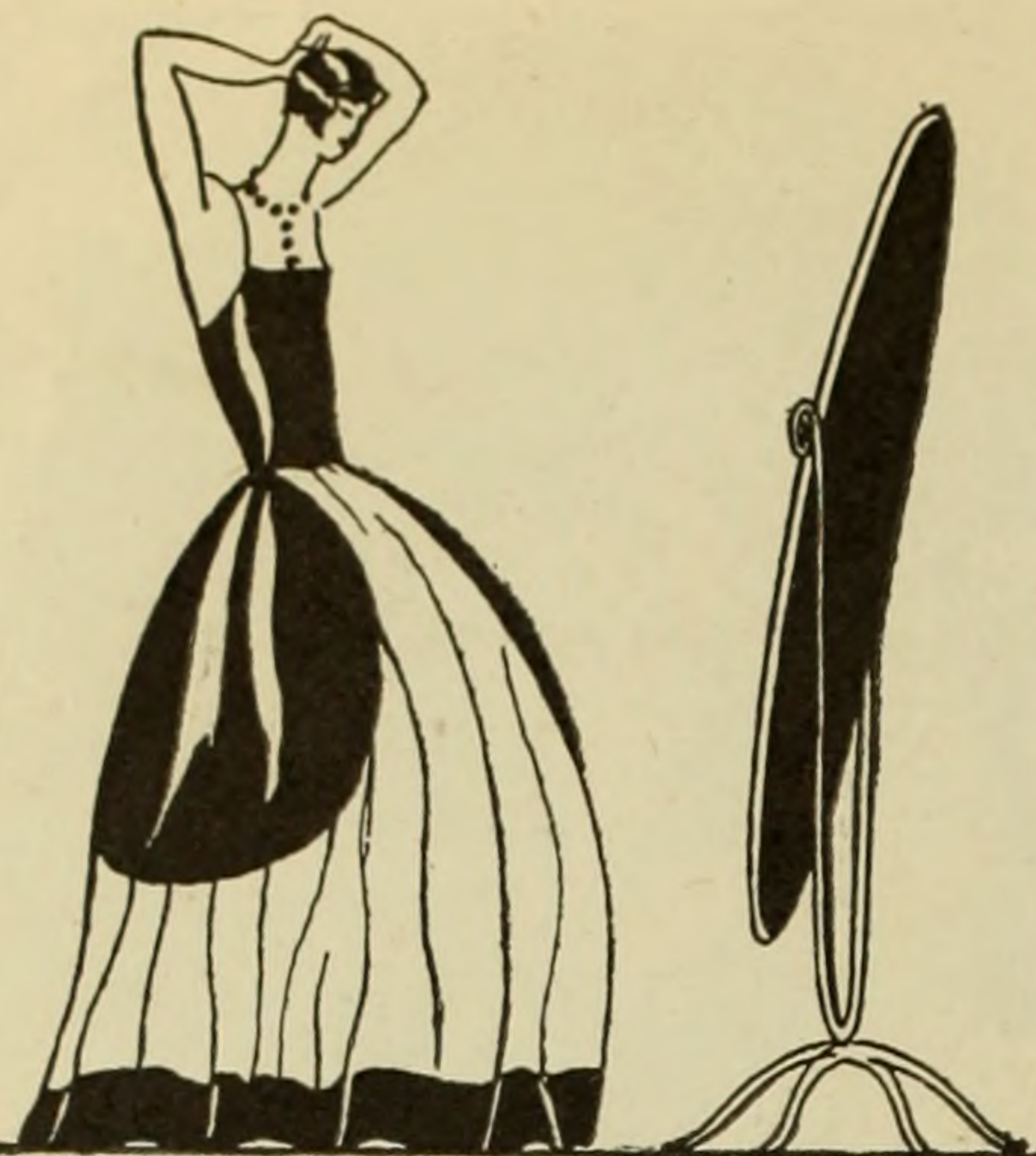
AN OLD face made young by a new minute-method! It's true—as these pictures prove. Do you wonder that facial filming is spreading fast?

Facial film is not a mere cosmetic, nor surface “beautifier” but the deep-down revitalizing of the whole skin structure. It revives the skin cells. It stimulates the facial tissue. Minor blemishes, and even telltale lines, are dispelled by filming.

Facial film is a *natural restorative*.

These photographs tell only half the story. Photography cannot convey the marvelously soft *texture* and the better *color* which follow filming. But you can experience this remarkable rejuvenation process yourself—facial film is being distributed for all to try—but first read what facial film *is* and how it works its wizardry:

The revitalizing element in facial film is



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TO appear to best advantage, the hair must be kept lustrous and fragrant

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cleanses the scalp and hair perfectly. After the shampoo apply

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The original French *Eau de Quinine*, which imparts beautiful lustre and refined, lasting fragrance. Use *Eau de Quinine* daily to prevent dandruff and preserve the youthful appearance of the hair.

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Exquisite French Quality

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Edwin Carewe made a "find" in Mary Aikin, whom he came upon while she was playing a minor part in "Madonna of the Streets," featuring Milton Sills and Nazimova. Now she is to have one of the leading roles in the First National picture, "One Year to Live"

real wallop we invite them to put on the gloves with him. Despite his strength he is about the most lovable, real-he-boyish child we have ever met. Also he is a gentleman at all times.

IT had to happen sooner or later, so it might as well be now.

Peggy Hopkins Joyce is to be starred in films by J. M. Mullin, long in pictures but new in the production end of the industry.

One thing is certain, her press agent won't have trouble making "copy" for her. All Peggy has to do is to act natural and she can get into any newspaper in the country.

ONE of the greatest shocks film fans have received in a long time came with the announcement that Creighton Hale had been sued for divorce. For more than twelve years their marital bliss was held as the star at which all newlyweds should shoot. Then in September Mrs. Victoire L. Hale filed papers charging Patrick (that's his real first name) with cruel and inhuman treatment, stating that among other things he had fired a pistol at her and called her names. They have two children—Patrick, Jr. and Robert.

HAROLD LLOYD'S brother, Gaylord, is a baseball fan but won't admit it. Like a lot of the rest of us he loves to see the game but always with a determined air that he will not get excited or cheer unduly at a good play. So, in company with Jack Raglan, Tim Whelan

and several others we went out to see the Yanks beat the Senators. They did, but not until the ninth inning. In the meantime there were enough plays to make a rabid fan out of a Sphinx. Gaylord Lloyd is not a Sphinx. We sat side by side and when Goslin made a sensational catch in left field we thought somebody had pulled our eardrum out with pincers. It was only Gaylord yelling his appreciation. Oh, no, he isn't a fan! He just likes to sit in a box seat so he can be outdoors.

ANYONE who knows anything about gardening knows that there are some people who are just born lucky—that everything they plant grows. And such a one is Milton Sills, whose garden is one of the finest in Hollywood. As a tribute to this garden, Sills was chosen to address a meeting of the state horticultural society in Los Angeles recently.

He showed his gardens to some of the visiting brethren and when they congratulated him upon it, he said, with a modesty which does not always go with the utterance of thespians, that he did not deserve so much praise.

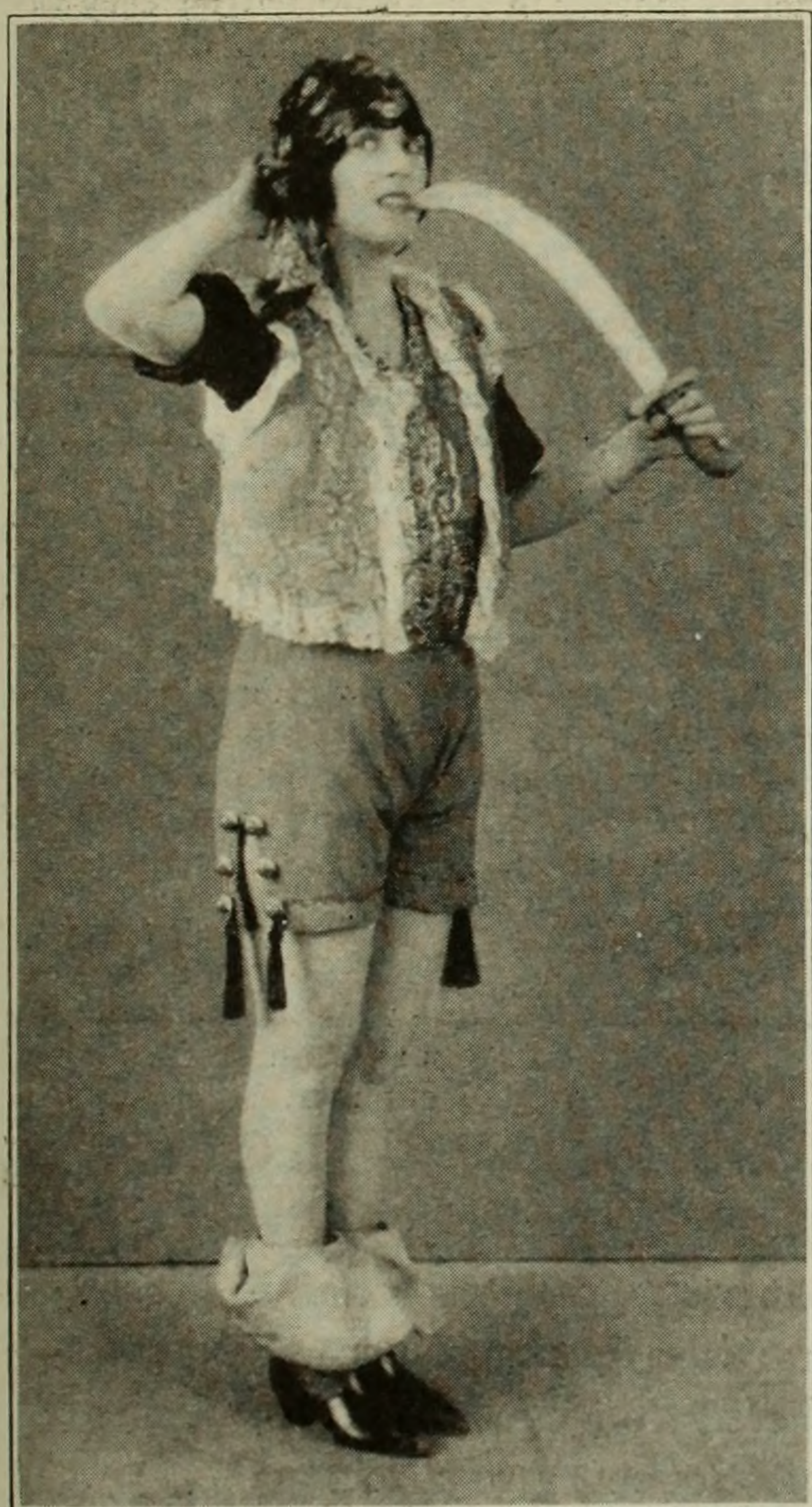
"You see, I just plant 'em and they grow," was his modest explanation.

THE bathing beauties have had their annual day. Some have been elected queens and some have gone back to the typewriters and washtubs. A few have been given movie jobs and, consequently, feel that they are on the road to ease and luxury with all the adulation

an admiring populace can shower upon its favorites. All of which brings to mind that few—mighty few—of these shapely and pulchritudinous nymphs go far in films. There are a few notable exceptions that keep hope springing eternally in the pulmonary regions of the beautiful. Corinne Griffith got her start in a beauty contest. So did Lois Wilson. She got a small part and then was discarded. She tried to get something else and couldn't. Finally she decided to give it up and left the movies flat. While on her way homeward, Lois Weber ran into her and literally drove her back to the lot. Then she made good, but it wasn't all roses—nor applesauce neither, as Lew Fields might have said if he'd thought about it. Mary Astor also won a contest. Clara Bow did the same thing over in Brooklyn. Aside from these there are few others who have succeeded after literally being shoved in front of the camera. The directors and producers will tell you that the reason many of them fail is because b-e-a-u-t-y doesn't spell brains.

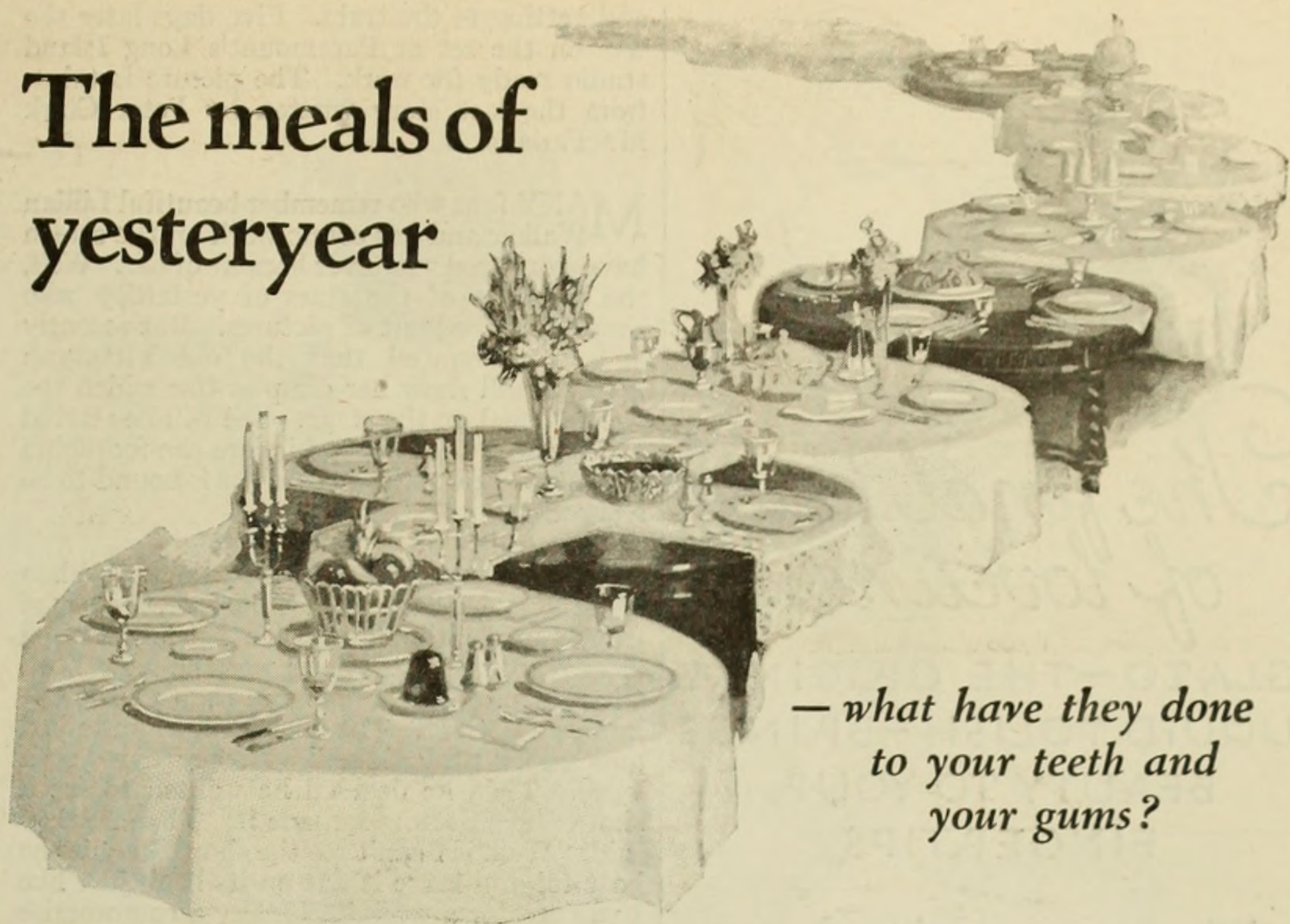
THE expected visit of the stork to Leatrice Joy occurred shortly after she had obtained a divorce from Jack Gilbert. A girl, weighing eight pounds, was left with the beautiful screen star. Hollywood is heartbroken over the smashing of the Joy-Gilbert romance. Both are popular and Jack's marital defections and Leatrice's divorce have brought about a flood of sympathetic messages in which the dominant note was an expression of hope for a reconciliation. Jack himself is more than willing for the resumption of the ties that bind, but realizes that all he can do is to express the hope.

IN exactly two hours, Bessie Love visited the office of Famous Players-Lasky in Hollywood, negotiated a contract and was on the train bound eastward to appear with Tommie Meighan in "Tongues of Flame." It took just thirty minutes to draw up and sign the contract. The other ninety minutes were used by Bessie in returning to her home, packing a bag



Grace Gordon looks as though she has all the qualifications for a pirate, judging from the way she picks her teeth with a cutlass. She's appearing in the Sennett comedy, "The Sea Squak"

The meals of yesteryear



— what have they done to your teeth and your gums?

THE FOOD we eat has a great effect upon the condition of our teeth. But it is even more definitely responsible for the trouble that some of us have with our gums.

For this soft, creamy food of civilization, eaten over a long period of time, and eaten too often in haste, has robbed the gums of the stimulation, of the work and massage, which coarse food and slow mastication should give.

As a result, we are experiencing trouble with our gums. Even teeth

which have been well preserved by good care and frequent cleaning are not immune from troubles due to a weakened gum structure.

Does your toothbrush "show pink"?

Many people find that their gums are tender. They report to their dentists that their gums have a tendency to bleed. And the dentist will tell them that this appearance of "pink toothbrush" is a sign that their gums need stimulation and exercise.

How Ipana Tooth Paste stimulates your gums

More than three thousand dentists, in cases of this kind, now recommend Ipana Tooth Paste and prescribe it to their patients. In stubborn cases of bleeding gums, many dentists direct a gum massage with Ipana after the regular cleaning with the brush.

For one of the important ingredients of Ipana is ziratol—an anti-septic and hemostatic well known to the profession the country over. It is used to allay the bleeding of the wound after extraction, and to help

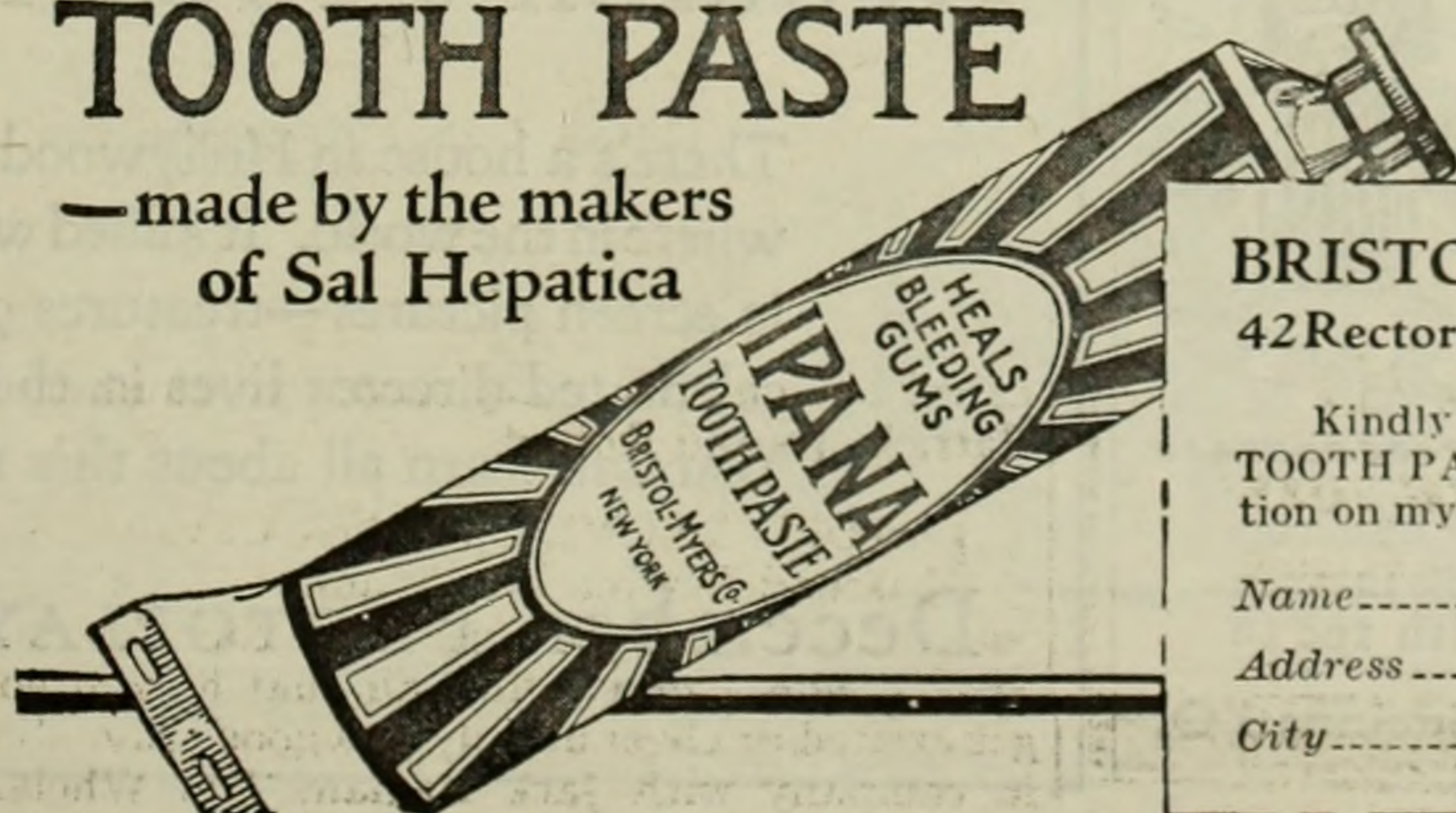
restore to the gums their normal tonicity. The presence of ziratol gives Ipana the power to aid in the healing of bleeding gums, and to help to build firm, sound, healthy gum tissue.

Try a tube of Ipana today

If your gums are tender, if they have a tendency to be soft or to bleed, go to the drug store today and buy your first tube of Ipana. Before you have finished using it you cannot fail to note the difference. You will be delighted with its grit-free consistency, its delicious flavor and its clean taste.

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A trial tube, enough to last you for ten days, will be sent gladly if you will forward coupon below.

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Kindly send me a trial tube of IPANA TOOTH PASTE without charge or obligation on my part.

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A thin coat of polish spread evenly over the nails with the GLAZO brush is all there is to it. In two minutes you have a lovely manicure that protects the nails, makes them gleam like lustrous jewels and keeps them beautiful nearly a week. Soap and water will not dim, nor will your nails crack or ridge when protected with GLAZO.

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Perfect Results*

GLAZO is the original Liquid Polish. It comes complete with separate remover which not only insures better results but prevents the waste that occurs when the Polish itself is used as a remover.

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For trial size complete GLAZO Manicuring Outfit, write name and address in space below, tear off and mail with 10c to

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and getting to the train. Five days later she was on the set at Paramount's Long Island studio ready for work. The picture is taken from the last story written by Peter Clark MacFarlane.

MANY fans who remember beautiful Lillian Walker and her comic work on the screen have wondered whatever became of her. Well, she was one of the stars of yesterday who simply dropped out of pictures. But recently it was announced that the old Vitagraph favorite will show her dimples (for which she was famous) on the stage. She will be starred and if she is half as good before the footlights as she was before the camera she is bound to be a success.

YOU can't keep a good man down. When Mickey Neilan and Blanche Sweet returned from Europe the first place Mickey visited after registering at a hotel was the New York City Hospital. He was more than a visitor—he was a patient. The doctors put him to bed and said, "Stay there." Mickey did—for a week. Then he decided he wanted to see a show. The doctors forbade it. Then Mickey said, "Well, if I can't see the show I'll quit the hospital and leave it flat on its back just like I've been for a week." Finally a compromise was reached. He was granted leave from 4:30 to 11:30. Mickey had a good time and then went back to being sick again. The next day the doctor decided that an operation wouldn't be necessary, so Mickey and Blanche immediately made plans to film the remaining scenes of "The Sporting Venus" on the coast.

IF you don't keep the furnace fires burning you don't get the rent, said Gloria Swanson, or words to that effect. She said it in a suit filed against Joseph M. Schenck, whose house at Bay Side, Long Island, she leased in 1923. The only fly in the ointment for Gloria was the fact that she had already paid the rent. She asked \$2,383 refund because the heating apparatus was defective and she couldn't keep warm in October, 1923. She had to move out and alleged that Mr. Schenck agreed to cancel the lease and refund the money for the unexpired period.

ALL signs indicate that very shortly an announcement will be made to the effect that Harold Lloyd soon will be making pictures for Paramount. When the film comedian was in New York there were all sorts of rumors about his future activities. Many companies made a bid for his services but the contest finally narrowed down to two probabilities. One was that he would either continue his own productions or that he would go with Paramount. Just before he left New York for Hollywood it was quite apparent that Paramount had won out. However, Harold will continue to distribute through Pathe as at present.

WHEN the newspapers can't find something that will put Mabel Normand before the public in an unfavorable light they call it a dull day. The latest flare-up occurred

when Mrs. Georgia Withington Church sued Norman W. Church for divorce. He is a Los Angeles financier, according to the newspapers. She alleged that her spouse had admitted having a drinking party with Mabel Normand in a hospital where both were patients. The newspapers were very careful to say "the name of Mabel Normand was linked," etc. They didn't say it was Mabel Normand. In fact it was all so palpably camouflaged with hokum to keep away from libelous statements that the flaring headlines fell down of their own weight. Mabel answered definitely by saying: "I don't know anybody by the name given." The hospital in question is one of the best in Los Angeles. It is hard to assume that a patient could go to another's room and hold a drinking party where the discipline is as rigid as at the hospital named in the complaint.

WELL, you can believe it or not, but this is what Jack Dempsey has to say about his reported engagement to Estelle Taylor.

"It is just newspaper hokum and I thank the boys and girls for the publicity. Anybody in pictures, or any other business, realizes the value of free publicity whether it is true or not. I thank them one and all. I am not engaged to Estelle Taylor. I might wish I were but if I said that everybody would say, 'Sure, he is just trying to hide the truth.' But as a matter of fact Miss Taylor is married. I couldn't marry her if I wanted to. Besides, if she were divorced I wouldn't marry her. Not because I don't like her, or because she isn't the finest type of womanhood, but simply because we are only good friends. It takes something besides friendship before two people will consent to walk up the aisle and let the parson tie the knot. I like Estelle. She likes me. We have lots of fun together when we meet. But we are not married. We are not engaged and we are not planning to be married."

The reports were based upon the fact that Jack and Estelle were in each other's company on many occasions in California and on their trip to New York City. They visited Jack's mother for several days in Salt Lake City and Estelle's mother in Delaware. After they arrived in New York they seemed devoted to each other and were seen together quite often. Estelle's husband, Kenneth Peacock of Philadelphia, announced in September that he would get a divorce which would give them an opportunity to wed if they desired.

FILM business story of the month: Producer of cheap comedies—"We'll give you five hundred dollars for your picture."

Hard-up Director—"I'll take it."

Producer—"All right, we'll give you three hundred."

MADGE KENNEDY is going to put her latest stage success, "Poppy," on the screen. While the company is in Chicago she will take them all out to the old Essanay studio and film them, making it an all-stage picture production. This will be her first picture since "Three Miles Out."

Wouldn't You Like to Live Here?

There's a house in Hollywood that has no counterpart anywhere in the world. It's filled with articles that have appeared in screen pictures—treasures gathered from every land. A celebrated director lives in the midst of this rare collection. You will learn all about this most remarkable place in the

December PHOTOPLAY—Out November 15

Speaking of Pictures

[CONTINUED FROM PAGE 27]

Turn to the screen writers. Where are the scenarists of tomorrow coming from? Thus it is that within the past few months, plays such as "The Fool," "The Man Who Came Back" and "The Dancers" have been purchased for the screen at prices ranging from \$40,000 to \$250,000. Call to mind any of the other great businesses in America and try to imagine them being conducted in the same heaven-help-the-future-haphazard way. That business would quickly be face to face with a crisis within its ranks.

The production of motion pictures is just like any other great business. It will never reach a safe and sane level until it begins to develop young workers in every one of its lines of activity.

The Fiasco of "Ben Hur"

[CONTINUED FROM PAGE 33]

it was at the beginning of the year—just a dream. Nothing was left except a lot of heart-aches, a deficit and enriched natives to whom five or seven dollars a day is a lot of money.

Just what will happen to "Ben Hur" is still problematical. In order to make Novarro match up to Bushman, heels have been put on his sandals, or rather on and in, because the footwear was padded inside and out to make Ramon appear as tall as Bushman. Sandals with heels are something new and it took centuries to accomplish them. But the movies can do anything.

Anyhow, Novarro is an inch and a half taller than he was before he left America. How he will compare in bulk to Bushman is something the critics are wondering about. However, Jack Dempsey, weighing 187 pounds, whipped Jess Willard when the Kansas giant weighed 248. Maybe Ramon will do the same to the husky Bushman.

When all is said and done—and acted—a man by the name of A. Erlanger will have something to say. If he doesn't approve the picture it won't be shown. Just what Mr. Erlanger thinks of the filming of "Ben Hur" to date would be mighty interesting reading. But he has remained silent just as has Marcus Loew, the head of the Metro-Goldwyn Company. When Mr. Loew was asked for a statement as to why George Walsh was dropped, his publicity manager promised to furnish it within four days. The four days passed and then four more. A few more passed and then this story was written. Up to the present it has never been received by PHOTOPLAY. If it comes before this issue is closed it will be added here.

We would like to know the producer's version.

She Bluffed Her Way Into Pictures

[CONTINUED FROM PAGE 58]

While Trimble was ranting and threatening to get another actress for the part, Lillian was out in the snow getting tumbles and again catching up with her bluff. Before returning to Hollywood she was as good on the skis as any woman around Banff and was handling a dog team in dangerous snow and ice like a veteran.

On her return to Hollywood, she secured the leading role opposite Douglas MacLean in his latest starring picture, "Never Say Die," which she has just completed. This is the screen adaptation of the great Willie Collier stage success and is said to be the most ambitious picture MacLean has ever attempted.

Miss Rich was born in London and is twenty-two years old. After leaving school she studied dancing and was on the London stage for two years before coming to Hollywood.



Only in genuine Pyralin Toilettware can you get true Pyralin Quality—

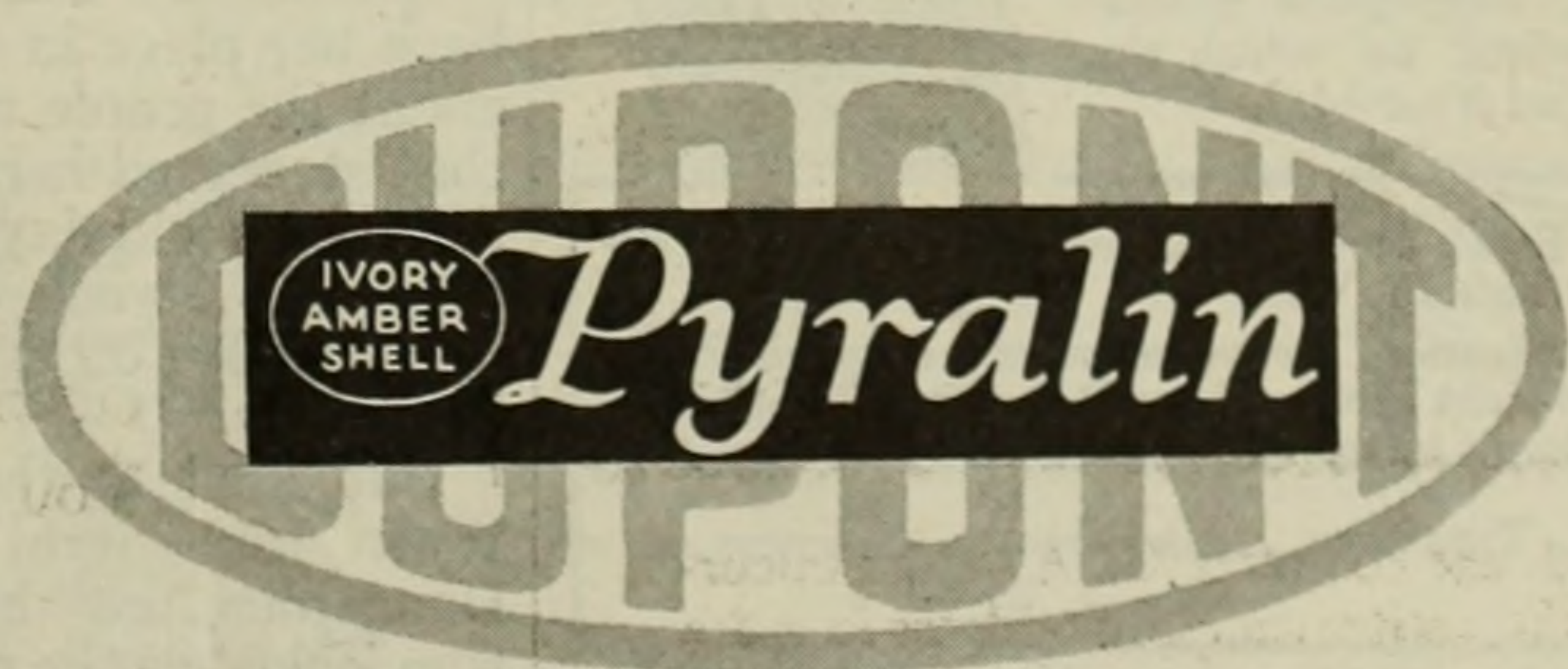
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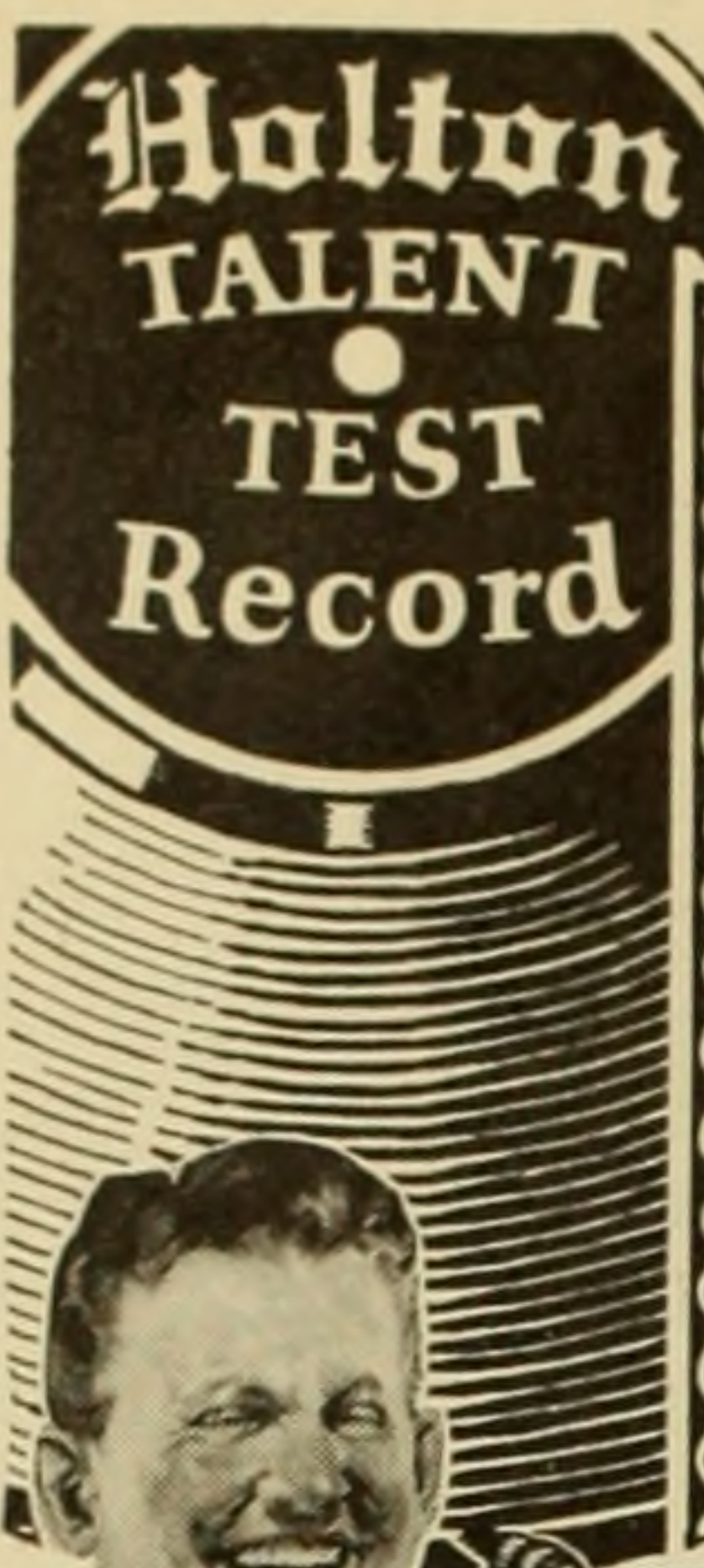
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Can Play
~that you
have Talent



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them as your heart dictates—share in the greater pleasures and profits that come especially to those who play. But until now, you could never be sure of results in advance.

Now, however, for the first time, is provided a free method by which you can determine your talent for music. Climaxing a lifetime of study and observation, Frank Holton announces the Holton Talent-Test. By it, thousands who never dreamed they possessed musical ability will have revealed to them great, unsuspected opportunities on this easiest-to-learn of all saxophones, the

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Without obligation, I want to determine my talent for the easy-to-learn Holton New Revelation Saxophone. (Check below if interested in any other instrument.)

Cornet _____ Trombone _____ Baritone _____ Trumpet _____
 Name _____
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The Shadow Stage

[CONTINUED FROM PAGE 63]

THE FEMALE—Paramount

POORLY handled story, by Cynthia Stockley, of a girl who once ran into the African jungle and played with lion cubs. Now she wants to play with life and so she marries an old man with money who promises that he will not ask her actually to become his wife for three years. Betty Compson is but fair in the rôle of the girl and the direction of Sam Wood is clumsy. Atmosphere of this suggests "Ponjola."

HIS HOUR—Metro-Goldwyn

DIRECTED under the supervision of Elinor Glyn, even with the differences that censorship required, this picturization of her former novel leaves little to the imagination. The highly colorful romance of a dashing young Russian prince and an English lady, laid in the gay society of pre-war Russia. John Gilbert, as the tempestuous prince, does his best work in the vivid love scenes. Some clever sub-titles and magnificent settings aid to make this picture entertaining for the sophisticated.

AMERICAN MANNERS—F. B. O.

AN incoherent story, misnamed and poorly directed, with an abundance of slap-stick comedy and slangy sub-titles. Richard Talmadge vindicates his father from suspicion through uncovering a smuggling ring, and saves his sweetheart's life. After six reels of fights and rough and tumble action all ends well.

THE BREATH OF SCANDAL

—B. P. Schulberg

TEEMING with action, after many surprises, this fast moving drama of modern marriage reaches a happy conclusion. It revolves around the efforts of a devoted daughter to keep an erring father and thoughtless mother clear of the breath of scandal. It tends to border on the old hackneyed melodrama. With a good cast, well directed in many beautiful settings, it makes an adequate production.

INTO THE NET—Pathe

A THRILLER that sustains interest throughout. Written by Police Commissioner Richard Enright of New York, it

portrays policemen of that city in the daily performance of duty based on a story of kidnaping and intrigue. George Seitz did exceptionally well in directing it and Jack Mulhall, Edna Murphy and Constance Bennett divide the honors. Worth seeing.

THE LURE OF THE YUKON

—Lee-Bradford

CONVENTIONAL gold-rush stuff with plenty of red-blooded action for those who like the wild and frozen north film. Eva Novak plays the good girl Sue. Her conquest by two suitors involves such thrilling and hair-raising catastrophes as avalanches, fights, log-jams, dog chases and death from hardship.

THE FIRST HUNDRED YEARS—Pathe

PROBABLY the most amusing Mack Sennett comedy that Harry Langdon has had thus far. A two-reel travesty of domesticity with plenty of laughs. A new twist to old stuff. Langdon's subtle qualities get better play here than in anything to date.

ONE NIGHT IN ROME

—Metro-Goldwyn

A LONG suffering duchess is unjustly accused as being the cause of her profligate husband's suicide. Ostracized, she lives a fugitive from the vengeance of her father-in-law, until four years later she is discovered as a seeress in London. Protected by the man she loves, misunderstandings finally clear into a happy sequence. Photography and settings are good.

MEASURE OF A MAN—Universal

A WEAK melodrama with an episode likely to be too morbid for the average audience. This involves the finding of a woman's body floating in a mountain pool. The story concerns a reformed drunkard who goes west, becomes the fighting parson of a lumber camp and reforms the entire community. The action is jumpy and full of gaps, while the acting and direction are pretty inadequate. Below the month's average.

Former Top-notch Comes Back

[CONTINUED FROM PAGE 59]

stage and with Metro, opposite Bert Lytell, Cleo Madison had a complete breakdown from overwork. For nearly two years she wasn't allowed to go near a studio, or a picture theater, or a camera. These years didn't seem long to her, but they were momentous years in the picture world. The flapper and the vamp had come into vogue. "New faces" was the watchword of the hour. Types reigned supreme. Acting ability was the last item considered.

Miss Madison came back to find that the world where she had ruled as something like a queen had forgotten her entirely. She was a has-been, an old-timer—and her thirtieth birthday was still somewhere in the distance.

She doesn't talk about that struggle to win back her place in the game. She doesn't tell about the people who forgot, and the refusals that staggered her. She had loved her work. And in the old days the salaries had been pitifully small when compared with the figures that burbled on every hand in the new era of prosperity.

But at last the luck turned—half way. When John Stahl got ready to make "The Dangerous Age" he wanted a mature woman, who looked as the mothers of eighteen-year-old girls usually look. He didn't want an old lady and he didn't want a flapper. He wanted a woman. He happened to see a picture of Cleo

Madison, and something about the sweetness of her face appealed to him. He sent for her. When he first saw her he said, "You're too young."

And Cleo Madison herself hesitated before those words that end the career of a leading woman and a star—mother rôles.

But she was desperate. Often enough in the old days she had played parts that her grandmother could have essayed satisfactorily. She decided to do it—and she did. The performance was conceded to be one of the best of the year, and she was back on the screen.

Now—she's playing mother rôles. Rupert Hughes told them to get him the mother of "The Dangerous Age" to play in his picture "True As Steel." When Cleo Madison walked into his office, trim and slender and good-looking in her smart tailored suit, he refused to believe she was the same woman. She had to go and put on her make-up, and the right clothes, before he would give her the part.

Of course, she's happy to be back, to be working, to be again successful. But even baseball players and prize fighters aren't relegated to the old man class until after thirty. And this former star is still a young and lovely woman.

Yes, there are lots of funny, tragic little stories beneath the glitter of "the most heart-breaking game in the world."

Why I Refuse to Let My Wife Bob Her Hair

[CONTINUED FROM PAGE 41]

a young squab looking for a playmate and when she does not get into trouble she makes herself ridiculous.

I've never known a man yet who would privately and honestly admit that he approved of his wife bobbing her hair. Husbands become resigned to it, because what once the shears have sundered no man can put together.

Never have I felt so sorry for a man as I did at a formal dinner and dance just the other night. He is a rapidly aging manufacturer. His wife is not so young, either. Her hair is a greenish-yellow and her whole make-up very blondish. Well, while poor old hubby was stewing around trying to look important, here was his bobbed-hair wife in her low-cut gown, and short cut blonde hair, the center of a crowd of young men—most of them little more than half her age—all attracted by the devilish youthfulness of age. She out-flapped any flapper I've ever seen—and her husband was helpless.

SHE acted this way because she felt she had to live up to her short bobbed hair.

Bobbed hair gives a woman too much confidence in herself—makes her daring and dashing and devilish. They get that come-along look in their eyes and then it is every married man for himself.

Do you think I am going to permit my wife to make a fool of herself first and a fool of me in the bargain? Not if I know it.

Few married women really want to bob their hair. They are bullied or dared into it. Here is the way it happened to the wife of a friend of mine.

She and another married woman had lunch together and then went to a motion picture matinee. After the matinee they had tea.

"Oh, but didn't Gloria Swanson look sweet in that new bob of hers!" said the companion of my friend's wife. "Mabel, you would look terribly cunning in a bob like Gloria's."

"Oh, Marigold, do you really think so?" gurgled Mabel. "I just wouldn't dare. Frank would boil me in oil if I had my hair bobbed."

"Nonsense, when he saw how well you looked, he'd be crazier about you than ever."

Well, one thing led to another. Mabel dared Marigold and Marigold dared Mabel. So the first thing you know the shears were snipping off the long tresses that had taken years to become what they were.

Mabel was afraid to go home, but finally she did and she hid her shorn head in a boudoir cap. She hustled the nicest supper she could get from the corner delicatessen to put Frank in a good humor.

After she had given him his second cup of minute-coffee-while-you-wait, she went to her room, fluffed out her hair and went back to the dining room.

"How does it look, Frank?" she asked, and the moment was one when a poor woman needs praise and encouragement more than at any other moment in her life.

"You look like the wrath of God," said Frank.

Now, my wife knows Mabel and Mabel told her exactly what happened. It nearly broke up that household.

It would break up my household. While my wife could go out and find a new husband easy enough, the job of getting a new husband house broke is not an easy one. She has worked over me for ten years and I'm pretty docile and, so far as husbands go, I guess I suit her pretty well, at least well enough for her not to want our marriage to go to smash over bobbed hair.

But you can never tell about women!



One Happy Day

She learned how to beautify teeth

Countless people have attained prettier teeth by making this ten-day test. They accepted this offer, they watched the results. Then they resolved to brush teeth in this new way.

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Film is the teeth's great enemy—that viscous film you feel. It clings to teeth, enters crevices and stays. No ordinary tooth paste can effectively combat it.

Soon that clinging film discolors, then forms dingy coats. That's why teeth grow cloudy.

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.

Hardly one in fifty escaped film troubles under old ways of tooth brushing.

That's why dental research sought ways to fight that film. Eventually two ways were found. One disintegrates the film at all stages of formation. One removes it without harmful scouring.

These methods have been proved by many tests. A new-type tooth paste has been created to apply them daily. The name is Pepsodent.

The results are so remarkable that careful people of some 50 nations have adopted this new-day dentifrice.

The hidden results

But the visible results are not alone important. Pepsodent multiplies the alkalinity of the saliva, also its starch digestant. Thus it gives Nature multiplied power in the fight against starch and acids on teeth.

These combined results mean a new dental era. The benefits belong to you and yours. Let this delightful ten-day test show you how much they mean.

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Pepsodent disintegrates the film, then removes it with an agent far softer than enamel. Never use a film combatant which contains harsh grit.

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The New-Day Dentifrice

A surprise

Send this coupon for a 10-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.

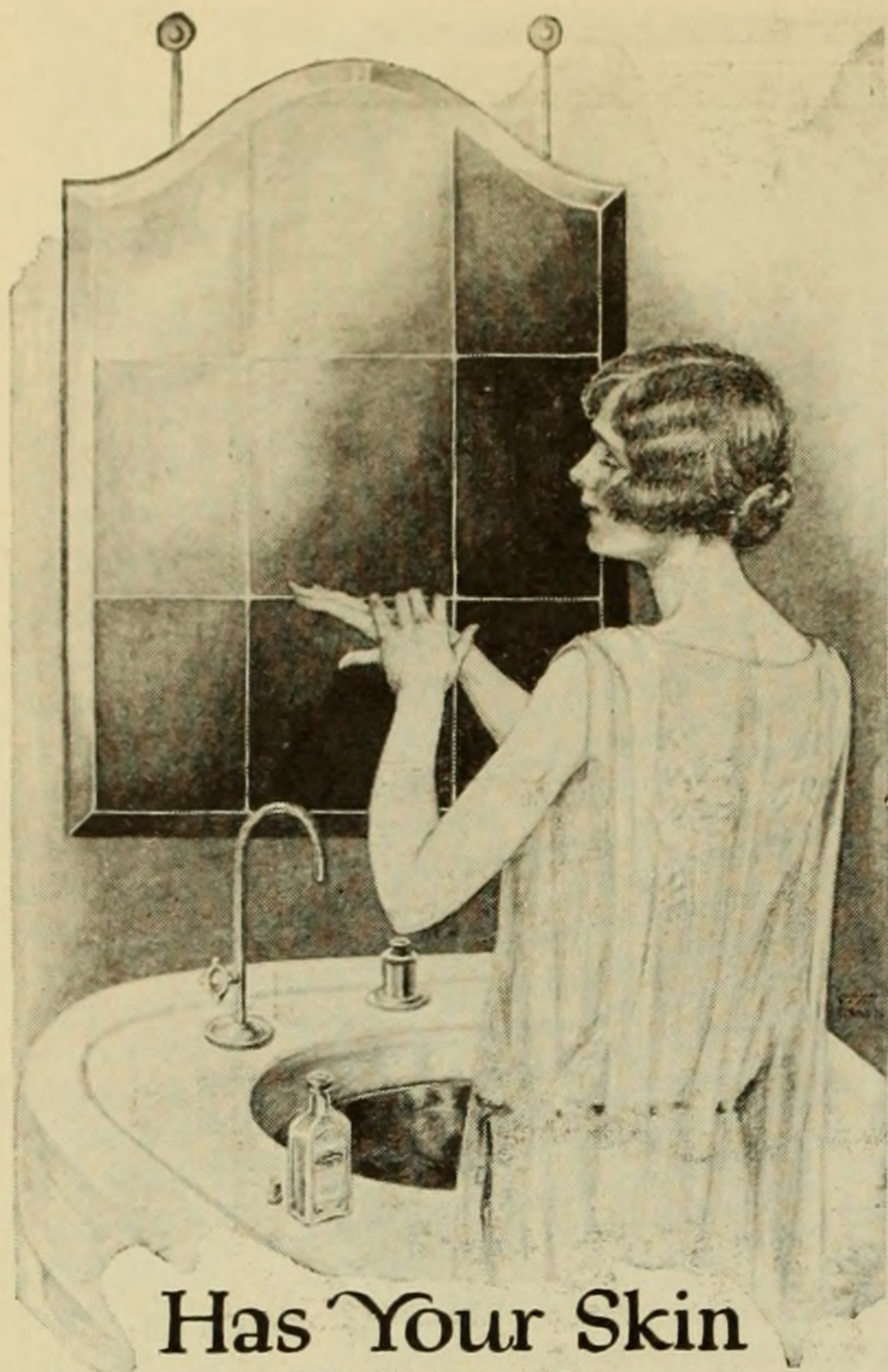
You will be amazed and delighted. You will want that new beauty, that new safety all your life. **Cut out coupon now.**

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—learn the secret
of skin smoothness

If you knew the simple truth about skin—and that one glorious moment right after you wash, would keep your skin serenely smooth and your hands velvety soft . . . wouldn't you cherish it?

It's the skin's own moisture that makes it softest and loveliest! But we wash it away, and powder it away and the weather takes the rest until the delicate skin dries into tiny scales and in severe wind and cold becomes red and coarse—chaps.

Frostilla Fragrant Lotion is painstakingly prepared to exactly replace this "precious moisture." Every morning rub just a bit of this delicately perfumed lotion over your face and hands before you leave the wash stand and begin the day with fresh, smooth skin.

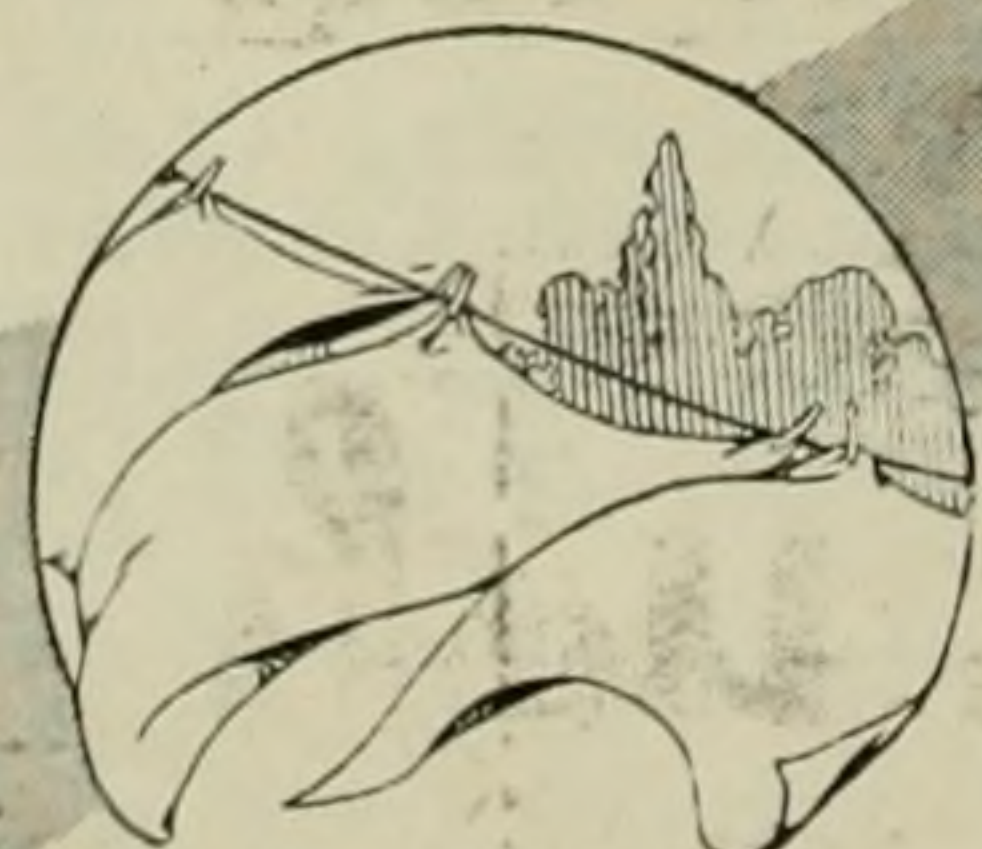
Give back the "precious moisture" to your hands, after all housework. Powder or rouge goes smoothly on a skin you have beautifully prepared with Frostilla Lotion.

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Frostilla

Fragrant Lotion

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Wind and sun take the moisture out of the skin just as they "dry" clothes.

THE STUDIO DIRECTORY

WEST COAST

(Unless otherwise specified studios are at Hollywood)

BUSTER KEATON STUDIO, 1025 Lillian Way. Production will soon commence on "Seven Chances," starring Buster Keaton.

CENTURY FILM CORP., 6100 Sunset Boulevard. Edward I. Luddy directing Buddy Messenger in "Uncle's Reward." Edward I. Luddy directing Wanda Wiley in "On Duty." Al Herman directing the Century Follies Girls in comedy untitled.

CHARLES CHAPLIN STUDIO, 1416 La Brea Ave. Completed his United Artists' comedy, tentatively titled "The Gold Rush."

CHRISTIE COMEDIES, 6101 Sunset Boulevard. Gil Pratt and Scott Sidney directing Neal Burns, Jimmy Adams, Vera Stedman, Billie Beck and Kathleen Myers in untitled comedies.

Walter Hiers Prod. Archie Mayo directing "Slim Chance," with Walter Hiers and Duane Thompson.

Bobby Vernon Prod. Walter Graham directing "Bright Lights," with Bobby Vernon and Ann Cornwall.

F. B. O. STUDIOS, Melrose and Gower Streets. Harry Garson directing "The Forgotten City," with Maurice, "Lefty," Flynn and Gloria Grey. Emory Johnson directing "Life's Greatest Game," with Johnny Walker and Jane Thomas. Del Andrews directing "The Go-Getters," with Alberta Vaughn and George O'Hara. Al Rogell directing "Thundering Hoofs," with Fred Thomson and Ann May.

Associated Arts Corp. F. Harmon Weight directing "Hard Cash," with Madge Bellamy, Kenneth Harlan and Mary Carr.

Carlos Prod. James Horne directing "Stepping Lively," with Richard Talmadge and Mildred Harris.

Educational-Larry Semon Prod. Nowell Mason directing "The Speed Kid," with Larry Semon and Dorothy Dwan.

Gothic Prod. Production will soon commence on "The Prude," starring Evelyn Brent.

FINE ARTS STUDIOS, 4500 Sunset Boulevard. **Lloyd Hamilton Comedies.** Fred Hibbard directing untitled production with Lloyd Hamilton and Dorothy Seastrom.

Norman Taurog directing two-reel untitled "Mermaid" comedies, with Lige Conley and Ruth Hiatt. William S. Camel directing the Juvenile Comedies. Al Ray directing the Cameo comedies, with Cliff Bowes and Virginia Vance.

FOX STUDIO, 1401 N. Western Avenue.

Lynn Reynolds directing "The Deadwood Coach," with Tom Mix and Doris May.

Denison Clift directing "Honor Among Men," with Edmund Lowe and Claire Adams.

Jack Conway directing "Thorns of Passion," with George O'Brien and Billie Dove.

Edmund M. Orton directing "The Star Dust Trail," with Shirley Mason and Bryant Washburn.

Emmett Flynn directing "Gerald Cranston's Lady," with Alma Rubens and James Kirkwood.

Al Santell directing "The Man Who Played Square," with Buck Jones and Wanda Hawley.

Jerome Strong directing "The Brass Bowl," with Edmund Lowe and Claire Adams.

FIRST NATIONAL PRODUCTIONS, United Studios.

Charles Brabin directing "So Big," with Colleen Moore and Ben Lyon.

John Francis Dillon directing "If I Marry Again," with Doris Kenyon, Lloyd Hughes and Hobart Bosworth.

Irving Cummings directing Pandora La Croix, with Viola Dana and Milton Sills.

Corinne Griffith Prod. Robert Leonard directing "Wilderness," with Corinne Griffith and Holmes Herbert.

J. K. McDonald Prod. J. K. McDonald directing "Frivolous Sal," with Ben Alexander, Eugene O'Brien and Mae Busch.

Joseph M. Schenck Prod. Production will soon commence on "Learning to Love," with Constance Talmadge and Antonio Moreno.

Frank Borzage directing "The Lady," with Norma Talmadge and Wallace MacDonald.

Sam Rork Prod. Al Green directing "Inez from Hollywood," with Anna Q. Nilsson and Lloyd Hughes.

HOLLYWOOD STUDIOS, 6642 Santa Monica Blvd.

Harold Lloyd Prod. Inactive.

James P. Hogan Prod. J. P. Hogan directing "Black Lightning," with Clara Bow and Eddie Phillips.

Independent Pictures Corp. J. McGowan directing "Billy the Kid," with Franklyn Farnum.

THOS. H. INCE STUDIOS, Culver City, Cal.

Regal Prod. George Archainbaud directing "The Mirage," with Florence Vidor and Alan Roscoe.

Cullen Tate directing "The Follies Girl," with Margaret Livingston.

Hunt Stromberg Prod. Chet Withey directing "A Cafe in Cairo," with Priscilla Dean and Robert Ellis.

Tom Forman directing "The Man From Texas," with Harry Carey.

C. Gardner Sullivan Prod. John Ince directing "Cheap Kisses," with Lillian Rich, Cullen Landis and Vera Reynolds.

Thomas H. Ince Prod. James W. Horne directing "The Desert Fiddler," with Charles Ray.

R. William Neil directing "Broken Laws," with Mrs. Wallace Reid and Percy Marmont.

LASKY STUDIO, 1520 Vine Street.

Ernst Lubitsch completed production on "Forbidden Paradise," with Pola Negri, Rod La Rocque and Adolphe Menjou.

James Cruze directing "The Garden of Weeds," with Betty Compson and Warner Baxter.

Paul Bern directing "Worldly Goods," with Agnes Ayres and Pat O'Malley.

Frank Urson and Paul Iribe directing "Lord Chumley," with Viola Dana and Theodore Roberts.

Irvin Willat directing "North of the 36," with Jack Holt, Lois Wilson, Ernest Torrence and Noah Beery.

Cecil B. De Mille directing "The Golden Bed," with Jane Winton.

Herbert Brenon directing "Peter Pan," with Betty Bronson.

William de Mille directing "Locked Doors," with Betty Compson, Theodore Von Eltz and Theodore Roberts.

William Howard directing "Code of the West," with Constance Bennett.

Victor Fleming directing "The River Boat," with Wallace Beery.

Alan Crosland directing "Top of the World," with James Kirkwood.

METRO-GOLDWYN-MAYER STUDIO, Culver City, Cal.

Hobart Henley directing "So This Is Marriage," with Eleanor Boardman and Conrad Nagel.

Reginald Barker directing "The Great Divide," with Alice Terry and Conway Tearle.

Monta Bell directing "The Snob," with Norma Shearer and Jack Gilbert.

Eric Von Stroheim directing "The Merry Widow," with Mae Murray and Jack Gilbert.

Maurice Tourneur directing "Never the Twain Shall Meet," with Anita Stewart and Bert Lytell.

Clarence Badger directing "Zander the Great," with Marion Davies and Harrison Ford.

King Vidor directing "The Wife of the Centaur," with Aileen Pringle, Eleanor Boardman and Jack Gilbert.

PICKFORD FAIRBANKS STUDIO, 7100 Santa Monica Boulevard.

Inactive.

PRINCIPAL PICTURES CORP., 7250 Santa Monica Boulevard.

Sam Wood directing "The Mine With the Iron Door," with Dorothy Mackaill and Pat O'Malley.

J. Gordon Edwards will soon start production on "Resurrection," with Theda Bara.

HAL E. ROACH STUDIO, Culver City, Cal.

Comedies with Glenn Tyron, Blanche Mehaffey, Our Gang, and Arthur Stone.

SENNETT STUDIO, 1712 Glendale Boulevard.

Comedies with Ben Turpin, Madeline Hurlock, Ralph Graves and Harry Langdon.

UNIVERSAL STUDIO, Universal City, Cal.

Clarence Brown directing "Smoldering Fires," with Pauline Frederick and Malcolm McGregor.

Arthur Rosson directing "Good Deed O' Day," with William Desmond and Margaret Clayton.

William Seiter directing "Here's How," with May McAvoy and Jack Mulhall.

Harry Pollard directing "Oh Doctor," with Reginald Denny and Mary Astor.

King Baggott directing "The Tornado," with House Peters.

William H. Craft directing the serial, "The Riddle Rider," with William Desmond and Eileen Sedgwick.

William Duncan directing the serial "Wolves of the North," with William Duncan and Edith Johnson.

Two-reel Westerns starring Jack Dougherty, William E. Lawrence and Pete Morrison.

One-reel comedies starring Bert Roach.

Arthur Rosson directing "The Meddler," with William Desmond, Jack Dougherty and Dolores Rousee.

VITAGRAPH STUDIO, 1708 Talmadge Street.

J. Stuart Blackton will soon commence "The Beloved Brute," with Marguerite de la Motte and Victor McLaglen.

WARNER BROTHERS STUDIO, 5842 Sunset Boulevard.

Millard Webb directing "The Dark Swan," with Monte Blue, Marie Prevost and Helene Chadwick.

William Beaudine directing "The Narrow Street," with Dorothy Devore and Matt Moore.

Mal St. Clair directing "The Lighthouse by the Sea," with Rin-tin-tin and Louise Fazenda.

THE STUDIO DIRECTORY

EAST COAST

A. H. FISHER STUDIO, New Rochelle, N. Y.
John L. McCutcheon directing "The Law and the Lady," with Alice Lake, Maurice Costello and Mary Thurman.

GLENDAL STUDIO, Glendale, L. I.
Charles Hines directing "The Early Bird," with Johnny Hines and Sigrid Holmquist.

PARAMOUNT STUDIO, Pierce Ave. and Sixth St., Long Island City, N. Y.
Frank Tuttle directing "Dangerous Money," with Bebe Daniels and Tom Moore.
Dimitri Buchowetzki directing "The Swan," with Elsie Ferguson and Adolphe Menjou.
Joseph Henabery directing "Tongues of Flame," with Thomas Meighan and Bessie Love.
Allan Dwan directing "Argentine Love," with Bebe Daniels and Ricardo Cortez.
Paul Sloane directing "Jungle Law," with Richard Dix and Jacqueline Logan.

TEC-ART STUDIO, 318 East 48th Street, New York City.

Inspiration Pictures, Inc. John S. Robertson directing "Classmates," with Richard Barthelmess.

WHITMAN BENNETT STUDIO, 537 Riverdale Ave., Yonkers, N. Y.

Whitman Bennett Prod. Whitman Bennett directing "The Lost Chord," with Alice Lake, David Powell and Dagmar Godowsky.

Banner Prod. Burton King directing "Those Who Judge," with Patsy Ruth Miller and Lou Tellegen.

Victor Halperin Prod. Victor Halperin directing "Greater Than Marriage," with Marjorie Daw and Lou Tellegen.

IN EUROPE

METRO-GOLDWYN CORPORATION, at Rome, Italy.
Fred Niblo directing "Ben-Hur," with Ramon Novarro, Francis X. Bushman, Carmel Myers, May McAvoy, Kathleen Key, Nigel de Brulier, Claire McDowell and Frank Currier.

FAMOUS PLAYERS-LASKY CORP., in France.
Léonce Perrett directing "Madame Sans Gene," with Gloria Swanson and Charles de Roche.

UNITED ARTISTS CORP., in Germany.
D. W. Griffith directing "Dawn," with Carol Dempster and Neil Hamilton.

BUSINESS OFFICES

Associated Exhibitors, Inc., 35 West 45th St., New York City.

Associated First National Pictures, 383 Madison Ave., New York City. Richard Barthelmess Prod., Inspiration Pictures, 565 Fifth Ave., New York City.

Distinctive Pictures Corporation, 366 Madison Ave., New York City.

Educational Film Corporation, 370 Seventh Ave., New York City.

Famous Players-Lasky Corporation (Paramount), 485 Fifth Ave., New York City.

Film Booking Offices of Amer., Inc., 723 Seventh Ave., New York City.

Fox Film Corporation, 723 Seventh Ave., New York City.

Metro-Goldwyn, 1540 Broadway, New York City.

Palmer Photoplay Corporation, Palmer Bldg., Hollywood, Calif.

Pathe Exchange, 35 West 45th St., New York City.

Principal Pictures Corporation, 1540 Broadway, New York City.

Producers Distributing Corporation, 469 Fifth Ave., New York City.

Rothacker Film Mfg. Company, 1339 Diversey Parkway, Chicago, Ill.

B. P. Schulberg Prod., 1650 Broadway, New York City.

United Artists Corporation, 729 Seventh Ave., New York City. D. W. Griffith Prod., 1476 Broadway, New York City.

Universal Film Mfg. Company, 1600 Broadway, New York City.

Vitagraph Company of America, 1600 Broadway, New York City.

Warner Brothers, 1600 Broadway, New York City.



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Horoscopes of Stars

[CONTINUED FROM PAGE 35]

vated moral muscle and self-discipline, he will then move in a larger orbit than ever before. "Tis the set of the sails, and not the gales, that determines the way we should go."

Mary Pickford

Born 1893, April 8th, 2 a. m., Toronto, Can.

THE most pronounced feature in this horoscope is the fact that the Moon, which rules the masses, was rising in the sign Capricorn, in friendly aspect to the beneficent planet Jupiter, but unfriendly to Saturn. This promises her popularity and great financial success, but because of the lurking influence of Saturn, makes it most necessary that she not only conserve her money, but that she zealously guard her ability to attract a large following, and to see that she does nothing which might rob her of it.

This danger is all the more pronounced as Mars and Neptune were in that portion of the heavens ruling her early environment, the ending of undertakings, and the close of her life.

Having Mercury, Venus and the Sun in the idealistic, princely sign Aries, and in that portion of the heavens ruling money, is a still further promise of worldly success, and that she has the ability to dream dreams and see that they are materialized.

Venus being so close to Mercury, the messenger of the gods, and to the Sun, should give her the intelligence, beauty and magnetism which, in the hands of a wise director, could make her an artist of many parts, always possessing the charm of youth, or the pathos necessary to portray either somber or older parts. It is rather unusual for one artist to be so strongly under the rule of planets of so variant vibrations.

Since the winter of 1921, she has been under the depressing influence of Saturn, more than will be the case for many years to come. Even though the world may have envied her for all the success she may have been having, Saturn must have caused her troubles either because of her financial, business or social life, which at times may have seemed overwhelming, and in the spring or fall of 1923, she may have been in a depleted condition, physically, and may have also been worried over the health of some of her family or connections.

Beginning with this year, she came under the influence of Jupiter, and as this planet has been traveling through that portion of the heavens ruling travel and foreign lands, she may have benefited through traveling, coming in contact with people of influence or power, and much of the gloom of the past may have been forgotten.

With the exception of the month of October, when Saturn will be unfriendly to her Jupiter, and which warns her against taking financial risks, she can probably count the year 1924 as being one of the "high spots" in her life. In 1925, Jupiter will be in conjunction with her Moon, and passing through her ascendant, urging her to launch out with all confidence of success and popularity.

During 1929, and extending into 1931, Uranus will be in conjunction with her Venus, which often brings new people into the life, and to the unmarried woman, a "grande passion" and opportunity for marriage.

Beginning with 1931 and extending into 1932, she will come under the influence of Uranus to the Sun, which has been treated of in other horoscopes, and as already stated, it will all depend upon her ability to adjust herself to conditions as to whether this tremendous force will bring her added blessings, or most chaotic conditions.

Douglas Fairbanks

Born 1883, May 23rd, 6 a. m., Denver, Colo.

THIS man is born strongly under the influence of the physical planet Mars, the mental Mercury, the artistic Venus and the benefi-

cent Jupiter. This is a rather unusual combination, and if it were not for the fact that the Sun was in such close conjunction with Saturn, he would be blessed beyond mortals.

Saturn will cause him to have periods when he is very moody, and when he will find it next to impossible to exert himself, and if at such times, instead of compelling thought or action, he would wait a bit until this depressing mood is over, he would come out much better in the end. One time he will be fleet of foot, quicker than a flash mentally, and full of sex magnetism. At another he will be cold and indifferent to what goes on about him. It very largely depends upon the influence of the people with whom he is intimately thrown, as to whether this heavy, sarcastic side of his nature is active, or the side which makes him feel that he can lift mountains and conquer the world.

In 1919 and 1920, he may have found it most difficult to keep his forces working constructively, and in late 1921, and extending into 1922, he should have avoided financial losses.

Beginning with the spring of 1924, and extending to the early part of 1925, Uranus afflicts his Mercury, which warns him against being too serious over his moods, and he should be most careful as to what he puts in writing, and of his judgment. This is one of the periods when he will find it difficult to carry out his plans, and when he should not force issues.

Late this year, and extending through the greater part of 1925, Uranus will be friendly to him, and this often brings unlooked-for benefits through powerful people, and from most unexpected sources. If he will control his moods and not be too desperate over the fact that he feels all out of gear mentally, there is no reason why his affairs should not bring him great financial return and popularity until the winter of 1926. He will then come under the restricting, depressing Saturn, which warns him against doing anything to upset his health, and cause inharmony with his managers or the men closely connected in his destiny. Beginning with this period, and extending through 1928, he will be under the most threatening planetary aspects in a financial way that he has had since he was a lad of about twenty-two. It will only be through his managing his affairs most wisely, and by not going into any speculative ventures, that he will keep from having overwhelming losses at this time.

If he can weather this financial storm, which will not happen again during his lifetime, he need then not have any fear as to his future.

Gloria Swanson

Born 1899, March 27, 12:20 a. m., Chicago

AT the time this Star was born, the sign Sagittarius was rising and her ruling planet Jupiter, was high in the heavens. The serious conservative Saturn, and the original, adventurous Uranus were both rising, and in friendly relation to her Mercury, ruler of the mind. Venus, which rules the emotional nature, as well as Art, was in the impersonal sign Aquarius, and in that portion of the heavens ruling money—clearly indicating that through the activity of her mind and the power of Venus she should meet with unusual worldly success.

The one department in her life which seems to promise her no success or happiness is that of matrimony, so it would be well for her to give up any possible dreams of being a happy wife. She would only meet with one disappointment after another, and as she is attracted to men chiefly for companionship, and because they may know more than she does, this need not cause her any great sorrow.

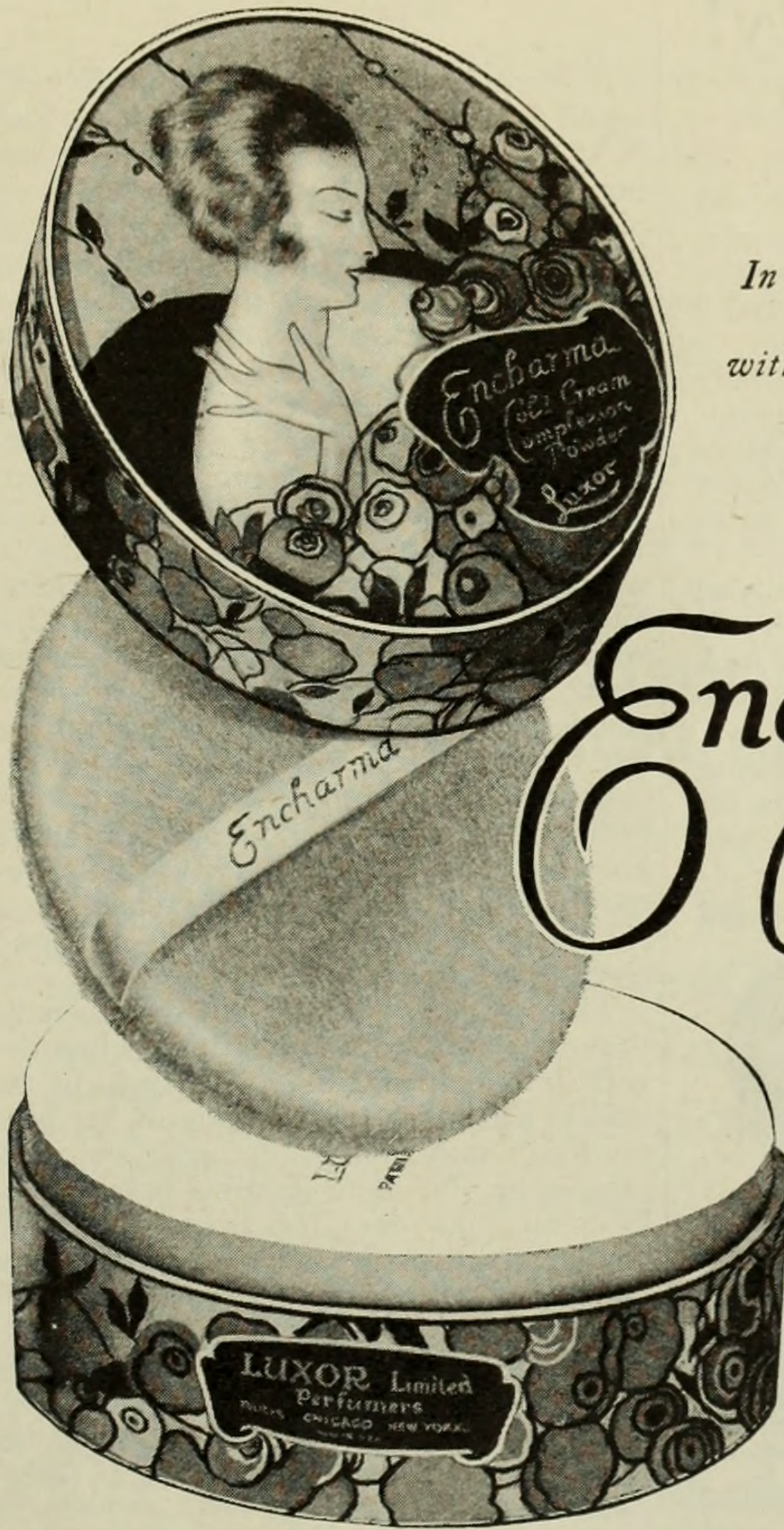
Having Mercury in aspect to so many planets, will ever urge her on to new and greater things. She will not be contented in using the mediums created by others, but will later be ambitious to write herself. She feels an urge constantly to gain new knowledge and to place herself in a position where she will be

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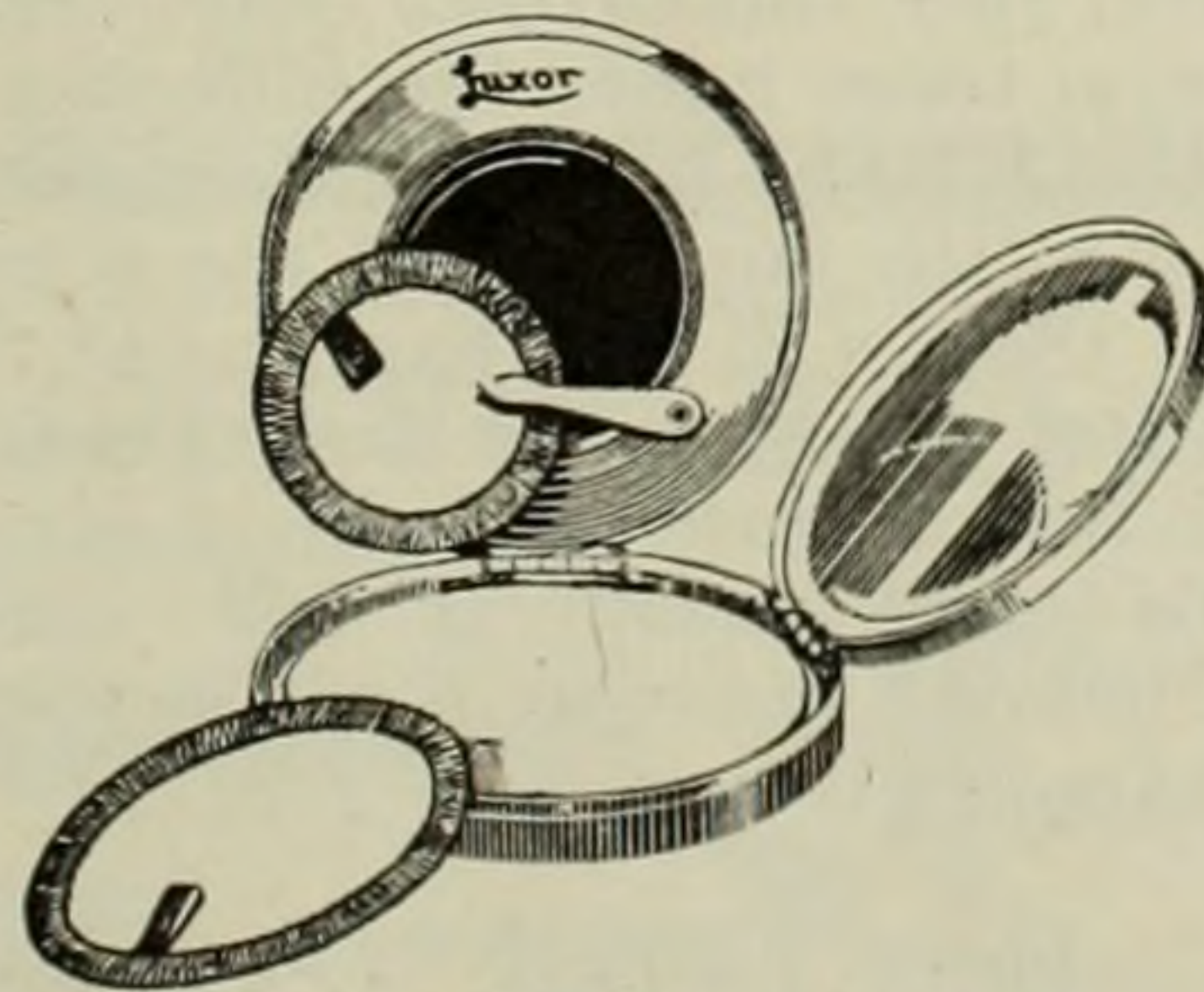
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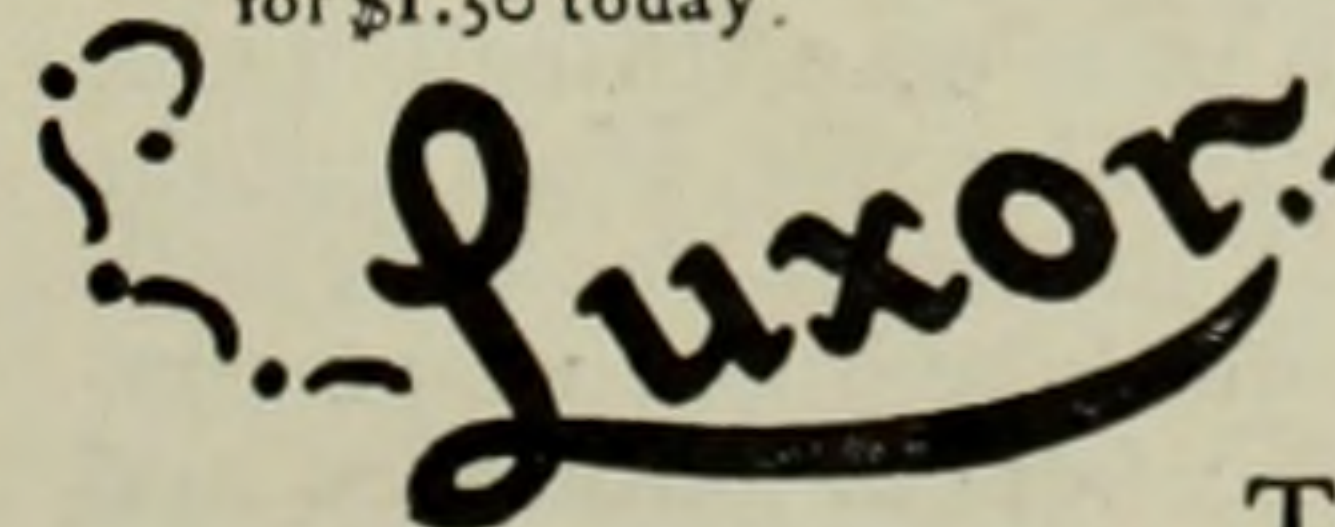
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able to enjoy and to hold the unusual friends which the position of Jupiter will attract.

The position of the Moon indicates that she will have a passion for traveling and will enjoy most going to unfrequented places, and where the average tourist would not be attracted.

She should be extremely careful of her health in September of this year, and of all she does, where money is involved, in November. Unless she is already under contract, it would be well not to sign up until after that time, for by this delay she is likely to make better terms. The question of her future may be very much on her mind, beginning with this fall, but she need have no fear as, regardless of what success she may already have attained, she can look forward to still greater glory.

There is nothing to indicate any serious upheaval in her life before 1928, when she comes into a period which will bring to the front new sides to her nature. She will be under the influence of the ponderous planet Uranus. At this time she will either be likely to make a marriage, or to go into some entirely new line of work, either the legitimate stage, or play writing. If, therefore, between now and then, she would make no radical changes, so far as her type of work or station in life are concerned, she would be free to take advantage of all that will come to her, beginning with this unusual reign of planets.

If she can learn to control the moods which at times almost overpower her, because of the influence of Uranus and Saturn, there is no reason why she cannot make her wildest dreams come true, as she has unusual intelligence and a wise director will give her a great deal of freedom. She will always be willing to co-operate in any situation of life, provided she is wisely and justly treated. There is no limit to the accomplishment this star can attain, as she has the stars on her side.

Rudolph Valentino

Born 1895, May 6th, hour unknown, Castellano, Italy

NOT knowing the hour when this actor was born, all the deductions must be derived from the positions of the planets in the signs. The Sun and Mercury were in conjunction in Taurus, the strongest willed and most stubborn sign in the Zodiac, and in opposition to the radical Uranus. This indicates very sudden ups and downs, and that he will never enjoy lasting fame unless he can learn to co-operate more gracefully with the “powers that be,” and to subordinate his determined will to that of the Universe, and his directors. He is built more on the order of a Comet, than a steady-moving, never-deviating Star.

The position of Venus in Gemini gives him a great deal of charm on the surface, but lacking in unselfish devotion to those intimately associated in his life. He can readily be an idol of the public and have many and varied experiences with and through women, but will be more successful as a bachelor.

Jupiter, ruling money, was in conjunction with Mars, and in friendly aspect to Saturn. This will make him very capricious in the spending of money, at one time foolishly prodigal, and at another too saving, or inclined to allow a dime to stand in the way of his making a dollar. He must learn to temper by justice both his prodigality and his economy and not to be the slave of his moods, realizing that we take out of life just in proportion to what we put into it.

In late 1921, and extending to the fall of 1922, Saturn was unfriendly to his Jupiter, Mars and Moon, which may have brought financial worries and war-like conditions through the opposite sex. If he were married at this time, then he must have had domestic upheavals.

In 1923, particularly in the fall, he was under the friendly aspects of Jupiter and Uranus, so this may have brought him greater popularity or financial success than he hitherto enjoyed. Unless the good fortune which may have come to him at this time extended into 1924, this



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Just moisten the bristles of your hair brush with a few drops of Glostora and brush it on your hair. You will be surprised at the result. It will give your hair an unusually rich, silky gloss and lustre—instantly.

Glostora simply makes your hair more beautiful by enhancing the wave and color. It keeps the wave and curl in and leaves your hair soft and easy to manage, so that it stays just as you arrange it—even after shampooing.

Use a little once or twice a week and you will be delighted to see how much more beautiful and attractive your hair will look and how much easier it will be to manage—whether long or bobbed.

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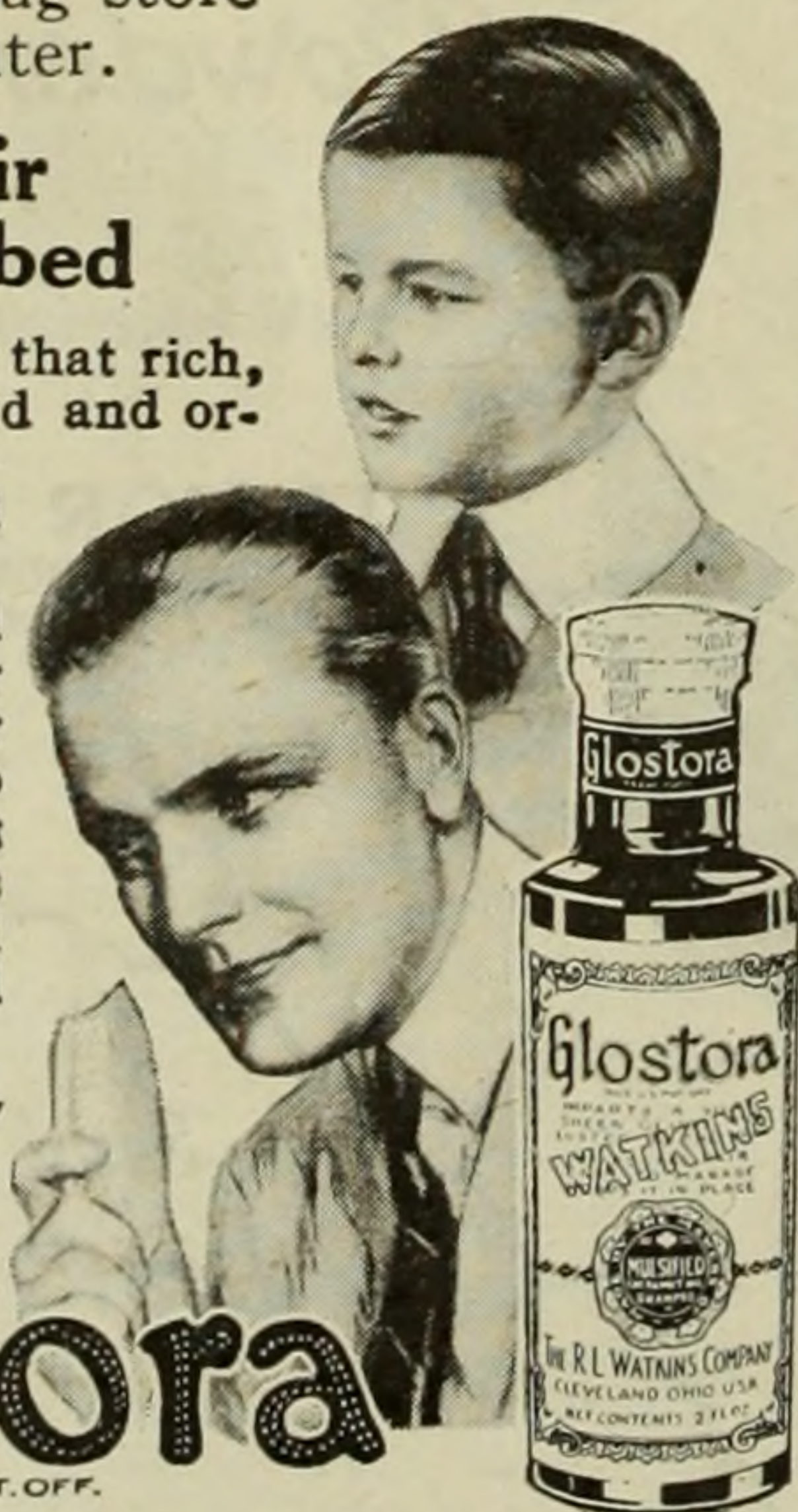
Glostora gives the hair that rich, naturally glossy, refined and orderly appearance, so essential to well-groomed men and boys.

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year may not have brought him much good fortune.

The year 1925 will bring him under very contradictory aspects, so it will almost wholly depend upon his ability to propitiate the Fates (the producers and directors) as to whether he will be on the crest or submerged, so far as popularity is concerned. Saturn will be in opposition to his Sun and Mercury, which is a most depressing influence and which may affect his health, rob him of his power, indicate a death, and bring to the surface his sarcastic and undesirable side. Fortunately Jupiter will be friendly to his Sun and Mercury, and Uranus will be in aspect to his Venus, which is likely to cause him to become involved in scandal, unless he will utilize all this force in his work, and in which case he may have the opportunity to make a most unusual picture. There will, however, be no middle course for this actor in 1924 and extending into 1925. It must either be the banner time of his life, because he develops into being a star of the first magnitude, or he will be lost in space.

Jane Novak

Born 1897, January 12, 2 p. m., St. Louis

AT the time this actress was born, the sign Gemini, symbolized by the twins, was rising, which gives her Mercury as her ruling planet. She has a very intelligent and active mind, with a natural understanding of human nature. She may so desire to please others as to allow unwarrantable interruptions and so should force herself not to have too many interests, or to allow interferences—otherwise she will not carry out her purposes in life.

Venus was in the generous and sympathetic sign Pisces, and in unfriendly aspect to Mars, which makes her in danger of being taken advantage of, or imposed upon where her affections are involved. The experiences which she may have had during the past few years may have taught her that self-preservation is the first law of nature, and that we must not waste our time or energy.

On the other hand, when it is a question of business, or where her personal interests are involved, she can be very businesslike and most ambitious for worldly success. It is simply a case of which little twin—the practical or the over-generous—is in control.

The position of Saturn and Uranus indicates that she must be very guarded when dealing with inferiors, and also give thought to her health, otherwise the question of her physical condition may materially interfere with her success in life. She requires more sleep and fresh air than does the average mortal. If, however, she has enjoyed good health during the past year, she need then not fear illness for many years to come.

During 1925, Jupiter will be more friendly to her Moon, ruling the public, and to the Sun, having to do with health, business and friendships, than has been the case for at least four years' time.

People born between the 7th and 20th of January, April, July and October, will, beginning with 1931, come under the influence of the epoch planet Uranus, the influence of which was spoken of in the horoscope of the actress born June 14, 1897. All that happens at this time can either develop her into being a greater character, or cause her to be in danger of a nervous break-down. It will wholly depend upon her own strength of will as to the results, as character is destiny.

Bert Lytell

Born 1885, February 24th, early morning,
New York City

THE sign Aquarius was rising, giving this actor the occult planet Uranus as his star of destiny, although he is born strongly under the influence of Venus, Mercury, Mars and the Sun, as they were all in the East. This indicates he has many facets and can adapt himself to any one with whom he is thrown, and unconsciously irons out the wrinkles in their

lives. Venus will make him affable, kindly, with most refined taste, and very particular about his personal appearance. Venus is the goddess of beauty and art. Mercury will give him a splendid understanding of life, and he will be most intelligent in following or giving instructions. He will attract from others their best side and will seem to have a wisdom beyond his experience. Mars will give him ambition, executive ability and, at times, cause him to be impatient and to take a bombastic attitude if he thinks an injustice is done. He never bears malice, however, and any faults he may have are more of temperament than character. The Sun will give him a very noble side, detesting petty actions, and keep him from being resentful.

As both the Sun and the Moon were powerfully placed, he has the good fortune of being a great favorite with men, as well as with the opposite sex. He loves people for their companionship and because of what they are and what they have accomplished.

Between 1918 and 1920, he was under the most turbulent influence of Uranus that he will have again until 1942 and 1943, so until then he really has nothing of a very revolutionary character to fear. He may find it necessary to depend upon his philosophy in October of this year, in order not to feel bored, and he should be careful as to what he puts in writing.

The year 1925 should bring financial advancement, and in 1926 he will be strongly under the influence of both Venus and Mercury. This will bring to the front his charming, affable and mental sides, which should bring new friends, opportunities to travel, and to express himself mentally. The one weakness of the horoscope is the fact that he may have so great a desire to please and to give happiness that he may, at times, be the "good fellow" to the detriment of his health. Barring this one danger, the stars certainly smiled at the time he was born, and indicate that he finds life well worth the living, and that he is a blessing to the world.

Claire Windsor

Born 1898, April 14th, 10 p. m.,
Cawker City, Kansas

THIS actress was born when the sign Sagittarius was rising, which gives her the powerful planet Jupiter, which was in the mid-heaven, as her ruling planet. She will always have an eleventh-hour friend and after she has done her best, she should always sit back and leave her troubles in the laps of the gods, confident that whatever comes to her will be for her greater good.

The position of Mercury indicates that she is inclined to forget that almost everything is only a matter of opinion, and that everybody is limited to the view they get from the window from which they are looking until they learn to see in their mind's eye the picture that some one else may be getting who is looking from a different window.

She has many contradictions of character, because of the position of Uranus, Saturn and the Sun. She may have a New England conscience and a pagan temperament, and also be a practical dreamer. One redeeming quality in her make-up is, that she always means to be just, and is often more fortunate to others than she is to herself.

The Sun, Venus and Mercury being in that portion of the heavens ruling theaters and amusements, indicates that she will not only be able to furnish the public with a great deal of pleasure, but will also meet with worldly success through her art. Neptune threatens losses and disappointments through partnerships, both matrimonial and otherwise.

She has been under the influence of Saturn since late 1923, but this affliction is already passing off, so she may be less nervous, less worried about her own life, and also the affairs of those who may be a part of her destiny.

Beginning with the late fall of 1924, and

extending into 1925, Saturn will be unfriendly to her Mercury, Venus and Moon, but, fortunately, Jupiter will be in power, so if she will adapt herself to the needs and opportunities of the moment, and will allow people to tell her that black is white, and water runs up hill, without being thrown off her poise, there is no reason why this period need not prove important and bring her greater opportunities than she may have had for several years.

In 1926 Jupiter will be in conjunction with her Moon, and friendly to the mystical planet Neptune, which favors travel and brings opportunities for increased popularity and when things may happen as if by magic. There is no reason why she should not have a most interesting time, and nothing need happen which will materially change her course until she comes under the influence of Uranus, about 1932.

The fact that Saturn was rising at her birth indicates that her best successes will not come until after twenty-eight or thirty, so regardless of what may have happened in the past, this artist must realize that she has a brilliant future to which to look forward, but she must always have an interest, otherwise she is likely to become bored and indifferent. Necessity is the mother of invention with people born under the influence of Taurus.

Kenneth Harlan

Born 1895, July 29th, 9:35 p. m., Boston

At the time this actor was born, the fiery, princely sign Aries was rising, which gives him the war-like planet Mars as his Star of Destiny. It is unusual to find all the planets in the western sky and beneath the earth, which indicates that his greatest successes in life will not come until after thirty to thirty-five years of age.

Mercury was in the sensitive, intuitive sign Cancer, in conjunction with Jupiter, and friendly to Venus, Uranus and the Moon. This gives him unusual intelligence, great versatility, but may cause him to lack faith in his own impressions and to be influenced too much by those less wise than himself.

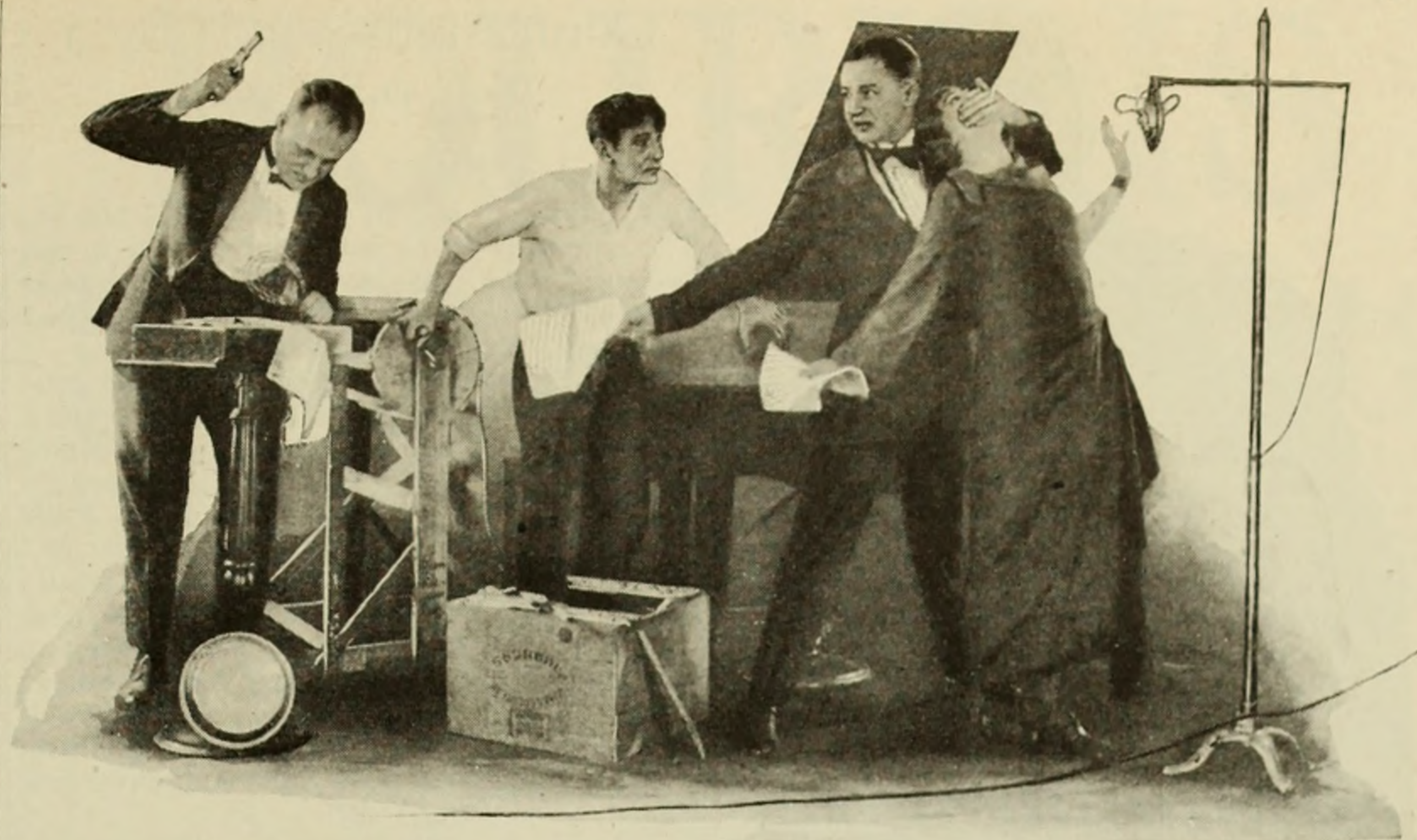
The year 1923 should have brought new mental activity but many worries and mental depression. During this fall, particularly the month of November, the Sun will be afflicted by Saturn, which often indicates a run-down and anemic condition, as well as depression in business, and inharmony either with or through the men connected in the destiny. There may be sickness or even a death in his family.

During this year, and extending into 1925, Uranus will be unfriendly to his Venus, which can either bring him greater publicity in a business way, or danger of scandal in his public life. He should be wise in the selection of his intimates, and endeavor to use this magnetism in his professional work, rather than in fascinating any one person.

The Moon, which not only rules the public, but the women touching his life, was in conjunction with the occult Uranus, friendly to Venus and to Jupiter. The opposite sex will benefit him in almost every way, particularly financially, either through acting with very clever artists, or through their influence, and possibly both. If Saturn was not in the house of marriage, he would be blessed with a wealthy wife and be "happy ever after," but women will always be more fortunate to him when not playing the part of his legal wife.

If during this year, and extending into 1925, he can escape a sorrow through his affections, he is then likely to sail on a very calm sea, both in a domestic and professional way, for some years to come.

The position of Jupiter indicates that the termination of most of his affairs, as well as his old age, will be attended by success. Even though things may seem for a time to be very dark, or disappointing, it will always take a turn for the better and end happily.



Stage directions for this scene from William Vaughn Moody's play, "The Great Divide," call for a woman's muffled scream, a pistol shot, and the crash of breaking furniture. The microphone on the right sends them all, to your home.

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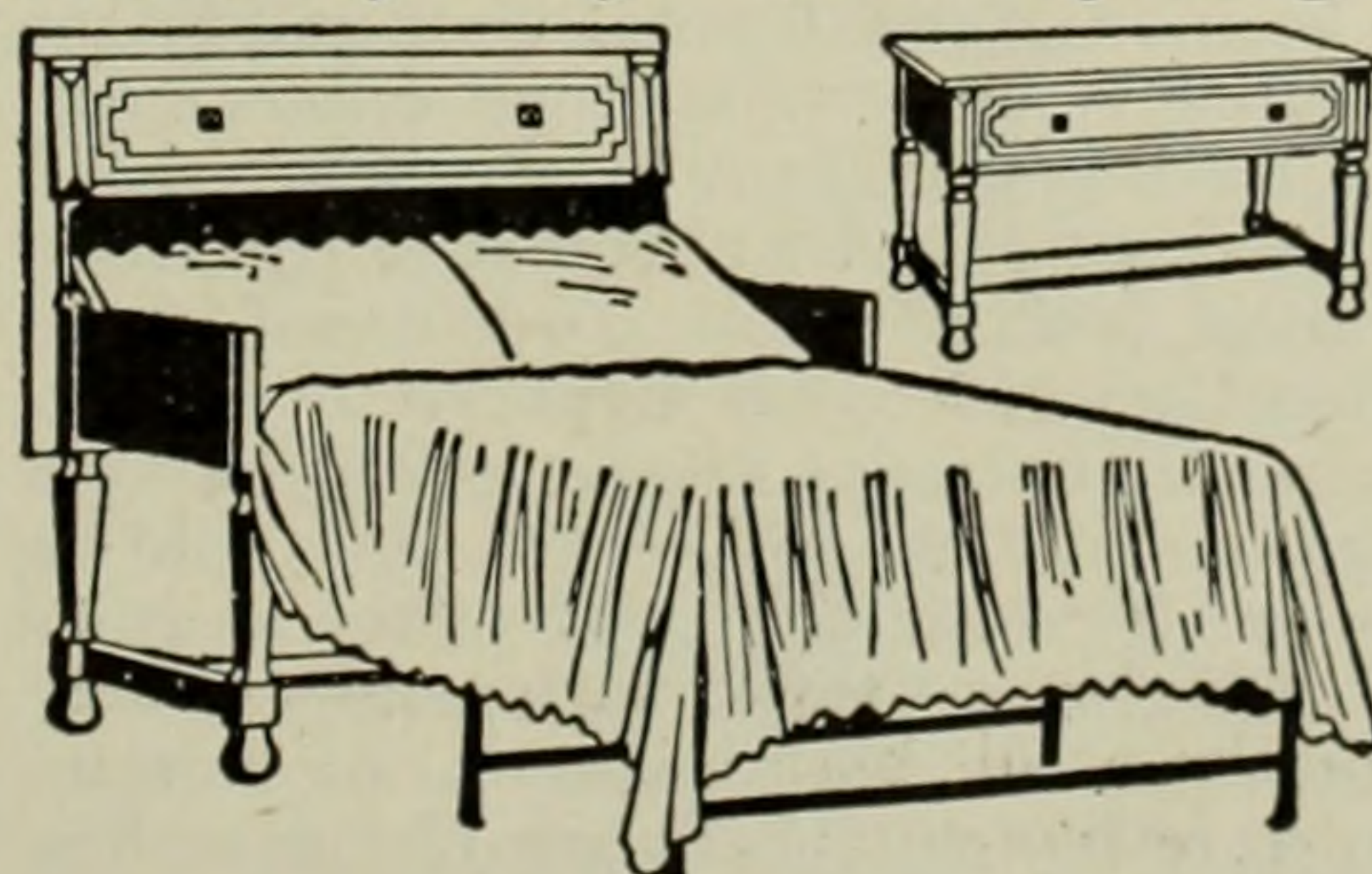
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Confessions Made by a Star-Producer

[CONTINUED FROM PAGE 57]

and could, and should not and could not do. The contracts to be read and re-read in his presence. The stressing of the vital points in each and anxiety over mistakes we hoped would not be taken advantage of.

The settings under construction to be considered, the drawings for new ones, the tearing down of the old for additional space. Time, time, time, always the great factor, with money always second and half the time first. Rain playing a great part, a villainous part; my glass stage not yet finished and sets still washing away. Taxes—city, county, state and income—but nowhere to turn for the money to tide me over until I could recover my losses. Letters from the poor and needy who knew I was rich, and why wouldn't I help? Letters of criticism and plenty of jealousy and envy and hatred.

This sketches only a part of a day's worry. The distribution of pictures, the endeavor to get the proper prices and returns is the hardest and most discouraging effort of all. There are many exhibitors banded together, and some who own such a string of houses in certain territories as to make them veritable czars in those communities. To cope with them is at the present time impossible.

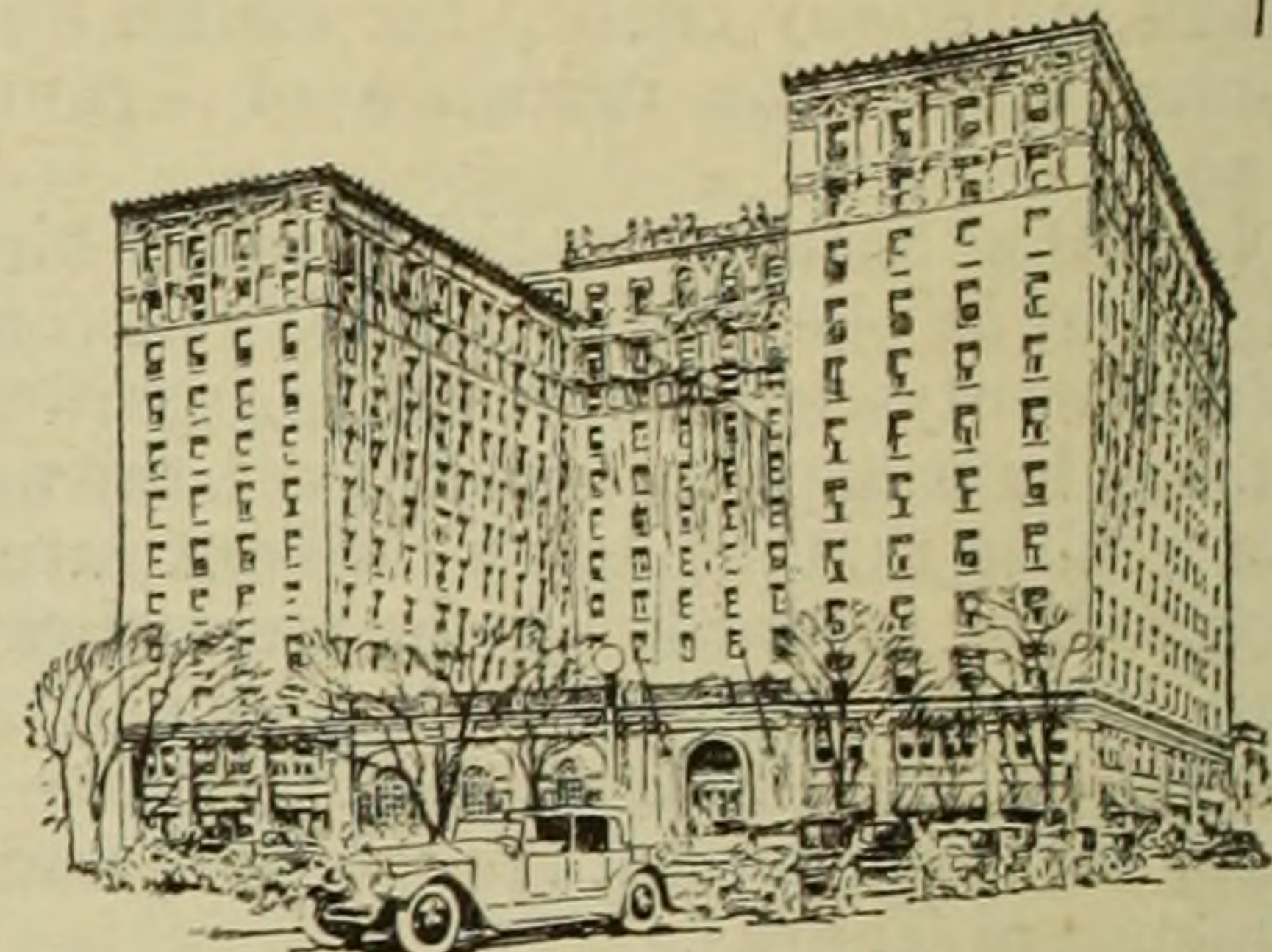
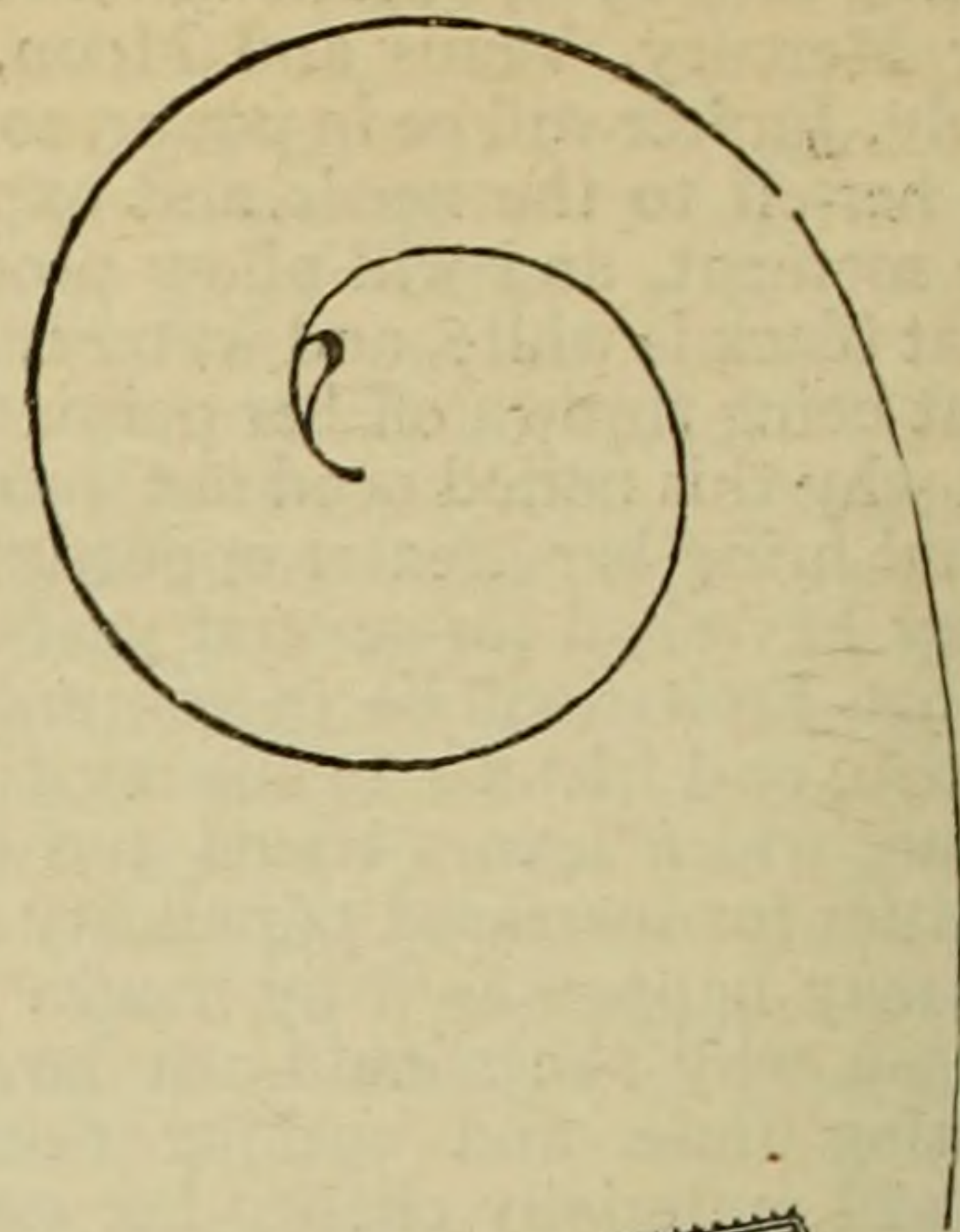
I THINK Mr. Ince often wondered how many problems were confronting me, for he sent me two letters of encouragement, one after "Scrap Iron," and one after "The Girl I Loved." These letters warmed my heart and fortified my spirit. They also illustrate his capacity for sympathy and understanding. I shall always treasure them, and if ever I write my memoirs, *a la* Duse and Bernhardt, they shall have a conspicuous place.

Needless to say, my restless spirit was soon curbed and quieted. Eagerness gave way to anxiety, spontaneity to fatigue, as I tried to master the economy-craft of the business man, continually at variance with the creative work of the artist. I sometimes wondered which personality would win out, or if I should be torn to pieces by this tug of war. I discovered what so many older and wiser heads tried to tell me—that to make this business an art and a paying commercial proposition at the same time is next to impossible. To attempt it under existing conditions is to invite disaster.

Your poet or painter or writer or composer has from time immemorial been allowed to take his crust of bread to his attic and in undisturbed solitude bring out of himself what he feels he has to give to the world. If his first offering does not suit its mood, he may try, try again. Eventually, if he has it in him, he achieves a masterpiece. Perhaps many of them. But in "creating" a motion picture one must have right off a considerable sum of money. It must be finished on scheduled time, and, if it is not, one is confronted day and night with the fear of not having enough money to bring the screen-child properly into the world. This weight grows heavier until it almost unnerves one, which strain shows in one's work, if not actually in one's face.

To keep one's countenance clear and bright when losing twenty-five hundred dollars a day—now I ask you? Many times the overhead goes higher per day than that, but I mention that figure as an average. To look out in the morning after a sleepless night, see it raining, and know that amount is gone, when you were assured it would not rain—well, you could be put in jail for what you think of the weather man! Sometimes I think one's money is safer at random on the stock market or on margin. The picture business is the greatest gambling game I know.

"Still and all," and in spite of everything, during the four years I was star-producing, I made sixteen pictures at my own studios, seven of which I am very proud. Over the same



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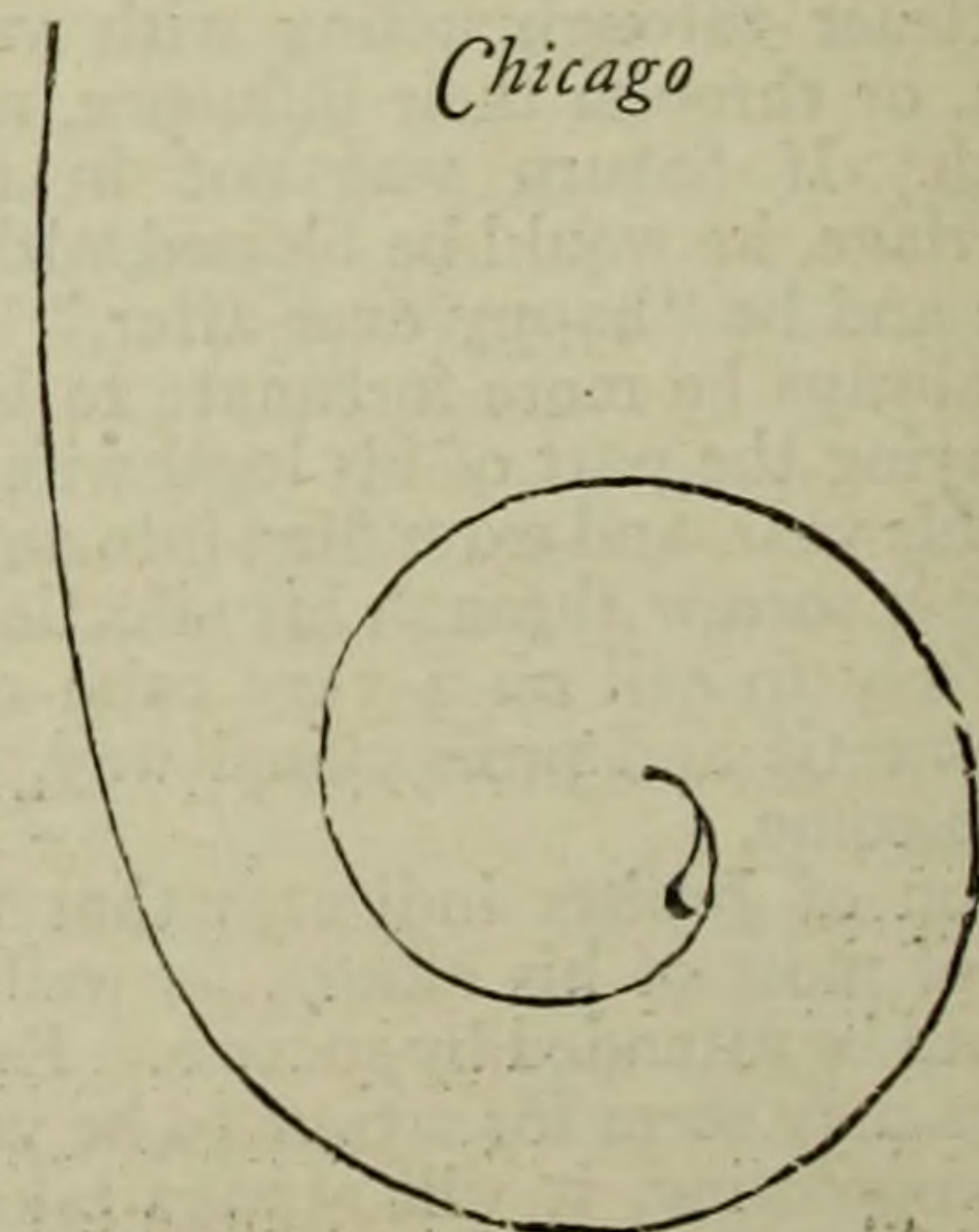
The prices are moderate

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SHERIDAN ROAD AT BELMONT

Chicago



period of time I do not know of any one who has done much better. I recall them here to see if you agree with me. They were, "Forty-five Minutes from Broadway," "Peaceful Valley," "The Old Swimmin' Hole," "Scrap Iron," "Tailor-made Man," "The Girl I Loved," and "The Courtship of Myles Standish." Too much speed in production and lack of capital to finish properly what was well begun are the reasons I cannot include the others.

I feel much like the woman who had sixteen children. She wouldn't take a billion dollars for the ones she had, nor give five cents for another one. Or like a man who has been through the World War. He wouldn't take anything for what he's gone through, but he wouldn't go through it again for anybody on earth. Now that I have lived through it, I realize that it was a wonderful experience, and my destiny to have it end as it did. It has given me an insight into every part of the business. It has forced me to decide what is best for me to do, and to abide by that decision. I am content to stick to my acting, and believe that, being more mature mentally, I can paint with a broader brush and stronger and surer stroke any characterization required of me. My delineation of "Dynamite Smith," from the C. Gardner Sullivan story produced by Mr. Ince for Pathe release, will bear me out, I think.

I have found in my travels that people above all want to laugh—need to laugh—and now that I have this knowledge, I have set to work to make them do so. I am happy in the thought that as one of "life's clowns" I may be able to give cheer to the world.

Judges Selecting \$5,000 Prize Winners

[CONTINUED FROM PAGE 74]

authors, electricians, carpenters, clerks, railway men, stenographers, housewives, telephone girls, manicurists and some pretty substantial business men, if their stationery is a criterion, seeking the prizes.

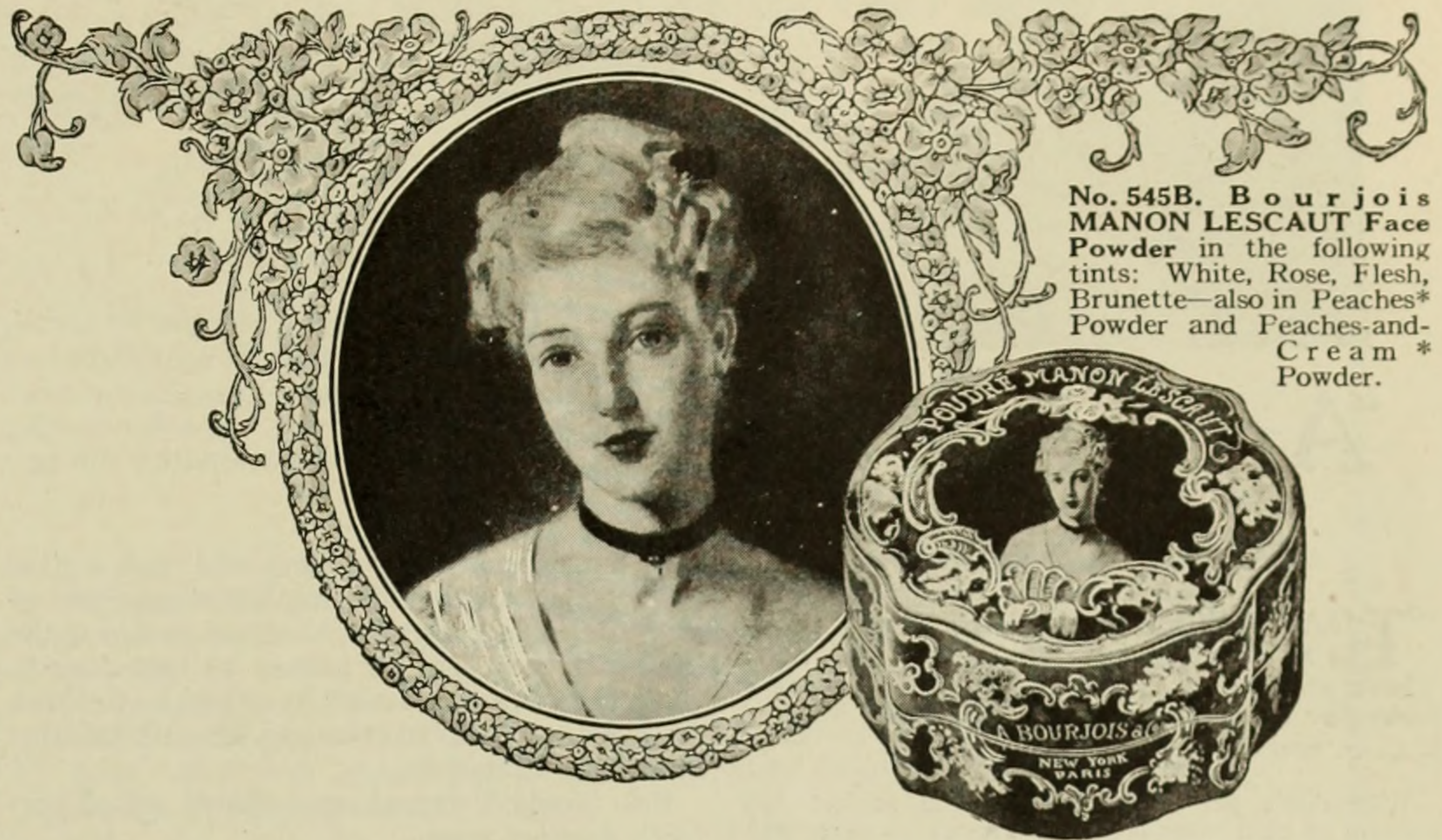
The fun of competition, the lure of the absorbing story, and the splendid prizes offered, proved the drawing power that caused thousands of PHOTOPLAY readers to enter the contest. Some wrote that they didn't care whether they won a prize if they could have the honor of naming the wonderful story, from which Famous Players-Lasky made a thrilling picture with Antonio Moreno and Agnes Ayres in the leading roles. Other contestants frankly admitted they could use \$2,500 in cash and were out to get it.

One boy of twelve competed with the owner of a large electrical establishment and hundreds of others to win one of the fine DeForest D-12 Radiophone receiving sets. In letters accompanying their suggestions both quite emphatically stated that while the cash would come in handy, the radio sets were the great desideratum that induced them to enter the contest.

The winners will be in December PHOTOPLAY. Be sure to order your copy in advance if you want to learn whether you were one of the fortunate winners of the prizes.

TO prove that all the time in Hollywood isn't spent in wild celebration and that all the women aren't beautiful but dumb, Mrs. William de Mille has just completed an abridgment of Henry George's famous book, "Progress and Poverty." Mrs. de Mille is a daughter of Henry George. This book, which is a statement of economic principles, is considered one of the greatest works ever written, and an abridgment of it for the first time must have been a task before which anyone would pause

BOURJOIS



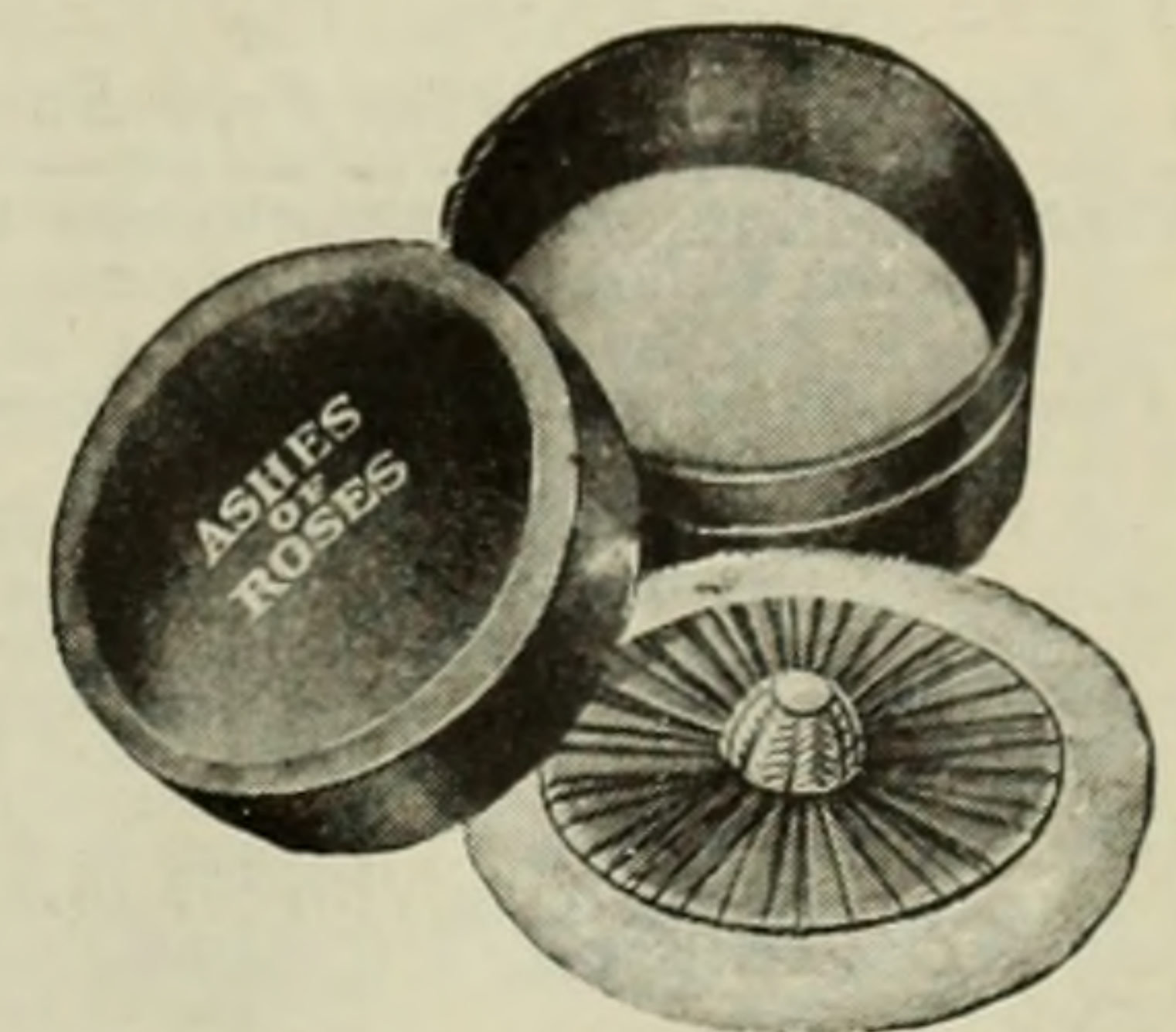
has a secret special meaning to the sophisticated woman

It means, to *her*, Taste, Distinction and Reserve.

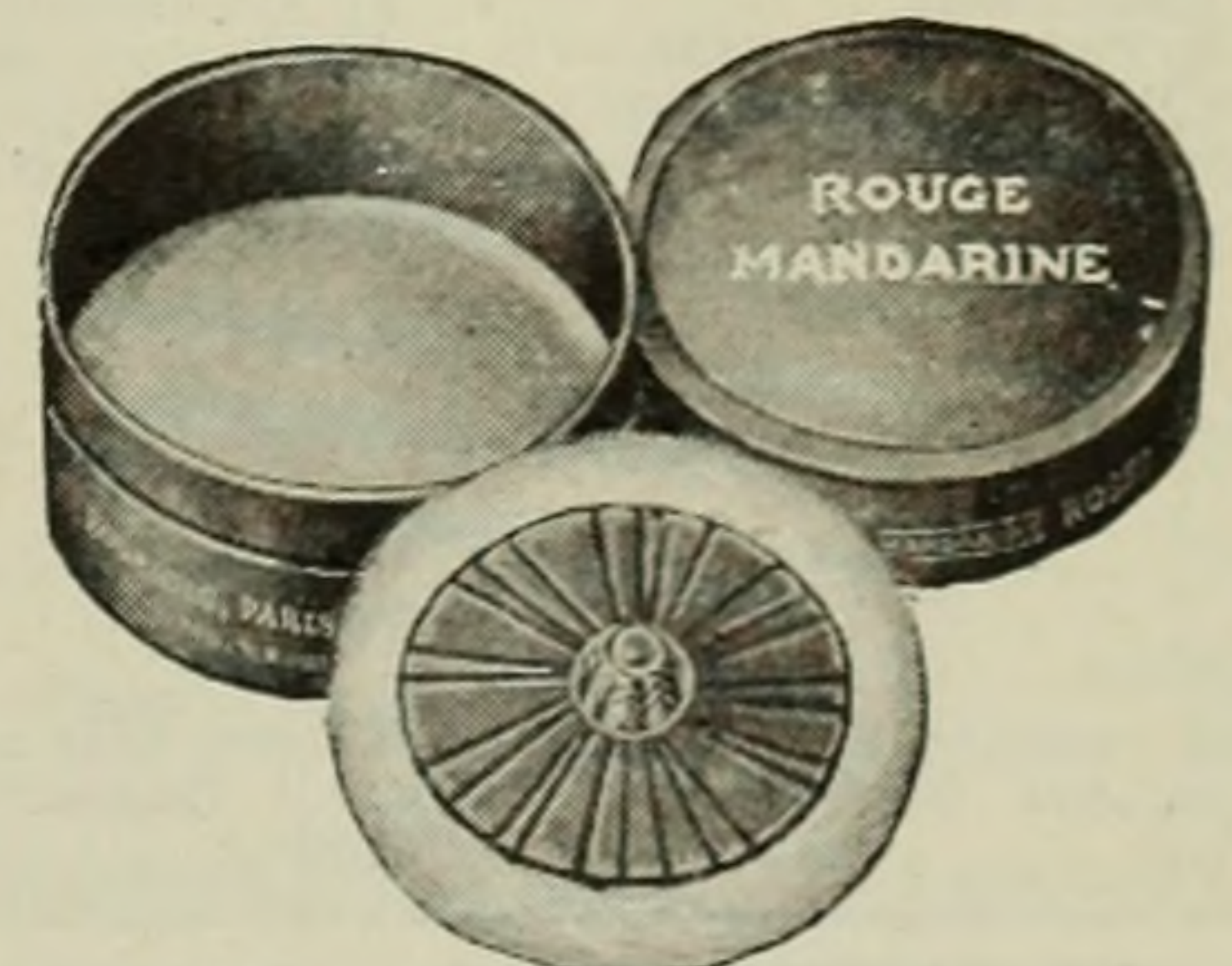
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FRIENDLY ADVICE

From
Carolyn Van Wyck

“WHAT shall I do to be pleasing?” writes one of my young friends who expresses wistfully her laudable desire to make the most of herself in every right way. In other words, to invest herself so that her personality will pay the best dividends.

Be pleased with others.

“She is a charming woman and such a good conversationalist,” a distinguished man said to me. Believing, as I do, that we should make life more beautiful for others by repeating to them the compliments we have reason to think are sincere I told that woman what the distinguished man had said.

She laughed, revealing a snowy set of perfectly formed teeth.

“Do you know why?” she said, a mischievous light in her eyes. “It is because I did not speak five words. I listened to him.”

“You must have listened well,” I remarked.

We agreed that there are several ways of listening. One is the vivacious way. Following closely the words of the speaker and interjecting little side remarks. I do not think that is the best way.

After all it is still true that interruptions are rude. They distract the speaker's attention. Of course, too, a monologue is not a courteous drawing room accomplishment. But we are discussing the art of pleasing, not of restraining, the garrulous. It is not pleasant to be interrupted while in the full current of a story or explanation. We remember the interrupter and the interruption with some degree of irritation. So I advise against the over-vivacious kind of listening.

There is another way. It is less complimentary even than the vivacious manner, for Miss or Mrs. Vivacity at least proves her interest. The resigned mode is to look straight ahead or out of the window, indicating that one is passing through an ordeal. Mary Garden lost a friend because she looked out of the window, viewing the scenes of Paris streets, while the woman was singing for her.

The best method is the intelligently responsive way. The woman who, the distinguished man told me, is a good conversationalist, has a habit of lifting her head, as a bird does, while listening. It is as though she were hearing agreeable sounds and enjoyed them. Her eyes are brilliant and reveal her intelligence. She gives complete attention to what is being said; punctuates the speaker's points by a swift nod and smile, just at the right place. That is as sincere flattery as is the imitation which we

have heard is the subtlest of all. She listens to a long story without a sign of weariness. If the speaker's attention is distracted and he asks, “Where was I?” she answers, “You were saying that—” He is delighted by the concentration of a gracious and intelligent woman upon his every word. She has pleased him with himself which is the highest art of pleasing.

Be pleased with others.

Everyone has some gift or art or quality that is commendable. Discover as soon as you can what that is and show your appreciation of it. If it is only that your caller can juggle cards bafflingly be amused and tell him that you are amused.

Talk little about yourself and much about the person you are trying to please. Be really interested. Everyone has some hobby that he dotes on riding. He may be a stamp collector. Let him tell you about stamps. We may not know one from another, but he can tell us much that will surprise us.

Keep the mind open to new ideas, as a window is open to catch the breeze. You may not accept the ideas, but you can show that your mind is alert and hospitable by giving them a hearing.

Let your judgments be gentle and kindly. The woman with a bitter tongue was never pleasing to anyone. Even to other bitter-tongued persons, for they envied her her dubious gift.

Be interested. Be kindly. And you will be pleasing.

LEE, PASSAIC, N. J.

Try to help the young man to overcome his violent temper. Since he has so many other qualities that are likable he is worth that effort on your part. Give him time. It cannot be accomplished in a short while. Make haste slowly. Too many “scenes” in the home kill love.

LAURA R., CHICAGO, ILL.

Olive oil is the friend of the thin. Taken internally and externally it should increase the weight. You do not speak of drinking milk. You may say that you do not like it. But I believe that anyone can learn to enjoy our first natural food. Dishes containing much milk and many eggs, as custards, or rice puddings, will help to round your figure. Unless your basic trouble is indigestion. In that case seek a physician.

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

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

—The Editor

LICE, ATLANTIC CITY, N. J.

You may have alienated your admirer, as you say, by pretending not to love him. If he gives you another chance by declaring once more his love for you, you may properly tell him that you were only pretending. But, frankly, I don't like his having broken three engagements with you. That argues a lack of dependableness and dependableness is a rock on which the security of marriage is founded. Your mother knows the young man she can decide, more reliably than I can at this distance, whether he is serious and whether he says what he means.

ANNE K., NEW YORK, N. Y.

Don't marry the man if you are sure you do not now love him. It would be unfair to both of you. You have made a grave mistake, but you need not add to that the mistake of marrying without love. But are you sure that you do not love him? Has some other influence that is a mere infatuation, come into your life? Wait. You need not decide at once. As to that you shall tell the hypothetical man of the future Ella Wheeler Wilcox advised one in a similar situation, "Tell no one save your God."

R. L., SAN FRANCISCO, CALIF.

Your description of your coloring is picturesque and satisfying. "My hair looks as if I had dipped it in a jug of honey and the shame-do had failed to remove it. If you can decide what color is between green and steel gray you will know the color of my eyes." I think you have chosen the right make-up to emphasize your natural coloring. Test the colors that you think may be becoming. In some shops a purchaser is allowed to mass the dress materials about her shoulders for a trial of their color effectiveness. This you should do, if possible, in daylight and by artificial light. For what may be becoming by one is often disappointing to the other. Also you must take into account your plumpness. The lighter colors, and the lighter, will accentuate it.

Safe colors for you are green of any shade, black and the darkest of blue. Midnight blue should be an excellent background for you. Have you tried one of the rich, dark shades of red? Billie Burke, whose coloring is similar to yours, wears those shades of red and even dares pink, for an evening color. Effectively too. Brown, in its darkest shades, would be a becoming color for day wear. Make careful study of shades in a good light to discover those that harmonize best with your personality.

W. WEEHAWKEN, N. J.

See the specialist of a beauty specialist or of a skin specialist. Assure yourself of his or her reliability. Pay the price of a new hat, if necessary, for their treatments. If they are conscientious they may conclude to tell you to go to a physician who will give you a fundamental treatment for the blood. It is of little use to apply cosmetics if the blood stream is polluted with waste.

Sylvester Simplex as I Knew Him

[CONTINUED FROM PAGE 72]

would have done anything, just anything, to prevent it. For it is such a hard life. I have heard that Sylvester Simplex autographs many as a hundred checks a day—of his own. His mother and father still live in Onion Point. They are well provided for. Sylvester is seen to it that they have a new pump in the yard; and last Christmas he sent his mother a washing machine. Is it any wonder, then, that the whole world loves Sylvester? What the goodness and the truth and the honey which shine from his face should be mirrored upon the silver screen?



Dreams of a fascinating, radiant beauty—of a soft, pure complexion filled with bewitching charm. How often have you gazed into your mirror and longed for that "subtile something" your appearance seemed to lack? That illusive "master touch" of beauty that would inspire the admiration and attention now going to others. Your dreams can come true. You can give to your skin and complexion "Beauty's Master Touch." For over eighty years

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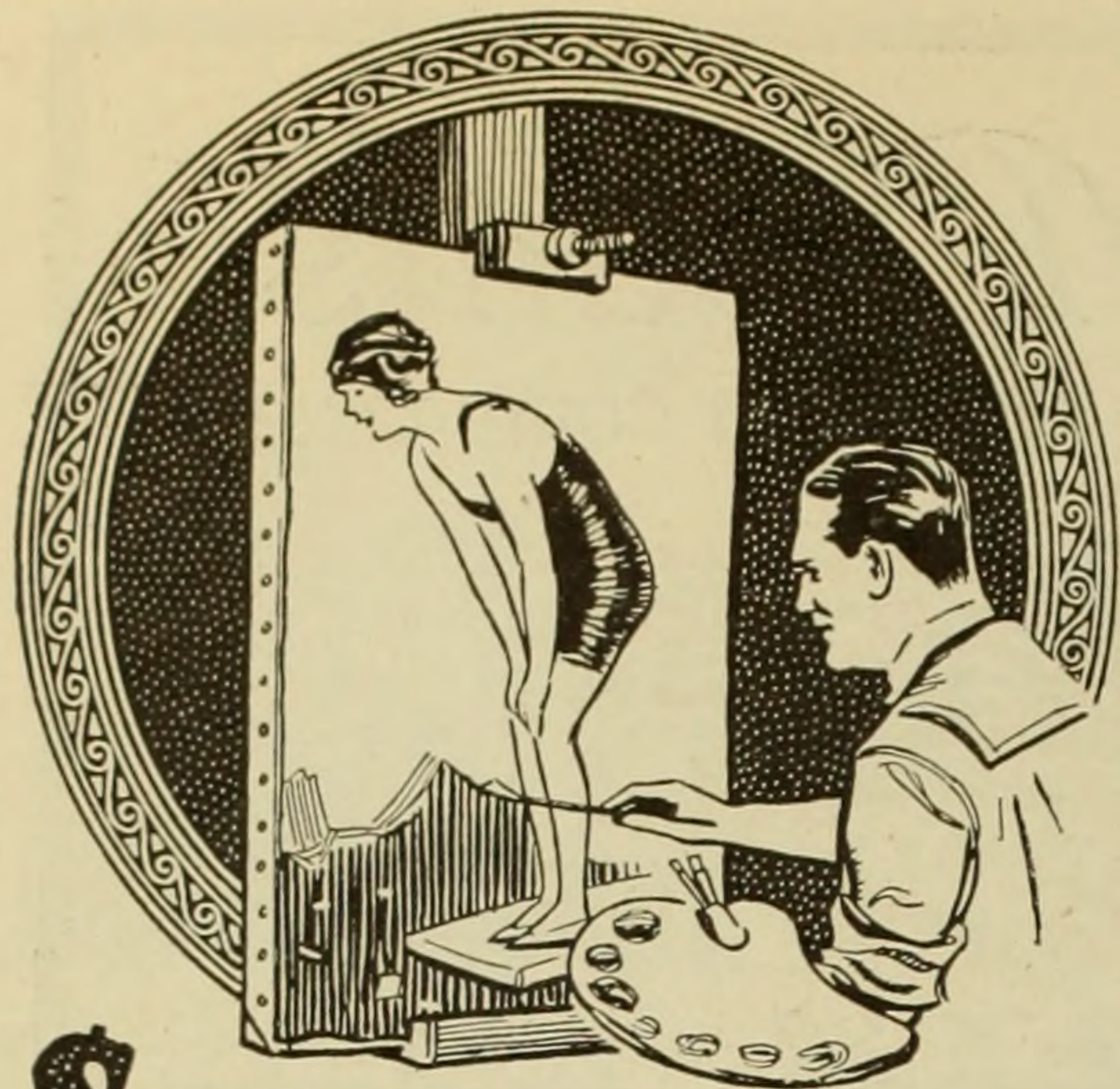
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The Romantic History of the Motion Picture

[CONTINUED FROM PAGE 67]

spects a successor to the Syndicate Film Corporation which had profited so amazingly with "The Million Dollar Mystery." The Randolph concern projected such a serial as had never been attempted before. It was to be a serial play with a truly famous star, a story by a first rank writer of popular fiction and production on a basis of quality comparable with the best features. The plan had as usual, *Chicago Tribune* tie-ups, and Max Annenberg of the *Chicago Tribune*, who had dealt with the "Million Dollar Mystery" and "The Diamond from the Sky" went star hunting. Several stars were considered, among them Hazel Dawn.

The situation was still much of a puzzle when Annenberg, being in New York, chanced upon his friend Florenz Ziegfeld, the well-known glorifier of the American girl. They strolled up Broadway together and turned in at the Ansonia to continue the chat in Ziegfeld's suite.

While Ziegfeld was looking for the glasses, or something, Annenberg strolled about admiring the drawing room. On the grand piano was a most imposing framed platinum print photograph of Billie Burke, who was and is also Mrs. Ziegfeld.

Pictures Seek Billie Burke

"There's our star—if we can get her," Annenberg decided on the spot.

When Ziegfeld returned the negotiating began.

Billie Burke was on tour in the west. If pressed her manager, being also her husband, would in his managerial capacity communicate the offer which reached the interesting figure of \$150,000 for thirty weeks' work in the films.

Mr. Ziegfeld finally prevailed on Mrs. Ziegfeld and was rewarded with a fee of \$25,000. The entire sum of Miss Burke's salary was put up in advance with the Astor Trust Company in New York.

Rupert Hughes, a stellar writer of fiction for the Red Book magazine under Ray Long's editorship, was employed to write the story under the patrician title of "Gloria's Romance," also for \$25,000. All motion picture serials, before and after, have had dime novel titles. This was to be most de-luxely different.

Otherwise the success pattern of "The Million Dollar Mystery" was followed through. James M. Sheldon, who had been president of the Mystery concern became president of the Randolph. Paul R. Kuhn who had evolved much of the statistics and merchandising of the Mystery went to work on "Gloria's Romance."

The Kleine selling forces went into the field and amazed the industry. A total of \$850,000 pre-release contracts were signed with the best theaters of the country. Then the picture came out and in showland parlance "fopped." Many reasons were offered. Probably faults of production were an element, but the major fact was that the motion picture theaters of top rank had outgrown the serial age.

"Gloria's Romance" practically marked the end of the motion picture serial as a significant factor in motion picture development. It had served and was done.

Although the motion picture industry had been too busy to pay much attention to it, the World War had been in progress a year when the autumn of 1915 arrived.

But the pressure of political and economic events operating to draw America closer to the struggle began to make an impress. The first motion picture recognition that it might be America's war, too, came with Commodore J. Stuart Blackton's swift enthusiasm over Hudson Maxim's war inspired book "Defenseless America."

A good old Friend

Remember the good old-fashioned mustard plaster Grandma used to pin around your neck when you had a cold or a sore throat?

It did the work, but my how it burned and blistered!

Musterole breaks up colds in a hurry, but it does its work more gently—without the blister. Rubbed over the throat or chest, it penetrates the skin with a tingling warmth that brings relief at once.

Made from pure oil of mustard, it is a clean, white ointment good for all the little household ills.

Keep the little white jar of Musterole on your bathroom shelf and bring it out at the first sign of tonsillitis, croup, neuritis, rheumatism or a cold.

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Blackton read the book one night and dashed off a letter to Maxim asking for the motion picture rights and enclosing a check as first payment and the evidence of his earnestness.

Under the title of "The Battle Cry of Peace" the picture was pretentiously produced and duly presented in September, 1915, at the Vitagraph Theater in Broadway. The picture starred Norma Talmadge and Charles Richman. It was a preparedness preachment which won warm endorsement from the belligerently minded, most conspicuously from Colonel Theodore Roosevelt, then having a bully time with the Plattsburgh training camp.

December first an airplane flew over the city of Detroit dropping advertising bombs for the picture. This annoyed Henry Ford. Ford was occupied at the moment with a certain trip to Europe, but he promised to look into the matter on his return.

"The Battle Cry of Peace"

April 12, 1916, the New York World and other important newspapers all over the country carried a full page proclamation by Ford charging that "The Battle Cry of Peace" was plain propaganda for the proclerical war merchants and munitions makers. Ford delivered his broadside at Maxim's book and Blackton's picture quite impartially. He pointed out that Maxim munitions corporation stock was on the market.

After the always-to-be-expected exchange of denials and charges in the columns of the newspapers, the Vitagraph filed a damage suit against Henry Ford for just one round million dollars.

Ford was served with the papers in the lobby of the Biltmore as he was leaving for Detroit on the afternoon of August 21, 1916. The action was removed from the state courts to Federal court by Ford's motion. A few legal motions were made and the suit was forgotten.

The same month of the eruption of "The Battle Cry of Peace," the Triangle Film Corporation made good its advertising threat of two-dollar-a-seat pictures, with the opening of the Knickerbocker theater as its Broadway house. The night of September 23, 1915, all the motion picture personages of New York turned out to see what had been brought forth after the great fanfare of trumpets of Triangle promotion. The opening bill included Douglas Fairbanks' first screen appearance in "The Lamb." Signe Auen (Seena Owen) played opposite. The showing included the first Thomas Ince picture, "The Iron Strain," with Dustin Farnum and Enid Markey, and "My Valet," with Raymond Hitchcock.

It was the most ornate opening that Samuel L. Rothafel, now lured away from the Strand theater, could execute. Hugo Riesefeld, directing the orchestra that night, began his motion picture career, which today finds him the managing director of the Rialto, Rivoli and Criterion theaters in Broadway, while Rothafel presides at the Capitol.

Riesefeld brought yet another career of romance to enrich the annals of the screen. His story begins in Vienna, considerably spangled with highlights and shadows. His musical career opened with a disappointment. When a child violinist with big ambitions, he was taken to a famous Vienna instructor.

The Smile That Cost a Job

"You have no chance," the great man said, "because your little finger is too short for the violin."

Riesefeld invested years of practise, training that abbreviated finger, and marvel of marvels it grew. The youngster became something of a protege of the famous Strauss of Vienna, and in time rose to the position of concert master at the Vienna opera house. Then came a crash of fate.

Gustav Mahler, master of the Vienna opera, being a musician and a whimsical one, observed with annoyance that this able young violinist was always smiling. It made Mahler peevish, then angry. It wore on Mahler, while



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The touch of Tre-Jur powder is as soft as a lover's caress—perfumed with the new *Joli-Memoire*, a scent that savours of happiness.

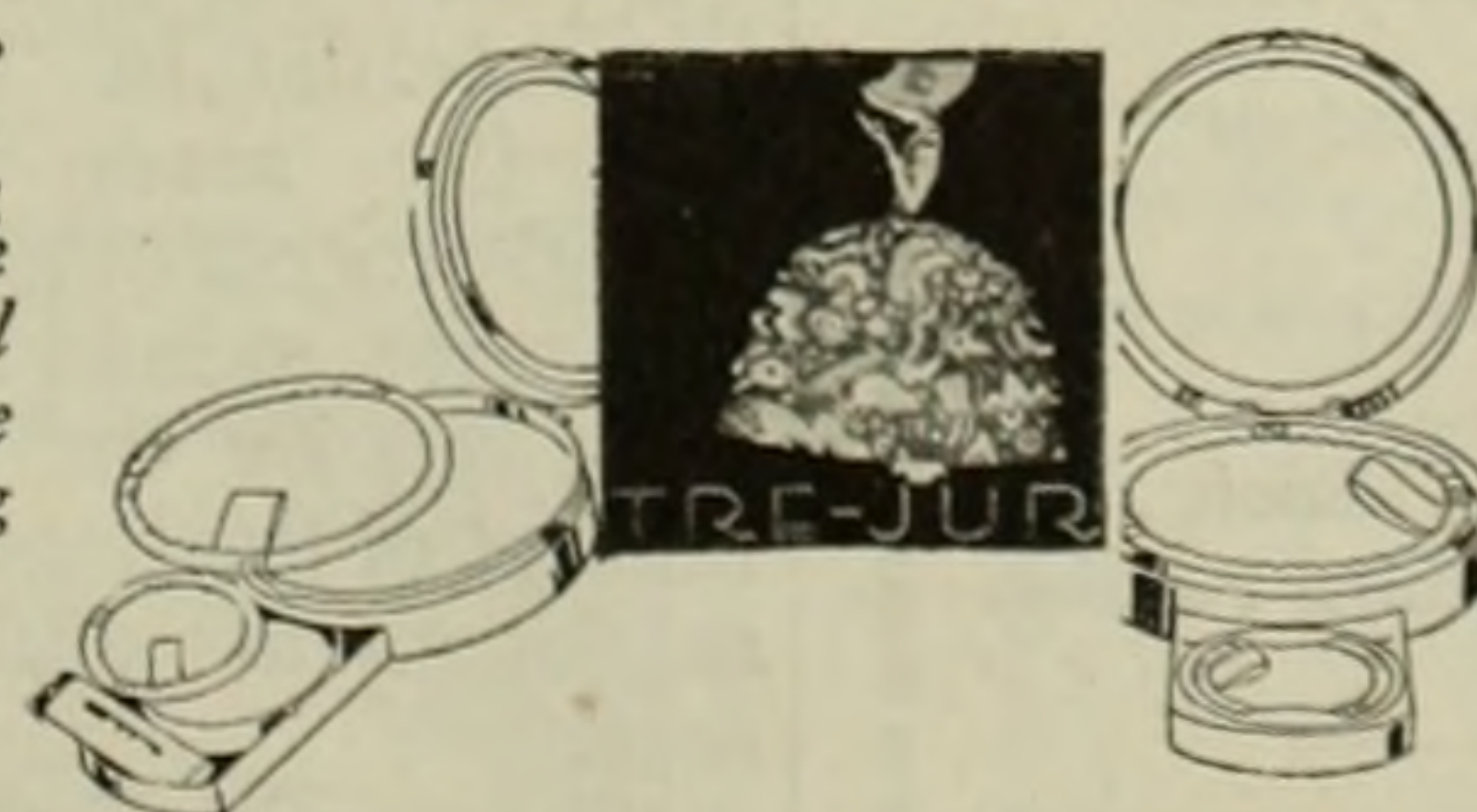
"THINEST" will vastly surprise you. It *looks so expensive and costs so little*—to be exact, One Dollar! Ask at your favorite store for your own shade of powder and rouge....Or order by mail from us.

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that snuggles into
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3 Action Cream

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Please send me one 4-oz. jar of Lemon Facialax.
Enclosed find \$1.00.

Name

Address

Riesensfeld, unconscious, kept smiling through. One day the explosion came. Mahler fired Riesensfeld and the smile.

Riesensfeld sought America, the land of promise. It did not seem to fulfill the promises very rapidly. He walked the boardwalk at Atlantic City and wondered whether to starve or jump into the surf. Then a wisp of a chance came. A booking agent sent word he would like to hear Riesensfeld play. A young woman went along to play the piano accompaniment. Her playing was weak and thin, because of her nervous tension over this moment so important to Riesensfeld. To cover the shortcomings of the piano as much as might be Riesensfeld played his mightiest with the violin, double stopping for a wealth of tone.

Pianist Wins Fame on Violinist's Playing

He knew he had done well, and hoped the weakness of the piano might be overlooked. It was, entirely. Word came the next day that the agent had an engagement for the wonderful pianist. For the time being, he added, there was no prospect for the violinist.

But there came a turn in the tide and Riesensfeld appeared as the concert master for Oscar Hammerstein at the Manhattan opera house. When Mahler came from Vienna in 1907 to conduct "Tristan" at the Metropolitan, Riesensfeld had his day of triumph. His fiddling of Massenet's "Meditation" was second only in public approval to the very bare back of Mary's "Thais." Meanwhile Mahler's engagement met indifferent success.

From the Knickerbocker engagement for Triangle, Riesensfeld went with Rothafel to the new Rialto, which continued for some years the most successful of the motion picture theaters of Broadway. When in 1918, Rothafel left to engage in an experiment in production, Riesensfeld succeeded to the post he now holds. His methods of interpretive musical treatment of the photoplay are to be counted a large contribution to the art of motion picture presentation, extending a wide influence.

The real sensation of the season of 1915-16 was yet to come.

Charlie Chaplin was now the biggest single fact of the screen. He was yet with the Essanay Company, working at the California studios. The Essanay-Chaplin pictures were tremendously successful, attaining wide circulation.

Old Chaplin Films "Bootlegged"

Meanwhile the old Keystone-Chaplin comedies with which he had made his first invasion of the screen were working to the limit of the prints still in the stock of the Mutual Film Corporation. The secession of Kessel and Bauman and their New York Motion Picture Corporation group, including Keystone, to go with Harry E. Aitken for the formation of Triangle, left the Mutual in a difficult position. The differences between John R. Freuler, head of the new administration in Mutual, and the Aitken contingent were bitter. The Keystone concern would supply the Mutual with no new prints on the old Chaplin subjects. As the Mutual's prints of such classics as "Dough and Dynamite" wore out they could not be replaced. At the same time the numerous state's right and independent exchange men were getting a bootleg supply of re-imported Keystone Chaplins. These were prints of the same subjects made for Mutual, sold by Keystone abroad for foreign consumption and shipped back into the United States. Also a large traffic in "duped" copies of Chaplin comedies, made by screen outlaws by the illegal process of making a negative from a positive print, gained large circulation. The dupes went out by the thousands to the low grade market of the lingering nickelodeons, with both managements and audiences of an uncritical sort.

The result of this was to give Chaplin the greatest screen showing in the history of the art. No one, not even Mary Pickford in the



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days of her Biograph one-reelers, had been so often and so constantly on the screen.

Some measure of the amazing Chaplin circulation may be gained from consideration of one single theater, the humble little Crystal Hall, operated in Fourteenth street, New York, in connection with a penny arcade. A Chaplin comedy went on the screen there with the release of his Keystone pictures in 1913. From that day until the establishment burned in 1923, ten years later, Chaplin was off that screen a total of four days. In those four days the management experimented with Chaplin substitutes in the form of comedies made by two of his best imitators. The experiment proved that Fourteenth street would accept nothing but the genuine. In a single day the receipts of the film show would drop fifty per cent if the genuine Chaplin was missing.

Mary Pickford had gone into feature pictures of more pretentious length, which could not play so many theaters as the one and two reel Chaplin comedies. Also the number of theaters had immensely grown since her departure from the short "program" films. The only other star in the same circulation class was G. M. Anderson in his Broncho Billy pictures, which appeared at the rate of one a week for more than three hundred and fifty weeks. But the Broncho Billy pictures saw their zenith before the feature era and were primarily of nickelodeon quality. Chaplin alone played with the same picture to all classes and all screens. His comedies were short enough and good enough to appear with a Pickford feature in the best theaters. At the same time Chaplin was so primary in the appeals of his comedy that his pictures also ran as screen mates to the Broncho Billy cowboy-shoot'em-dead saloon dramas in the nickel shows.

The sum total of Essanay Chaplins, the worn out Keystone prints of Mutual, the re-imported prints and the outlaw dupes piled up his fame. It was not circulation which made him great, to be sure. It was the merit of his product. This circulation by channels, both fair and devious, recognized his merit and spread it out to let the world be aware of his greatness.

Chaplin in Big Demand in a "Short" Market

This situation outside and the Chaplin hunger within the Mutual Film Corporation created the situation which rocketed Chaplin into a yet greater fame and development which both broke and made screen precedents with far reaching effect.

The reports and letters from Mutual's sixty-eight exchanges brought this clamor for new prints of the Keystone Chaplins to the desk where John R. Freuler of Mutual sat in the Masonic Temple building, facing out toward the imposing Metropolitan clock tower. Hardly a day or an hour passed that there was not some evidence about this office that the theaters were crying for Chaplin.

Other great film distributing concerns, and some that hoped to become great, sensed the same demand. Many deep plans were laid for the capture of Chaplin. His Essanay contract was not more than half fulfilled when these plans began to blossom into campaigns.

Essanay was soon alert. It became most difficult for strangers and emissaries from the East to see Chaplin. The guards at the Essanay West Coast studio tightened the restrictions and sight seeing parties were held at their distance.

Essanay wanted to keep Chaplin. It also did not want to keep him. The curious reasons for this paradoxical situation will presently appear.



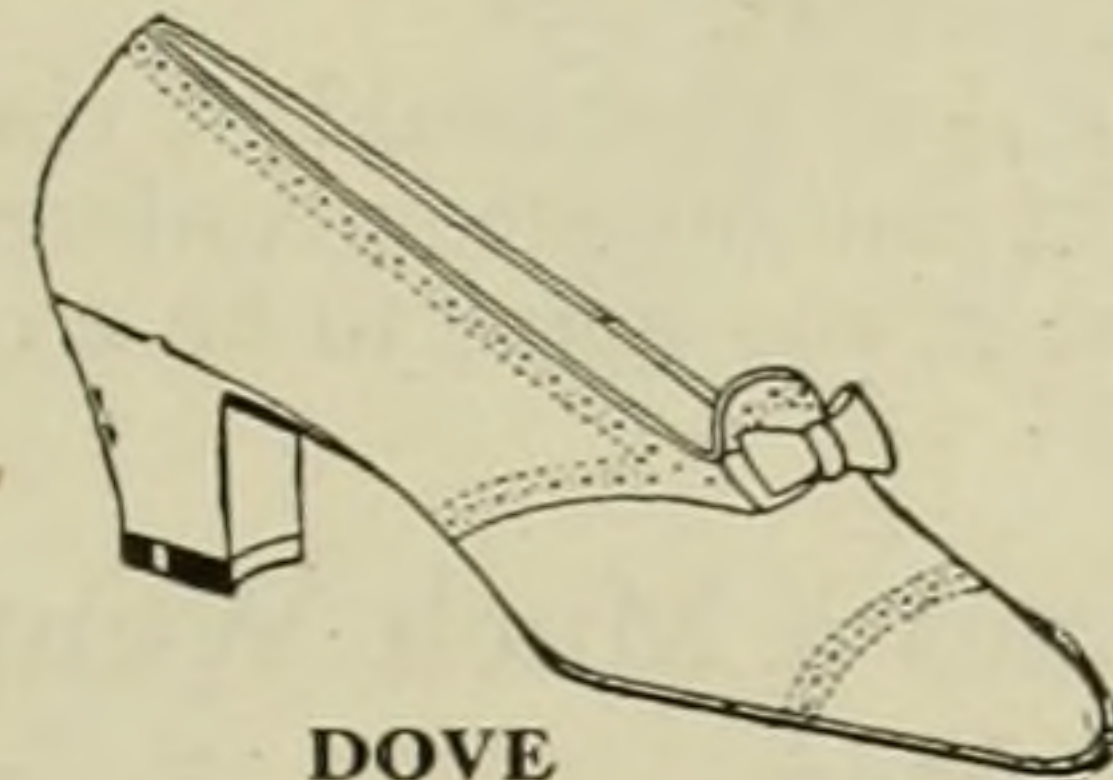
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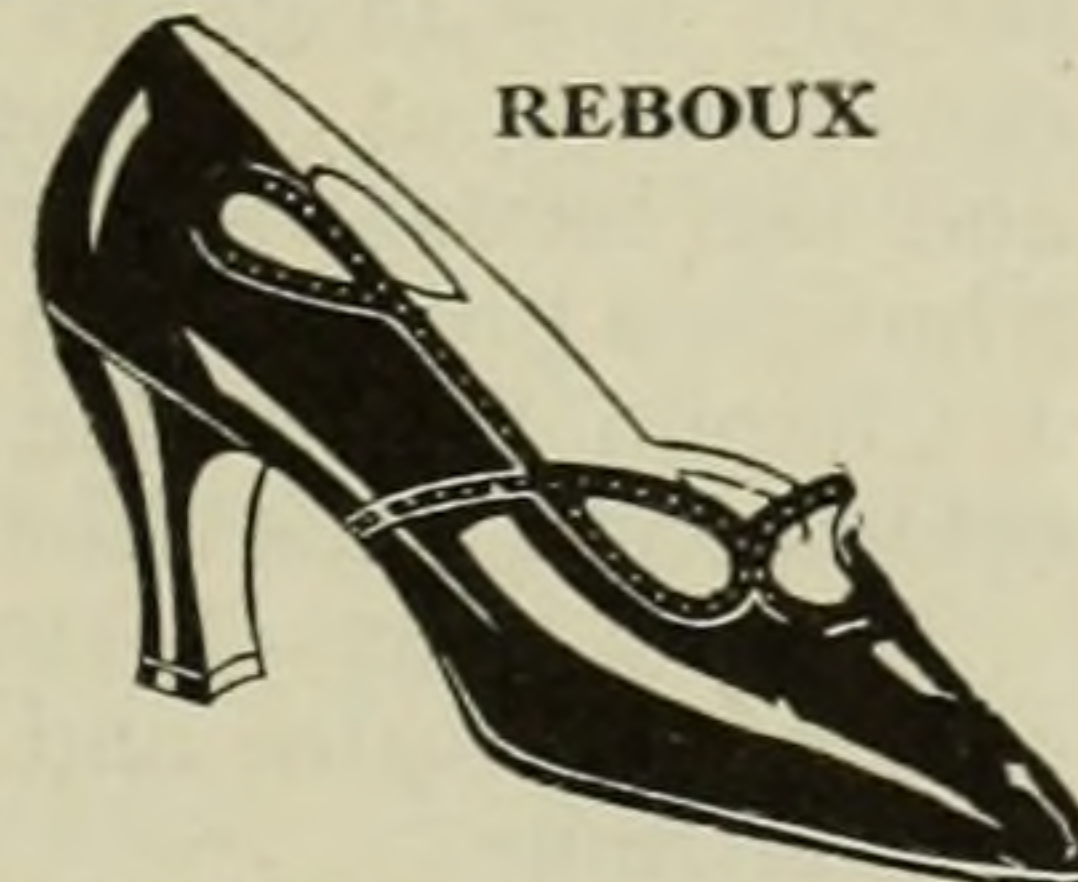
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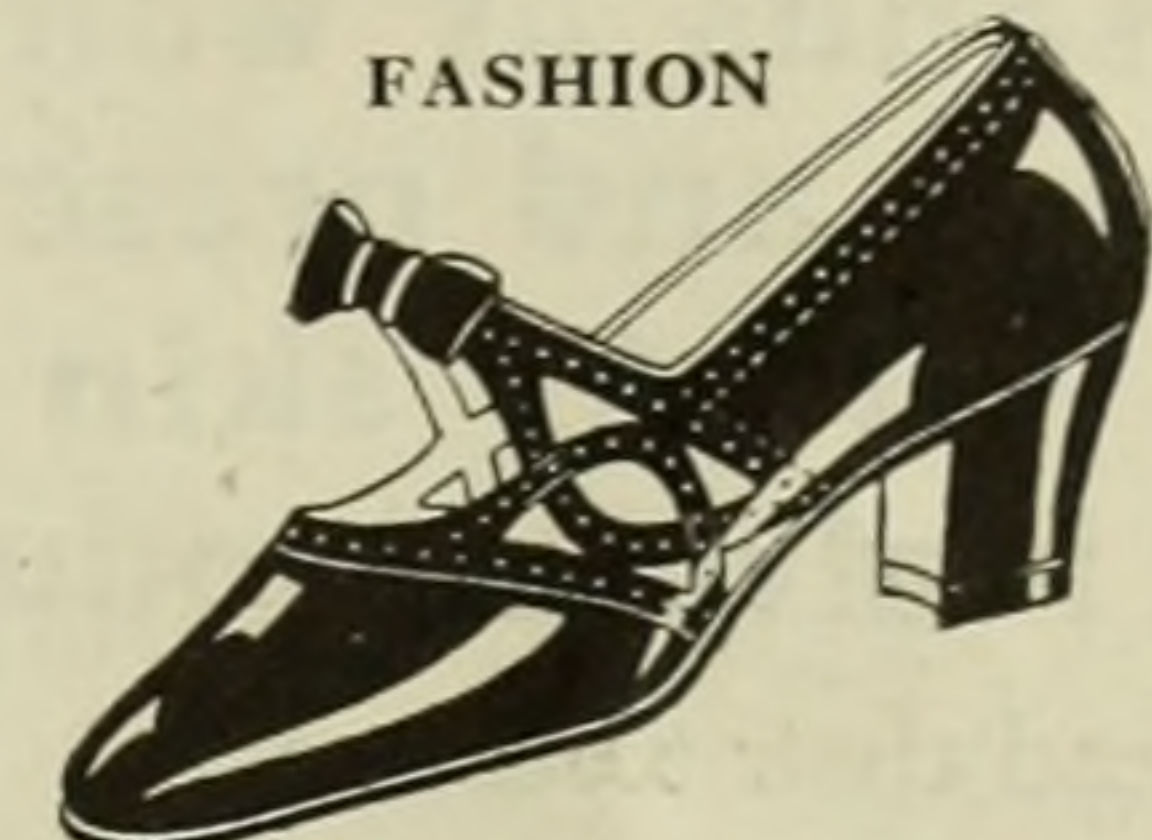
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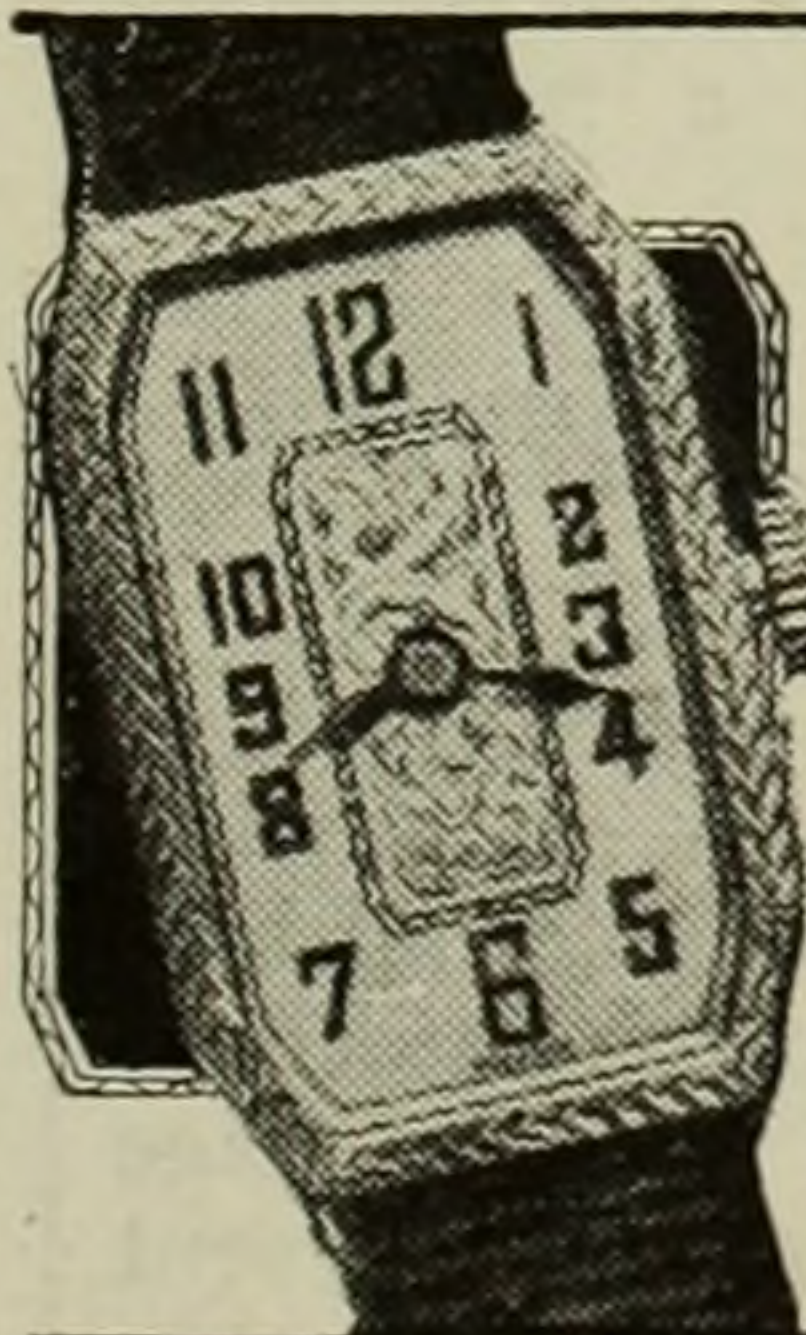
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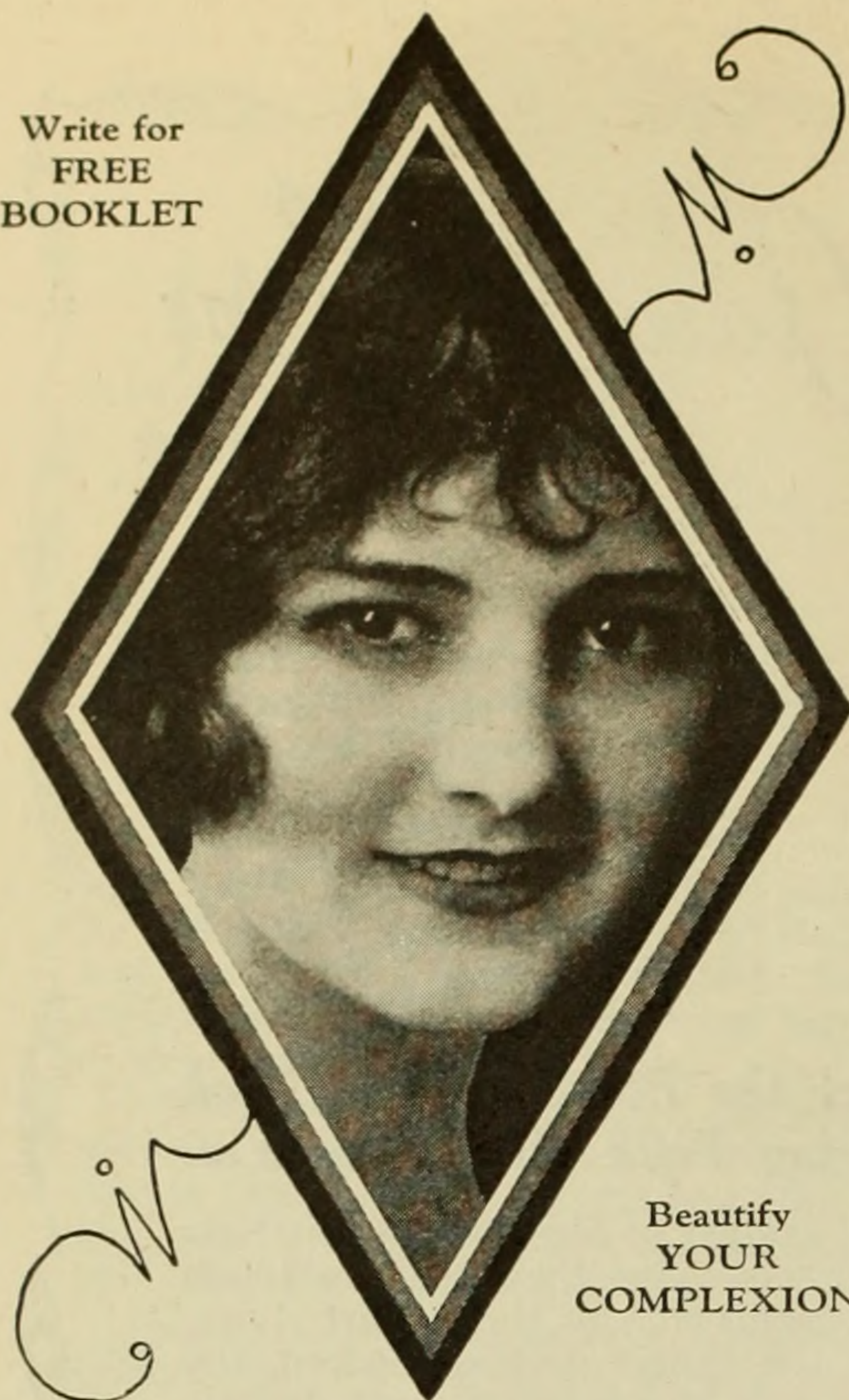
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Joseph Finn of Chicago, still sitting close in the throne councils of Mutual and service to the Freuler administration, assigned some gum-shoe reconnoitering at the Essanay studio. The resourceful Jay Casey Cairns of the Finn organization, being at the time in Santa Barbara gleaning publicity items for the promotion of the world's longest serial, "The Diamond from the Sky," was delegated to look into the possibilities of negotiation with Chaplin. Cairns did not find it difficult to spare the time for this, since, owing to the secrecy of the policies of Samuel S. Hutchinson of the American Film Company, he could not get into the studio to see the Diamond being made, anyway. Cairns was press-agenting the product by what leaked through the fence.

Cairns' first attack on the Essanay plant was rebuffed. He retired for meditation and prayer and next appeared at the Essanay studio attired in spurs and chaps. He mingled with the extra cowboys at the corral and went in to see Chaplin on horseback. It was a victory for the cavalry.

Big business moves in mysterious ways its wonders to perform.

Cairns' wires back to the seat of strategy indicated that Chaplin could be approached and might listen to invitations to leave Essanay if couched in golden accents.

But it was not a deal that could be closed, signed and sealed at one luncheon conference. It was evident that it was going to be a campaign.

Chaplin Becomes a Much Wanted Man

There was not only Essanay to deal with, but also the competition of the other concerns which wanted Chaplin. Even more complicating obstacles were raised by a number of persons who in guises of friendship or social connection put themselves between Chaplin and the bidders for his services. Everybody who saw a promise of a profit in some phase of a Chaplin transaction went in to stealthily commercialize the situation.

The business of stalking Chaplin honey-combed the cafes and hotels of Los Angeles with intrigue.

At one time there were not less than twelve special agents of would-be employers in Los Angeles laying lures and snares and rattling golden promises. It was a situation only to be paralleled by the swarming of spies, agents and diplomats in Switzerland during the World War. Detective agencies were employed to check on agents suspected of double-crossing their principals. Then shadows were employed to shadow the shadows.

The Mutual Film Corporation was reasonably fortunate in this maze of intrigonometry. It took secretly into its service a man who was entirely faithful to his trust of negotiating for Mutual with one single exception—he also negotiated a bit in behalf of the Universal Film Manufacturing Company. If Mutual had failed or disappointed him he would still have had a principal back of him. But this was mild intrigue, by comparison, and a reasonably simple situation.

The Chaplin Brothers Enjoy the Situation

For nearly a year this man stood watch over Chaplin. He joined clubs, went on parties, chummed and lobbied and made friendships which could bring him close to the comedian and give opportune moments. The espionage agent received checks from New York and sent back interesting letters of report—presumably in duplicate, since John R. Freuler was once mildly puzzled by receiving a carbon copy on a most important phase of the campaign.

Chaplin was decidedly aware of the situation. He doubtless enjoyed every aspect of it. Sydney Chaplin, being the comedian's brother, was also a subject of considerable campaigning. He also enjoyed it.

The bidding began to reach lofty figures.

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THE MODERN housekeeper does not have to scour and scrub the toilet bowl. Sani-Flush keeps it spotlessly clean—and with the minimum of effort.

Simply sprinkle a little Sani-Flush into the bowl, follow directions on the can, and flush. All marks, stains and incrustations disappear. Sani-Flush cleans and sanitizes the hidden, unhealthful trap too. It will not injure plumbing connections.

Sani-Flush performs a task that cannot be done so well by any other means. Always keep a can handy in the bathroom.

Buy Sani-Flush at your grocery, drug or hardware store, or send 25c for a full-size can.

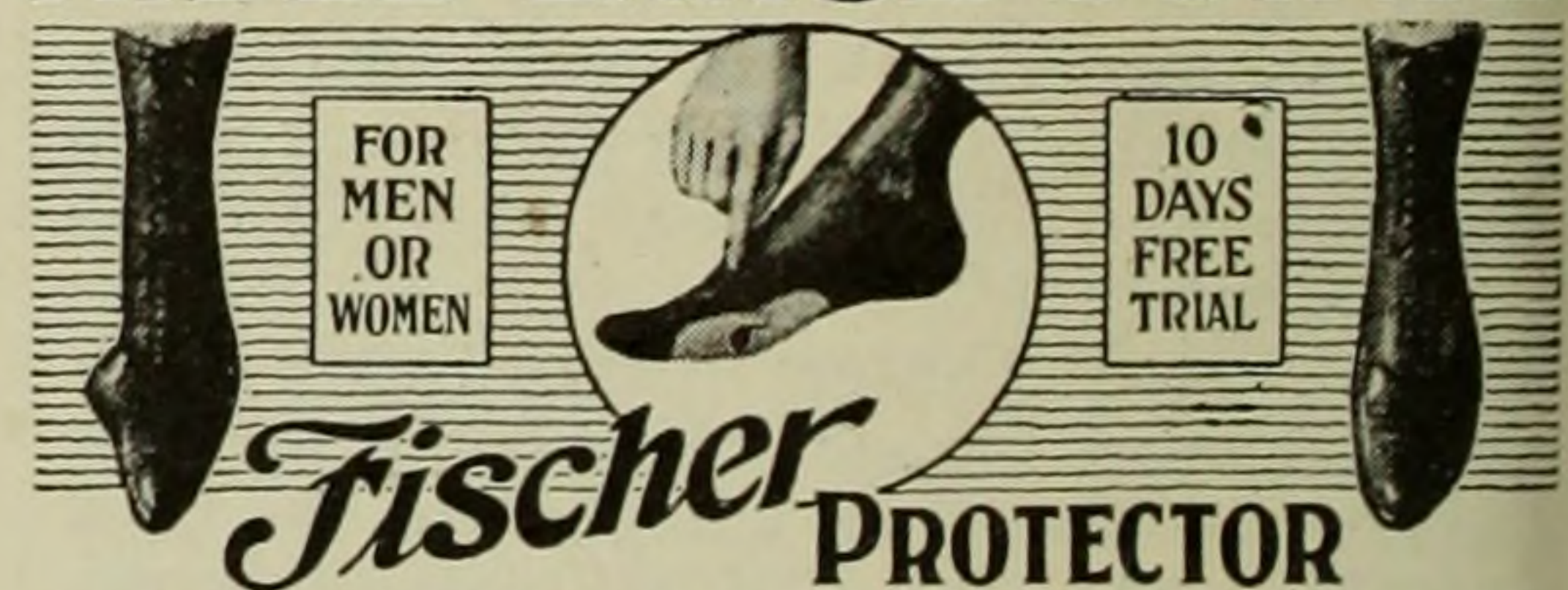
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Cleans Closet Bowls Without Scouring

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This experience following upon his great increase in salary on leaving Keystone for Essanay, was surely well calculated to make the young man wonder just how much he might be worth. Incidentally the salary career of Charlie Chaplin is a rather sensationally lucid proof of the point, sometimes disputed, that the fair price is exactly what the traffic will bear.

Presently the time came when Chaplin discussed this very issue of his value with George K. Spoor of Essanay in Chicago. Spoor's response was a proposal for a profit sharing basis of employment for Chaplin for the next year. He laid before his valued comedian a proposition which, on the basis of the business of the current year, promised Chaplin a personal profit of about a half a million.

Chaplin was amazed, startled, but comforted.

Charlie was headed east. He had been hearing from the agents and emissaries of the film chiefs of Broadway at the long range of Los Angeles. Now he would move up closer and see if they would speak a little louder.

They certainly would.

Chaplin's signature was not dry on the hotel register when the new campaign, bigger and better than ever, began.

Chaplin never suspected that he had so many, many warm friends. They kept getting warmer. They tried to take Chaplin like Cleopatra took Anthony. All the delights of Manhattan, with considerable frankincense and myrrh, were laid before him. When the Prince of Wales comes to town he gets attention. Chaplin got action.

Some of the bidding film makers overplayed their hospitable hands and made the canny Chaplin suspect that they could not possibly mean all that they said.

The negotiations in behalf of the Mutual were conducted by John R. Freuler in a somewhat more conservative manner. Freuler was never a part of the extravagantly ostentatious play life with which many film magnates were fringing their careers. He was in the motion picture business entirely as a business. His discussions with Chaplin, for this very reason, assumed a sensational contrast with the other campaigns. Freuler was pictorially, too, at an advantage. His imposing height, crowned with white hair and a benignly efficient manner, made his mere mention of a million sound like hard money in the drawer. He looked more like a millionaire than anyone else in the film trade.

The simple truth is that Chaplin was not at all sure that there was any reality whatever in all this terrific bombardment of offers and conversations in which verbal millions were tossed about in such abundance like confetti in the standard cabaret scene.

After the parties began to pall on Chaplin and he had seen the bright lights turned off in the early morning, the Freuler campaign began to take effect. It carried to him more conviction of reality than the rest. He doubted everybody, but doubted Freuler the least.

A tentative reaching back to see what Essanay would do, showed that Spoor would not raise his final figures.

Freuler Signs Up the Great Comedian

Chaplin and Freuler came to an agreement one Wednesday night in February, 1916, at the close of a conversational session on the mezzanine floor of the Hotel Astor.

The price was \$10,000 a week for Chaplin's services for a year, payable each Saturday, and a bonus of \$150,000 for the signing of the contract, total \$670,000 for the year's work.

Freuler turned to a writing desk in the foyer and wrote Chaplin a check for \$5,000 on the First National Bank of Milwaukee, then and there.

The next day Chaplin received additional checks for \$45,000.

Meanwhile Nathan Burkan, attorney for Chaplin, and Samuel Field, attorney for the Mutual Film Corporation, labored over the



"Oh, Mother!"

Genuine Diamond of Fine Color

The brilliant beauty of the Solitaire, admired by femininity from childhood up, is now equalled in this exquisite assembly — at a very much lower price.

Perfect sections of highest quality diamond, cut at scientifically correct angles for full brilliancy, are skillfully fitted together in the form of one stone. Arm's length away, N·D·A is indistinguishable from a solitaire.

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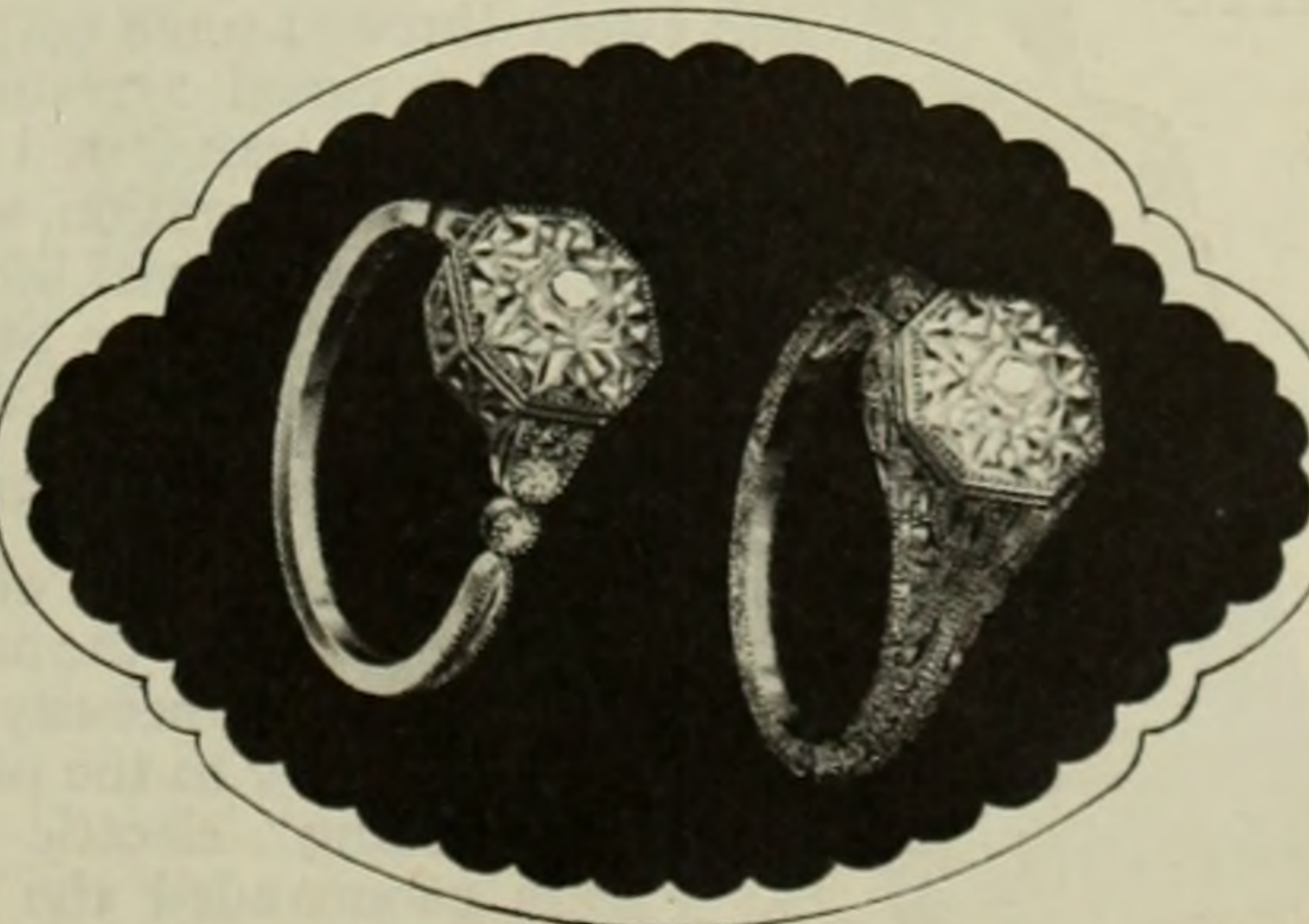
Diamonds cut by the Eduard Van Dam factories, in Holland — the finest in the world.

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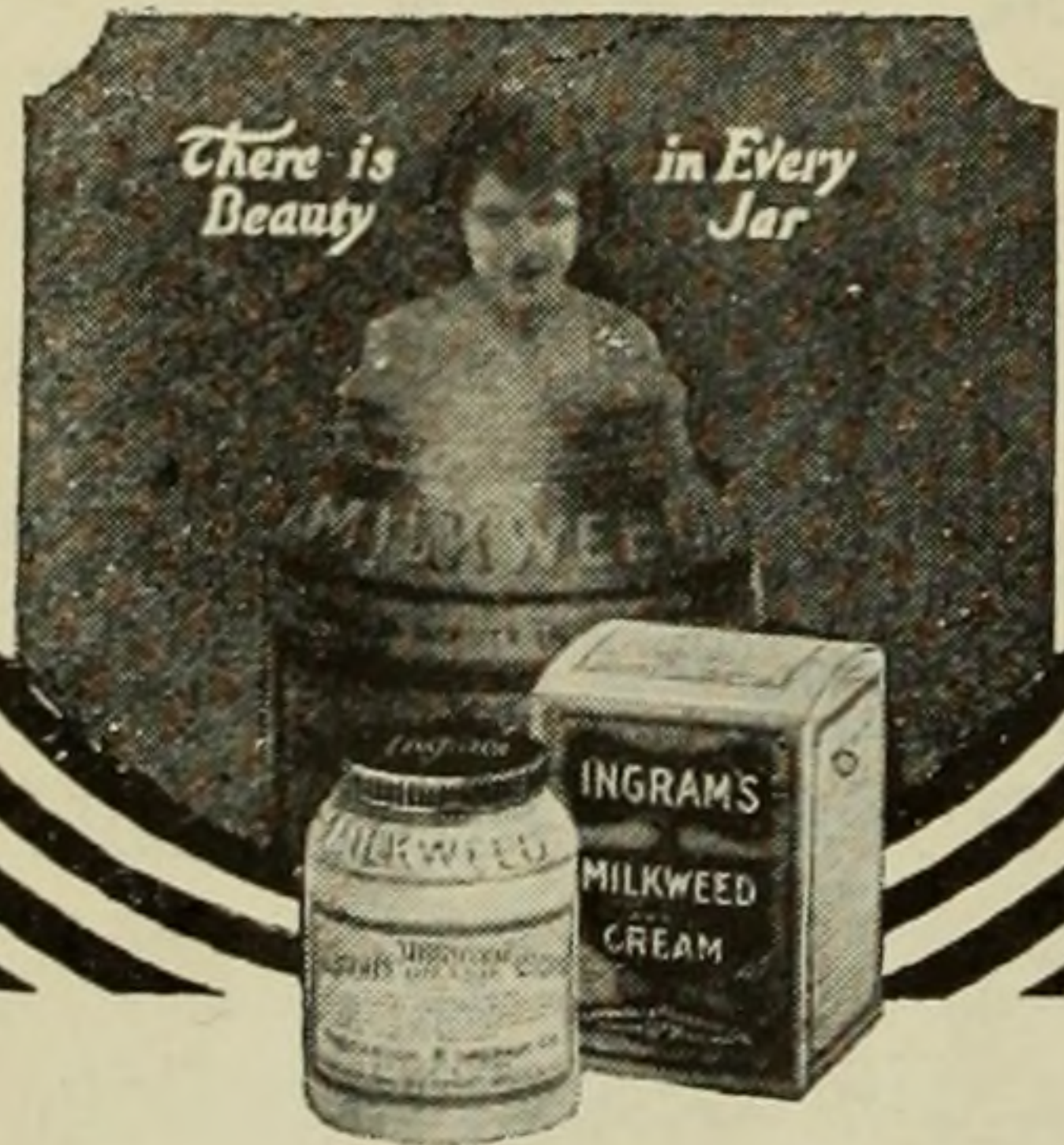
Used by discriminating women for more than thirty years.

A little scientific care now may save months of effort later on. Get a jar at your druggist's today, the dollar jar is the more economical for you.

Or send ten cents (coin or stamps) for generous sample with the Dermoscope which will prove its beneficial effect.

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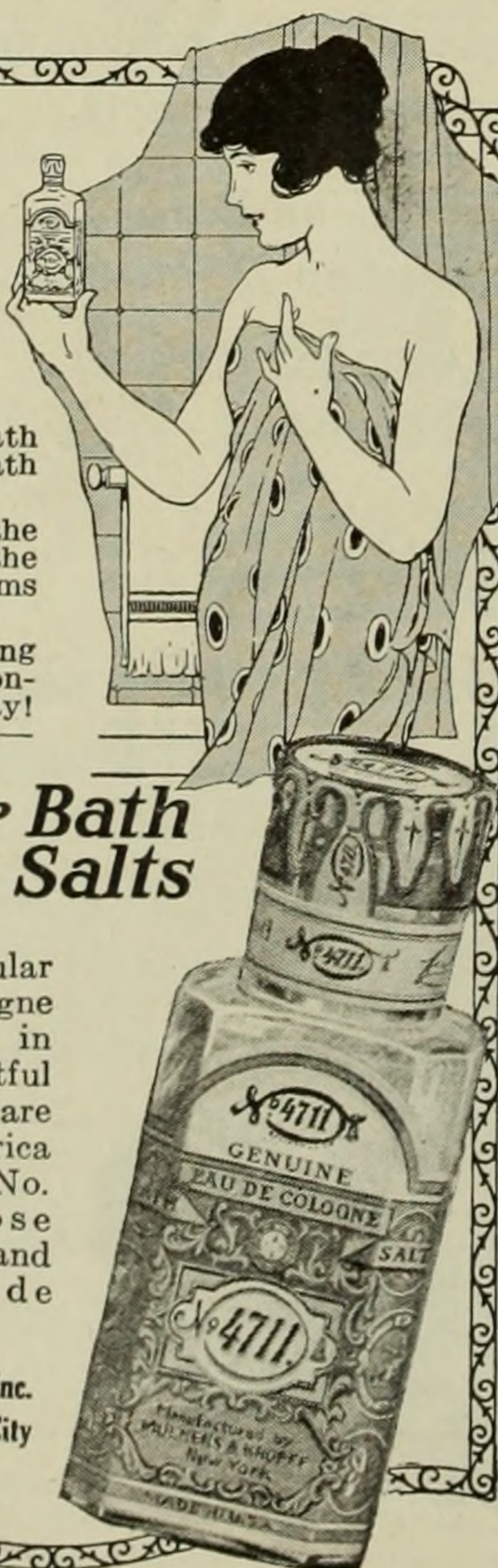
The pleasure and the odor are such that the whole bathroom seems like a flower garden.

Don't let your bathing be merely a commonplace item of the day! Really enjoy it with—

No. 4711 Bath Salts

Besides the popular 4711 Eau de Cologne odor, they come in eight other delightful perfumes, which are produced in America by the makers of No. 4711 White Rose Glycerine Soap, and No. 4711 Eau de Cologne.

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most exhaustive and complex personal service contract in the history of the pictures.

The following Friday the contract was formally signed at the Mutual offices in Twenty-third street.

The high financing was not over. Nathan Burkan demonstrated his genius by selling his six dollar fountain pen, with which the contract was signed, to Freuler for thirty-five dollars. It seems that Billie Burke and sundry other stars had signed contracts with that same pen and Freuler deemed that it was time to retire it from such costly activity.

Chaplin on this day received another check from Freuler for \$100,000, completing the bonus payment.

Chaplin still clutched the \$100,000 check in his hand as Freuler bid him good day at the elevator.

Chaplin turned to his brother Syd as they reached the street.

"Well, I've got this much if they never give me another cent. Guess I'll go and buy a whole dozen neckties."

It was a large dramatic moment in the emotional life of this young man who makes a joke of the world because it is so sad.

A few days later, on March 16, Chaplin celebrated, or at least could have celebrated if he had wanted to, his twenty-seventh birthday.

It is natural, meanwhile, to wonder why the Essanay concern let the profitable Chaplin pass into other hands so lightly. George K. Spoor frankly calculated that the year of 1916 held promise of a profit of \$1,300,000 on Chaplin pictures. He would have been able to have held the services of the comedian against any competition. Essanay was strongly financed and with ample resources. Yet Spoor let a million walk out the front door.

One Man Who Couldn't Use Chaplin

When Chaplin said, "I can get a guarantee of \$650,000," Spoor's answer was, "Run along and get it, boy."

The motion picture has never guessed the answer. Spoor was at bitter odds with G. M. Anderson, his partner. The "S" of Essanay was through with the "A."

With Chaplin profits pouring into the concern, Anderson's interest in Essanay would have been both valuable and costly indeed. With Chaplin gone Anderson's shares would be worth a great deal less. Spoor executed a bear movement by letting Chaplin go. Then he bought out Anderson.

So ended the screen career of Broncho Billy, among the first of the famous players of the screen, by the same gesture which sent Chaplin on to a greater fame.

This was the beginning of the end of the greatness of Essanay. Swift changes left this concern, along with the other members of the General Film Company group, unsuccessfully struggling against the feature tide and the new order. But Essanay had won millions for Spoor and he had them, safely anchored in Chicago lake shore real estate. Essanay did not matter so much any more.

Chaplin's salary in his new job with Mutual was to begin on March 20, 1916.

Meanwhile Freuler was profoundly busy with the financing of the Chaplin project. Even big operators in motion picture affairs do not handle million dollar projects out of the carfare change pocket. The Chaplin contract went through some corporation transfers. It was a personal agreement between Chaplin and Freuler, transferred by Freuler to the Lone Star Film Corporation, an intermediary financing company of brief life, which in turn transferred it to the Lone Star Corporation which was to engage in the making of the pictures.

Charlie's Contract a Sensation

The announcement of the Chaplin contract was a sensation for the public.

It was simultaneously announced by the release of a story to the press and the use of the big "talking" electric sign which for some years commanded the upper side of Times Square.



Watch Your EYES

Many women, by neglect or improper care, allow their EYES to grow lusterless, dull and sullen. EYES carefully cleansed and cared for should assume new lights and loveliness.

Never overstrain or abuse your EYES. And, after exposure to sun, wind and dust, remove irritating particles with **Murine**. Use this beneficial lotion night and morning to cleanse, brighten and refresh your EYES. It positively does not contain belladonna or any other harmful ingredient.

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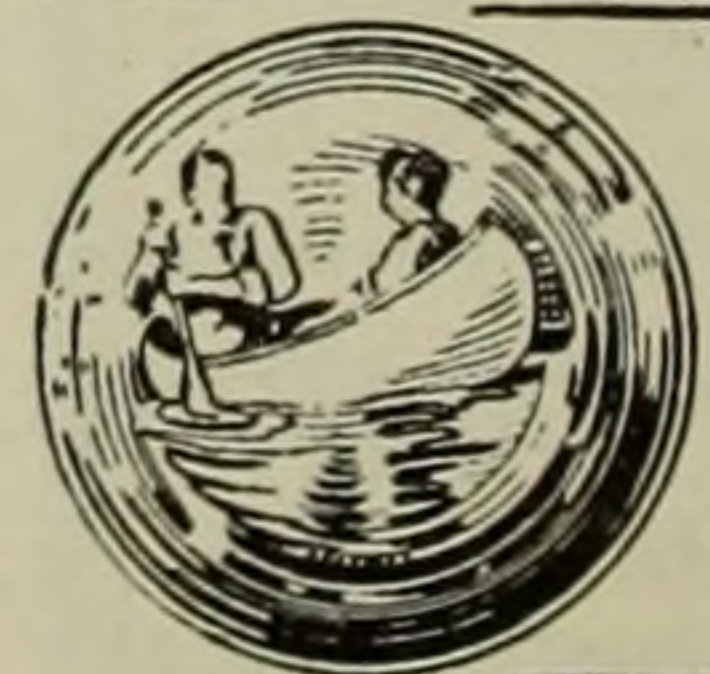


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After the first flash of excitement the newspapers began to get skeptical about that \$670,000 salary. They had stood for that Mary Pickford story of a salary of \$108,000 a year, but this was too much.

It was important to Freuler plans for selling the Chaplin's pictures that the public and more especially the theater men should accept the fact. It would tend to reconcile them to a new high price for Chaplin pictures.

The Mutual Film Corporation's publicity department was confronted with the problem of answering the charges of exaggeration and deceit for mere purpose. A number of methods were used. One of the most effective was a trivial plot by which genuine Chaplin checks, paid and cleared, were ostensibly lost and made the subject of a highly cryptic classified advertisement in the New York dailies calling for the return of \$250,000 in checks. The reporters finally unravelled the mystery and discovered that the checks were Chaplin pay checks. By vigorously refusing information the Mutual added conviction to the tale and it was published with most timely effect all over the country.

There was irony in the situation when one recalls that the Mutual Film Corporation had lost Chaplin only a little more than a year before because it would not pay Keystone an additional cent a foot for his comedy.

Chaplin started production of the series of twelve two-reel pictures, prescribed in his contract for the year's work, with "The Floorwalker." The basic notion of this whimsy came to him during his New York sojourn as he observed the department store crowds struggling with an escalator. The management of the Chaplin studio was delegated to Harry Caulfield, who had figured in the success of the Freuler negotiations.

A One-Man Two-Reeler

The series of two-reel comedies made by Chaplin under this Lone Star contract, occupied him eighteen months, or half a year longer than the expected term of his contract. Many of Chaplin's appreciative critics have held that these pictures embodied his best work. They included "Easy Street," perhaps his most famous two-reeler, and "The Vagabond," a romantic gem which did not achieve a marked success. In spite of the violent opposition of the New York office Chaplin insisted on an experimental production entitled "One A. M." in which he carried through the amazing feat of playing two reels entirely alone. The only other member of the cast was a taxi driver on the screen for one moment delivering the inebriate hero at his front door at 1 o'clock in the morning. The picture was a curiosity but not a box office success.

Chaplin and his work underwent some marked changes in this period. The amazing publicity, resulting in part from his conspicuous salary and in part from the deliberate campaigning of his promoters, began to make Chaplin a personality among the cognoscenti as well as with the masses.

Strong pressure was brought on Chaplin to at least tone down the grosser elements of his comedy, to avoid the increasing pressure of censorships and to make his pictures acceptable to the changing motion picture audience, which was by now beginning to include many more members of the middle and upper classes than before. This effort had results. At the same time plans were carried into effect which tactfully brought Chaplin's art to the attention of sundry literary and artistic persons of authoritative name. By timely coincidence in this period an article of appreciation of Chaplin by Minnie Maddern Fiske appeared in the moribund but still rigidly respectable Harper's Weekly. Also Heywood Brown of the New York Tribune effectively discovered Chaplin. Presently the little chap with the baggy pants and the bamboo cane was being solemnly discussed in such highbrow journals as The New Republic. The slapstick star of the nickelodeons of the slums of 1913 had become a pet of the philosophizing literati by 1916.



"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.

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No. 1—Man's heavy platinum finish ring, handsomely carved. Large Reelike Diamond securely set in octagon shaped top. **\$3.87.**

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Themore delicate and exquisite your complexion the more it requires protection. Retain all its soft, smooth contours and natural glow by daily use of

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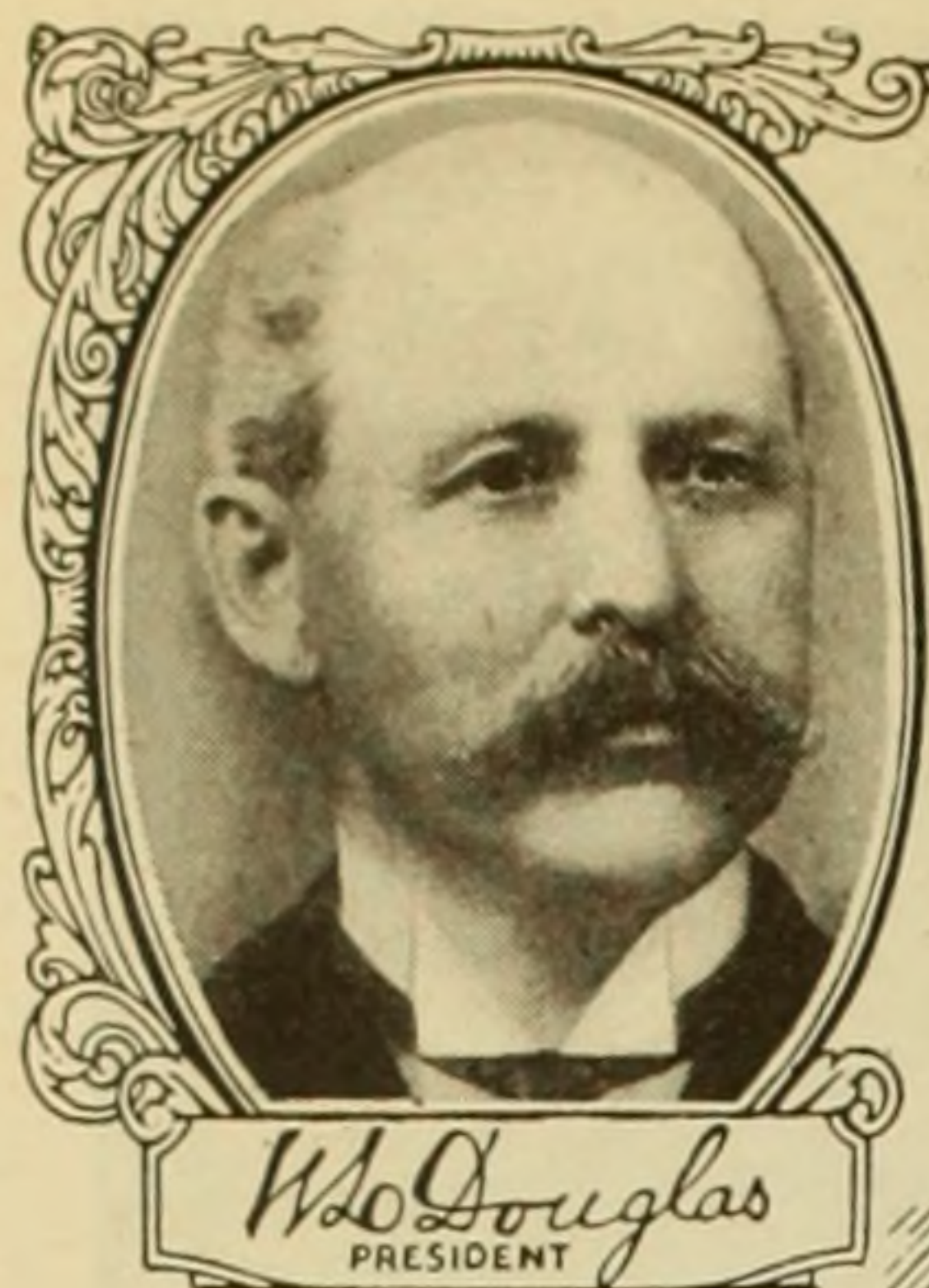
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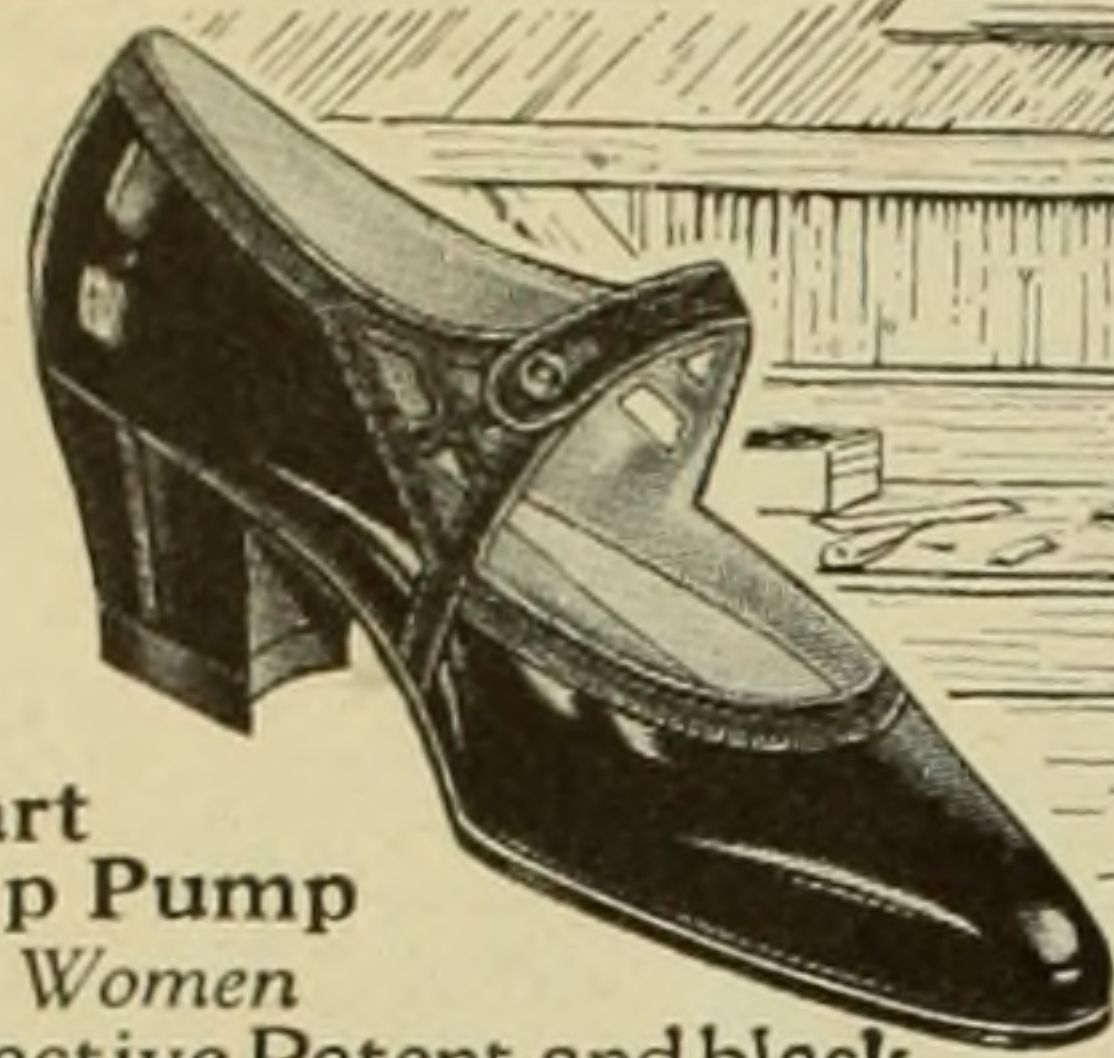


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W. L. DOUGLAS \$7.00 SHOES are remarkably good value. Seldom have you had the opportunity to buy such *high-grade* shoes at this popular price. Shoes of equal *quality, comfort and service* are rarely found in other makes at our prices.

WHEREVER YOU LIVE, demand W. L. Douglas shoes. They are sold in 120 of our stores in the principal cities and by over 5,000 shoe dealers. For *economy and dependable value*, wear shoes that have W. L. Douglas' name and the retail price stamped on the soles. The *stamped price guarantees the value*. If not for sale in your vicinity, write for catalog.

W. L. Douglas Shoe Company, 126 Spark St., Brockton, Mass.

At \$150 a week in Keystone comedies Chaplin was a vulgar nobody, but at \$670,000 a year he became a Rabelaisian classic. The public is a great deal funnier than Chaplin.

Chaplin's salary for 1916 remains the high mark in the industry. Higher figures have been quoted for other emulators since, but they have been based on calculated participations in profits to be earned. Chaplin's salary was plain salary, so much a week paid on Saturday night.

The competitors who lost Chaplin in the enthusiastic biddings against Mutual were not all entirely friendly enemies. Several outright imitators, earnest but futile copies of his make-up, were launched with indifferent success. An under-current of scandal gossip was set in motion, aimed at undermining Chaplin's large screen value. The only result of this campaign was to render insurance of the costly star difficult. The Lone Star Corporation applied for policies amounting to a million and a half on Chaplin's life and was able to get but \$150,000.

Anti-Chaplin War Overseas

The anti-Chaplin war was even waged overseas by the same unfriendly competitors. It was discovered that Chaplin's contract provided that he was not to pass beyond the borders of the continental United States. This was a simple safe-guard against the war situation and the possible whimsicalities of some British draft officer. On this provocation an uproar was raised in the London press, intended to hold Chaplin up as a slacker and seeking to cast shame on him and the Mutual Film Corporation because he was not offered up for cannon fodder.

In spite of this, however, the rights on the Lone Star Chaplin pictures for the British Empire were sold for a total which exactly paid his salary.

The twelve comedies of the Lone Star series, including Chaplin's salary, cost approximately \$100,000 each, which was considerably more than the average five or six reel feature of the period. It has been estimated with reasonable accuracy that the motion picture theaters of the world paid \$5,000,000 in films rentals for those pictures, which would mean that the public spent perhaps twenty-five millions at the box office for them—nearly twice the box office price of "The Birth of a Nation."

The Chaplin contract with Freuler upset the film world by its reaction on other great players. Discontent ran through the studios. The peculiar situation and conditions which made this value possible for Chaplin were not at all understood. Every important star of then or now, might well be described as a super-type, but none the less a type. And since types are made of the typical they have necessarily many competitors. This rare Chaplin was not a type, was typical of nothing save his own curious self, and had no competitors. He had the most perfect monopoly in the world.

There was perhaps some degree of justice in Mary Pickford's privately expressed observation that there was something out of proportion when a young man with two years' experience in the films should receive so much more than she who had invested most of her working life. Just about here Miss Mary decided she was worth more, which was before long to make things costly and complicated for Adolph Zukor and his Famous Players concern.

In the next chapter we shall discover how Miss Mary precipitated even more action and excitement in the screen world than had resulted from the astounding Chaplin contract.

[TO BE CONTINUED]



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Handy "Bayer" boxes of 12 tablets—Also bottles of 24 and 100—Druggists. Aspirin is the trade mark of Bayer Manufacture of Monoaceticacidester of Salicylicacid

What Is Love?

[CONTINUED FROM PAGE 30]

and tender, but some day they come home and she is gone.

She will not come back.

Men do not understand. Women do. We are sensitive. We are idealists. We have greater self control. We are hurt. Our love dies. But we do not tell. Then, some day, we lock the doors behind us and never come back. That is woman nature.

I wish I might inspire a great love. Even though it does not last long, I should like to inspire it. A great man, a genius, a great love, and then forgetfulness, if that must be.

When I was a little girl Caruso was my friend and playmate. He called me "Daghy." He would say, "Daghy, marry a man whom you do not love. Then he cannot hurt you."

Who knows? What he said to spare me sorrow may have been adopted as matrimony's slogan today.

By Betty Blythe

Lena Savage does my washing. She did it for many years prior to my recent three-years' absence from Hollywood.

Lena slaves and toils from early morn 'til late at night—supporting four children and—an inebriate, lazy, worthless husband. Under no condition would she leave him.

Because—she loves him.

Winston Spencer (we will call him) is well bred, highly educated, traveled. Until forty he was a man of the world—restless, uncomfortable and unhappy.

Spencer ran across Polly Mathews in Spain. She was and had been (and he knew it) a woman of easy virtue for several years. He is not bothered by criticism and he is happy.

Because—he loves her.

The happiest couple I ever knew were an old Iowa farmer and his wife I met sojourning in Rome. Their example has influenced my life extremely. Their wise love causes me to constantly think of preparations for the time when one wants most to be happy—old age.

From early youth this couple had toiled, fought, endured, raised children. It worked out well. The children are a credit to them and all married now. And the old folks are contented. Because—they love each other.

The poets and philosophers have found this subject food for debate for centuries. They always end by giving a definition by examples. It is intangible. Therefore I do the same.

As for myself—love and I agree teetotally. The real cause for any fine work I may have done I'll ascribe to its influence. And I hope I never have to do without it.

By Dorothy Mackaill

Some early British man of letters of the time in which Ben Jonson lived—if, indeed, it wasn't that erudite wag and philosopher himself—said something to the effect that "love is a dizziness that interferes with bizziness."

I think I have discovered an antidote for this malady which is entirely efficacious. It is—work. I honestly believe there would be less trouble in the world of the kind that leads eventually to the prisons, the hospitals and the divorce courts if there were less idle people in the world.

In thus harshly catechizing the thing that we call love, in its commonest and perhaps most virulent form of manifestation, my practical British viewpoint may be blamed. Perhaps readers of PHOTOPLAY expect a gushing, garrulous garnishment of the term "love" from me, but I write this according to my convictions—that love on the whole as manifested by the average person is a foolish and usually a selfish impulse, immature, ill-considered and the augury of much misery.

I cannot help but subscribe to the matter-of-fact American axiom, "Why talk of love when there is work to be done?"



THE HUSBAND—"Your figure is perfect in that corset."

HIS WIFE—"That's a great compliment, my dear; I haven't any on."

Wives With Hips

It's PLAY to Take INCHES Off the HIPS this MODERN Way!

WHY try to *conceal* broad hips? Or to hide fleshy thighs? *It can't be done.* But you *can* reduce every extra inch—every extra ounce—at the waist, through the hips, across the abdomen.



No garment ever gave lines like these!

No wise woman under fifty need have "matronly" proportions. No woman who knows need "con-fine" her figure. You can redistribute your weight with less effort—and with less expense—than resorting to corsetry and camouflage of dress. You can weigh and measure what you should!

Hips Six Inches Smaller in a Month Steady Reduction of 5 lbs a Week

Here's a method that has slenderized thousands. Women of all ages, maids and matrons, have used it and *know*. It is a swift corrective of over-fleshiness at any point. *It removes the cause.*

Use this remarkable method to dispel a double-chin in a few days.

Make arms that have grown flabby firm within a week.

Reduce a large bust four inches in a fortnight.

Bring a waistline down to normal in a month.

Slenderize hips you thought "hopeless."

Mold heaviest thighs to shapeliness.

Take off all excess fat, anywhere.

Restore and keep a figure.

Are these things really possible? Yes; and by a very *pleasant* process. Wallace

reducing records give anyone with a phonograph absolute control of *weight*. They have actually made *play* of reducing. People try them for the fun of it—but they soon see real results! For those simple little movements, irresistibly timed to music, soon dispose of superfluous flesh—every pound of it—at the rate of several pounds a week.

Wallace reducing records offer a *normal* and *natural* way of growing slender. They are highly beneficial to the health. How much safer than anything to swallow! How much more sensible than bulky things to wear! And mark this; no one who does *not* reduce with these records is asked, or even permitted to pay for them. Read Wallace's offer:

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WALLACE (442)
630 S. Wabash Ave., Chicago.

Please send me FREE and POSTPAID for a week's free trial the original Wallace Reducing Record.

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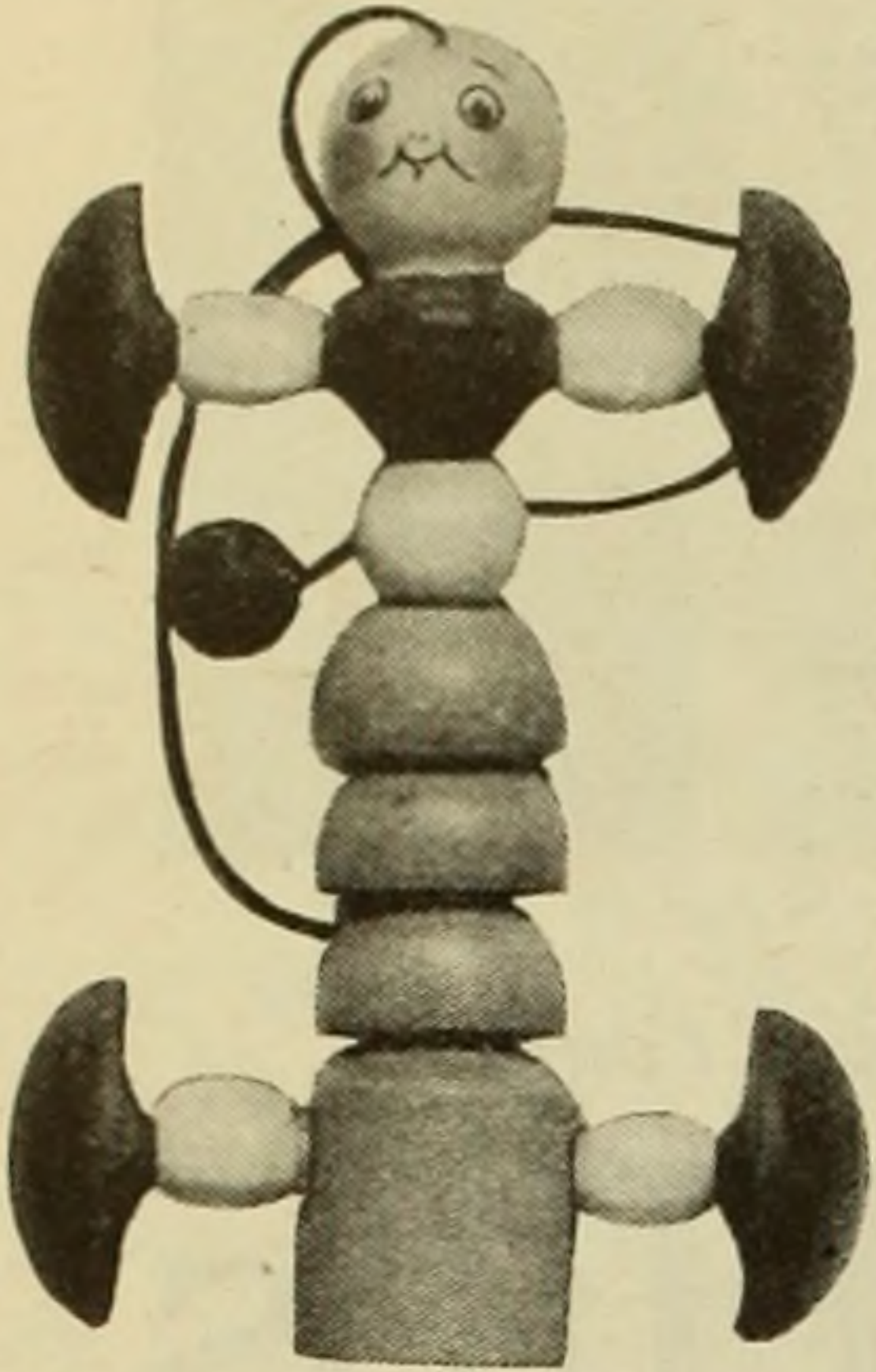
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Billy Dingle, the doll of many joints, who is capable of doing many stunts. Finished in hard enamel that cannot chip or wear off. Hung by elastic, making him a bouncing doll for baby. 5 1/2 in. high.

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85c



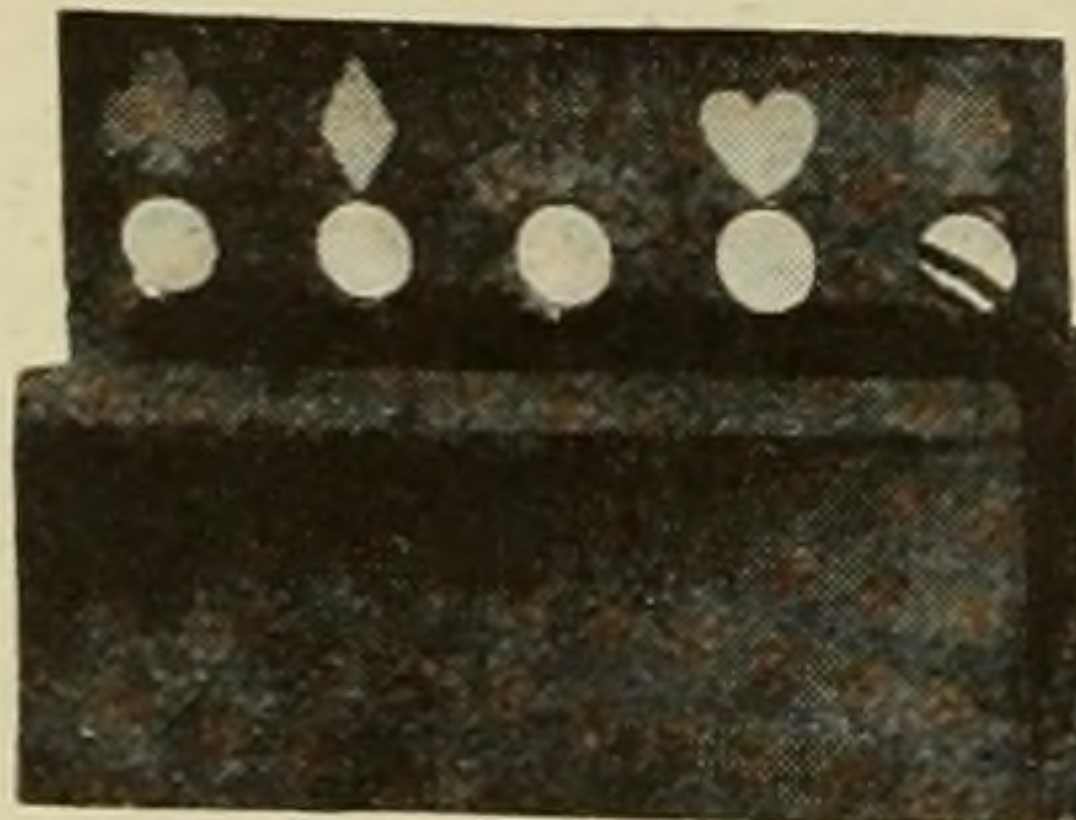
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\$1.00

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Hand Hammered Silver Tea Ball. Beautifully made of Sheffield silver. A gift in perfect good taste any lady would delight to receive. Complete with drip stand, No. 4888 \$1.50



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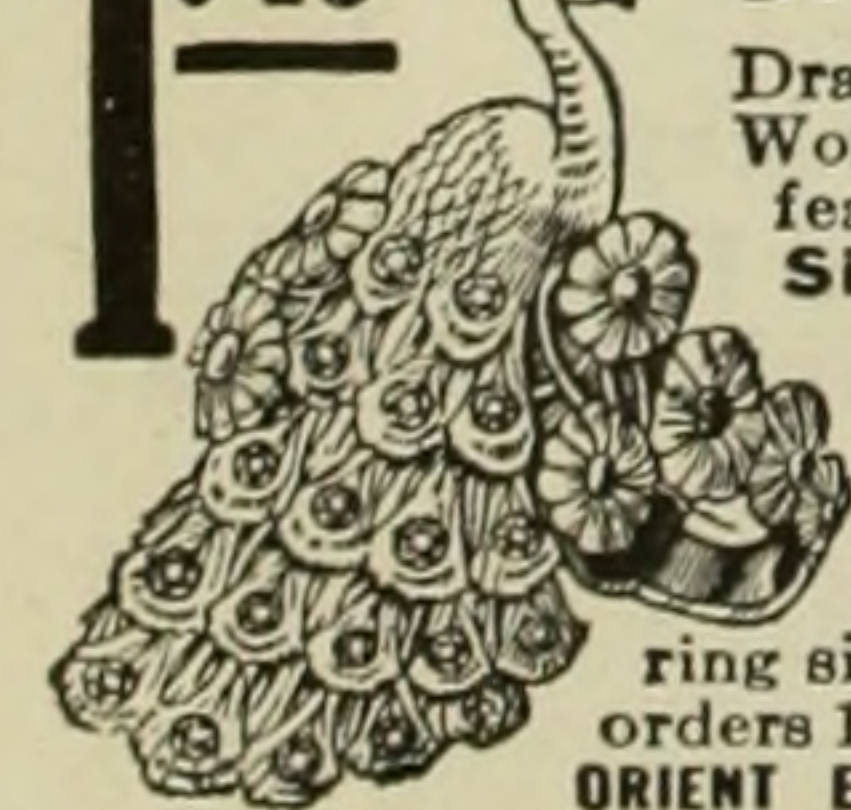
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Close-ups and Long Shots

[CONTINUED FROM PAGE 42]

he couldn't have kept on at the old pace. His name assures a certain merit apart from his own performance. Richard Barthelmess has the brain of a producer, and I believe he will qualify as one. Charles Ray, on the other hand, declined because he hadn't the gift, though he is, in my opinion, the greatest actor on the screen. Gloria Swanson was dangerously near suffering the early demise of a "sex-attraction" when she suddenly took the confidence of exercising her own excellent judgment. Pola Negri is doing the same.

Proof, incontrovertible, that brains are needed in the movies if the Rolls-Royce is to be kept in gas.

At least fifty per cent of a star's value is due to exploitation. Eighty and ninety per cent in some instances. Paramount stars may not be intrinsically finer than those of other establishments but they certainly have been given a special lustre through the burnishing of high-powered publicity. The gems and silver of Tiffany may be no finer than those of other houses, but we prefer them even at an extra cost. Mary and Doug know full well the value of this promotive factor, and they utilize it to the maximum. So do the Talmadges. So did Teddy Roosevelt, the greatest press agent of this century, with the possible exception of Mary Garden.

Kings and queens, presidents and premiers, know that the press is the real ruler of the world. So accordingly they keep their positions by bowing to its cameras and headlines. Name the most popular man in the world today and I'll tell you the one with the best publicity bureau. His name is H. R. H. the Prince of Wales. As for all the rest of the royalty of Europe, stumbling along without press agents, their combined fame doesn't equal that of Mutt and Jeff.

There are players with sufficient sense of humor to repeat the uncomplimentary. Here's what a few have told me they have overheard in a theater or while passing through a crowd:

Dorothy Gish: "I guess Lillian is very nice, but I hear Dorothy is pretty tough."

Alice Terry: "And I thought she was blonde and little."

Gloria Swanson: "You know she is dead and they're using a double."

Richard Barthelmess: "I thought he was tall!"

Betty Blythe: "I'd never have known her with her clothes on."

And when Ramon Novarro was presented to little ten-year-old Miss Frances Quirk, the daughter of James R. Quirk, she observed to her father, "Well, he's better looking than I thought he'd be."

MICKEY NEILAN is raconteur of this *conte*, which seems to me to have a moral worthy of this page.

A gentleman possessing a white beard that hung to his knees was one day questioned as to what disposition he made of it at night. The venerable sire could not reply. He had never thought about it. He had always acted by inspiration, no doubt. But that night he began to think about it. He tucked it under the covers, but it tickled him. He put it outside; the breeze from an open window blew it over his head. Finally in desperation he arose and cut it off. The next morning he took double pneumonia and passed away.

This story I recommend to all players who take their stuff too seriously.

When Von Stroheim transferred from Universal to Goldwyn to make "Greed" he brought his cameraman with him. Upon the completion of the picture the cameraman was let out.

"But he was promised steady employment,"

Have A Clear, Rosy, Velvety Complexion



Your complexion may be of the muddiest, it may be disfigured with pimples, blackheads, whiteheads, red spots, enlarged pores, wrinkles and other blemishes. You may have tried a dozen remedies. I do not make an exception of any of these blemishes. I can give you a complexion, soft, clear, velvety beyond your fondest dream. And I do it in a few days. I want you to believe, for I know what my wonderful treatment will do.

NO METHOD LIKE MINE
SCIENTIFIC—DIFFERENT

My method is absolutely different. I get away from all known methods of cosmetics, lotions, salves, soaps, ointments, plasters, bandages, masks, vapor sprays, massage, rollers, or other implements. There is nothing to take. No diet, fasting or any interference whatsoever with your accustomed way of life. My treatment is absolutely safe. It cannot injure the most delicate skin. It is pleasant, even delightful. No messy, greasy, inconvenient applications. Only a few minutes a day required. Yet, results are astounding.

I want to tell you in detail about this wonderful treatment. So send for my booklet. It is free. You are not obligated. Send no money. Just get the facts, the indisputable proofs. My method has restored to beauty the complexions of tens of thousands of women. Don't say your case is an exception. You have my unqualified promise. You have nothing to lose—everything to gain. Dorothy Ray, 646 N. Michigan Blvd., Suite 136, Chicago

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Free and without obligation send me your booklet "Complexion Beautiful" telling of your scientific, harmless method of cleansing and beautifying the complexion.

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ONLY \$1.00 and this Genuine Diamond Cluster Ring is YOURS to wear for

30 DAYS & FREE TRIAL

There is no trick to our offer. So positive are we that you will like this exquisite diamond ring that we are willing to mail it to you on 30 days' FREE TRIAL. You can wear it and have it examined by anyone within this time. Everybody wants one of these beautiful white gold, diamond and sapphire cluster rings. The deep blue color of our famous True Blue sapphires sets off the 7 sparkling diamonds as nothing else can. While it is true these diamonds are selected for their fire and life, still this magnificent maze of color is further accentuated by the handsome sapphires.

To see is to be desired;
To possess is to be admired

The 7 lustrous diamonds are set in Solid Platinum. The ring is of the finest 18K White Gold. The design has been carefully worked out and its simplicity lends a charm that cannot be described. You must see it—hold it—wear it—to realize its beauty.

This ring cannot be duplicated by anyone anywhere for less than \$100. We alone are able to offer this up-to-the-minute diamond ring at this low price, \$69.50. Send \$1 now—today—and at the end of the 30-day free trial period mail us \$6 and continue monthly until the \$69.50 is paid. If by any chance you do not like the ring, return it and we'll cheerfully refund deposit. Order Today (don't delay). Send your order to Dept. D.75.

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

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

SUBSCRIPTION RATES FOR PHOTOPLAY
will be found on page five below the table of contents.

protested Eric, who had spent two years on the picture.

"Well?" said the studio manager grimly.

MARCUS LOEW: "I don't see why people pronounce my name Lowey. You don't call a mule muley."

Whereupon a cuckoo wit replied, "No, because a mule would kick."

RECENTLY I had a letter from Louise Glaum saying that she expected to return to pictures. She reproached me for saying that she had suffered the fate of "sex attractions." As a matter of fact she had suffered ill health. Still, I think it was unfortunate that she was featured as a vampire. Vampires do not beget loyalty. Louise Glaum does. She is a charming and sincere woman, a capable actress. I recall what she once said to me: "I am not afraid of old age. I will be glad to play character rôles, for they are the greatest of all." Louise Glaum is, and always has been, an excellent character actress.

I ADMIT to being a Bolshevik in that I prefer to sing the praise of the unsung deity rather than the one before whom the crowd is genuflecting with swinging censurs. Each year I clamber to the tower and shout to Allah that there is no finer actress than Bessie Love. Eventually I hope that I may aid Miss Love to raise her salary above the miserable thousand a week she now receives. There is no one of a sweeter, finer character in all filmland.

This proves that I am impartial in my praise of her art, for I am given to the praise of devils.

BOB FRAZER, whom Pola Negri declared the perfect lover, is well cast in "The Foolish Virgin" as the gentleman who teaches the sweet one not to be foolish. I commend Robert to your attention because he has that which is a sure sign of greatness, a sense of humor. When I have forgotten all the Confucius nifties of other stars I shall remember Bob's line:

"A director can get the semblance of acting even out of a brass monkey."

WHILE on location in Idaho Ruth Clifford went to sleep in an old river bed, a bed being a bed to Ruthie. Imagine her indignation, then, when two rough lumberjacks intruded and hauled her out just before a dam was broken to let down a flow of logs. Paraphrasing the late Bert Savoy, the flower of our drama, Ruth wrathfully declared that beds were made to be slept in, not to be dragged over.

"Klieg Back" Malady the Latest

HERE it is! A brand new ailment from which picture stars can suffer.

It is the "Klieg Back" and was "invented" by none other than that popular young star Richard Dix himself.

Richard made the unhappy discovery while making scenes for "Manhattan" in the Paramount Long Island Studios.

The day before Dix and another member of the cast had staged a real fight and bruised each other up so badly that it was a case of sweat and liniment before they could come to work that morning.

Dix, well covered with liniment, was standing with his back to the powerful lights waiting to be called. He felt a sudden burning sensation and leaped from the danger zone. The liniment had begun to melt.

So far as is known, this is the first case of "Klieg Back" in the industry, but it won't be long now until some enterprising young actor, who has a date at the ball park, will be working it overtime with his director.



Straight, Straggly Locks—made to Behave like THIS

A Boon to Bobs

Just Use the Curling Hair Brush!

Now, the bob IS a blessing. Bobbed hair need NOT be a constant care. The inventor of Wavex—the new, curling hair brush—must have had bobbed heads in mind! No more bother and expense of

almost daily clipping and waving to prevent those straight ends from spoiling the trim, *chic* effect of your bob! No more ragged sides from sleeping on the short locks that are stubbornly straight by morning!

All you have to do is use the right hair brush. Simply brush-wave your hair with Wavex—the brush that brushes in waves.

Short hair, long hair, any human hair responds to the gentle undulation of the Wavex brush with bristles in wave-formation. For years, women have used the wrong type of brush; there was no

the hair. It does away with that severe look which bobbed hair has when flattened by the old, straight-type of brush.

For hair that always looks its best—that just naturally falls into soft curl after every brushing—get a Wavex brush and begin using it. You'll be glad you did—your satisfaction will know no limit—for a Wavex will serve you long and well. Made of genuine Ebony from India, with the rich, colorful markings of the imported wood, unstained and highly polished. Real, penetrating China hog bristles, *hand-drawn* and curve-set. Will stand wetting and washing.



other; today, you are offered Wavex, and need not longer counter-act the curl by straightening the hair in the brushing process. A glance at the pictures reveals the Wavex principle. The brush itself will demonstrate its effectiveness in short order. Wavex is guaranteed, so your own critical test of this wonderful brush is without risk. If you buy a Wavex brush, it can hardly be counted an expense—for it will soon save many times its cost in the fees you pay for repeated wavings without this aid.

Everyone needs a good hair brush, so Wavex is not a luxury. Especially for those who secure these brushes while the introductory offer holds good; the present price is three dollars! Many druggists have had their first supply and are offering this brush with the curve-set bristles at the introductory price of three dollars, if they still have any. Or you may have the makers forward you one brush at \$3 with privilege of a free trial. It will prove a joy if you'll use it! A deluge of letters is proof of what it does for the appearance and health of the hair. It aids and abets curliness with every stroke. It brings a buoyancy and billow to

Special TRIAL OFFER

Hundreds of stores and shops already have the Wavex brush, but until all are supplied we are making accommodation shipment direct to individuals who wish to try the curling hair brush without delay. Clip and mail the coupon if you want a Wavex now.

Send No Money

All you need send us is your name and address—you may pay the introductory price of \$3 to postman, and the few cents postage. Or, enclose \$3 if you like, and the brush will be sent prepaid, postage free. [No risk, as we will promptly return your money if you do not feel enthusiastic over the qualities of this remarkable improvement in hair brushes.

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456 So. State St., Chicago

Please send me one Wavex curling hair brush for a week's free demonstration which must sell me or my money is to be returned, I will pay postman \$3 and postage. (Or enclose \$3 now and get brush prepaid.)

Name

Address

City

It Can't Be Done

[CONTINUED FROM PAGE 51]

they say. And—this ought to interest you—I ran into Irene Shirley just before I left, at a big party given by Sam Kessler, of the Inter-Ocean. Everybody was there. She looked stunning.”

Tony Hull's eyes hardened; between them grew a black frown. For a moment he did not speak. Then his smile returned, but there was a cynical twist to the corners of his large, homely mouth.

“Is that so?” he remarked slowly. “Who's she got her hooks into now?”

“You'll hit the ceiling when I tell you.” Reese leaned across the table, grinning broadly. “None other than your respected chief, Lew Davidson.”

“No.” Tony stared at his friend incredulously.

“It's a fact. He'd only just arrived that morning, but the beautiful Irene was right on the job with every hook freshly baited and a line of girly-girly talk that would have given you a pain in the stomach. I don't doubt she was reciting nursery rhymes to him before the evening was over. I left early, myself, having some packing to do, but she had him backed against the ropes, by the time supper was served.”

FOR a moment Tony Hull puffed reflectively at his cigarette, his thoughts groping back into the past. Then he shook himself free of the memories which oppressed him.

“Much good it will do her,” he growled. “Lew Davidson is too old a bird to fall for anything like that.”

“It's the old ones that do fall for it,” Reese observed cynically. “Davidson's fifty, at least, isn't he?”

“Fifty-four.”


“That makes it worse. I tell you, Tony, it's the dangerous age for a man—that period between fifty and sixty. He feels that his youth is slipping away from him, and he reaches out for it in others, knowing that he is losing it himself. Pitiful, in a way, but I suppose we'll all come to it, sooner or later. Davidson may be a wise old owl in business. I've always heard he could get more out of a deal than any man in the game. But when it comes to women, these financial wizards seem to give their brains a vacation, and try to imagine they're twenty-two-carat Romeos. Oh—I'm not saying Davidson's going to fall for Irene Shirley. I guess you might have something to say about that. But I'm telling you, boy, from the way she was going after him that night, it won't be her fault if he doesn't.”

“You're away off, Jimmy.” Tony shook his head. “Davidson doesn't run after women. I know him. He's had plenty of chances, if he'd wanted to. Alice Carroll tried it, when she first came with us, I hear, but he didn't warm up any more than a frost-bitten turnip. A good many others have made a play for him, too. Davidson's worth a lot of money, has a lot of influence, not only in pictures, but on the stage, but none of these would-be vamps ever got anywhere. You see, Lew has a wife—a plain, middle-aged woman, but sharp as a terrier. She'd check him up, quick enough, if he ever tried to wander from the family fireside. Between you and me, he's a bit afraid of her.”

Again Jimmy Reese indulged in his cynical smile, quite unconvinced by Tony's arguments. “Old stuff, my boy—old stuff. When did checking up a husband ever help to hold him? What you've just told me about his wife makes him an easier mark than I thought. Don't tell me about these gay old birds with jealous wives. I know them.”

The look of anxiety on Tony Hull's face deepened. His fingers shook a trifle as he lit another cigarette.

“Look here, Jimmy,” he asked. “Are you keeping anything back? To hear you talk, Davidson is bound to make a fool of himself, just because Irene Shirley has given him a



DAINTINESS

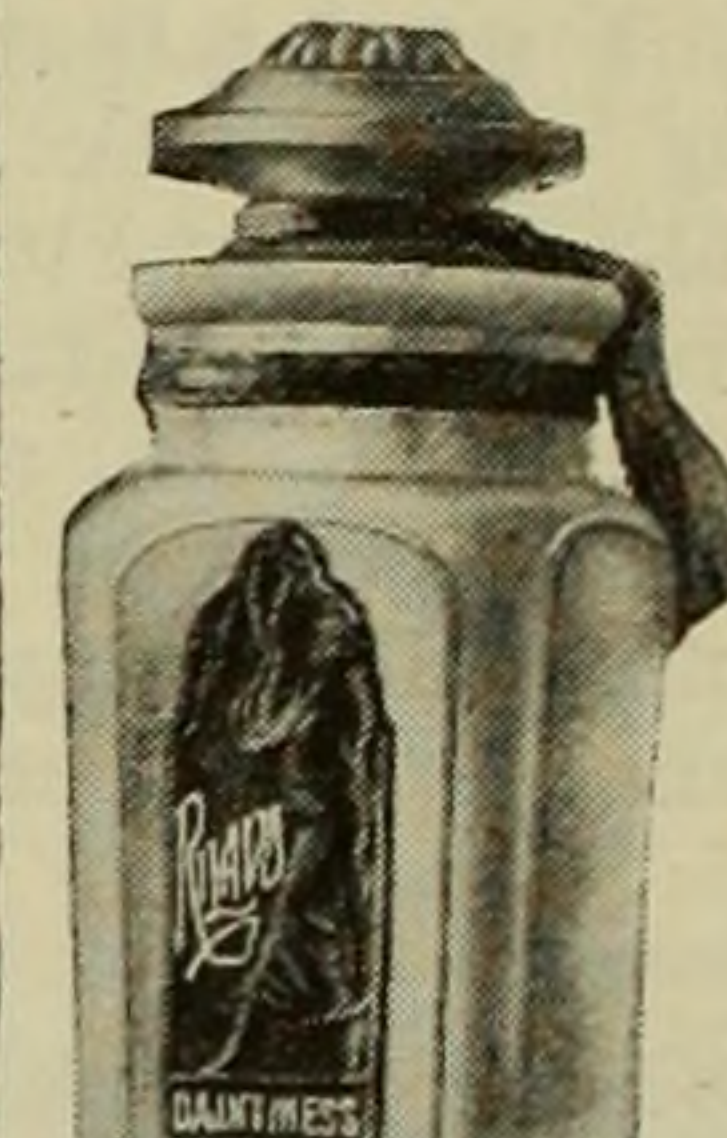
places the seal of cleanliness upon a perfect toilet. It removes all personal odors that might even linger after a careful bath. Daintiness instantly destroys the odor of perspiration. It is a velvety, fast disappearing cream that can safely be used at all times. Does not smart or irritate if used after shaving. Does not increase growth of hair.

Perspiration remains normal after use. An absolutely pure and harmless antiseptic that meets the hearty endorsement of those who appreciate cleanliness.

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GENUINE DIAMONDS
Each of these rings is set with a fiery, perfect cut, blue white, genuine diamond of first quality. Rings are of exclusive and charming design. **GUARANTEED** Diamond Bond with each ring.

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couple of baby stares. What's the big idea, anyway?"

"There isn't any, except what I've told you. I'm not keeping back a thing. But I know Irene—know her methods—and so do you. A lot better than I do, for that matter. I've been watching her, ever since she came with the Inter-Ocean—have met her, over and over, at parties and the like, and I can see she's made up her mind to vamp somebody—anybody—who can help her become a star. Yes—that's her ambition, even if it does hand you a laugh. She tried it on Sam Kessler, last year, but Sam's only forty, with a young wife who keeps him busy as a hen on a hot griddle looking after her needs, so it didn't work. And she tried it on old man Roth, of the All-Star, too, but he told her he'd put on carpet slippers, when he got to be sixty, and decided not to make any bigger fool of himself than God Almighty had already done for him. You remember how dippy he was over Stella Adair, a few years ago. I guess he learned his lesson then—and paid a fat price for it, too. But Davidson's seven or eight years younger, and just ripe for some sweetie who'll tell him she doesn't find young boys interesting because they're so raw and crude—that only men of experience can give her the mental thrills she's after."

"Mental thrills! Irene? Good Lord!"

"Exactly. That's her latest line. She hasn't enough real grey matter to analyze half of one per cent, but she's a whiz, when it comes to playing her own particular game. I had a long talk with her one day, down at the beach. She was sitting under a big umbrella reading—what do you think—'Ulysses.' I don't suppose she gets much out of it—I couldn't, myself—but this highbrow pose goes well with school-girl dresses, and no makeup. If some wisecracking vamp begins to ask you about 'Jurgen,' or 'Painted Veils,' or 'Women in Love,' you naturally think he's out to talk dirt. But let some sweet and innocent young thing pull that stuff on you—on a man like Davidson, say—and want to know what it's all about, and ten chances to one he'll jump to the conclusion that it's his duty to protect her from the cruel world. Well—that's Irene's new line. James Branch Cabell in words of one syllable. It's a mighty dangerous line, Tony, believe me. That's why I say what I have about Davidson. But after all, suppose Irene does hook him. What difference does it make to you—now?"

"NONE, Jimmy—not in the way you mean. I don't give a tinker's dam what Irene does or doesn't do—personally. But it so happens that our company may decide, pretty soon, to make a new star, and I'm rather hoping to see a young woman we have with us now get the contract. Jane Dare's her name. Know her?"

Reese shook his head.

"Not personally. But I've seen her, in some of your productions. Very pretty, but a trifle—well—cold, I thought."

"Nonsense. She hasn't had a chance, that's all. Blanketed. Alice Carroll can't see anybody acting in a picture but herself. She's about done, I think, so far as we are concerned, and Miss Dare is her logical successor. Naturally I don't want to see Davidson messing around with any outside talent. However, that's absurd, so far as Irene Shirley is concerned. The woman can't act. And Davidson is nobody's fool when it comes to engaging people. I'm rather glad, though, that he's only going to be in Hollywood a week. Not likely to lose his head in that time. In fact, I haven't any notion he's going to lose it at all. Let's talk about something else."

"About—Jane Dare?" Mr. Reese challenged, smiling. "Tony, you old string bean, I believe you're in love."

"Don't be absurd. I'm too old for a girl of twenty. But I admire her—tremendously, and if there's anything I can do to help her along, I will. She's a fine girl, clever, ambitious, full of temperament. Nobody back of her—no pull of any sort—just her ability, her looks. You've been through the mill, Jimmy, and you know



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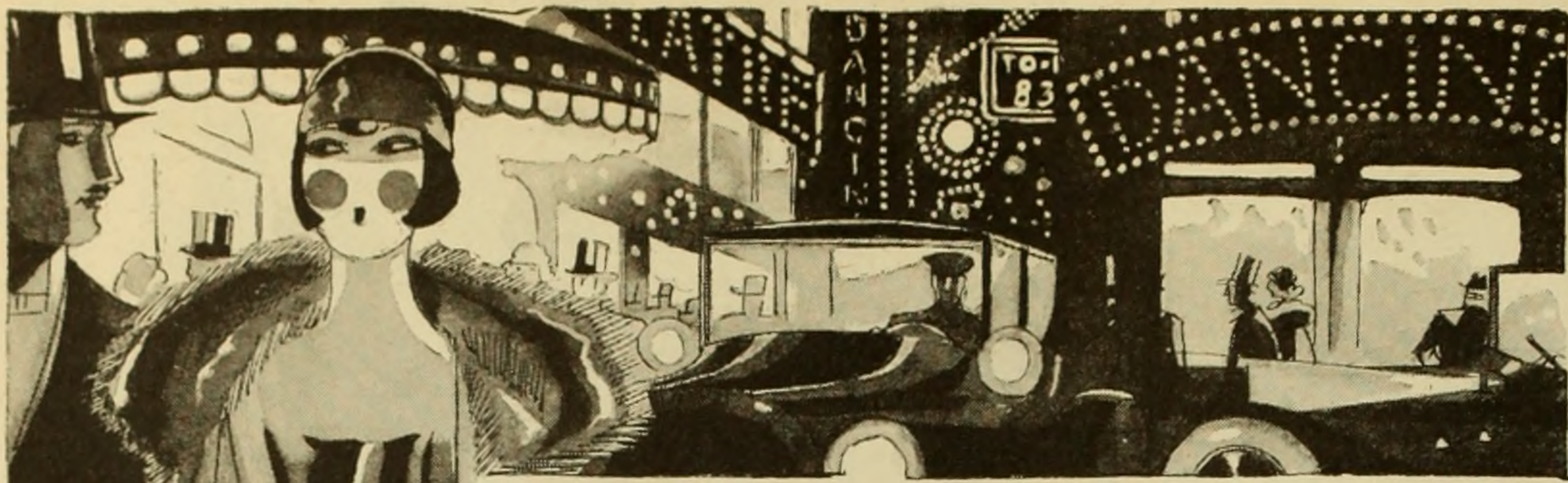
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what it means, for a girl like that—a long, hard row to hoe, without influence, without a big publicity campaign. Why, half the celebrities today—and I'm not speaking only of the picture business either—owe their position in the public eye to clever propaganda. It's a case of the best press-agent, nowadays, if you want to succeed. Half a dozen newspaper men, sitting around the supper table, can make the reputation of an actor, a song-writer, a politician—or break it—over night. Look what the sporting writers of the country did for Georges Carpentier. Do you suppose a hundred thousand people would ever have paid big money to see a second-rater slaughtered, if he hadn't been press-agented the way he was? Everybody who wants to make a reputation nowadays starts a publicity campaign, from screen stars to society leaders, from prize-fighters to ministers. The pen sure is mightier than the sword, Jimmy. Even wars are fought largely in the newspapers, by means of clever propaganda. Blow your trumpet—make a noise—ballyhoo yourself—if you don't, you'll be lost in the shuffle. That's why it's so hard for a girl like Jane Dare to get ahead. She lacks—well—you might call it insolence. Self-assertiveness. Conceit. But once Davidson decides to make a star of her, you can bet our publicity department will see to it that she's on the front page just as often as we can get her there. So I'm hoping Lew will see the light, and give her a chance."

"You say this girl hasn't anybody back of her," Jim Reese laughed. "Looks to me, Tony, as though she had you."

"That's true. But I can't make her. I'm not big enough. Davidson is."

"Hell's bells! Of course you are—big enough to make anybody. Better try a little of that ballyhoo stuff yourself. There isn't a better man in the business. I ought to know. Didn't you teach me all I've got, when I was your assistant, on the old All-Star lot? What about that plan you had of starting an independent producing company of your own?"

"Some day, maybe, when conditions are right. They're not, just now. That recent slump in the market has given the downtown crowd a bad case of cold feet. Guess I'll play along with Davidson for a while yet."

"H—m. Don't wait too long. The public is hungry for better pictures. And I've always figured you were the man to give them what they want."

"Is the public looking for better pictures? Sometimes, when I see the way they pass up the good ones, and fall for cleverly advertised bunk, I begin to doubt it."

"No, you don't. You're just spoofing yourself. You haven't turned out any flivvers on the Davidson programme, have you? And it's a good programme, isn't it—good stories—well acted—beautifully directed? I haven't heard any rumors of Davidson going to the poor house."

"I guess you're right," Tony said, with a short laugh. "I must have a grouch, tonight. What you suggested about Lew and Irene Shirley got my goat. The little rotter. Well—that's no way to speak of a woman, Jimmy. Forget it, and tell me something about yourself. And you'd better get on with your dinner, too, if we're going to a show tonight. There's Gladys Morton, of the Tri-State—at that corner table, with Abe Spellman, our studio manager. I'll introduce you, later. Have some more steak?"

CHAPTER III

LEW DAVIDSON, rolling westward through the California hills, was in what was for him a rather festive mood. In New York, Mr. Davidson attended strictly and continuously to business. In addition to his picture company, he had other interests, for he owned a great deal of real estate, on most of which stood theaters. Some were picture houses, among them the famous Plaza, at which the Davidson productions were given their premiere showings. Others were legitimate

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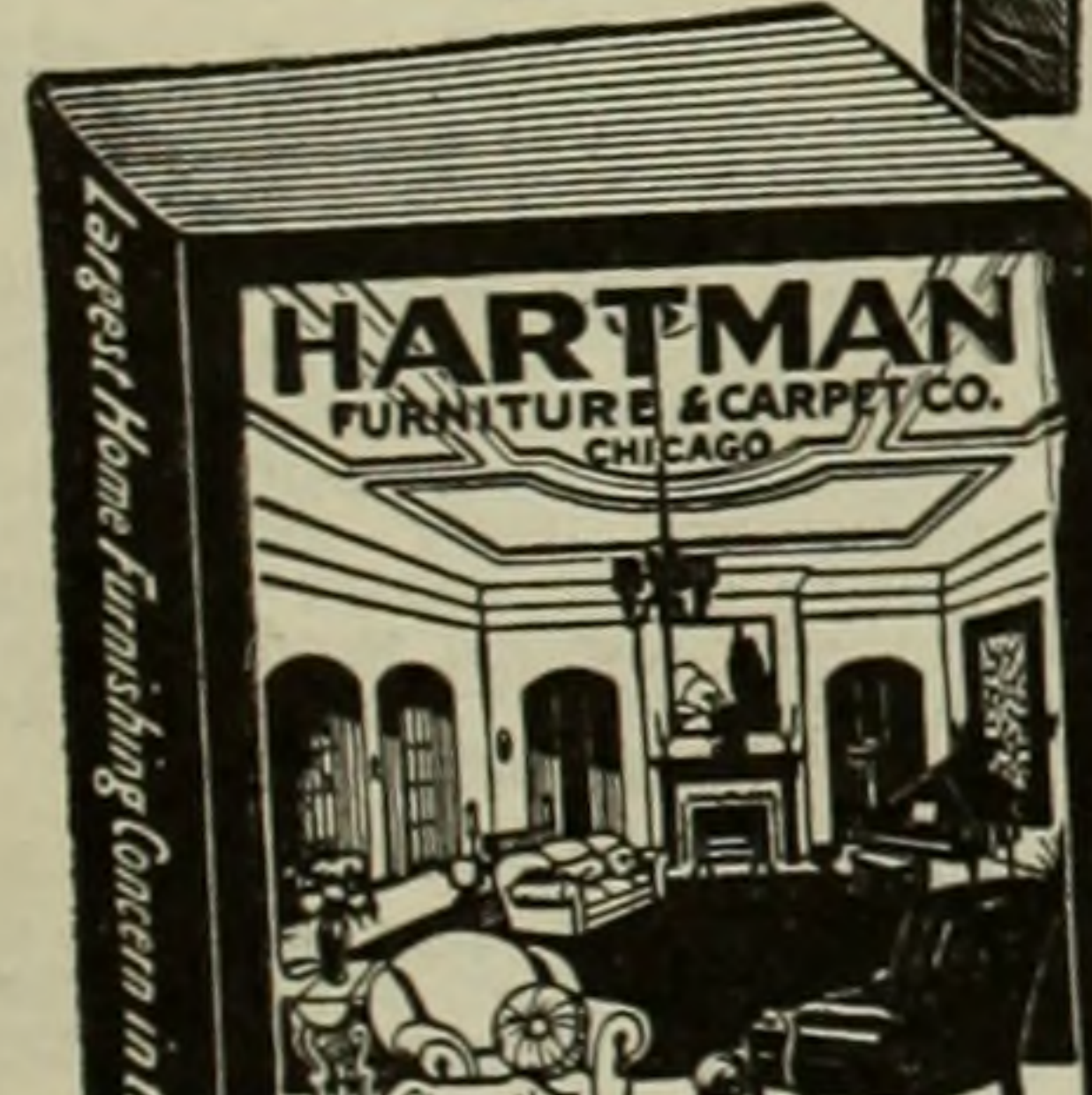
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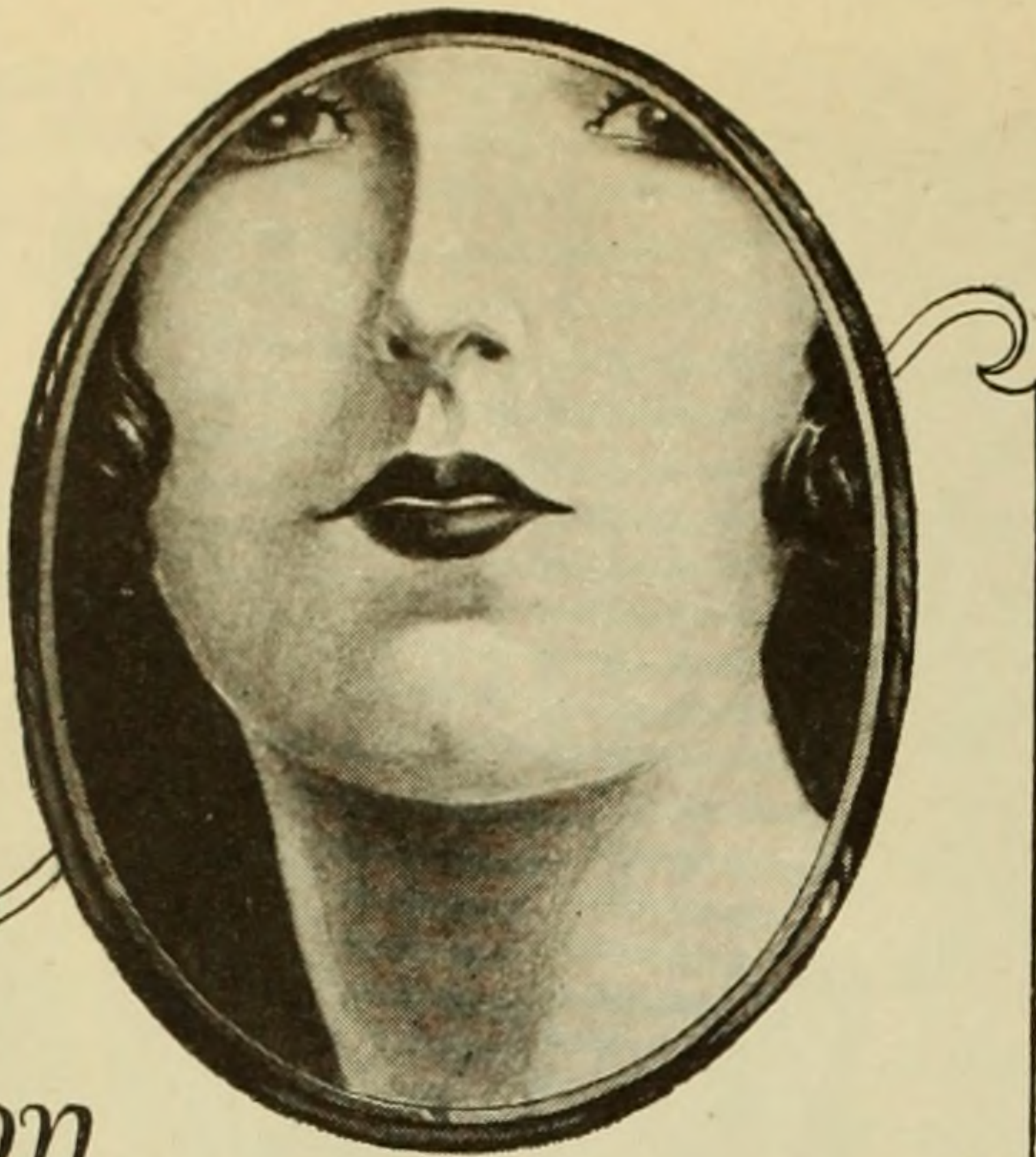
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theaters, in which Mr. Davidson was more or less interested. All these various and profitable enterprises served to keep him extremely busy; it was seldom that he indulged in the luxury of a holiday. While other men sported on the sands at Palm Beach, or Deauville, or attended the races at Havana, Mr. Davidson could usually be found in his office on Forty-seventh Street, snaring the elusive dollar from ten in the morning until dinner time, and often far into the evening. He loved to work; it had been second nature to him ever since his early days when he sold his wares along the teeming thoroughfares of New York's East Side.

Of late, however, a queer restlessness had disturbed his waking hours. He felt himself growing tired of forever making money, without any real knowledge of how to spend it. Gambling, beyond a modest game of pinochle, did not appeal to him—gambling with cards, that is. He was tremendously amused when certain of his friends were victimized by a clever sharper, at stud poker. The stock market he called a "sucker's game." He might have become a collector of pictures, but beauty, inanimate, meant little to him; he preferred it alive, dramatic, in movement, which explains his love for motion pictures. And for women. For Lew Davidson loved beautiful women—not any one in particular, but the thousands of them that passed him daily on the street, disclosing to his discriminating eye a lovely curving throat here, a pair of graceful hips or fascinating ankles there, in endless variety and profusion. Since passing the fifty mark the habit had grown on him; he began to find an increasing enjoyment in the riots of beauty provided by the smart reviews. Yet through it all, he continued to admire the other sex in general, rather than in particular, as one might view with delight the endless variety of blooms in a flower garden, without desiring to pluck any particular one. A clever Frenchman once said that, concerning women, there is safety in numbers, and, so far, Lew Davidson had proven the truth of it; he was safe.

SPEEDING coastward through a riot of poppy fields, geranium hedges and blossom-crowned fruit trees, a new and very pleasant joyousness crept over him, quite foreign to his everyday life in New York. The business which took him to Hollywood was of no great importance; he might have transacted it by long distance telephone, had he so desired. But some touch of spring in the air had brought a sudden decision; he would use it as an excuse for spending a week on the Coast, for enjoying a visit to his many business friends, for looking over their studios, their new productions, and, perhaps, with the memory of Alice Carroll's developing wrinkles in his mind, for investigating possible material for a star.

The festive spirit which filled him showed itself in his attire. In New York Mr. Davidson was content to appear in dull greys and blacks, expensive enough, but conservatively cut. His spare figure, as it threaded the crowds of Times Square, might have suggested anything, from a millionaire cloak and suit manufacturer to a cut-rate ticket speculator. For his Hollywood trip, however, he had provided a wardrobe more in keeping with the spirit of the occasion. On this particular morning, as he finished his after-breakfast cigar, he wore a very becoming suit of light English tweed, a rakish soft hat, and a brown and white polka-dot tie, and did not show his age by at least ten years. For this he had to thank his slender and not ungraceful figure: embonpoint usually tells its own story.

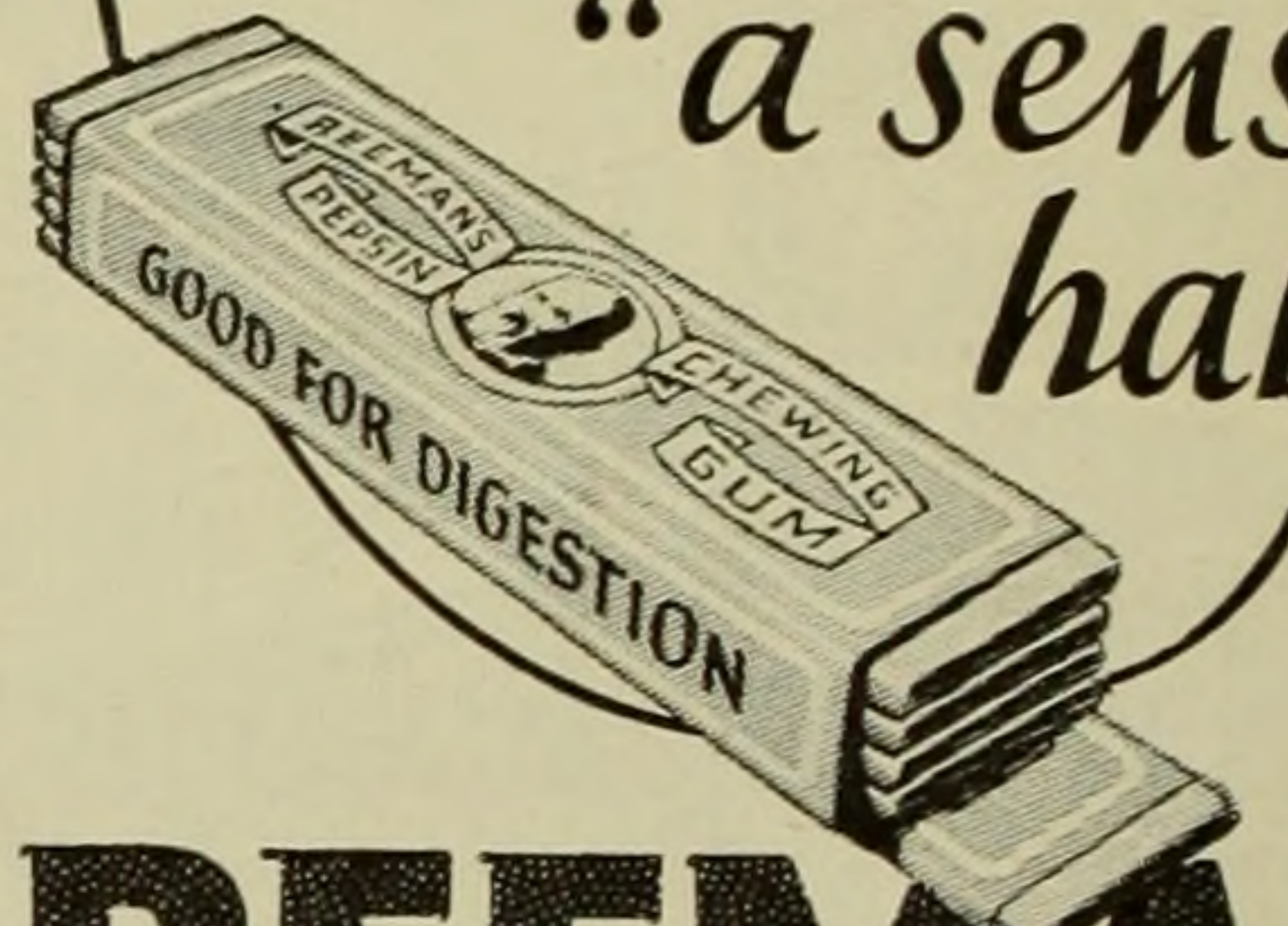
When he alighted from the train in the station at Los Angeles, his old friend Sam Kessler, who had driven in to meet him, smiled broadly.

"Lew—your old scoundrel!" he exclaimed. "What you been doing to yourself? Why—you're getting younger every day."

Mr. Davidson, in his new-found liberty, found the remark distinctly pleasing.



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"I got a few kicks left in me yet, Sam," he laughed.

CHAPTER IV

ABOUT the time that Lew Davidson descended from the train and greeted his old friend Sam Kessler, two women were discussing him in a dressing room at the Inter-Ocean studio.

One of them was a tall, sinuous and very beautiful brunette, whose dark and fascinating loveliness might have been either Spanish or Jewish, or both. She sat in a wicker chair, languidly toying with a jade cigarette holder.

The other was a smaller woman, with henna-red hair, brushed demurely back and caught in a loose knot at the nape of her neck. The hair itself was not in the least demure; it seemed, like its owner, to call for expression in ways far more vivid, yet there it was, bound in a schoolgirl-like demureness.

The contrast between the girl's sedate exterior, and the ardent spirit which so plainly flowed beneath it, was singularly arresting. The suggestion of innocence, of unsophistication unstable as gunpowder, ready to take fire, to explode at the first passionate spark, held out a tremendous appeal—to the opposite sex, at least. Sophistication, the visibly burning flame, holds no subtlety. Every passer-by knows its power to scorch and burn: Singed moths are apt to avoid it. But about such women as Irene Shirley they flock, fatuously believing that whatever fires may exist beneath so demure an exterior are white fires, quite harmless, without heat or passion unless aroused by the particular moth himself. Strange masculine conceit, this belief that he alone has the power to kindle the flame of passion; that in his arms alone, love is first born. Of all the feminine traps devised for the snaring of men, that of the innocent, the guileless young maiden, waiting blushing to be taught the meaning of love is the most deadly.

Irene Shirley was the result of years of intensive training, which began when she was an embryo show girl on the Century Roof. In that formative period, remote, when measured by experience, if not by the passing of the years, she had been the naked flame. Patrons of her art were not subtle; they liked their meat raw, their beauty unadorned. Gradually, as time passed, Irene had learned to "cover up," had found that anticipation is better than realization, that while raw flesh attracts lobsters and crabs, one must hide one's bait with superlative cunning, to lure the wary old salmon from his castle among the rocks. For five years she had been growing gradually younger, more unsophisticated. In the Century Roof days she walked Times Square flagrantly flaunting her charms to the world, painted, flamboyant, challenging, seventeen aping twenty-two. Now, at twenty-two, her low-heeled shoes, simple dresses, white collars and cuffs, close fitting sweater and complete absence of all discernible makeup made twenty-two appear seventeen. It was a triumph of subtle acting, of clever costuming. And with her rouge and her gorgeousness Irene had likewise shed her past. No one knew much about her. A change in name had helped. She had come to Hollywood, unheralded, from the vaudeville stage, and by sheer audacity had vamped her way, via an impressionable young assistant director, to a position of some importance on the Inter-Ocean lot. To the parts she played, minor but necessary roles, she brought a beauty immensely pleasing to the eye; they did not impose any great strain upon her skill as an actress. This was perhaps just as well, since she possessed none, beyond an ability to sit, smile, move about gracefully in the manner of a human being. Emotions she registered, when emotions were called for, which was seldom, by crudely primitive methods—the widening eye, the heaving chest, the clenched and unclenched hands. They impressed the crowd passably enough, much in the manner of the

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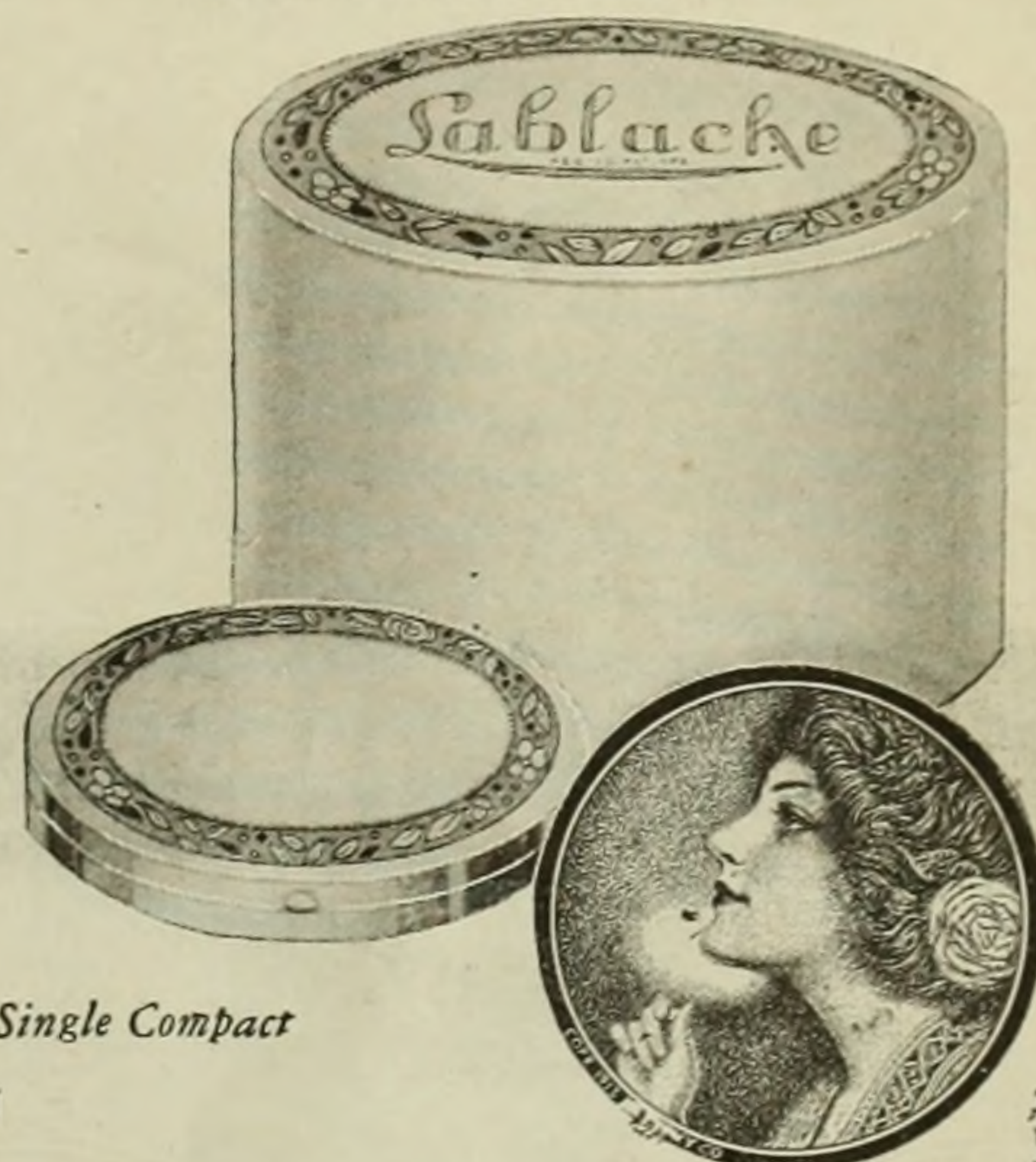
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comic strips; if her tears were not drawn with a pen, they were nevertheless poured from a bottle of glycerine. She sensed her limitations dimly, but consoled herself with the reflection that what the public wanted, on the screen, was youth, beauty, not ability to act, and dreamed of a future filled with a thousand soft luxuries, to which she would presently attain by the simple expedient of convincing some power in the screen world that she was everything a star should be. Perhaps, had Irene put it into words, she would have said, "making some big producer crazy about her," and no doubt such a state of mind would have been necessary, to anyone who proposed to advance her to stellar honors.

Just now she sat primly on a small wooden chair, gazing at herself in the mirror of her vanity case. The girl with the cigarette holder gave a slow, lazy laugh.

"Why this sudden interest in Lew Davidson?" she asked. "He's a four-minute egg."

"Don't be absurd, Lola." Irene's smooth little voice flowed like milk. "I only asked because Sam Kessler is giving a party for him tonight. Are you going?"

"Yes. Davidson's a good man to know. Are you?"

"I—I suppose so, although parties don't mean much to me, not drinking or smoking or anything. And of course an old man like that wouldn't want to dance."

LOLA MOROSINI laughed again, raising the lids of her sullen, almond-shaped eyes. A vamp of vamps, she had caught the public fancy in a recent Spanish production, and her future was assured. In addition to her beauty she possessed a very good brain; Irene, with her small cunning, her affected innocence, was an open book to her.

"It must be hell," she drawled, "to cut out cigarettes and booze, after having used them so long. Don't overdo that virtuous pose of yours, my dear, or Davidson may think you're too good to be true. As for dancing, just tell him you think it's a silly habit, fit only for cake-eaters and college boys. That always makes a hit with the rheumatic old Romeos. The best line, with birds like that, is to encourage them to talk about themselves. They simply adore it. I know." Miss Morosini owed her sudden advancement to an internationally known but somewhat aged author who had sacrificed both his grey beard and his eyeglasses, in a vain attempt to meet her challenging youth. She had been known, after half a dozen synthetic gin cocktails, to refer to him most disrespectfully as "the gland old man of the stage." "Of course," she continued, with gentle irony, "I don't have to give you any pointers."

"Don't say that," Irene protested, emphasizing her laboriously acquired lisp. "I know very little about men—really. Of course I'm anxious to get ahead, and for that reason I'd like to make a good impression on Mr. Davidson, but I—well, I don't imagine he'd see much in a little girl like me."

Miss Morosini gave a highly expressive grunt. Irene's eyes, she mentally noted, were perceptibly too close together to render the baby stare she affected entirely convincing. The shallow blue-grey of her large pupils seemed like a blank wall, concealing what went on in the shrewd little brain behind them. Lola, however, indulged in no illusions.

"Don't pull that nursery stuff on me, dearie," she said, rising with slow, snake-like grace. "Save it for Mr. Davidson. He's just about the right age to fall for a line like yours. Go to it. Having already landed my own fish, I'm not in the running." In spite of her mixing of metaphors, Miss Morosini's meaning was clear. Irene's alabaster-like forehead wrinkled into an unbecoming frown.

"How do you get that way, Lola?" she asked, forgetting for the moment her *ingenue* role. "Just because I ask you a couple of questions about this bimbo, you jump to the conclusion I'm out to annex his bankroll. Cut it, will you? All I want is a chance"—

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"And you don't care how you get it. I know. Well, as I said before, don't overplay your hand. Davidson has got sense enough to know that any woman who's lived in Hollywood two years isn't a babe in arms, unless, of course, she's a dumbbell, and you don't want him to think that. So long. And good luck to you." She undulated sinuously to the door. Irene sat staring over the sun-drenched lot, with its backing of cloud-capped hills, the frown still drawing together her narrow, plucked eyebrows.

CHAPTER V

THE party given by Sam Kessler in honor of his old friend and running-mate, Lew Davidson, was scheduled to begin at nine o'clock, when everybody's dinner had digested sufficiently to permit the drinking of a few pink cocktails, composed largely of orange juice and grenadine, and forming the advance guard of the heavier artillery to be brought up later in the evening, or morning, as the case might be. Sam had built himself, out of his recent prosperity, an amazing house. The architect had apparently suffered from a chronic inability to make up his mind. Beginning with a Spanish mission motif, he had progressed through late Elizabethan, early Queen Anne and Georgian, to simple Colonial, somewhat complicated by an attack of Attic Greek. The result, externally, was an architectural nightmare, but the large, rambling rooms within were comfortable enough, in spite of the fact that their furnishings corresponded exactly with Mr. Kessler's idea of a millionaire's home, as exemplified in countless Inter-Ocean productions.

Since Lew Davidson was something of a power in the screen world, Mr. Kessler had invited to his party everyone in Hollywood of sufficient importance to greet so distinguished a visitor, and for the first hour after the festivities began, his guest had a very lively and nerve-racking time. He shook hands with so many people that his right arm became numb, and the effort to match their clever remarks, for the most part carefully prepared in advance, left him mentally limp. After the hundredth sally he found himself unable to respond with anything more worth while than an automatic cackle. A hundred persons may readily advance a witty remark each, but for one person to return a hundred witty replies is asking too much of human nature. By eleven o'clock, when Lola Morosini, shaking his trembling hand, suggested that she was ready to show him how to put the tang into a tango, Mr. Davidson wilted.

"I don't care for dancing no more," he gasped, "at least not tonight. I been around so much now I'm dizzy. What do you say, Miss Morosini, if we get a little air?"

Lola led her captive to one of the dark, wicker-furnished porches. Brilliant points of light flecked the trees and shrubbery of the patio like captive fireflies. The fountain in the center of the swimming pool, illuminated by hidden globes, seemed to be spouting wisps of many-colored chiffon. A fragment of lemon-yellow moon touched the mountain tops. Mr. Davidson sank back in his softly upholstered chair and lit a cigar.

"This is great," he sighed, his tired nerves responding to the beauty of the scene. "Dancing you can do any time, but a night like this is something else."

"Yes. It is rather pretty." Lola yawned behind her sparkling fan. Beauty, as exemplified by colored fountains and distant yellow moons did not particularly appeal to her. Bitten by the tarantula of movement, she was eager to dance, and wished for Irene Shirley to take this tiresome, middle-aged cartner off her hands. Why had the girl not pome?

As a matter of fact, Irene was present, and had been, for half an hour. Her late arrival had been prearranged—she understood perfectly the dramatic value of a delayed entrance, and had spent two hours, after dinner,



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taking a refreshing nap. As a result, she appeared in her simple grey and silver chiffon, radiant as the new moon, a nun, almost, in that riot of vivid, gorgeous costumes.

Evading an introduction to Mr. Davidson on her arrival, she waited until she saw Lola lead him to the veranda. It was no part of her plan to meet the great man as one of a crowd in the raw glare of Sam Kessler's big drawing room. From the obscurity of a remote corner in the library, where she had been listening patiently to the clumsy love-making of an assistant director for half an hour, she watched Miss Morosini's exit from the adjoining room with calculating eyes. Davidson, she was sure, would not want to dance. Lola, she well knew, would be desolate, not dancing. Excusing herself to her companion with calm abruptness, she sauntered through the library door to the hall, and thence to the French window which opened on the veranda. There was a strong light behind her, and Irene knew something of back-lighting. Her slim figure, silhouetted against the golden oblong of the window, was singularly arresting. There was enough light from the shrubby lamps, the fountain, the moon, to disclose the small whiteness of her features. Knowing quite well that Davidson and Miss Morosini were sitting not five feet away from her she pretended complete ignorance of their presence. Extending her bare arms toward the distant mountains, she began to chant, in a small, clear voice, the poem by Shelley, beginning, "The moon is like a golden boat." At the conclusion of the first stanza both Lola and her companion rose. Irene stopped her elocutionary efforts with well-simulated embarrassment.

"Oh!" she gasped. "I—I didn't know anyone was here."

MISS MOROSINI, perfectly aware of Irene's pretense, was nevertheless glad of the relief thus afforded her. She went up to the girl as the latter stepped from the window ledge to the porch.

"Hello, dearie," she said. "I thought you weren't coming. Mr. Davidson, meet Miss Irene Shirley, the baby vamp of Hollywood." With this sly thrust she turned to the window. "You won't mind, Mr. Davidson, will you, if I go in? That tune gives me St. Vitus dance." With a quick nod of her sleek head she darted into the hall, leaving Irene facing Mr. Davidson with a faint, tremulous smile.

"You aren't—you can't be—Mr. Lew Davidson, from New York," she whispered.

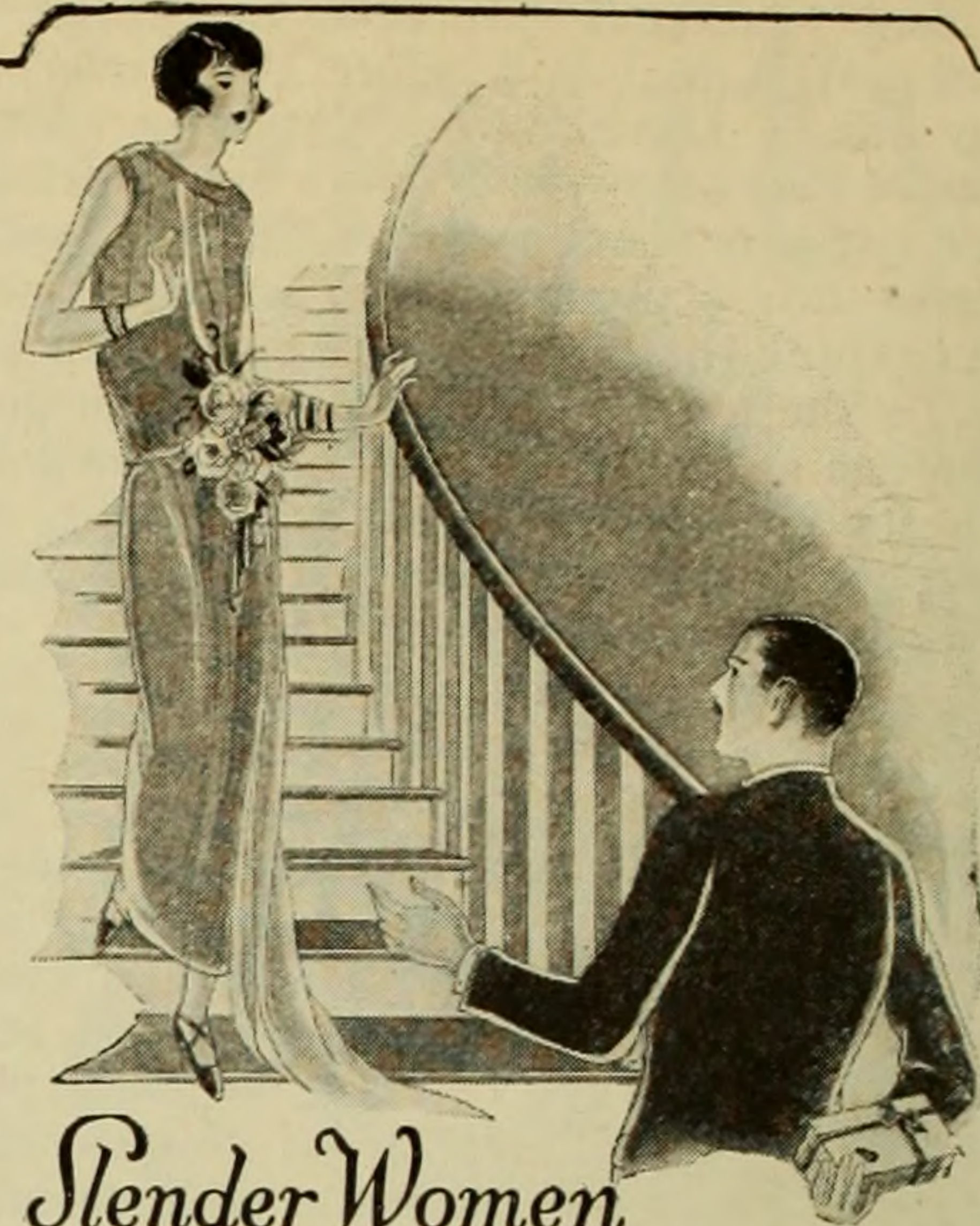
"Why can't I?" Davidson asked dryly. "Don't I look like a regular fellow?"

"Oh, Mr. Davidson," Irene exclaimed, "it isn't that. But I didn't suppose the head of Davidson Productions was such a—such a young man." Under cover of this remark she sank into the cushioned swing from which Lola Morosini had risen.

Mr. Davidson's fingers automatically sought his tie. He had been reflecting rather bitterly for the past two hours that he was very, very far from being a young man. The twinges in his knees had warned him that his days as a long-distance dancer were over; he had already begun to wonder, at the moment of Irene's appearance, how long the confounded party would keep up. With a look of interrogation he glanced at her small face, ivory in the moonlight, then sat down in the swing beside her.

"Say, Miss Shirley," he remarked, tossing the cigar he had been smoking over the veranda rail, "haven't I met you somewhere before?"

"No, Mr. Davidson. I don't think so. I'm with the Inter-Ocean, and have been on the Coast two years. Before that I was on the stage. I haven't been in New York since I was a child. Isn't the moon beautiful tonight? I can't understand why people should want to gallop around a hot room all the evening, and fill themselves up with cigarette smoke and bad gin, when they could sit quietly here and look at a picture like that." Her bare arm, in indicating the picture in question, brushed Mr.



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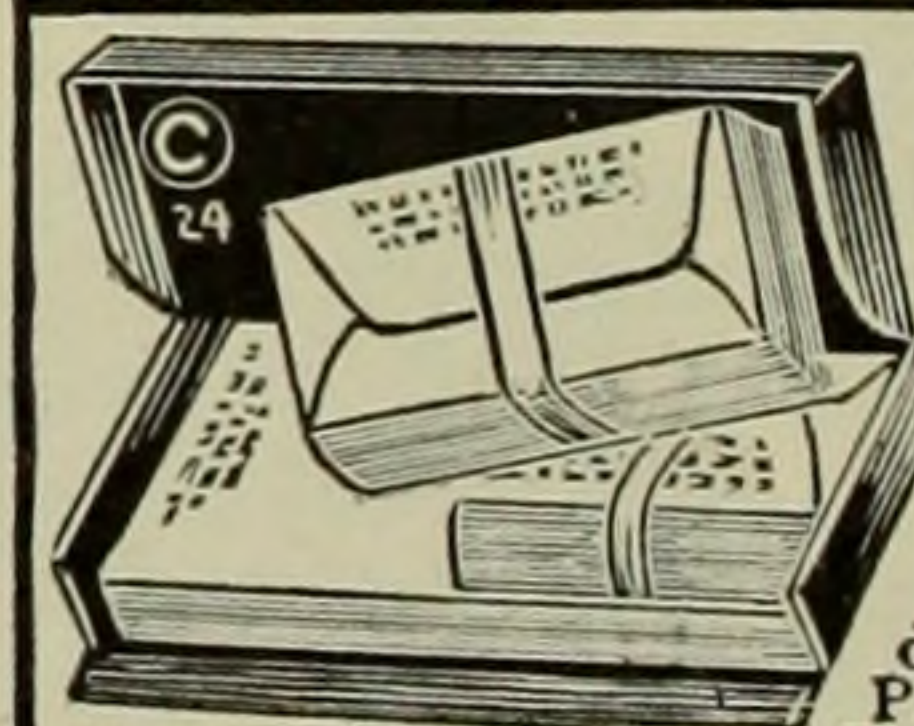
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Davidson's cheek. It was a cool arm, smooth, round, firm. Mr. Davidson's eyes followed its graceful contours to the point where they melted imperceptibly into the tender fullness of her breast.

"Say, Miss Shirley," he asked suddenly, noting her perfect profile, "what you doing with the Inter-Ocean?"

"Secondary parts," Irene said simply. "I played the school-teacher in our last picture, 'The Triumph of Love.' Have you seen it?"

"Sure. Kessler ran it for me this afternoon. I guess that was why I thought I had met you somewhere. You did a nice piece of work."

"Do you think so? That means a lot, coming from a man like you. I'm just a beginner, of course, but I have ambitions, hopes. Some day I mean to be a star." She did not look at him as she said this; her gaze was fixed mistily upon the distant line of hills.

"No reason you shouldn't," Davidson said heartily. This simple, earnest young girl had begun to interest him.

Irene flashed her eyes into his. They were no longer misty; instead, hot green fires flamed in them, singularly compelling, against the dull pallor of her face.

"Isn't there? People tell me that I can never be a great actress until I have experienced some great emotion—love, I suppose they mean. And, so far, I haven't. That's against me, isn't it? Mr. Kessler says I need some big romance to wake me up."

MR. DAVIDSON swept her with a keen, cautious glance. Her affectation of girlish innocence approached perilously the danger line; only the unsophisticated guilelessness of her expression, the slender, youthful lines of her figure, saved the situation from pathos.

"You mean you never fell in love with nobody?" he asked sharply.

"Yes. Of course I've had lots of little love affairs—cases on men I've admired—you know what I mean. But maybe I'm different from most girls. I don't know. I don't say I am. But somehow those little schoolgirl romances never meant much to me. Not anything serious. Young men—the sort you meet nowadays—don't seem to interest me. Not that I'm pretending to be any smarter than they are. Maybe I'm just the other way. But when I speak of books I've read, pictures, beautiful, worth-while things like that, they seem bored. And so I've always found older men—men who have done things—more interesting. To me, that is. Whether I've interested them or not I don't know. But I'm a good listener. I like to hear brainy men talk. Tell me about yourself, Mr. Davidson. I've seen so many of your pictures, and loved them. Alice Carroll is such a delightful actress. I've always admired her."

Mr. Davidson settled back comfortably in the swing and drew a fresh cigar from his pocket. He no longer felt irritable, bored. The soft, feline purring of Irene had soothed, disarmed him. He had grown infinitely tired of women who eternally challenged, the chip of sex on their shoulders.

"Yes, Miss Carroll is a great little actress," he agreed, fumbling with a match, "but I been thinking for some time that Davidson Productions needs a new star." The remark, so casually uttered, was a trap; he watched Irene keenly, wondering if she would fall into it, but her shrewdness saved her.

"That should be a splendid opportunity for somebody," she said, without the least show of personal interest. "Miss Morosini is beautiful, isn't she?" Davidson had expected her to ask for the position at once. "I wish I had her eyes. Do you read much, Mr. Davidson?"

Lew, whose literary experiences did not extend beyond the trade papers of the stage and screen, made a commendable bluff.

"I read a story called 'Desert Stars' last year," he said. "It's got a great picture in it, but the author wants too much for the film rights."

"I don't think I know it," Irene cooed, her

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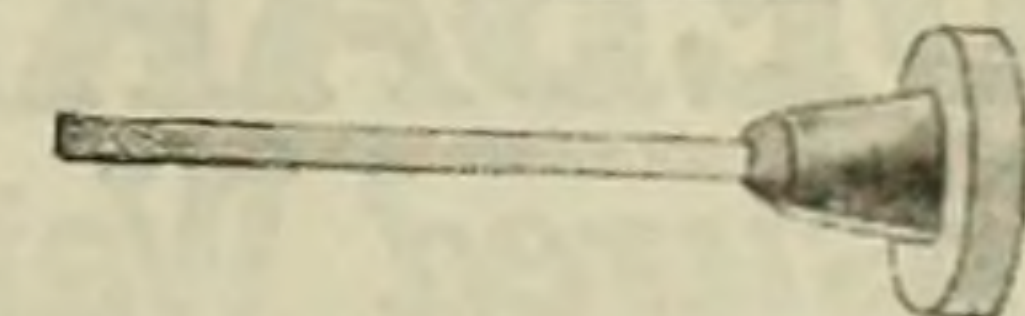
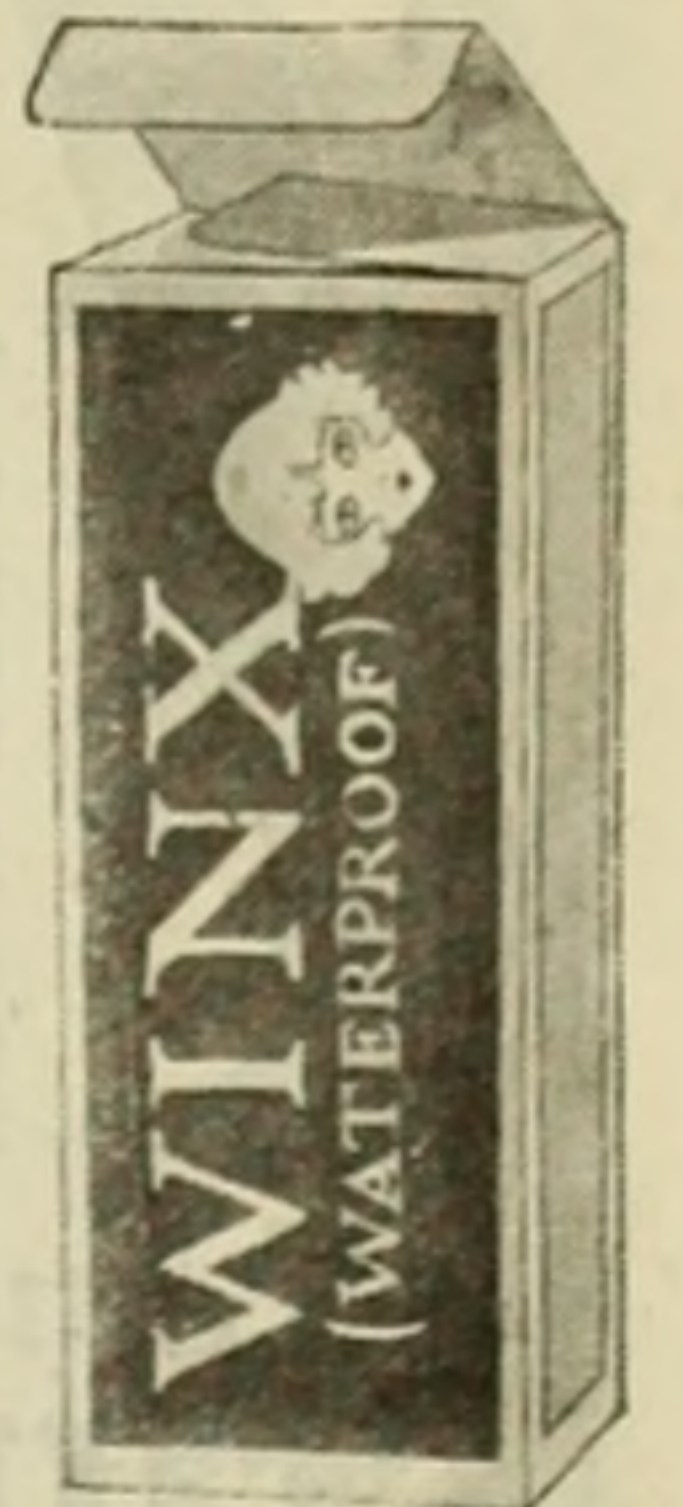
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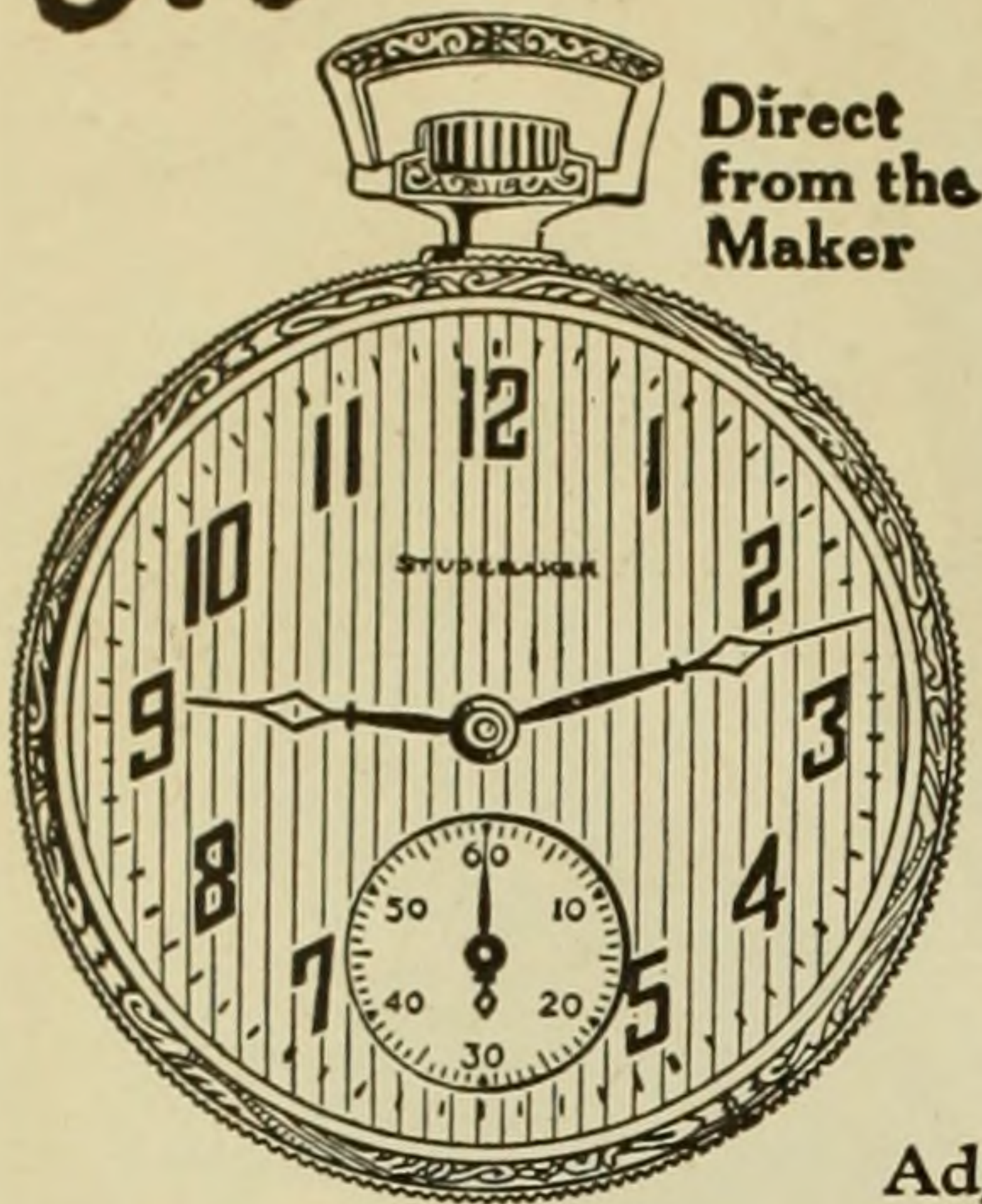
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eyes on the moon. "But I've just finished a perfectly marvellous book by Lawrence, called 'Fantasia of the Unconscious.' Of course I didn't quite understand it—it's supposed to deal quite frankly with questions of sex—I thought that maybe, if you had read it, you might explain it to me."

Mr. Davidson cast the ashes from his cigar with a grunt.

"Sex," he declared, "ain't a thing to write books about. All you got to do is pick a woman and a man, supposing of course they like each other, and let nature take its course. That's all there is to it. These highbrows who try to make a mystery out of it give me a pain. What's the good wasting your time on such things? They don't get you anywhere. Ain't you got nothing better to do than read fool books?"

Irene, with swift intuition, realized that she had struck a false note.

"I suppose it's because I'm lonely," she said. "I don't care about drinking and smoking. Or dancing either, unless it's with just the right person. Somebody I really cared about. So there isn't much for a girl to do, is there? Except flirt. And that doesn't get you anywhere. So I just—read."

"Look here," Mr. Davidson said suddenly, blowing a stream of smoke through his nose, "what's the matter with you and me getting in Sam Kessler's machine, after breakfast tomorrow, and going for a long drive? I guess I'll need a little fresh air, about then."

"Why—nothing, if you mean early. I've got to show up at the studio by noon. They're shooting some retakes, before that, so I won't be needed. If you want to start about nine"—

"Suits me. One thing I don't do is sit up all night. Not any more." At that moment Sam Kessler appeared in the window. "Look here, Sam, this little lady and myself are figuring on taking a ride tomorrow morning—early. Any objection to my turning in, pretty soon?"

Mr. Kessler swept the two with a shrewd glance. Irene, he admitted, was something of an enigma to him.

"What time are you aiming to start?"

"Oh—around nine."

"That's about bedtime for this bunch. But if you're anxious to get up with the chickens, go to it. I won't be around, myself, but you'll find three cars in the garage. Take your choice. What's the matter, Lew? Sleepy?"

"I didn't get much rest on the train, last night. And I'm a whole lot older than you, Sam. Just tell your friends I'm tired, will you, and pretty soon I'll sneak quietly up to bed. This is a great little girl you got, Sam," he went on, turning to Irene. "She's going to show me the sights. Will it be all right if I get her back by twelve?"

"Sure. Irene's a pretty early bird herself, when it comes to turning in. Always insists on getting the well-known beauty sleep. I just came to tell you that there's some supper ready in the dining room—sandwiches, and creamed lobster with mushrooms—other junk. Miriam's a great little provider. Better come along and put on the feed-bag, before those wolves in there eat it all up."

Mr. Davidson rose, nodded toward the French window.

"After you, Miss Shirley," he said.

Irene went into the hall, a triumphant light in her eyes. In the first round of her battle with Lew Davidson she felt that she had scored.

CHAPTER VI

ON the night before he left Hollywood, Mr. Davidson and his host had a brief talk.

"Sam," Mr. Davidson said, fiddling with his eyeglasses, "I got something I want to ask you."

"Anything you want to ask me, Lew," Mr. Kessler replied, "you don't have to apologize for. We been friends now twenty years, ain't we?"

"I know it, Sam. That's why I come out

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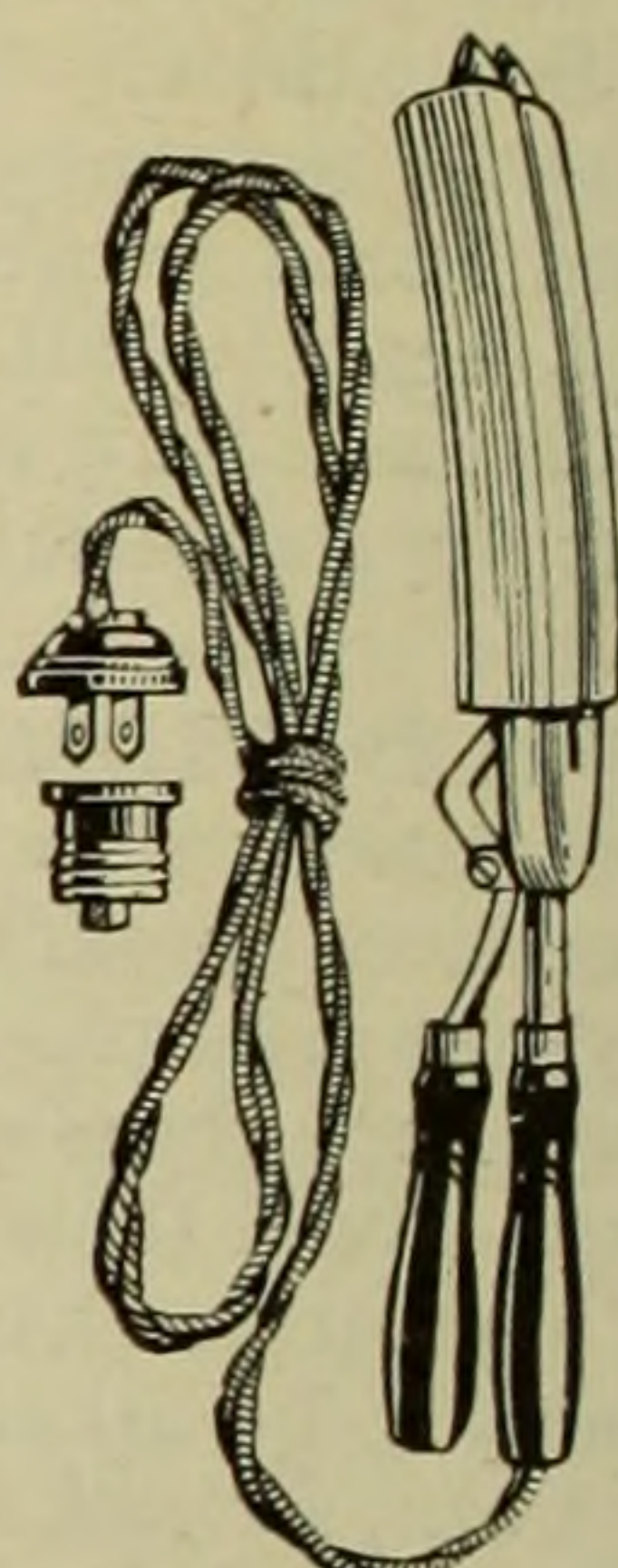
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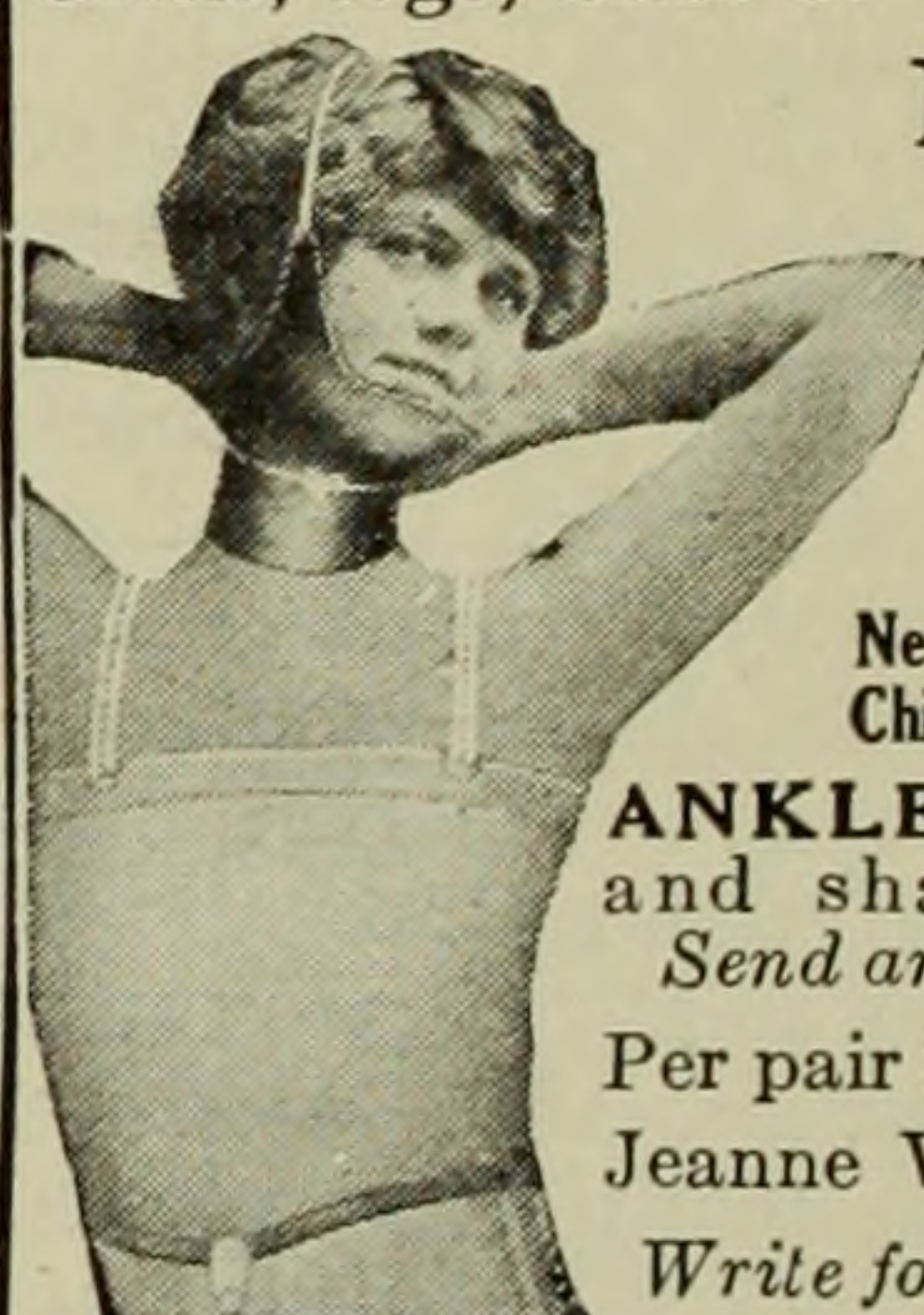
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frank and tell you what's on my mind. I've seen a lot of this Miss Shirley since I been in Hollywood, and what I want to tell you is, I like her."

"Do you, Lew? Well—she's a nice girl. I like her myself. What about it?"

"Why, this, Sam. Has she got a long-time contract with you?"

"No. Just this year. With a sixty-day notice clause. She ain't nobody we can't do without."

"I'm glad to hear you say that, Sam. I want her."

"Want her? What for?"

"Well, you see, it's like this. I been figuring I can make something out of that girl. She hasn't had the right kind of breaks. So, if you're willing to release her"—

"Sure I am, Lew, if it's any favor to you. I can find plenty more to play her parts. But see here. I don't mind telling you I been watching you, this past week, and if you want my honest opinion, I think this dame has got your goat."

"Nothing like that, Sam. You've known me a long time, haven't you? Ain't seen me fall for any skirt yet, have you? You got this kid wrong. She's not a vamp. Innocent as a child. Never so much as let me hold her hand. But the way I look at it, she's got the makings of a great actress—a big screen success—in her, if somebody will take the trouble to bring it out. Looks to me like she hasn't had a chance."

"So that's what she's put over on you, is it? Say, Lew, I don't want to see you make a fool of yourself."

"Cut it out, Sam. I know what I'm about. I took Alice Carroll off the Royal lot, didn't I, when she was getting two hundred a week, and made a star of her? This Shirley girl's got talent—lots of it. You don't think so, because you've never given her a chance to show what she can do. Well, I'm willing to back my judgment by giving her one, that's all. If I'm wrong, it's my funeral. If I'm right, I'll give you the laugh. If you're willing to release her from her contract—she's through, she tells me, with the picture she's been working in—why, I'm going to take her back to New York with me and give her a show."

SAM KESSLER stared in perplexity at the butt of his cigar. He was fond of Lew Davidson—and felt that his friend was allowing his vanity to run away with his sober judgment. The flower in Lew's lapel, the new sparkle in his eyes, his suddenly elastic gait, his smart suit and polished shoes, all told him that his friend was in the grip of a suddenly renewed youth, that he was judging Irene, not in the cold light of business, but in the mellow warmth of a false Indian summer. The girl had apparently convinced him that he was the most wonderful of men.

"You have such marvellous judgment," Irene had said to him that afternoon, *apropos* of certain criticisms he had made of a celebrated star. "I've never met anybody who could strike so quickly at the very heart of things. It's marvellous." Davidson had preened himself like a peacock beneath her words. His vanity had never been so flattered before. A never-ending flow of adulation poured from Irene's scarlet lips, delivered with the simplicity of a child reciting the multiplication table. Nor was this laudation of his judgment the only form her flattery took. Over and over she impressed on him that up to now she had known nothing whatever of love, in its real, soul-devastating sense. Since meeting him, queer things had begun to happen to her. She could no longer sleep at night, she said. She was wretched, miserable, until she saw him in the morning. Just to be near him, to talk to him, gave her a thrill—she hastened to add that the thrill was entirely mental. With a mysterious, child-like smile, she told him how helpless she felt in the grip of her new emotions. They blazed hotly enough in her eyes, simulated though

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they were, as she begged him not to touch her.

"I—I don't seem able to control myself," she whispered, "when I'm with you. I'll be glad when you go away."

It was at times like this that Lew Davidson found himself wishing that he might never go away, or, if he did, that he could take the object of his adoration along with him. That afternoon, before his talk with Kessler, he had suggested it to her.

"If you can get out of your contract," he said, "I'll take you east with me, and give you an engagement with my company."

"I couldn't," Irene murmured, knowing perfectly well that she had won. "I'd be afraid."

"Afraid of what?"

"Of not making good, after you had placed such confidence in me."

"You'll make good all right. I'll see to that. Will you go?"

"What can anyone do, with a masterful man like you?" Irene told him, wiping away some purely imaginary tears. Then, with a sure instinct for the dramatic, she turned to comedy. "Oh, mighty sheik," she laughed, "how do I know your wife won't try to pull out my hair?"

"Nonsense," Lew replied, treading Elysian fields. "I got to meet women in my business, ain't I? Any reason I shouldn't make a new star?"

The magical word revived Irene's spirits instantly.

"If you can fix things with Mr. Kessler," she said, "I'll go." The result had been the conversation outlined above.

"If you want her, Lew, take her," Sam had said. "But, as a friend I got to tell you you're making a mistake."

"That's my affair, Sam. Should we consider the matter closed?"

Mr. Kessler decided to make one more appeal.

"Take my advice, Lew," he said, "and don't sign her up till you give her a tryout. She ain't what I call a real actress. And it's no good a fellow mixing up business with his love affairs."

Davidson turned on him instantly, his face stormy.

"Look here, Sam—this ain't no love affair—not the way you mean—get me? This girl's just a kid. Never let me so much as touch her hand, I tell you. Why, I'm old enough to be papa."

"That's what they call them, papas, ain't it?" Sam Kessler began, but the look in Davidson's eyes stopped him. Privately, he wished that before train time the beautiful Irene would slip on a banana peel and break her neck, but he offered no further opposition. Experience had taught him that friendship between men crumbles, when put to the test by a clever woman.

CHAPTER VII

ONE morning, about a week after his dinner with Jimmy Reese, Tony Hull was sitting at the studio with Jane Dare, waiting for the arrival of Alice Carroll.

The little star had been even more temperamental than usual, during Mr. Davidson's absence; it was nothing for her to keep the entire company waiting half an hour, before putting in an appearance. On this particular morning directors, camera men, actors and a score of extra people were all cooling their heels on the set, waiting for the lingering star.

A major scene had been scheduled for the morning, and nothing could be done until she arrived.

Tony, after looking over the groups working on the other sets, a two-reel comedy—a detective thriller—came back to Jane in a very bad humor.

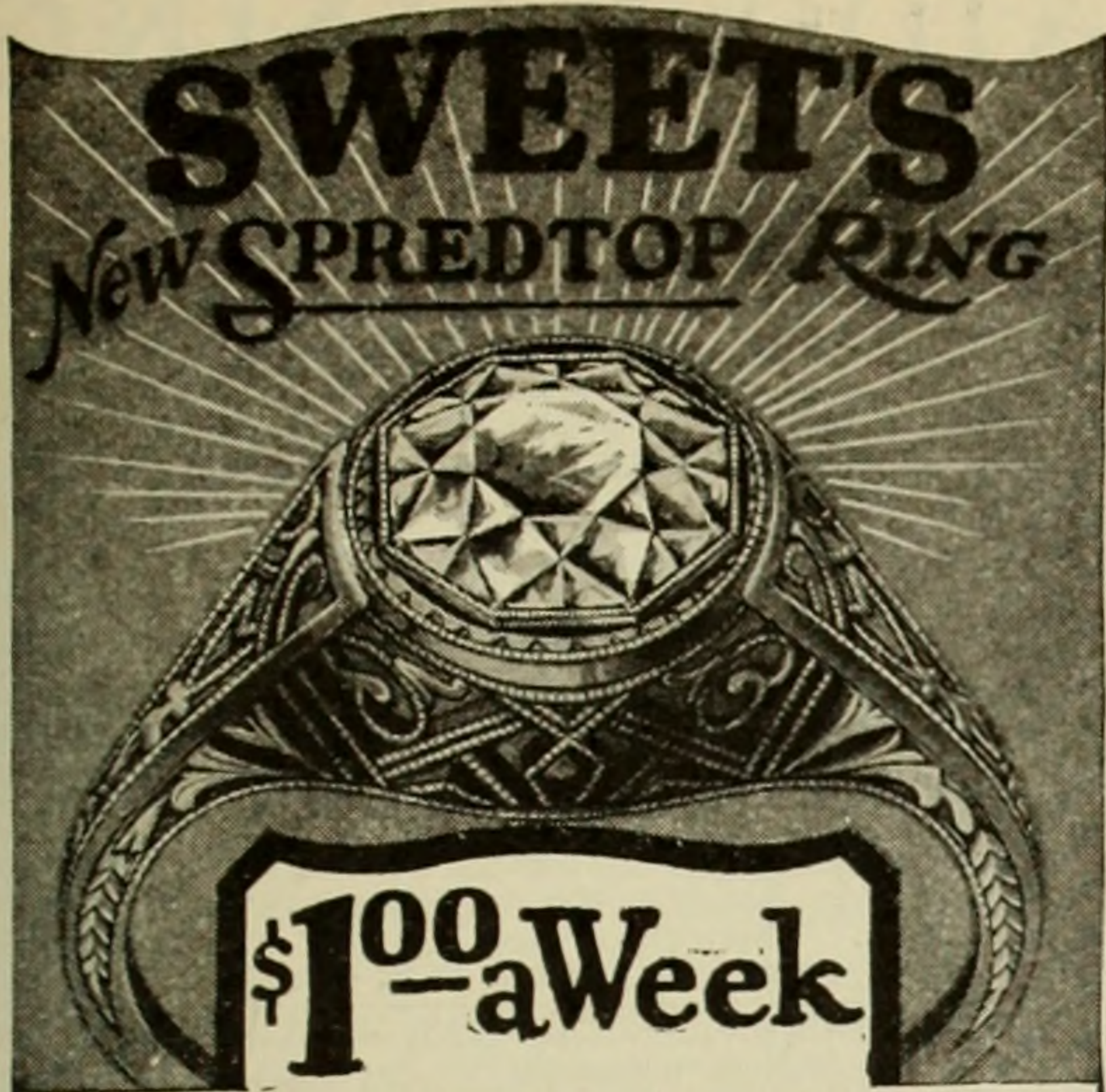
"Davidson got in this morning," he said. "Abe Spellman was talking to him over the phone a while ago. I'm glad he's back. I hear the old boy cut loose a bit, out in Hollywood."

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"How so?" Jane asked carelessly. She felt no great interest in Mr. Davidson's private affairs.

"Oh—met a girl out there he took a fancy to. I heard about it, a week ago, from a friend of mine just back from the Coast. Since then, this friend—he's a director with old man Roth—has had a couple of letters. It seems that Lew spent most of his time, out there, chasing around with this party. Her name's Shirley—Irene Shirley. I never supposed Lew would fall for a cheap little fraud."

"Cheap little fraud? Do you know her?"
"Yes." Tony's eyes hardened; the grey of their pupils became almost black. "I know her all right. And all I can say is, I'm glad Davidson's back. No telling what sort of a fool he might have made of himself."

"You mean he might have considered this girl for—for Miss Carroll's place?"

"I DO, although it seems scarcely possible. The woman can't act. As a star, she'd be a total loss. So why worry?" He glanced impatiently at his watch. "This is the third time Miss Carroll has been late this week. I'm not going to stand for it. If she wants a showdown, I'm ready. And Lew will back me up. Alice has got such a swelled head she thinks the company would go out of business without her. Well—she's skating on mighty thin ice, and between you and me I'm glad of it. The moment she makes a break you'll get your chance. It's coming to you, and I know you'll make good." The quick, eager look he flashed into the girl's eyes thrilled her. Homely he certainly was, with his big, awkward frame, his irregular features, his tousled brown hair. But the twinkle of humor in his fine grey eyes, the whimsical twist to the corners of his mouth, delighted her. A big man, and a sincere one, she reflected—the sort of man a woman could depend on. She colored a bit beneath his gaze, and Tony noticed it.

"I'm for you, dear," he whispered, "first, last and all the time. You can count on it." For an instant he rested his hand lightly on her bare arm; the touch of him filled her with hot little surges of emotion.

"Thank you, Tony," she said. "It's good to have such a friend."

"A friend—and more," he whispered back, his eyes fixed steadily on hers.

Jane allowed her own to droop. This was almost a declaration, in full view of the chattering group about them. The others, however, were paying no attention, being occupied with their own affairs. Uncertain how to reply, groping for suitable words, Jane suddenly felt Tony's body, beside her, stiffen, heard him utter a gasp of astonishment as he sprang to his feet. She looked up. Sam Spellman, the studio manager, was coming toward them, a letter in his hand, a curious expression on his fat, rosy face. Beside him walked a very beautiful woman—a girl, almost, to judge from her simple dress, her quiet, unsophisticated manner. She headed straight for Tony, a smile of welcome in her eyes.

"Why—you dear old dear," she murmured, in a smooth, lisping voice. "It's perfectly heavenly to see you again."

Jane, with a catch in her breath, glanced at Tony. It was clear, from his expression, that between these two lay some deep and lasting experience—some common emotional ground. His face paled suddenly, his eyes became narrow, watchful, his lips a thin, hard line.

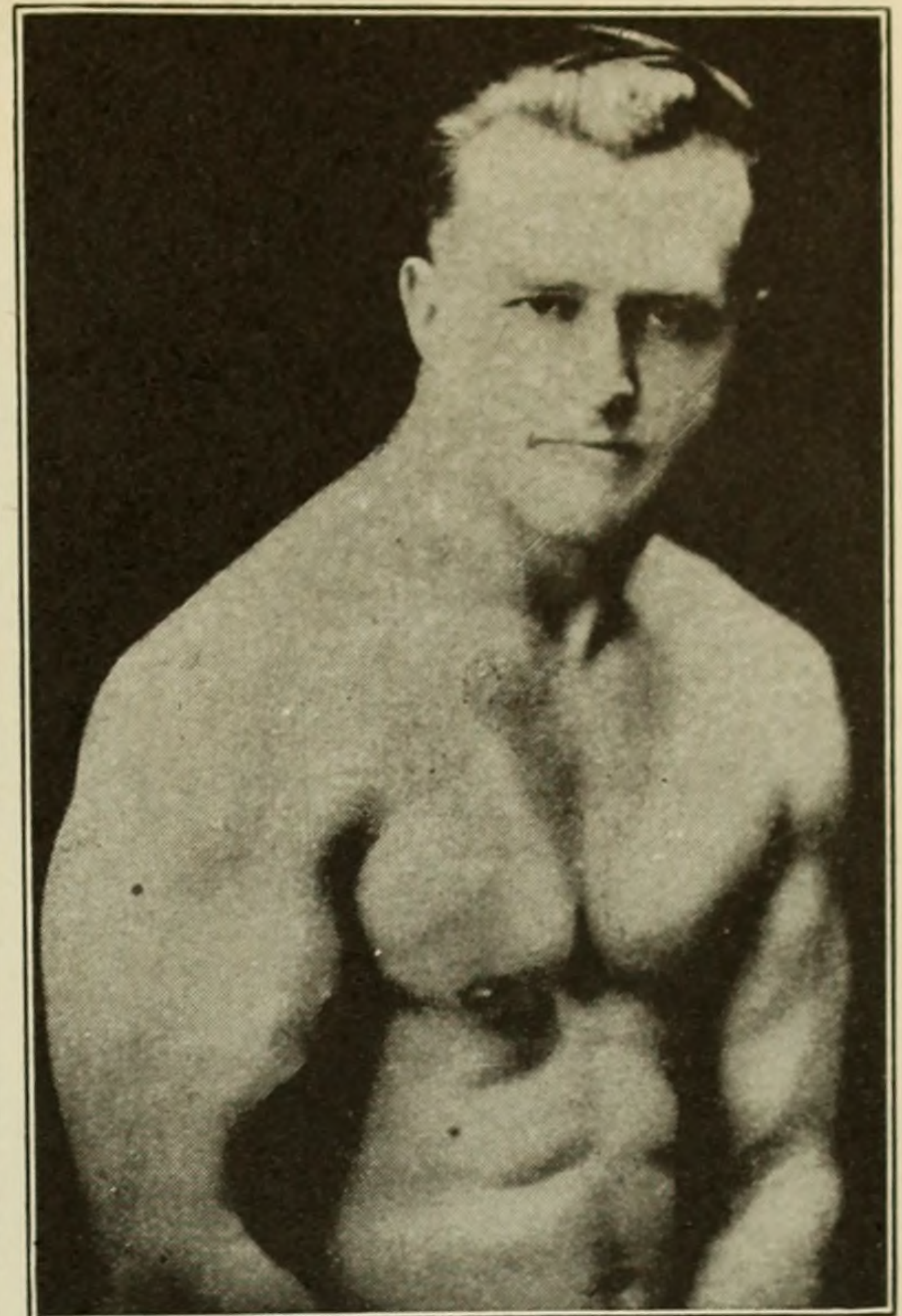
"Hello, Irene," he said rudely. "What can I do for you?"

The girl turned, plucked from Abe Spellman's fingers the letter he held in them, offered it to Tony with a triumphant smile.

"Why, Tony," she said brightly, "if it's all the same to you, you can make me a star. Here's a letter about me from Mr. Davidson."

Jane Dare felt the blood suddenly drain from her cheeks. All her hopes for the future, her dreams of taking Alice Carroll's place, even her confidence in Tony Hull, vanished in a quick fade-out.

[END OF PART ONE]



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If You Were Dying To-Night

and I offered you something that would give you ten years more to live, would you take it? You'd grab it. Well, fellows, I've got it, but don't wait till you're dying or it won't do you a bit of good. It will then be too late. Right now is the time. Tomorrow or any day, some disease will get you and if you have not equipped yourself to fight it off, you're gone. I don't claim to cure disease. I am not a medical doctor, but I'll put you in such condition that the doctor will starve to death waiting for you to take sick. Can you imagine a mosquito trying to bite a brick wall? A fine chance.

A Re-built Man

I like to get the weak ones. I delight in getting hold of a man who has been turned down as hopeless by others. It's easy enough to finish a task that's more than half done. But give me the weak, sickly chap and watch him grow stronger. That's what I like. It's fun to me because I know I can do it and I like to give the other fellow the laugh. I don't just give you a veneer of muscle that looks good to others. I work on you both inside and out. I not only put big, massive arms and legs on you, but I build up those inner muscles that surround your vital organs. The kind that give you real pep and energy, the kind that fire you with ambition and the courage to tackle anything set before you.

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A Real Man

When I'm through with you, you're a real man. The kind that can prove it. You will be able to do things that you had thought impossible. And the beauty of it is you keep on going. Your deep full chest breathes in rich pure air, stimulating your blood and making you just bubble over with vim and vitality. Your huge, square shoulders and your massive muscular arms have that craving for the exercise of a regular he-man. You have the flash to your eye and the pep to your step that will make you admired and sought after in both the business and social world.

This is no idle prattle, fellows. If you doubt me, make me prove it. Go ahead. I like it. I have already done this for thousands of others and my records are unchallenged. What I have done for them I will do for you. Come then, for time flies and every day counts. Let this very day be the beginning of new life to you.

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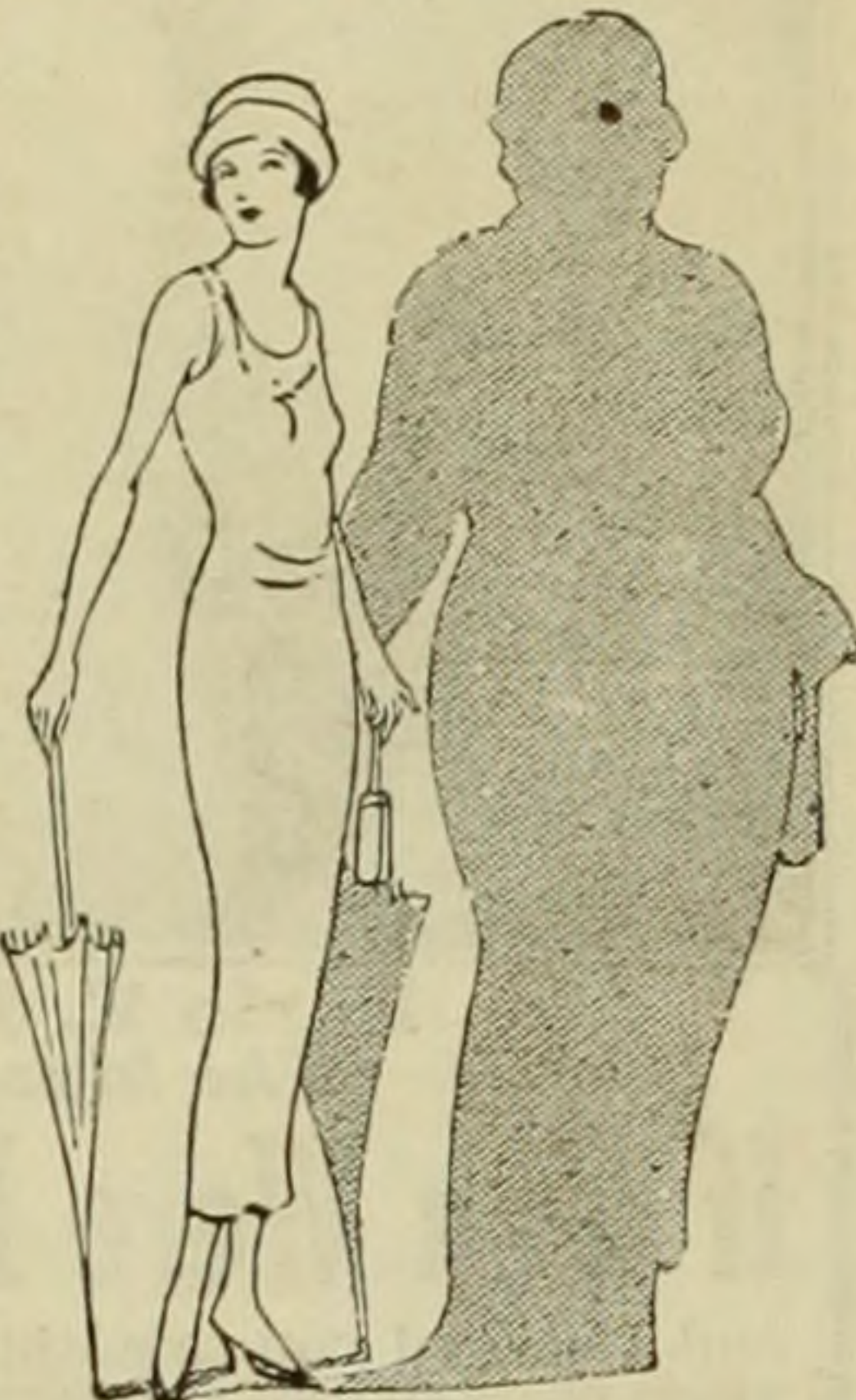
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Casts of Current Photoplays

Complete for every picture reviewed in this issue

"THE MAN WHO CAME BACK"—FOX.—Founded on the story by John Fleming Wilson. From the stage play by Jules Eckert Goodman. Scenario by Edmund Goulding. Directed by Emmett Flynn. The cast: *Henry Potter, at age of 4*, Walter Wilkinson; *Henry Potter, at age of 12*, Brother Miller; *Henry Potter*, George O'Brien; *Marcelle*, Dorothy Mackaill; *Captain Trevelan*, Cyril Chadwick; *Thomas Potter*, Ralph Lewis; *Aunt Isabel*, Emily Fitzroy; *Charles Reising*, Harvey Clark; *Sam Shu Sin*, Edward Piel; *Gibson*, David Kirby; *Captain Gallon*, James Gordon.

"THREE WOMEN"—WARNER BROS.—Story by Ernst Lubitsch and Hans Kraley. Scenario by Hans Kraley. Directed by Ernst Lubitsch. The cast: *Jeanne Wilton*, May McAvoy; *Mrs. Mabel Wilton*, Pauline Frederick; *Harriet*, Marie Prevost; *Edmund Lamont*, Lew Cody; *Fred Armstrong*, Pierre Gendron; *Mrs. Armstrong*, Mary Carr; *Harvey Craig*, Willard Louis.

"CAPTAIN BLOOD"—VITAGRAPH.—From the story by Rafael Sabatini. Adapted by Jay Pilcher. Directed by David Smith. The cast: *Captain Blood*, J. Warren Kerrigan; *Arabella Bishop*, Jean Paige; *Mary Traill*, Charlotte Merriam; *Jeremy Pitt*, James Morrison; *Lord Julian Wade*, Allan Forrest; *Don Diego*, Bertram Grassby; *Corliss*, Otis Harlan; *Wolverstone*, Jack Curtis; *Colonel Bishop*, Wilfrid North; *Captain Hobart*, Henry Hebert; *Baynes*, Tom McGuire; *Lord Jeffreys*, Otto Matiesen; *Admiral van der Kuylen*, Robert Bolder.

"THE ALASKAN"—PARAMOUNT.—From the story by James Oliver Curwood. Adapted by Willis Goldbeck. Directed by Herbert Brenon. The cast: *Alan Holt*, Thomas Meighan; *Mary Standish*, Estelle Taylor; *Rossland*, John Sainpolis; *Stampede Smith*, Frank Campeau; *Keok*, Anna May Wong; *John Graham*, Alphonz Ethier; *Tautuk*, Maurice Cannon; *The Lawyer*, Charles Ogle.

"IN HOLLYWOOD WITH POTASH AND PERLMUTTER"—FIRST NATIONAL.—From the stage play by Montague Glass and Jules Eckert Goodman. Adapted by Frances Marion. Directed by Al Green. The cast: *Mawruss Perlmutter*, Alexander Carr; *Abe Potash*, George Sidney; *Rosie Potash*, Vera Gordon; *Rita Sismondi*, Betty Blythe; *Mrs. Perlmutter*, Belle Bennett; *Blanchard*, Anders Randolph; *Irma Potash*, Peggy Shaw; *Sam Pemberton*, Charles Meredith; *Miss O'Ryan*, Lillian Hackett; *Crabbe (Motor Car Salesman)*, David Butler; *Film Buyers*, Sidney Franklin and Joseph W. Girard; *Banker*, Louis Payne; *Partington*, Cyril Ring.

"OPEN ALL NIGHT"—PARAMOUNT.—From the story by Paul Morand. Scenario by Willis Goldbeck. Directed by Paul Bern. Photography by Bert Glennon. The cast: *Therese Duverne*, Viola Dana; *Lea*, Jetta Goudal; *Edmond Duverne*, Adolphe Menjou; *Igor*, Raymond Griffith; *Petit Mathieu*, Maurice B. Flynn; *Isabelle Fevre*, Gale Henry; *Von De Hoven*, Jack Giddings; *Bibendum*, Charles Puffy.

"LILY OF THE DUST"—PARAMOUNT.—From the story by Hermann Sudermann. Adapted by Paul Bern. Directed by Dimitri Buchowetzki. The cast: *Lily*, Pola Negri; *Lieutenant Prell*, Ben Lyon; *Colonel Mertzbach*, Noah Beery; *Richard Dehnecke*, Raymond Griffith; *The Uncle*, William J. Kelly; *Julia*, Jeanette Daudet.

"EMPTY HANDS"—PARAMOUNT.—From the story by Arthur Stringer. Scenario by Carey Wilson. Directed by Victor Fleming. The cast: *Grimshaw*, Jack Holt; *Claire Endicott*, Norma Shearer; *Robert Endicott*, Charles Clary; *Mrs. Endicott*, Hazel Keener; *Gypsy*, Gertrude Olmstead; *Montie*, Ramsey Wallace; *Milt Bisnet*, Ward Crane; *Indian Guide*, Charles Stevens; *Spring Water Man*, Hank Mann; *Butler*, Charles Green.

"MESSALINA"—F. B. O.—Story and scenario by Enrico Guazzoni. Directed by Enrico Guazzoni. Photography by Alfredo Lunci. The cast: *Messalina*, Rina de Liguoro; *Princess Mirit*, Giovanna Terribili; *Ela*, Lucia Zamissi; *Ennio*, Giño Talamo; *Apolonius*, Gildo Bocci; *Marcus*, Alfredo De Felice; *Narcissus*, Aristide Garbini; *Caius*, Mario Cusmio; *Tigris*, Adolfo Trouche; *Claudius the Emperor*, Augusto Mastripetri.

"K—THE UNKNOWN"—UNIVERSAL.—From the story by Mary Roberts Rinehart. Adapted by Raymond L. Schrock, Hope Loring and William Leighton. Directed by Harry A. Pollard. The cast: *Sidney Page*, Virginia Valli; *"K" Le Moyne*, Percy Marmot; *Carlotta Harrison*, Margarita Fisher; *George "Slim" Benson*, Francis Feeney; *Dr. Max Wilson*, John Roche; *Joe Drummond*, Maurice Ryan; *Aunt Harriett Kennedy*, Myrtle Vane; *Dr. Ed Wilson*, William A. Carroll.

"IT IS THE LAW"—FOX.—Based on the story by Hayden Talbot. From the stage play by Elmer L. Rice. Directed by J. Gordon Edwards. The cast: *Albert Woodruff*; *"Sniffer"*, Arthur Hohl; *Justin Victor*, Herbert Heyes; *Ruth Allen*, Mimi Palmeri; *Inspector Dolan*, George Lessey; *Travers*, Robert Young; *Lillian Allen*, Florence Dixon; *Cummings*, Byron Douglas; *Bill Elliott*, Olaf Hytten; *Bernice*, De Sascia Mooers; *Manee*, Guido Trento; *Harley*, Byron Russell; *Valerie*, Bijou Fernandez; *Habitues of Gambling Casino*, Dorothy Kingdon, Helena D'Algy, Patricia O'Connor, Nancy Newman.

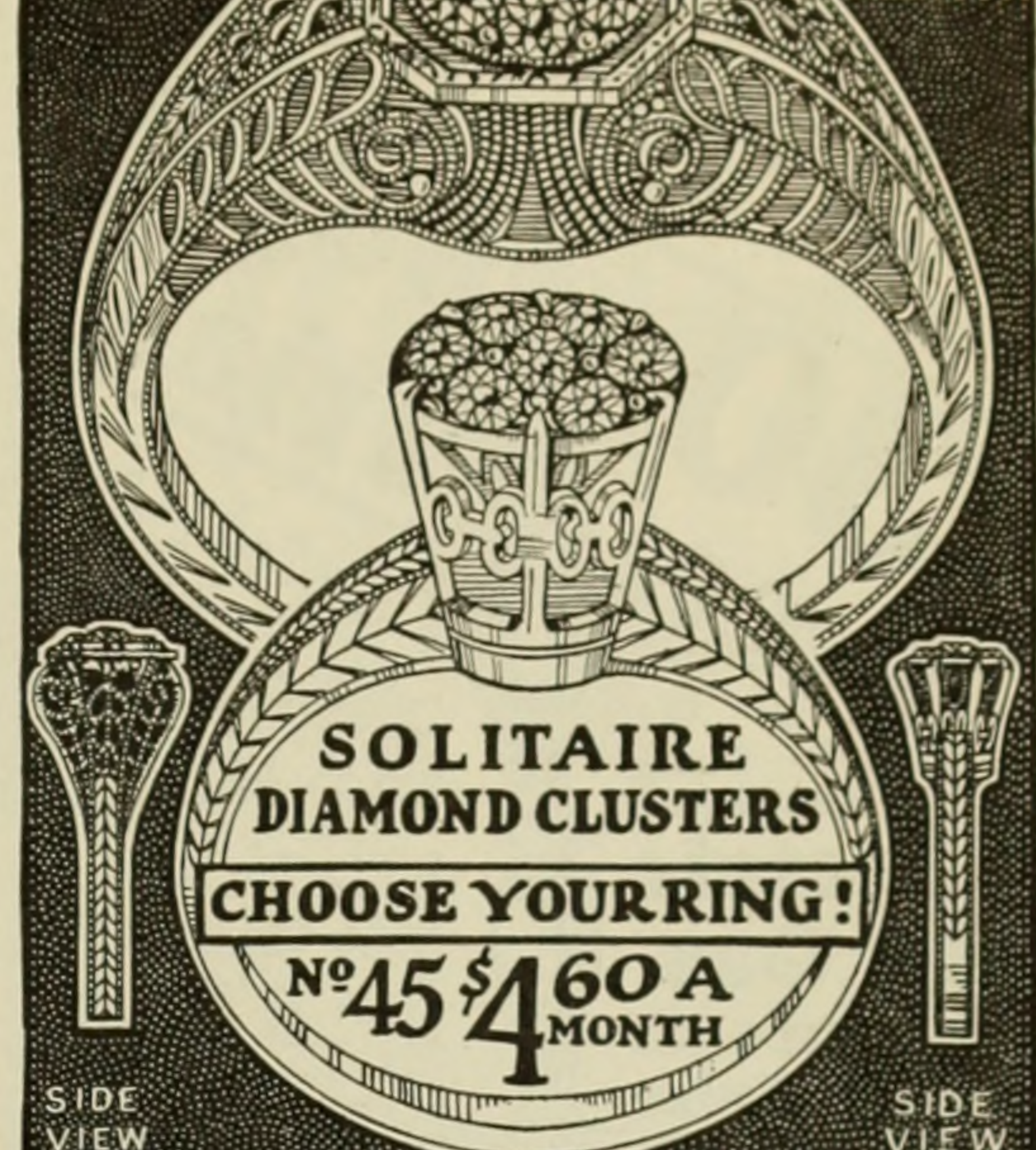
"THE DESERT OUTLAW"—FOX.—Story and scenario by Charles Kenyon. Directed by Edmund Mortimer. The cast: *Sam Langdon*, Buck Jones; *May Holloway*, Evelyn Brent; *Doc McChesney*, DeWitt Jennings; *Tom Holloway*, William Haynes; *Black Loomis*, Claude Payton; *The Sheriff*, William Gould; *Mac McTavish*, Bob Klein.

"VANITY'S PRICE"—F. B. O.—From the story and scenario by Paul Bern. Directed by R. William Neil. Photography by Hal Mohr. The cast: *Vanna Du Maurier*, Anna Q. Nilsson; *Henri De Greve*, Stuart Holmes; *Richard Dowling*, Wyndham Standing; *Teddy*, Vanna's Son, Arthur Rankin; *Sylvia*, *Teddy's Fiancee*, Lucille Ricksen; *Bill Connors*, *Theatrical Manager*, Robert Bolder; *Mrs. Connors*, Cissy Fitzgerald; *Katherine*, *Vanna's Maid*, Dot Farley; *Butler*, Charles Newton.

"SINNERS IN SILK"—METRO-GOLDWYN.—Story by Benjamin Glazer. Scenario by Carey Wilson. Directed by Hobart Henley. Photography by John Arnold. The cast: *Merrill*, Adolphe Menjou; *Penelope Stevens*, Eleanor Boardman; *Brook Farley*, Conrad Nagel; *Dr. Eustace*, Jean Hersholt; *Bates*, Edward Connelly; *Bowers*, John Patrick; *Mrs. Stevens*, Hedda Hopper; *Ynez*, Miss du Pont; *Flapper*, Virginia Lee Corbin; *Ted*, Bradley Ward; *Rita*, Dorothy Dwan; *Sir Donald Ramsey*, Frank Elliott; *Mimi*, Ann Luther; *Estelle*, Peggy Elinor; *Cherie*, Eugenie Gilbert; *Peggy*, Mary Aitken; *Carmelita*, Estelle Clark.

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"SINNERS IN HEAVEN"—PARAMOUNT.—From the story by Clive Arden. Adapted by James Creelman. Directed by Alan Crosland. The cast: *Barbara Stockley*, Bebe Daniels; *Alan Croft*, Richard Dix; *Hugh Rochedale*, Holmes Herbert; *Mrs. Madge Fields*, Florence Billings; *Native Girl*, Betty Hilburn; *Native Chief*, Montagu Love; *Mrs. Stockley*, Effie Shannon; *Barbara's Aunt*, Maria Harris.

"FLIRTING WITH LOVE"—FIRST NATIONAL.—From the story by Le Roy Scott. Directed by John Francis Dillon. The cast: *Gilda Lamont*, Colleen Moore; *Wade Cameron*, Conway Tearle; *Estelle Van Arden*, Winifred Bryson; *Mrs. Cameron*, Frances Raymond; *Dickie Harrison*, John Patrick; *Franklyn Stone*, Alan Roscoe; *John Williams*, William Gould; *Henderson*, Marga La Rubia.

"BUTTERFLY"—UNIVERSAL.—From the story by Kathleen Norris. Scenario by Olga Printzlau. Directed by Clarence Brown. The cast: *Dora Collier*, Laura La Plante; *Hilary Collier*, Ruth Clifford; *Craig Spaulding*, Kenneth Harlan; *Konrad Kronski*, Norman Kerry; *Von Mandescheid*, Cesare Gravina; *Violet Van De Wort*, Margaret Livingston; *Cecil Atherton*, Freeman Wood; *Cy Dwyer*, T. Roy Barnes.

"CIRCE THE ENCHANTRESS"—METRO-GOLDWYN.—From the story by Vicente Blasco Ibanez. Adapted by Douglas Doty. Directed by Robert Z. Leonard. Photography by Oliver T. Marsh. The cast: *Circe*, *Mythical Goddess*, and *Cecilie Brunne*, Mae Murray; *Dr. Richard Van Dyke*, James Kirkwood; *Archibald Crumm*, Tom Ricketts; *Bal-lard "Bal" Barrott*, Charles Gerard; *William Craig*, William Haines; *Sister Agatha*, Lillian Langdon; *"Madame" Ducelle*, Gene Cameron.

"THE FEMALE"—PARAMOUNT.—From the story by Cynthia Stockley. Adapted by Agnes Christine Johnstone. Directed by Sam Wood. The cast: *Dalla*, Betty Compson; *Colonel Valentia*, Warner Baxter; *Barend de Beer*, Noah Beery; *Clodah Harrison*, Dorothy Cummings; *Clon Biron*, Freeman Wood.

"HIS HOUR"—METRO-GOLDWYN.—From the story by Elinor Glyn. Adapted by Elinor Glyn. Directed by King Vidor. Photography by John Mescall. The cast: *Tamara Loraine*, Aileen Pringle; *Grietzko*, John Gilbert; *Princess Ardacheff*, Emily Fitzroy; *Stephen Strong*, Lawrence Grant; *Olga Gleboff*, Dale Fuller; *Count Valonne*, Mario Carillo; *Tatiane Shebanoff*, Jacquelin Gadsdon; *Sasha Basmanoff*, George Waggoner; *Princess Murieska*, Carrie Clarke Ward; *Boris Varishkine*, Bertram Grassby; *Sonia Zaieskine*, Jill Retis; *Lord Courtney (Jack)*, Capt. Wilfred Gough; *Grand Duke*, Michael Mitchell; *English Minister*, Frederic Vroom; *Fat Harem Lady*, Nellie Comont; *Khedive*, E. Eliazaroff; *Serge Grekoff*, David Mir; *Ivan*, Bert Sprotte.

"AMERICAN MANNERS"—F. B. O.—Scenario by Frank Howard Clark. Directed by James W. Horne. Photography by William Marshall and Jack Stevens. The cast: *Roy Thomas*, Richard Talmadge; *Dan Thomas*, Marc Fenton; *Clyde Harven*, Lee Shumway; *Gloria Winthrope*, Helen Lynch; *Conway*, *Secret Service Man*, Arthur Melette; *Jonas Winthrope*, William Turner; *Mike Barclay*, Pat Harmon; *Bud*, the Waif, George Wade.

"THE BREATH OF SCANDAL"—B. P. SCHULBERG PROD., INC.—From the story by Edwin Balmer. Scenario by Eve Unsell. Directed by Louis Gasnier. Photography by Harry Perry. The cast: *Sybil Russell*, Betty Blythe; *Marjorie Hale*, Patsy Ruth Miller; *Bill Wallace*, Jack Mulhall; *Helen Hale*, Myrtle Stedman; *Charles Hale*, Lou Tellegen; *Gregg Mowbry*, Forrest Stanley; *Sybil's Husband*, Frank Leigh; *Clara Simmons*, Phyllis Haver; *Atherton Bruce*, Charles Clary.

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"INTO THE NET"—PATHE.—From the story by Richard E. Enright. Scenario by Frank Leon Smith. Directed by George B. Seitz. The cast: *Natalie Van Cleef*, Edna Murphy; *Bob Clayton*, Jack Mulhall; *Madge Clayton*, Constance Bennett; *Bert Moore*, Bradley Barker; *Dr. Vining*, Frank Lactene; *Mrs. Fawcette*, Frances Landau; *Ivan Ivanovitch*, Harry Semels; *Inspector Cabot*, Thomas Goodwin; *The Emperor*, Paul Porter.

"THE LURE OF THE YUKON"—LEE-BRADFORD.—Story written and produced by Norman Dawn. Photography by George Madden. The cast: *Sue McCraig*, Eva Novak; *"Sourdough" McCraig*, Spottiswoode Aitken; *Bob Force*, Kent Sanderson; *Kuyak*, *The Esquimo*, Arthur Jasmine; *Dan Baird*, Howard Webster; *Ruth Baird*, Katherine Dawn; *Black Otter*, Eagle Eye.

"THE FIRST HUNDRED YEARS"—PATHE.—Directed by Harry Sweet. The cast: *A Young Husband*, Harry Langdon; *His Young Wife*, Alice Day; *His Friend*, Frank Coleman; *The First Cook*, Louise Carver; *The Second Cook*, Madeline Hurlock.

"ONE NIGHT IN ROME"—METRO-GOLDWYN.—From the stage play by J. Hartley Manners. Adapted by J. Hartley Manners. Directed by Clarence Badger. Photography by Rudolph Bergquist. The cast: *Duchess Mareno* and *Madame L'Enigme*, Laurette Taylor; *Richard Oak*, Tom Moore; *Zephyr*, Miss du Pont; *Duke Mareno*, Alan Hale; *Dorando*, Warner Oland; *Prince Danaili*, Joseph J. Dowling; *George Millburne*, William Humphrey; *Count Beetholde*, Brandon Hurst; *Italian Maid*, Edna Tichenor; *Italian Gardener*, Ralph Yearsley.

"MEASURE OF A MAN"—UNIVERSAL.—Story by Norman Duncan. Scenario by Isadore Bernstein. Directed by Arthur Rosson. Photography by Jack Rose. The cast: *John Fairmeadow*, William Desmond; *Jack Flack*, Albert J. Smith; *"Pale" Peter*, Francis Ford; *Clare*, Marin Sais; *Billy*, William Dyer; *Donald*, Bobbie Gordon; *Charley*, Harry Tenbrook; *Jenny Hitch*, Zala Davis; *Tom Hitch*, William Turner; *Pattie Batch*, Mary McAllister.

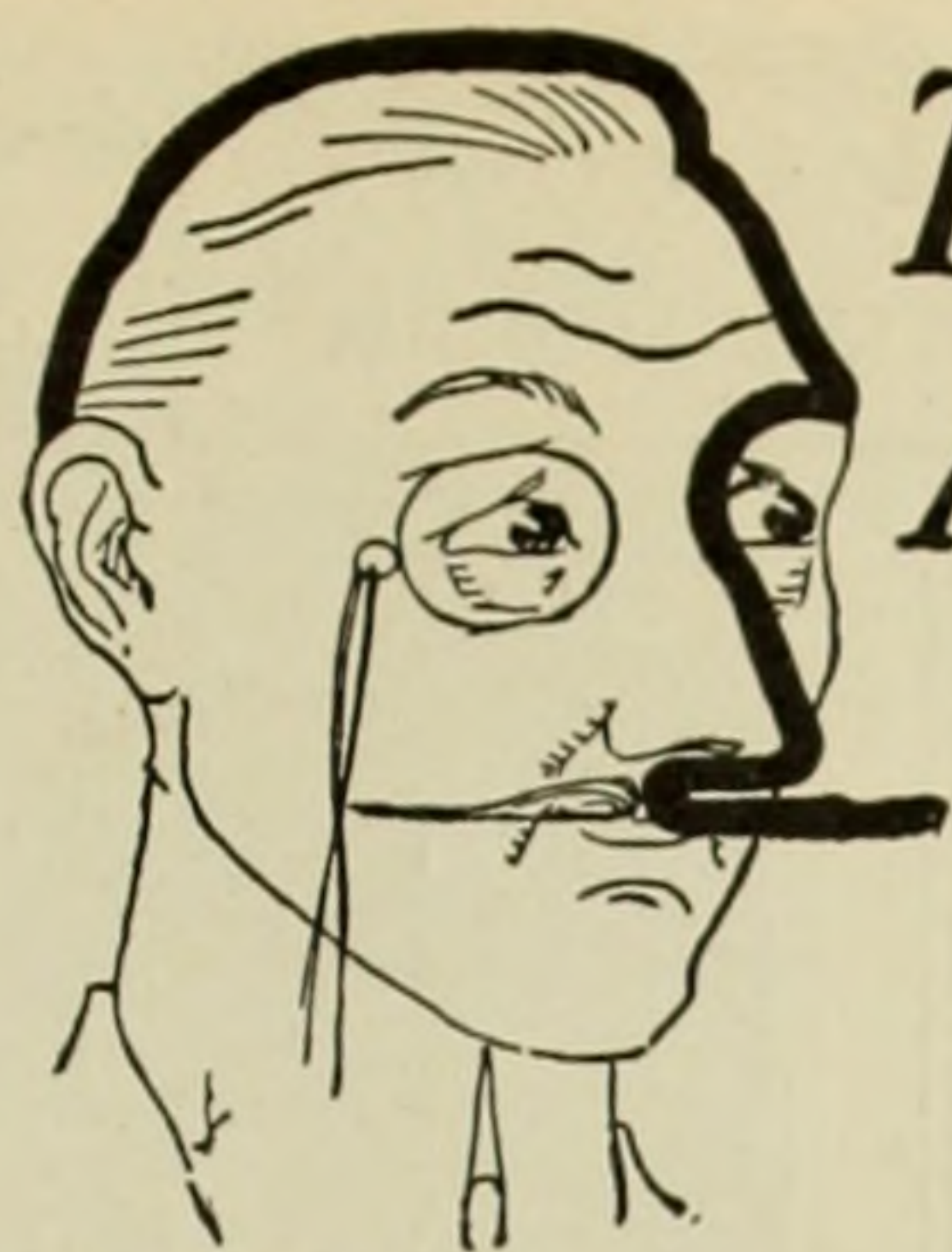
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She and her husband, Fred Niblo, who is now directing "Ben Hur" in Rome, went from that city up to Vienna to look for some actors and types for the picture. And while there they attended a performance in one of the Vienna theaters. Now it happens that theater seats in Vienna are built like taxicab seats in New York—they fly up straight unless you are sitting on them. Enid sat down carefully, got up to adjust her coat, forgot about the seat, and proceeded to sit down flat on the floor.

The audience politely ignored her, but Enid Bennett, who immortalized herself to picture audiences as Maid Marion in "Robin Hood" admits that for the first time in her life she was completely covered with confusion.

It is Mrs. Niblo's first trip to the Continent, and while her husband is battling with the many problems incident to making pictures in Italy, she is enjoying all the wonderful sights of Rome and the surrounding country. She is accompanied by her small daughter, Lois, aged nearly three years.



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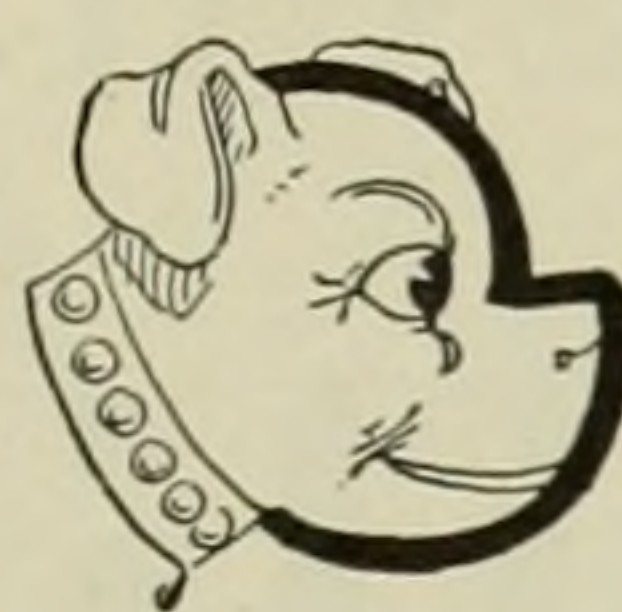
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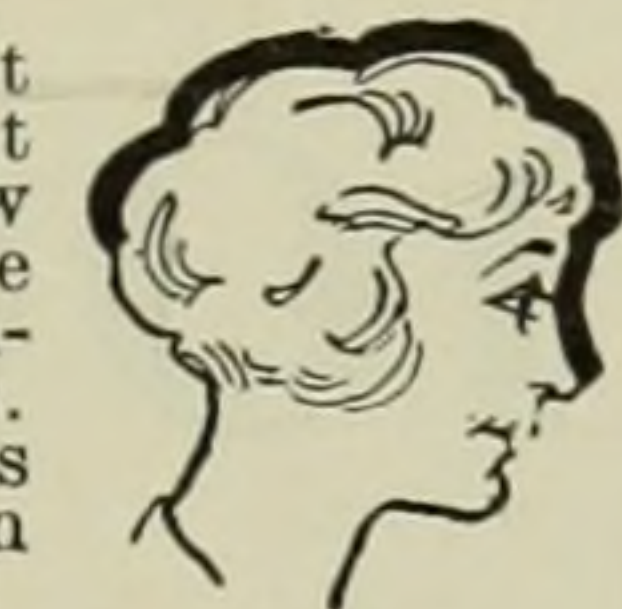
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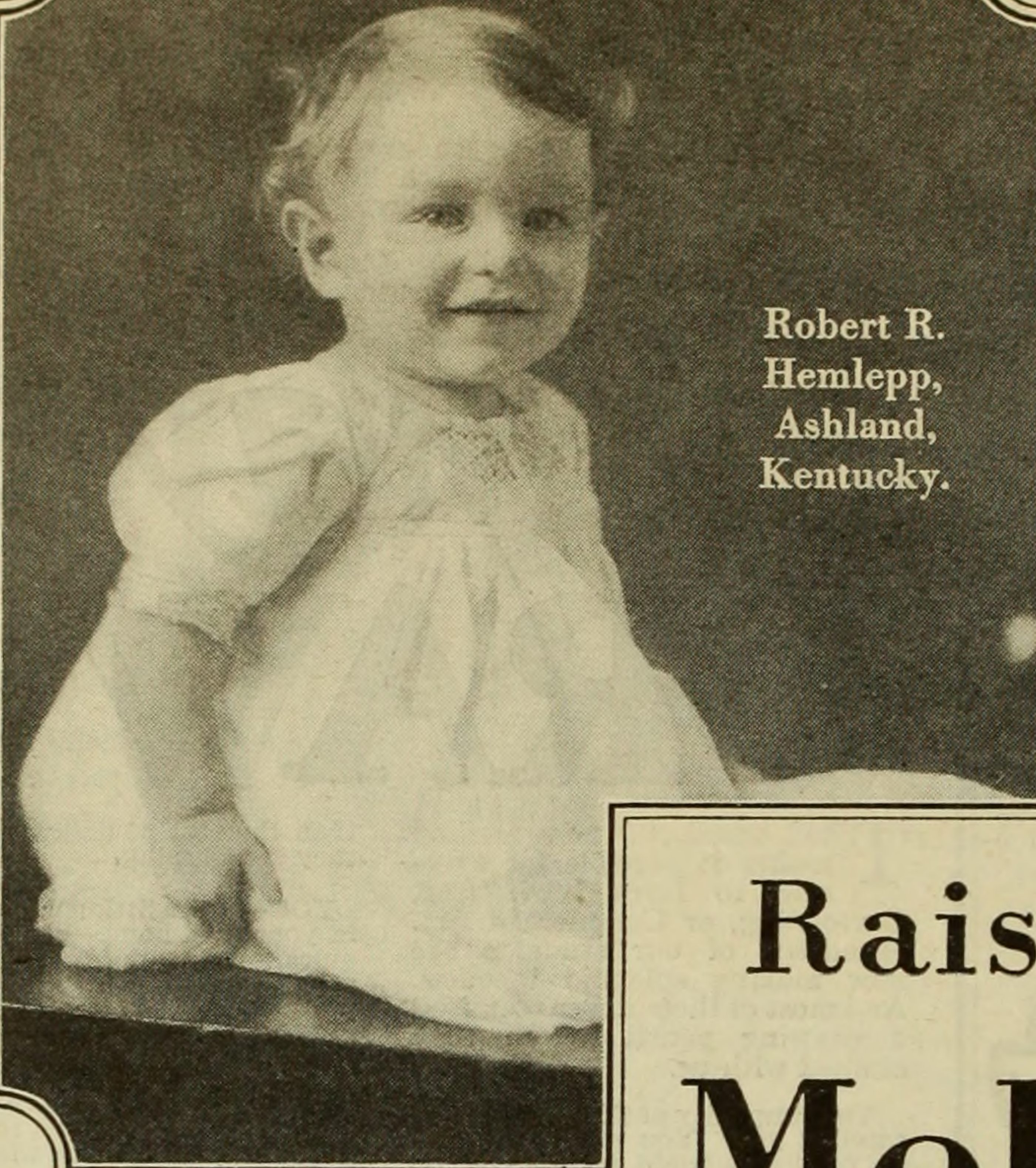
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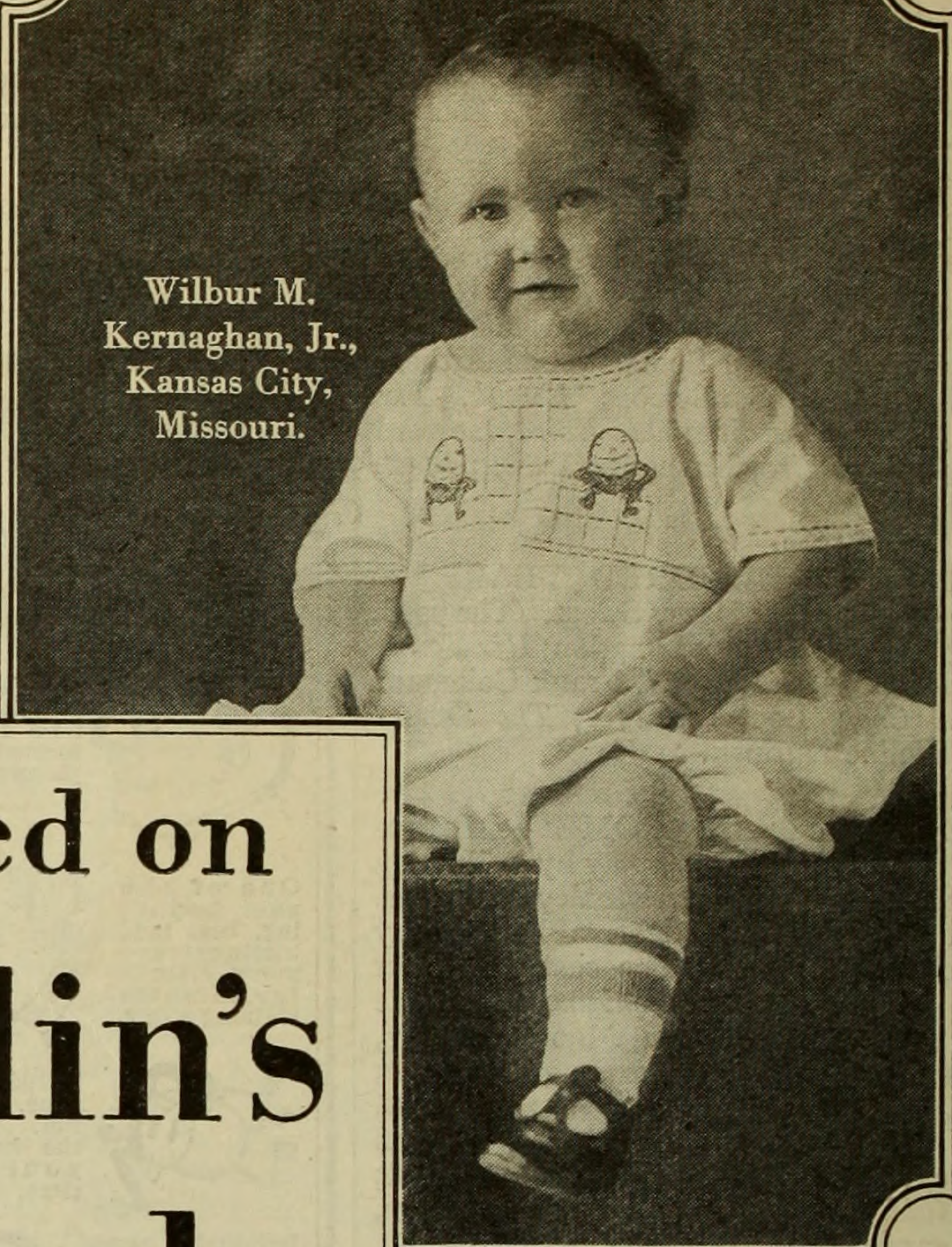
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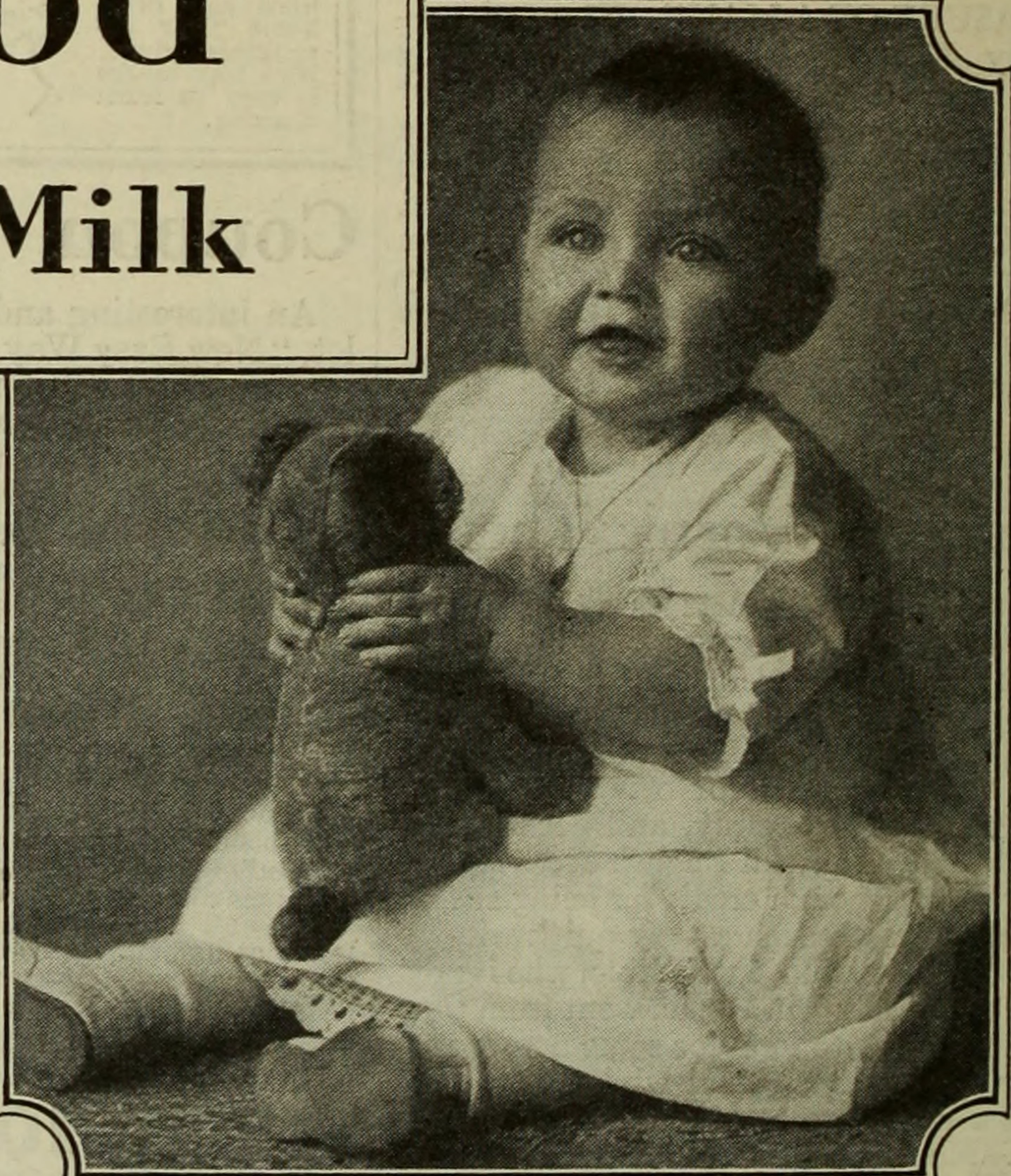


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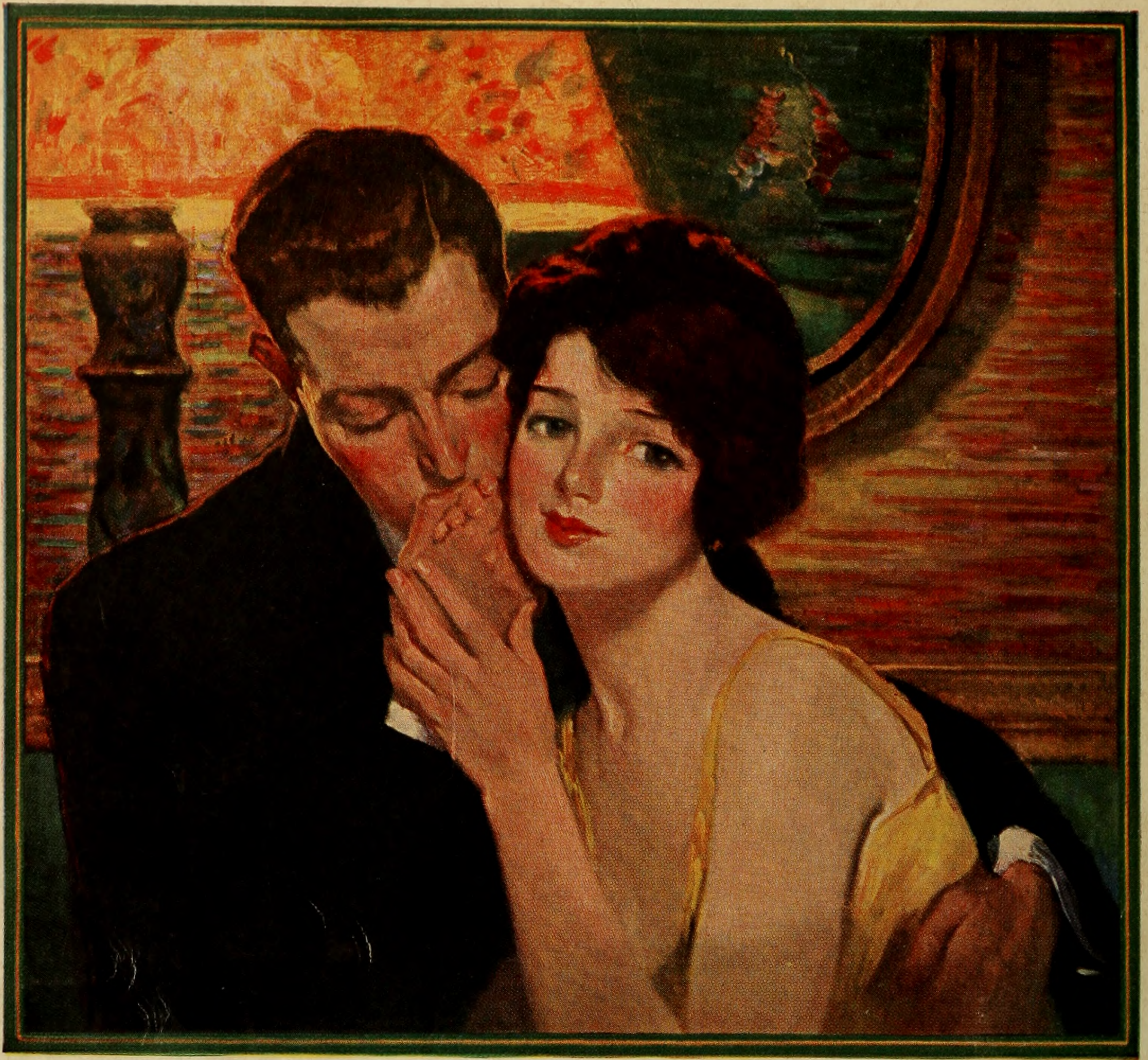


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