The National Guide to $\mathscr{M}^{\text {Motion }}$ Pictures


Why You Should and Why You Should Not BOB YOUR HAIR


NICE! The Carnival! Gaiety enthroned! Here indeed may we mingle with Beauty of the Old World and the New. Here, truly, may we admire the charm, the verve - the subtle allure - of the smart Parisienne.

What is the secret of that charm - that intriguing touch so distinctively French? It is this: "Always, in the toilette, let but one single fragrance pervade. Let each necessity of the dressing table possess the same French odeur."

The new Djer-Kiss


How simple, here in America, to follow this dictate Djer-Kiss - not alone one, but all! Parfum Djer-Kiss; Talc, too, Face Powder, Soap, Rouge, Lip Rouge, Eau de toilette, Sachet, Creams: each gifted with the one French fragrance-Dier-Kiss, masterpiece of that French master parfumeur, Monsieur Kerkoff.

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niently as in a boudoir mirror!
$\tau_{\text {ro }} \mathcal{D}_{\text {jer-Kiss }}$ cAids to Charm

VEGETALE SACHET ROUGE LIP ROUGE VEGETALE SACHET ROUGE LIP ROUGE

Djer-Kiss Face Powder


# New Kind of Hat Worn 10 Minutes a Day Grows Hair in 30 Days - or No Cost 


#### Abstract

No matter how thin your hair may be this remarkable new scientific invention is absolutely guaranteed to give you a brand new growth of hair in 30 days-or it costs you nothing. Don't send a cent. Just mail coupon below.


By ALOIS MERKE
Founder of Famous Merke Institute, Fifth Ave., N. Y.

IHAVE perfected a new invention that I absolutely guarantee will give you a new head of hair in only 30 days-or the trial costs you nothing.

This new inven-tion-the result of an experience gained in treating thousands of cases of baldness-is in the form of a new kind of hat. It is worn on the head just 10 minutes a day. No unnecessary fuss of any kind. Just put the hat on your head. Wearit 10 minutes. And that's all there is to it.

Sounds impossible, doesn't it? All right. Then let me emphasize this fact. I don't care how thin your hair is. I don't care how many treatments you have taken without results. Unless my discovery actually produces a new growth of hair on your head in 30 days, then all you need do is tell me so. And without asking one question, I will instantly -

## What Users Say

and gladly -mail you a check refunding youevery penny you have paidme.

## How It Works

My invention is entirely different from anything known or used before. It proves that in a big percentage of hair troubles the hair roots are NOT dead, but merely dormant!

The reason ordinary measures failed to restore hair is because they merely treated the surface skin. My new invention goes further. It gets right to the cause of most hair troubles -the starving dormant roots.

Your hair grows just as a tree growsfrom the roots. To make a tree grow you wouldn't rub "growing fluid" on the bark. Instead you would nourish the roots. And my invention provides, at last, not only an efficient way of stimulating these dormant roots, but of giving them the nourishment they need to grow hair again.

## No Risk of Any Kind

At the Merke Institute, Fifth Avenue, N. Y., which I founded, stage and social celebrities have paid as high as $\$ 500$ for the results secured
through personal treatments. Yet now, through my new invention, these results may be secured in any home where there is electricity-for just a few cents a day!
Remember-I don't ask you to risk a cent. I realize that my treatment will not grow hair for EVERYBODY. There are some extreme cases of baldness that nothing in the world can help. But my new invention has already grown new hair for so many hundreds of others who had long ago given up hope that I am willing to let you try it entirely at my risk, and if it fails then I lose -not you.

## Free Booklet Explains Invention

If you will merely fill in and mail the coupon below I will gladly send you-without cost or obligation-an interesting 32-page booklet, "The New Way to Make Hair Grow," describing my new invention in detail.
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No matter how nearly bald you are-no matter how many treatments you have tried without results-this booklet will prove of deepest interest to you. So mail the coupon now-and it will be sent you by return mail. ALLIED MERKE INSTITUTES, Inc., 512 Fifth Avenue, Dept. 396, New York City

## Allied Merke Institutes, Inc

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(State whether Mr., Miss or Mrs.)
Addres
City
State

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PARAMOUNT has brought more stars to fame than all the rest of the film companies together. Paramount has given dozens of great directors their best opportunities. Paramount is the best market for the immediate exploitation of any technical improvement in films. The chance to play to all the world is no empty lure. Match the thrill of James Cruze's "The Covered Wagon" and Cecil B. DeMille's "The Ten Commandments"-created in the regular course of Paramount's activitiesand you will realize in the trying that Paramount leadership has been earned!

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An ALLAN DW AN Production. From the play "The Laughing Lady" by Alfred Sutro. Screen Play by Forrest Halsey.

Adolph Zukor and Jesse L. Lasky present
"THE DAWN OF A TOMORROW"
A GEGRGE MELFORD Production with Jacqueline Logan, David Torrence, Raymond Griffith. From the novel and play by Frances Hodgson Burnett. Screen Play by Harvey Thew.
Adolph Zukor and Jesse L. Lasky present THOMAS MEIGHAN in "THE CONFIDENCE MAN" From the story by L. Y. Erskine and Robert H. Davis. Directed by Victor Heerman. Screen Play by Paul Sloane.

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Adolph Zukor and Jesse L. Lasky present
"THE BREAKING POINT"
A HERBERT BRENON Production with Nita Naldi, Patsy Ruth Miller, George Fawcett, Matt Moore. From the novel and play by Mary Roberts Rinebart. Screen Play by Julie Herne and Edfrid Bingham.

Adolph Zukor and Jesse L. Lasky present

## "BLUFF"

A SAM WOOD Production with Agnes Ayres and Antonio Moreno. From the story by Rita Weiman and Josepbine L. Quirk. Screen Play by Willis Goldbeck.

ParamountPictures



# PHOTOPLAY MAGAZINE 

FRANK T. POPE
managing eotroa

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$\$ 5000$ In Cash

## For a Title

IF somebody offered you five thousand dollars in cash for reading the most absorbing, exciting and thrilling story to be pablished this Summer, would you accept the offer?
That is just about what Photoplay Magazine is offering its readers. Five thousand dollars in cash and three of the finest radio receiving sets made will be given by Photoplay Magazine as prizes for the best title to the greatest romantic adventure story of the year. It was written by Arthur Stringer, one of America's foremost authors, and is his greatest work.

All you have to do is to read this engrossing story and submit a title for it if you want a chance to share in the awards.

Picture rights to the story have been obtained by Famous Players - Lasky Corporation. Jesse Lasky, in charge of production for Famous Players, is leaving nothing undone to make the picture the screen triumph of the year.

Full details of the contest and prizes (which include three De Forest D-Io Reflex Radiophones) will be found elsewhere in this issue of Photoplay. Read the announcement and fules governing the contest. Then order your copy of

## July Photoplay

Out June 15th
From your newsdealer

Published monthly by First National Fictures, 383 Madison Ave., N. Y. Lincoln, Editer

## Hyirest hatignal Pictures <br> Associated First National Pictures, Inc.

"Cytherea-Goddess of Love" THROUGH the centuries the spirit of 1 Cytherea-the first love goddess of the white race-has found a place in the heart of modern woman. And that woman, to some man, becomes the ideal. Strange are the ways of the Love Goddess and stranger still the romance of those beneath her spell.
For two years Joseph Hergesheimer's novel " C therea!" was neglected by the picture-makers. Then came Samuel Goldwyn (not now connected with Gold"yn pictures) with the faith that the motion picture could catch and transmit the all-embracing emotion that the story held.

A revelation in color plootography is disclosed in three distinct parts of the story. In the cast are Lewis Stone, Alma Rubens, Irene Rich, Norman Kerry and Constance Bennett. George Fitzmaurice, entertainment maker extraordinary, directed. "Cytheres" will be at your theater in May time, when the love goddesses roam the world unhindered.

SUNDOWN,", a forthcoming picture of the passing of the old West, is reversing history. Instead of being first a novel and later a motion picture, "Sundown" was written directly for the screen by Earl Hudson and is now being novelized by Walter Eberhardt for early publication. As a picture and novel, it will be monumental to the glory of the great American West.

A Love Goddess Re-born
Above is Alma Rubens, the 1924 Love Goddess in Joseph Hergesheimer's novel, "Cytherea-Goddess or Lek in and beside her Lewis Stone. It will be love-week in big theatres throughout the country when this powerful romance is shown.

Pleasing the Whole World PLEASING everybody is a big enough Picus, but it's the aim of First Nationa Pictures none the less. Hence all type of pictures are included in the First National program. In the field of romantic drama there is "A Son of the Sahara"-made in Algeria by Edwin Carewe with an American cast headed by Claire Windsor, Bert Lytell, Recemary Theby, Walter Mc Gre il and Montagu Love. The comedy shoppers never miss Constance Talmadge pictures and they will be doubly sure to see "The Goldeish," her latest opus. It's a stery of a charming young wife-riing up in the world and leaving a trail of ex-husbands behind Fer.
"The Marriage Cheat" is as dramatic as its title sugrests. The action is laid in the South Seas and the principals are an American missionary, a native girl, and the young wife of a wealthy American. Thomas H. Ince produced it and Percy Marmont and Leatrice Joy head the cast.

For the thrill seekers there is "Those Who Dance," melodrama ultra modern with a goodly dash of romance. Blanche Sweet, Warner Baxter and Bessie Love are the principals.
"The Woman on the Jury" is a modern drama that rises to a tremendous climax. Sylvia Breamer has the title role ard Frank Mayo, Lew Cody, Hobart Bosworth and Bessie Love are among the principals.

## What's in a Name?

BARBARA alway Arbard always suggested, somecountry dances. That was before we saw "The White

"The White Moth"
Barbara La Marr is in the title role of "The White Moth," a story of Parisian theatrical life which Maurice Tourneur has directed. Ben Lyon, quite naturally, is bewitched by her loveliness. Conway Tearle, a Maytime picture in First National theatres. Moth" with Barbara La Marr in the title rôle. For in this picture there are bizarre costumes of a Parisian masque ball, but no gingham. There's verve and gayety and the zest of life in Miss LaMarr's personality-but not a trace of the country girl and her demure ways. So probably the impression has gone for good. Whenever we hear Barbara mentioned, now we'll think of Barbara La Marr in "The White Moth"-as lively and as strong, a romance as we've seen in many a day.

## Claire Windsor and Auctions

CLAIRE WINDSOR, it seems, just can't keep away from auctions. However, the difference between the movie star and other girls is that she is on the block instead of doing the bidding. In "A Son of the Sahara," for instance, there was an Algerian slave auction scene with Miss Windsor as the principal. Now, in her new picture, "For Sale," she is placed upon the


Claire Windsor matrimonial market with her ambitious mother wielding the auctioneer's hammer.
"For Sale" is a society drama with magnificent settings and lavish gowns. It has been finished under the direction of George Archainbaud and June will find it upon the screen of your finest theater. Robert Ellis, Adolph Menjou, and Tully Marshall appear with Miss Windsor.

# Brief Reviews of Current Pictures 

ABRAHAM LINCOLN-Rockett-Lincoln.-One of the finest and most appealing pictures ever made, with Lincoln treated truthfully and reverently. Everyone should see it. (March.)
ACQUITTAL, THE-Universal.-One of the best mystery photoplays of the year. (January.)

AGE OF DESIRE-First National.-A woman, desiring riches, sacrifices better things. Interesting picture, well done. (March.)
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.)

ANNA CHRISTIE-First National.-A faithful adaptation of Eugene O'Neill's famous play, splendidly acted. A bit too strong for children. (January.)

ALIMONY-F. B. O.-Just an ordinary program picture, neither better nor worse. (A pril.)

ARABIA'S LAST ALARM-Fox.-A joyous comedy, with a clever child, a bull pup and a wonderful horse. Well worth while. (March.)
AROUND THE WORLD IN THE SPEEJACKS -Paramount.-A remarkably fine travel picture. (February.)

BAD MAN, THE - First National. - Holbrook Blinn is as delightful in the picture as in the stage version. (December.)

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

BAREFOOT BOY, THE-Commonwealth.-A touching and well done piece of work. Lots of good touching and well done piece of work. Lots of
touches, and pathos well put over. (January.)

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.)

BIG BROTHER-Paramount.-A really big, human picture, made by Allan Dwan. And with a new kid, Mickey Bennett, who is a find. (February.)

BIG DAN-Fox.-A stereotyped story with a hero altogether too good to be true. (January.)

BLACK OXEN-First National.-A good picturization of the popular novel on the rejuvenation of a woman, with Cori
adults. (March.)

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

BLOW YOUR OWN HORN-F. B. O.-A ma-chine-made story which turns into a picture of the same type. (January.)

BOY OF MINE-First National.-A Tarkington classic of childhood, extremely well done and with
BREATHLESS MOMENT, THE-Universal.-A commonplace story which the whole family may see. (April.)

BROADWAY BROKE-Selznick.-An interesting picture of New York theatrical life forty years ago. Mary Carr excellent. (March.)

CALL OF THE CANYON, THE-Paramount.A semi-Western, with fine acting, beautiful scenery and nearly flawless direction. Don't miss it. (Feb.)

GALL OF THE WILD, THE-Pathe.-A dog star, Buck, acts in a way that should shame a lot of humans. Fine for the family. (December.)

CAMEO KIRB Y Fox. A charming romance of the old Mississippi river boats, well told and well
directed. (December.) the old
directed.

CAUSE FOR DIVORCE - Selznick. - A lot of troubles about which no one can possibly care. (A pril.) COMMON LAW, THE-Selznick.-The cast saves this one from utter mediocrity. (January.)

COUNTRY KID, THE-Warner Brothers.-An old-fashioned picture with Wesley.Barry as the oldest (January.)

COURTSHIP OF MILES STANDISH, THEambitious effort, which doesn't quite register.(March.)

CROOKED ALLEY-Universal.-Another Boston Blackie story, but not particularly well done (January.)

AS a special service to its readers, Рhotoplay Magazine inaugurated this department of tabloid reviews, presenting in brief form critical comments upon all photoplays of the preceding six months

Рнотоplay 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 Рнotoplay in which the original review appeared.

CUPID'S FIREMAN - Fox. - Charles Jones heroically dashes through flames, saving imperiled women. (February.)
DADDIES-Warner Brothers.-A good version of the clever stage play, with Mae Marsh and Harry Myers heading the cast. (A pril.)
DAMAGED HEARTS-F. B. O.-Conventional story, with good acting by Mary Carr and others The long arm of coincidence is stretched again. (May.)
DANGER OF THE NILE. THE-F. B. O.-One of William P.S. Earle's experiments with painted sets and interesting on that account. Story and acting not much. (December.)
DANGEROUS HOUR, THE-Johnnie WalkerEddie Polo's fall from an airplane through a roof is the feature. (February.)
DANGEROUS MAID, A-First National.-Good story and entertainment, but not worthy of Constance Talmadge's powers. (February.)
DARING YEARS, THE-Equity.-A good little boy falls in love with a chorus girl. You know the rest. (A pril.)

DARLING OF NEW YORK, THE-Universal. Baby Peggy the delightful center of a plot whic deals with crooks, stolen jewels and a lost child (January.)

DAUGHTERS OF TODAY-Selznick.-Anoth preachment against the flapper, with a few digs abo parents who are inclined to flap. Plenty of sentimer of sure-fire kind. (May.)

DAVID COPPERFIELD-Associated Exhibitor - A Swedish production and a good one of th Dickens story. (January.)
DAY OF FAITH, THE-Goldwyn.-Made impossible situations; rather silly in spots. (Feb.)

DEFYING DESTINY-Selznick.-Full of inc dents, but just ordinarily good, except for Irene Ric dents, bu
(March.)

DEVIL'S PARTNER, THE - Independent. Absurd and artificial melodrama of the Great North west. Unimportant. (December.)

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

DO IT NOW-Renown.-The troubles of youn love with father. Nothing startling, but fair ente tainment. (May.)

DON'T CALL IT LOVE-Paramount. - Th screen version of "Rita Coventry," extremely we produced and acted. (March.)
DRIVIN' FOOL, THE-Hodkinson.-Wally Va in one of the auto-driving pictures that Wally Rei made famous. (January.)

DRUMS OF JEOPARDY-Truart. - Someon steals a lot of emeralds and there is much excitemen But it doesn't amount to much. (May.)
ENEMIES OF CHILDREN-Mammoth.-Co ventional story of a waif, tiresomely told. (Feb
ETERNAL CITY, THE-First National.-One the most beautiful and entertaining pictures the most beautiful
months. (January.)

ETERNAL THREE, THE-Goldwyn.-Not great picture, but worth while because of Marsha Neilan's production. (December.)
EXTRA GIRL, THE-Sennett.-Chiefly notab because Mabel Normand heads the cast and pictures are always worth while. (February.)

FASHIONABLE FAKERS-F. B. O.-You kno all about this one after the first five minutes. ( Fel

FASHION ROW-Metro.-The best MaeMurr picture in a long time. She has a dual role. (Fec

FAST EXPRESS, THE - Universal. - Ol fashioned melodrama, with wrecks, robberies other sure-fire stuff. (A pril.)
FIGHTING BLADE, THE - First National Richard Barthelmess as a Cromwellian hero. pretty good picture, but by no means one of his be pretty good
(December.)

FLAMING BARRIERS-Paramount.-An teresting comedy, with a tragic note in it. The for fire is worth the admission. (A pril.)
FLAMING YOUTH-First National-A soph ticated ultra-jazz picture, with Colleen Moore
about the best acting of her career. (January.) about the best acting of her career. (January.)

FLOWING GOLD-First National.-Rex Bea melodrama of the oil fields, full of excitement a thrills. Film entertainment for everyone. (May,

FOOEISH PARENTS-Associated Exhibitors, The moral of this is that marriage is a great insti tion and should be in every family. Formula st (January.)

FOOL'S AWAKENING, A-Metro.-Proves happiness can't be built on a lie. A picture of better class. (A pril.)
[CONTINUED ON PAGE IO]


## What's New in Photography

This wonderful, new film we've succeeded in perfecting is typical of Ansco progress. We are maing new inventions and improvements all the time.
Cameras-you should see 'em! (You can at any dealer's.) The Automatic Ansco! Winds its own film -a brand-ner idea in cameras. No more double exposures. Six pictures in six seconds, if you wish. The Ansco Ready-Set! It's foolproof. No more guess about focusing or setting the shutter. Gets the pictures every time. And the Ansco Dollar Camera, the only roll-film camera at that price in the world!

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IITWISTED that sentence around into rhyme on purpose. Funny how easy it is to remember a thing when a rhyme is tacked onto it.

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## Which one of these three classes are you in?

1. You use some other film with just fair results-then you're the person I'm after! Here's a sporting proposition I want to put up to you. Load your camera with a roll of Ansco film. Take your pictures, some in the shadows, some in the light.Then do the same with the film you have been using. Compare the pictures and you'll be an Ansco user for life!
2. You've put your camera away on the shelf-given up the whole thing in disgust because of failure after failure. Then blow the dust of ages off your longlost companion. Stick in a roll of Ansco film. You'll get back all your old enthusiasm when the first pictures come from the finisher.
3. You use Ansco film already. No need to say another word! From your own results, you know I'm the champion truth-teller of the world. "Cloudy or bright-Ansco comes right."


She did not have to go to the trouble of diet or exercise. She found a better way, which aids the digestive organs to turn food into muscle, bone and sinew instead of fat.

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## Brief Reviews of Current Pictures

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

FORBIDDEN LOVER, THE - Selznick. - A "thriller" of the early Spanish days in California with the usual ingredients. (January.)

FORGIVE AND FORGET-A pollo.-The banal effective melodrama, well acted and directed. (Dec.)

GIRL FROM THE WEST, THE - Aywon. Commonplace and inane imitation of "Merton." waste of time. (December.)
GOING UP-Associated Exhibitors.-One of the most amusing of recent comedies, with Douglas MacLean at his best. Laughs for the family. (December.)

GOLD MADNESS-Renown.-A verbose and cloudy piece of work, with Guy Bates Post as star.
(December.) (December.)
GOVERNOR'S LADY, THE-Fox.-A most appealing picture, at times touching greatness. Pathos well done. (March.)

GREAT WHITE WAY, THE-Cosmopolitan.Well worth the money. A personally conducted tour (March.)

GRIT-Hodkinson.-Glenn Hunter in a play of gangsters and the underworld. Not new, but fairly interesting. (March.)
HALDANE OF THE SECRET SERVICE A pollo.-Houdini as a detective cleaning up a gang of counterfeiters. Amateurish, but with some good Houdini stunts. (December.)
HALF-A-DOLLAR BILL-Metro.-Interesting and well played story of waif adopted by a sea captain. (February.)
HAPPINESS-Metro.-A very thin story, adapted from J. Hartley Manners' play, with Laurette Taylor as the saving grace. For the family. (May.)

HEART BANDIT, THE-Metro.-Viola Dana is good as a tough little crook who is later redeemed by mother love (March.)

HELD TO ANSWER-Metro.-A formula picHER REPUTATION-First National.-A flood, forest fire and a persecuted heroine, all good. Plenty of thrills. (March.)

HER TEMPORAR Y HUSBAND--First National. -A riotous comedy, full of laughs, providing a joyous

HERITAGE OF THE DESERT, THE-Para-mount.-A Zane Grey story, as good as all his
Westerns are. Ernest Torrence best of the cast as usual. (A pril.)

HIS CHILDREN'S CHILDREN-Paramount.Another lesson about the fast-stepping younger generation. Well worth while. (January.)
HIS MYSTERY GIRL-Universal.-The old ory of a serious man who gets a little lesson in omance. Herbert Rawlinson is good. (March.)
HOODMAN BLIND-Fox. - An oldstage favorite made into a most entertaining picture. Melodrama made into a most enter
with ideas. (March.)

HOOK AND LADDER-Universal. - Hoot Gibson as a fireman, with a pretty love story and lots son as a fireman, with a pretty love
of comedy. Family picture. (March.)

HUMMING BIRD THE - Paramount. - The best thing Gloria Swanson ever has done. One of the best pictures of months. (A pril.)

HUNTRESS, THE-First National.-A very good entertainment, with plenty of comedy and excite-

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.)

INNOCENCE - Apollo. - An ineffective melodrama with Anna Q. Nilsson as a redeeming feature. (March.)

IN SEARCH OF A THRILL-Metro.-Viola Dana as a little rich girl wants to see life and becomes an Apache in Paris. (January.)

IN THE PALACE OF THE KING-Goldwyn.A good story, beautifully mounted but carelessly told. Direction not good. (February.)

IS CONAN DOYLE RIGHT?-Pathe-A pictorial expose of the tricks of the fake spiritualistic mediums, more effective than the many which have

JACK O' CLUBS-Universal.-Lots of trouble for no reason, except to be photographed. (A pril.)
JEALOUS HUSBANDS-First National.-Ordinary, with the only outstanding feature the work of Jane Novak. (April.)
JUDGMENT OF THE STORM-F. B. O.-The Palmer School's prize photoplay, very interesting and with a charming love story. (March.)

JUST OFF BROADWAY-Fox-A swiftly moving crook drama, with plenty of thrills and excitement. (A pril.)

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

LADIES TO BOARD.-A Tom Mix comedy, witl Tony added. Mix pulls a lot of his best stunts. (A pril.)
LADY OF OUALITY, A-Universal-A charming story, excellently played by Virginia Valli and capable cast. (February.)
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.)
LEAVENWORTH CASE, THE-Vitagraph.-A ponr adaptation of a famous old best-seller. A mystery story without mystery. (January.)

LET NOT MAN PUT ASUNDER-Vitagraph.One of the worst ever made. (A pril.)

LIGHTS OUT-F. B O.-A melodrama of the underworld and motion pictures with a clever idea and a lot of suspense. Worth seeing. (December.)
LIGHT THAT FAILED, THE-Paramount.In spite of the liberties taken with Kipling, a good picture, excellently acted. (February.)
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.)

LONE RANGER, THE-Aywon.-Ag in the Texas Ranger is sent to get his man and gets him (January.)
LONE WAGON, THE-Sanford.-If it hadn't been for the "Covered Wagon," this wouldn't have been made. Who cares? (May.)

LONG LIVE THE KING-Metro.-The King is Jackie Coogan and this is one of the best things ho ever has done. (January.)

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

LOVE MASTER, THE-First National--Strongheart is the star, and Mrs, Strongheart the leadirg woman: The others and the story are not so, much (March.)

LOVE'S WHIRLPOOL-Hodkinson.-A crook story of the better sort, with James Kirkwood and Lila Lee. Plent
always. (May.)
LOVE TRAP, THE-A pollo.-Melodrama filler with complications, detectives and dictaphones. Coo idea, but hurt by not holding to main theme.
LOVING LIES-Allied Producers.-Mediocre, i spite of Monte Blue and Evelyn Brent. (A pril.)
LUCRETIA LOMBARD-Warner Brothers.-A good story, but the picture seems flat. Irene Rich scores, as does a forest fire. (March.)
LULLABY, THE-F. B. O.-Jane Novak's beet picture. She plays three roles and is excellent in picture. She pl
each. (March.)

MAILMAN, THE-F. B. O.- More propaganda for the letter carrier. Interesting and very much for for the letter carrier. Int
the family. (February.)

MAN FROM BRODNEY'S, THE-Vitagraph.Wildly improbable, but also wildly exciting and, therefore, good entertainment. (February.)

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

MAN LIFE PASSED BY, THE - Metro: Another interesting interpretation by Percy Marmont of one of the lovable failures he does so well. (March.)

MARRIAGE CIRCLE, THE-Warner Brothers. - A masterpiece of direction by Lubitsch which results in a strikingly amusing comedy, admirably acted. (April.)

# How Do You Look In a Bathing Suit? 

How would you like to lose from three to ten inches from your hips and waist without exercise, medicines or diets-without inconvenience or discomfort of any kind?

## New Kind of Girdle Often Reduces Hips and Waist Three Inches First Week

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You will be surprised how quickly you can indulge in many outdoor sports without the usual sense of heaviness and fatigue. For with every step you take-with every little motion and movement of your body, this marvelous new kind of girdle gently massages away the unsightly, useless, needless fat. Before you know it you find yourself looking and feeling years younger. Women who wear the Madame X Girdle say you feel like a new person the minute you put it on.
Exclusive Features Make Madame X Girdle the Ideal Support for Every Woman
The Madame X Reducing Girdle is made of the most resilient Para rubber, especially designed for reducing purposes, and is worn over the undergarment (with garters attached), fitting as snugly as a glove. As you walk, climb stairs, bend, reach or dance, and while sitting, standing, riding or during any kind of exercise, it gently massages the entire surface of abdomen, waist,
hips and thighs. Every movement you make, even your natural breathing, is met by this live rubber girdle, which persistently and surely massages away the fat-without any extra exertion on the part of the wearer. The result in many cases is absolutely amazing. Women often lose from 1 to 3 inches from waist and hips the very first week. One of the most striking features of the Madame X Girdle is that it slenderizes your figure evenly. Excess flesh cannot sag in one place and bulge in another as in ordinary girdles which, because of their lighter weight, cannot hold the body in. Also, while it gives you the same slender appearance as a regular corset, it has none of the corset's discomforts or disadvantages. The specially constructed cut-away front insures absolute freedom of movement and perfect comfort in any position of the body, and the back-lacing makes the belt easy to adjust to the contours of the figure as you become more slender.
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the name on the box, and slamped on the girdle isself Avoid disappointment by refusing imitations which may look the same when new, but lack resiliency and so quickly lose their shape and usefulnes.
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WANT WORK HATE?



Brief Reviens of Current Pictures

MARIRIAGE MAKER, THE-Paramount.-The MASK OF LOPEZ, THE-Monogram.-Another esternof the usual type. (February.)
MAYTiML-Preferred.-The camera doesn't

VEN IN THE RAW- Universal.- A formula pic-

MILIION TO BURN, A-Universal.-An amus-

IR.ACLE MAKERS, THE-Asso. Exhibitors.MODERN MATRIMONY-Select.-A commonMONKEY'S PAW, THE-Selznick.-An
$\qquad$ MRS. DANE'S CONPESSION-F.

MY MAN-Vitagraph.-Dustin Farnum as a cave
in political boss. Just passable. (A pril.)
THE MAN-Golelwyn.-A Hell Caine

EAR I.ADY, TirE-Universal.-Poor comedy,
NELL'E, THE BEAUTIFUL CLOAK MODELmakes it well wortl while. (A pril.)

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PIONEER TRAILS-Vitagraph.-Imitation of
The Covered Wagons without the virtues of that record-breaker. (February.)
PLEASURE MAD-Metro,-Just misses being a big picture, but is worth while. (January.)
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.)
POLIKUSCHKA - Russian Artfilms. - A well made picture, but morbid and sad. No chance for a pleasant evening of laughter here. (December.)
PREPARED TO DIE-Johnnic Walker.-A good idea gone wrong, except for Eddie Polo. (March.)

PRINCE OF A KING, A-Selznick.-Little Dinky Dean is the star and all children and most grown-ups will like it. (March.)

PURE GRIT-Universal. - The Western formula, with Roy Stewart heading the cast. (March.)

RAMBLIN' KID, THE-Universal,-Another Hoot Gibson picture, fully up to his amusing and interesting standard. (December.)
RED WARNING, THE-Universal.-Even Jack Hoxic gets out of breath keeping up with the story in this thriller. (February.)

RENDEZVOUS, THE-Neilan-Goldwyn. - The love story of an American soldier and a Russian prin-
cess, delightfully produced by Marshall Neilan (March.)
RENO-Goldwyn.-Rupert Hughes' argument for a uniform divorce law. Interesting for adults (March.)

RESTLESS WIVES - Commonwealth. - Hardworking husbands, bridge-playing wives and other conventionalities. (March.)

RICHARD THE LION-HEARTED-Associated Exhibitors.-Wallace Beery is a two-fisted, meat-eat-
ing King Richard. The boys will love it. (January.)

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

RIGHT OF THE STRONGEST, THE-Zenith. -A storv of the Alabama hills with E. K. Lincoln in lween Lincoln and George Siegmann. (December.)

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

SATIN GIRL, THE-Apollo.-Lady crook fools the whole police force, as usual. (February.)

SCARAMOUCHE-Metro.-One of the great pictures of the year. The acting of Lewis Stone and Ramon Novarro, and the direction of Rex Ingram have turned out a masterpicee. Don't miss it (December.)

SECRETS-First National.-A charming picture with Norma Talmadge as star. Don't miss it. (A pril.)

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

SHEPHERD KING, THE-Fox.-An interesting story of David the Psalmist, done by a capable Italian company. (February.)

SHIFTING SANDS-Hodkinson.-Desert stuff, camels against the sky and such things. (December.)

SIX-CYLINDER LOVE-Fox.-A light and amusing comedy, well handled, with Ernest Truex doing excellent work. (February.)

SLAVE OF DESIRE-Goldwyn.-Balzac's "The Magic Skin" in celluloid. Rather vague, but Bessie Love and Carmel Myers are good. (February.)

SOCIETY SCANDAL, A-Paramount.-Another surprise by Gloria Swanson, Totally different type done. Well worth seeing. (May.)

SONG OF LOVE, THE-First National.-Norma Talmadge as an Arab dancing girl and very much worth while seeing. (March.)

SOUTH SEA LOVE-Fox.-Shirley Mason is good in a mediocre and unconvincing story. (Feb.)
SPANISH DANCER-Paramount.-Pola Negri's best American-made picture. A proof that the fault in "Bella Donna" and "The Cheat" were not hers. Her performance as the gypsy girl remarkably good. as is Antonio Moreno's. (December.)
SPORTING YOUTH-Universal.-An auto rac ing picture of the type Wally Reid used to do, with Reginald Denny as hero. Good entertainment April.)
STEADFAST HEART, THE-Goldwyn. - Al though the story is rather improbable, the capital acting of little Joseph Depew makes it worth while (March.)

## A Nation-WideQuest for New Authors

## Enormous Cash Awards Offered by Magazine Publishers and Motion Picture Producers.

MAGAZINE publishers and motion picture producers are today engaged in one of
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plied with fresh stories. Thousands of publications read by millions of people of all types and classes must present new fiction every
issue. To meet this demand, new writers must issue. Tound.
In their search for new authors, publishers and producers have inaugurated a number of notable story contests offering big cash awards. In fact, such contests are being launched con-
tinually in the search for new authors. They are more than contens. They are quests.

## Thousands in Prizes

Chief among the film story contests is that conducted by Famous Players-Lasky in conjunction with Pictorial Review and the publishing house of Dodd, Mead \& Co. The prize
is $\$ 13.500$. It cannot be won by an established novelist, but must go to a new author. The chief condition is that the winner must be without previous book publication credit. Pictorial
Review will publish the winning novel serially, Review will publish the winning novel serially,
Famous Players-Lasky will produce a screen Famous Players-Lasky will produce a screen
version of it and Dodd, Mead \& Co, will publish it in book form, paying author's royalties besides.
In the short story field, Harper's Magazine is offering $\$ 10.000$ in prizes in a series of four contests lasting throughout the current year. The Forum in another contest offers a prize of $\$ 1.000$ for the best story 3,000 to 5.000 words. prizes amounting to large sums in the aggregate. Two standing offers are worthy of especial mention: the Famous Players-Lasky annual prize
of $\$ 10,000$ for the best photoplay, and the $\$ 10,000$ fund set aside by the publishers of Action Stories and Novelets for bare story plots without literary presentation.

## The Day of the Unknown

Producers and publishers alike thus attest their belief that there are scores of men and women, unknown as writers, who are able to
produce suitable stories for the millions reached by the screen and the magazines-if they can only be induced to try. Authorship concurs in
Palmer Institute of that opinion, because its own experiences prove it to be true. It has found many potential authors during its six years of service to writers, and through training and co-operation has helped them to gain recognition on the screen Course and Service in photoplay writing, shortstory writing and dramatic criticism, it has helped them to acquire a knowledge of hove to imagination. They were enabled to learn hozo to surite stories meeting current market demands during spare time in their own homes, without interference with their regular duties.

## The Advisory Council

Aiding in the work of discovering and training new writers are the following distinguished
members of the Institute's Advisory Council:

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Photodramas by authors succeeding through Palmer co-operation, now being exthibited in theatres throughout the United States and Canada, include the following productions by
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"The White Sin"
By Harold C. Shumate
"His Forgotten Wife"
By Will Lambert
Ask your favorite theatre to show these pictures (Distributed by Film Booking Offices of A merica)

## Announcing <br> The Palmer Scholarship Foundation

Palmer Scholarship Foundation has been established by Palmer Institute of Authorship for the purpose of bringing recognition to men and women whose fresh and virile stories might otherwise be lost to the screen and general publication field, but who need outy training in the new
authorship in order to succeed.
Two Major Awards, each carrying a prize of 8500 cash and the Palmer Medal of Merit. will be made by the terms of the Foundation to the authors of the best shor story and the best screen play, respectively
submitted each year.
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For those who believe in themselves, a book has been prepared entitled "The New Road to Authorship." It contains information that every writer should know. Do you know that there has been an American revolution in letters in the last decade? Do you know about the modern writing technique? Do you know why producers and publishers alike face a scarcity of story material today? The New Road to Authorship", will tell you. It is invaluable for the library of any writer, known or unknown. Success stories of many authors who owe their recognition to Palmer training are contained in it. This book, together with a bulletin conPalmer Scholarship Palmer Scholarship Foundation and its broad and unique service to writers, upon mailing of the coupon below.

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## Eternally-Wally

Green Bay, Wisconsin.
It certainly was good to see the picture of Wallace Reid in the April issue.

Why don't you publish a good full page portrait of him in the rotogravure section? I'm sure I wouldn't be the only one who'd appreciate it.
A. Edward Olmsted.

## Lloyd and Dorothy

Kew Gardens, N. Y.
I would like to offer a few words of praise for Lloyd Hughes and Dorothy Mackaill. I think that Mr. Hughes is one of the best young actors on the screen and Miss MacKaill is certainly one of the loveliest girls.

Helen Ashenhur Holbrook.

## By Request

Augusta, Georgia.
There are a great many things that I admire about Photoplay-I don't think that I have missed, all told, more than half a dozen copies during its entire life-which gives me courage to ask the first favor that I've ever asked; namely, a picture in the Gallery of George Larkin and, at some time in the future, an interview with him.
He is an excellent actor, a very good-looking chap, and a gentleman. His pictures are consistent box-office winners (on the authority of the manager of the house that runs StateRight pictures here), and while he hasn't been seen often on the better programs, I understand that he is now at work on a picture for Robertson-Cole, which ought to boost his popularity quite a lit-and which ought to make it easy for you to grant my simple request!

Peggy Gaddis.

## The De Roche Profile

Ft. Collins, Colo.
In answer to two letters which have appeared in Photoplay lately: I should say Charles De Roche cannot take Rudolph Valentino's place. He hasn't Valentino's profile. No indeed! His profile bespeaks too much character and his personality is too wonderful! E. M. S.

## In the Foreground

Albany, N. Y.
The letter of protest signed by Marie L Wolich in a late issue of Photoplay is, indeed, quite a variation from the general consensus of opinion. I think we all join in our sympathy as to her inability to recognize the beauty and grandeur that are placed before us on the screen. Surely when one makes the statement that "The Four Horsemen of the Apocalypse". was "pretty fair," there must be something missing from that person's makeup!
Of course, we all have the right of opinion, and each of us should "dare to be singular," but when it comes to deciding on pictures past and present who would not place in the foreground:

The Birth of a Nation,
The Four Horsemen of the Apocalypse, Robin Hood,
Merry-Go-Round,
The White Rose,
Where the Pavement Ends,
A Woman of Paris,
Only 38,
Orphans of the Storm.
Joan Allen.

## A Suggestion for Pola

Hopkinsville, Ky.
I think Pola Negri would be wonderful in

# Brickbats 

 छ BouquetsLETTERS FROM READERS

The readers of Pноторlay are invited to write this department -to register complaints or com-pliments-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 acling. 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.

Tolstoi's "Anna Karenina" and also in George Eliot's "The Mill on the Floss." Each novel portrays the mental struggles of one the most interesting characters in literature; one resists temptation, the other yields. Pola Negri could show the fight with temptation in these instances as no one else I can think of. To me she is lovely; mentally, morally and physically, and I want to see justice in criticism and appreciation of her talent.
V. L.

## The Supreme Compliment

I have created around Irene Rich the IDEALS I hope to find in the woman, somewhere in this world, that I want to marry. Tell me there is a living soul in this world that doesn't admire her, that doesn't like her!

William Outcalt.

## A Glorious Apache

Pittsburgh, Pa.
Gloria Swanson as an Apache-sounds funny-but nevertheless it's true! In her latest picture, "The Humming Bird," Miss Swanson does very good work in her rôle. We would like to see her in more pictures of this type.

Sadie Josack

## The Newest Mary

Woonsocket, R. I.
Let me speak a word of praise in favor of Mary Philbin's performance in Von Stroheim's "Merry-Go-Round." This youthful, uniquely beautiful little actress stands head and shoulders over the majority of the old and new leading ladies and stars of the screen. Her art is real, human. Her ironic laughter in the hospital scene will linger long in this spectator's memory.

James Sheehan.

## Nice, but No Apollo

Montreal, Canada.
I am not really a fan, becau:e I do not go to the movies very often, but when I do go, guided by Photoplay's criticisms, I have usually succeeded in seeing pretty good pictures.

Charles Gerrard has never been cast as a hero, at least not that I ever knew-yet in his sleek, villainous role; I have liked him. He is no Apollo, but he is "nice." I am sure he has possibilities-almost devoid of gestures, he "delivers the oods" very pleasingly indeed and with a fincsse I have always admired. His name mu-t te quite unknown to mo-t everyone, I Lelieve-it is Charlie Gerrard.

Eclypsine L. Dupont.

## Can't Cut This Letter

Freeport, N. Y
The movies have meant a great deal to me, and perhaps the idea I have worked out may help some other lonely person to te a little less lonely, as it has me. My situation is such that I have very few companions of my own age, so I have selected some from among the screen players, as follows: Lila Lee, Lois Wilon, May McAvoy, Pauline Starke, Leatrice Joy, George Hackathorne, Gareth Hughes, Glenn Hunter, Jimmie Morrison, Harrison Ford and Bobby Harron. Perhaps that last name may seem strange, but the beauty of the ee friendships is that nothing at all can lreak them. Why do you suppose I haven't selected any of the ocry vory stars? I don't know just why I have chosen as I have, but those are the members of-what I might call "My Club." Others of my very good friends are Henry Walthall, Mr. and Mrs. Meighan, the Conrad Nagels, the Barthelmess family and, of course, the Valentinos. These folks I don't know so well, but I like them very much.

These "pretend" friends, who have grown very real to me through their work on the screen and the magazine interviews, have given me many merry parties and sood times of all descriptions-hikes and picnics, theaters and auto rides through beautiful country, and just pleasant tête-a-tête. So pleasant have they all been that sometimes I practically lose sight of realities. Of course, often, I do wish it could come true, but in general I am very glad to be able to enjoy such good times at all.

Penelope.

## Hats Off:

Apple Creek, Ohio.
Once more a great picture has reached the screen! Hats off, please, to Rex Beach, Allan Dwan, The Paramount Picture Corporation, Tom Moore, Mickey Bennett, Edith Roberts and every one in the cast who helped to make a picture which I consider the best I have ever seen.
"Big Brother" will live because it is so intensely human.

## J. Andrew Reiter.

## Our Brief Reviews

Memphis, Tenn.
As chairman of the children's Saturday morning matinees, held at our Palace theater, I have been a most faithful reader of your column in the Photoplay Magazine entitled "Big Reviews of Current Pictures" and have found the information contained therein most valuable. I either have all pictures used for this work screened, or I use pictures that I have seen and know to be suitable for children, and your page has helped me so much in suggesting pictures that otherwise would have escaped my notice. If they are scheduled to appear in any of our theaters I make it a point to see them or have our local exchange screen them for me.

Alice O. Strum.



## FRE

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size rug of the same weave and coloring, same wonderful quality as the large one, only different in pattern. If you keep the large one, you pay nothing for this $27 \times 52$-inch rug. It is a GIFT from Hartman.
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tions of light-then decide. Only by this actual examination can you

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## Brief Reviews of Current Pictures

## [ CONTINUED FROM PAGE 13

STEPHEN STEPS OUT-Paramount.-The first and only picture of Douglas Fairbanks. Jr. for P

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

STRANGER, THE-Paramount.-This picture starts slowly, but picks up and tells an absorbing story in direct and effective fashion. (A pril.)

SUPREME TEST, THE-Renown.-The country boy in the wicked city, the mortgage on the farm and the rest. (March.)

TAILOR, THE-Fox.-An Al St. John comedy with the usual slapstick stuff, but also with some of
the clever mechanical effects he always has. (Dec.)

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

TEMPLE OF VENUS, THE-Fox.-A mixture of lot of box-office drawing cards. Jazz, scantily clad nymphs, and a weak love story, (January.)

TEN COMMANDMENTS, THE-Paramount.One of the greatest pictures ever made. A wonderful
entertainment and a marvelous sermon. The color entertainment and a marvelous sermo

THIEF OF BAGDAD, THE-United Artists.Doug Fairbanks' latest and greatest. A picture of magie and beauty.en by everyone. (May.)

THIS FREEDOM-Fox.-An English company, headed by Fay Compton, makes the Hutchinson story fairly entertaining. (Fejruary.)

Three miles out - Kenna. - Madge Kennedy and a lot of rum pirates provide plenty of laughs. Good entertainment. (March.)

## THREE O'CLOCK IN THE MORNING-C

Burr--Unconvincing story, with Constance Binney as a jazz-mad girl who dances beautifully much. (May.)

THREE WEEKS-Goldwyn.-A lavish picturization of Elinor Glyn's novel, with lovely settings. (A pr.)

THRILL CHASER, THE-Universal. - Hoot Gibsoa goes to Hollywood and thence to Arabia, becoming a sheik. (February.)

THROUGH THE DARK-Cosmopolitan.-A Boslon Blackie crook story, dealing with the redemption of a man through a woman's faith.(March.)
THUNDERGATE-First National.-Conventional story with scenes in China. Owen Moore good. (March.)

THUNDERING DAWN-Universal.-A story of Java with some tremendous and unusual effects. A (December.)

THY NAME IS WOMAN-Metro.-A tragedy, told simply and effectively, with some beautiful sets and photography. Barbara La Marr excellent. (April.)

TIGER ROSE-Warner Brothers.-Excellent adaptation of the stage play, with Lenore Ulric in her original role. (February.)

TIMES HAVE CHANGED-Fox.-Not much of a picture, with William Russell as star. Conventional and good for the family. (December.)

TIPPED OFF-Playgoers.-Mixed-up melodrama with Chinese crooks, and missing necklace. (Dec.)
TO THE LADIES-Paramount.-A joyous entertainment and-incidentally - Director James Cruze's fourth successive hit. (February.)

TRAIL OF THE LAW, THE-Biltmore--Old formula of country girl and city chap, and not well done. (April.)

TWENTY-ONE-First National.-The 1924 model of Richard Barthelmess in an interesting, but not great, picture. (February.)

TWO WAGONS, BOTH COVERED-Pathe. One of Will Rogers' burlesques and a clever one

UNCENSORED MOVIES-Pathe.-Will Rogers impersonates a lot of other stars and isn't very funny. ${ }_{\text {impersonat }}$ (February.)

UNDER THE RED ROBE-Cosmopolitan.-A costume picture of the Louis XIII period, beautifully mounted and costumed, but a bit draggy. (January.)

UNKNOWN PURPLE, THE - Truart. - Less thrilling than the stage version but nevertheless worth seeing if you like suspense. (February.)

UNSEEING EYES-Cosmopolitan,-A splendid picture-if you like snow. (January.)

VAGABOND TRAIL, THE-Fox.-A -ain the
VIRGINIAN, TIIE-Preferted.-Owen Wister's famous novel made into an exceptionally good West-
ern. (January.)

WATERFRONT WOLVES-Renown.-The title tells everything except how bad it is. (May.)
WAY MEN LOVE, THE-Grand-Asher.-This picture starts well, but gradually dwindles. (January.)
WEEK END HUSBANDS-F, B. O.-The picture
WEST GE THE WATER TOWER-Paramount. cutting and changes, required by censorship. (March.)
WHEN A MAN'S A MAN-First National.-A Harold Bell Wright story, well made. You will like it
if you favor Westerns.
A pril.)

WHEN LAW CAME TO HADES-Capital.-A shadow of "The Covered Wagon." Trite story
plainsman and abandoned baby. (December.)
WHEN ODDS ARE EVEN-Fox:-William RusWHIPPING BOSS, THE-Monogram.--Pased on the peonage system. Tells brutal truths but is WHISPERED NAME, THE-Universal.-Interesting and full of action, with Ruth Clifford doing excellently. (March.)

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

WIIITE TIGER-Universal.-A crook story with
WHY ELEPHANTS LEAVE HOME - Pathe. Interesting film of trapping of elephants. (February.) WIFE'S ROMANCE, A-Metro.-Clara Kimball Young as a love-hungry wife in an improbable story. Not for the family. (December.)

WILD BILL HICKOK-Paramount.-W. S Hart's return to the screen in a picture filled with gunplay and other stunts his admirers lik:

WILD ORANGES-Goldwyn.-An interesting and gripping picture, ba
story of fear.

WILD PARTY, THE - Universal. - Gladys tangled in libel suits, jail sentences and so on. (Dec)

WINGS OF THE TURF-Fidelity.-A racing melodrama, brought from England, and as good as the usual home product. (April.)

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

WOMAN OF PARIS, A—United Artists.-Probably the most perfectly directed picture ever screered. Another proof of the genius of Charles Chaplin, who

WOMAN PROOF-Paramount.-Thomas Meighan in a George Ade story, cut to fit and therefore entertaining. (January.)

WOMAN TO WOMAN-Selznick.-Betty Compson, always charming, in a picture that grown-ups will like. (February.)

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

YANKEE CONSUL, THE-Associated Exhibit-Mc-A remarkably fine comedy, with Dougla

YESTERDAY'S WIFE-Apollo.-Conventional triangle story with nothing new. (February.)

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

YOU ARE IN DANGER - Commonwealth. Good little country boy in big city. Doesn't tell no mean much. (January.)

ZAZA-Paramount.-A very interesting picture which gives Gloria Swanson a chance to prove that she is one of the leading screen actresses. (Dec.)

## Good-Bye

 Fat!Lost 43 Pounds in 7 Weeks Simple, Easy Way Is Explained to You Free
 you will receive complete directions on how to
reduce-remember that Madame Elaine lost 50 pounds in 2 months with her wonderful secret I have lost over 43 pounds in 7 weeks and I know of hundreds of women in America and Paris who are now keeping their figures slender and attrac-
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## Blackheads can be overcome by the right cleansing method

Two boys, just out of college, were riding down Fifth Avenue on a bus top. They were watching the stream of women-women of every age, every type of costume and appearance, who fill that brilliant thoroughfare at four o'clock in the afternoonthe fashionable hour.
"They look all right from up here," remarked one of the boys, "but get down on the sidewalk, and just about one woman in ten really has a good complexion. With the rest it's a matter of make-up."

These were real boys-and a real conversation.
T HERE is no way of successfully disguising a poor complexion.

But by using the right hygienic methods, you can overcome its faults!
Each day your skin is changing; old skin dies and new takes its place. If you give this new skin
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 Blackheads are a confession that you are not using the right cleansing method for your skin. Use this treatment, and see how quickly blackheads will disappear-$\mathrm{E}^{\text {VERY night before retiring }}$ apply hot clochs to your face until the skin is reddened. Then with a rough washcloth work up. a heavy lather of Woodbury's Facial Soap and rub it into the pores thoroughly, always with an upward and outward motion. Rinse with clear hot water, then with cold. If possible, rub your face for thirty seconds with a piece of ice.
To remove blackheads already formed, substitute a flesh brush for the washcloth in this treatment. Then protect the fingers with a handkerchief and press out the blackheads.

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1 most recent recruit from the ranks of society, was born a Morgan and is the twin sister of Mrs. Reginald Vanderbilt. Bored with Park Avenue and the Rue de la Paix, she made her motion picture debut with Gloria in "A Society Scandal"


Edwin Bower Hesser

M ARGUERITE DE LA MOTTE leaped into fame as leading-lady-in-chief to Doug Fairbanks. But after "The Three Musketeers" she became a featured player in her own right. She is now appearing opposite John Bowers in a series of "Mission" productions


Edwin Bower Hesser



Alfred Cheney Johnston

B
ERYL WILLIAMS has, with her slim youthful
ness and lyric beauty of line, made a good many of Coles Phillips pictures famous! She entered the movies through the extra door, doing small parts for Alan Dwan. Then a real chance-in "Meddling

Women" with Lionel Barrymore!


Richard Burke

M AY McAVOY was miscast for so long that the public suffered for her-and with 1 her. And then she blossomed forth as one of the magic inmates of "The Enchanted Coitage"!She plays with Dick Barthelmess as a shy, ugly, little woman, transformed by love
 characterization. Her next venture will be "The Inside Story," another de Mille etching

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With Ivory, plus good health, the care of the skin becomes a simple matter. Bathe your face once or twice daily in warm water and Ivory lather; follow your warm rinsing with a dash of cool or cold water, and you have dope for your complexion all
that any soap can do to promote its beauty.

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IVORY SOAP

# PHOTOPLAY 

June, 1924

# Speaking of Pictures 

By James R. Quirk

HAVE you heard of the great new super-spectacle now being released in serial form under the title 'Holier Than Thou"?
It is being produced by the U.S. Senate, once known as "the most august legislative body in the world." They've quit legislating and have gone into the show business with a vengeance.

The first episode opened with a reproduction of the citizens' tribunal of the French Revolution, with dignified members of our government playing the parts of Citizens Robespierre, Danton and Murat. The carts rumbled through the streets of Washington, and the guillotine platform was slippery with political gore.

A great costume picture, a gorgeous piece of showmanship, but we doubt that the picture is going to be a ballot-box attraction. It's an all-star cast, but the continuity is ragged, and the theme uncertain. What it needs is a first class movie director who can put some comedy relief into it before it is taken out and roadshowed this fall.

Mark you, I am not a communist, nor an iconoclast, nor am I lacking in respect for and faith in our form of government and some of the splendid patriotic minds of our executive and legislative departments and assemblies.

But I am convinced, after closely observing the Senate in action, that I could make some suggestions that will be found helpful. We should have a superinvestigating committee to investigate the investigating committees, and find out what they're all about, and I would nominate Houdini as chairman. If he cannot untangle them, no one can.

One day, while the immigration bill was being presented, I detected only three members on the democratic side, each eagerly awaiting an opportunity to raise his voice in behalf of his favorite foreigners (see Con-
gressional Record), and five gentlemen on the republican side, bent over their little mahogany desks, writing the folks back home that the spring crops of garden seeds were on the way.

Over in the committee rooms the investigators were all hard at work on scenes showing the decapitation of cabinet officers and building up sets for the Indian Summer campaign.

As far as I could see, they ought to call it a draw, and make it unanimous for Calvin Coolidge. He has all the elements of a good box office attraction, including the sure-fire mystery angle. He's got us all guessins and we're going to vote for him just to see what he will do.

I've got another suggestion that would insure a full attendance at every session and get the boys down to work. I'd appoint Corinne Griffith or Pola Negri, presidents protem, of the Senate, and select a dozen of our beautiful movie stars as clerks, sergeants at arms, page boys and doorkeepers. They need a little sex interest in the Senate as well as in the picture houses.

Just a few committee suggestions. Why not put Cecil De Mille in as chairman of the Committee on Appropriations? He spends money freely but gets results. Nita Naldi would be an ideal head of Ways and Means. She's clever, that girl. Bill Hart would make a real chairman of the Committee on Indian Affairs. Or maybe Tully Marshall. He succeeded in managing two squaws in "The Covered Wagon."

Can you imagine what Mack Sennett would do to get the public interested in Rivers and Harbors? If they're really going to do something on uniform divorce laws, don't overlook Barbara La Marr. She knows. And how about Charlie Chaplin or Harold Lloyd as head of the Foreign Relations Committee? There hasn't been a laugh out of that hardworking outfit in ten years.

"Ramon is Romeo," says Alice Terry. "The most fascinatingly dangerous type of lover-an idealist of great physical charm"


Norma Talmadge: "Any woman should be honored and delighted with the sort of love Eugene O'Brien offers me on the screen"

## Great Lovers

As seen by those they've made love to

THE hundreds of letters that pour in daily to Рнотоplay leave us in little doubt as to how the public feels toward Dix, Valentino, Novarro and other romantic heroes of the day, but do the recipients of their screen attentions feel a similar enthusiasm?
If a man is never a hero to his valet, can he hope to be to his leading lady?
A canvass of fourteen representative actresses, asking each to name the greatest lover with whom she has appeared, has brought forth opinions as frank as those of fans.

We know that screen romance is often real, for it has often led to the wedding of the hero and heroine after the picture's fadeout. And it would seem that the best results have been obtained for the screen when a momentary illusion of reality has been created.
Corinne Griffith considers the question of leading men so important that she has the right in her contract to pass on them as she does on her directors and stories. Alice Terry agrees with Miss Griffith and admits,-while allowing as how no lady should,-that there may be a real kick in love scenes. Gloria Swanson naively confesses that she once complained to the company because they were giving her such old men; she says she wanted them young enough so she could at least pretend love. And Nita Naldi boldly declares that she held herself ready to cancel a trip to Europe in order to play with Valentino again.

In preparing a symposium of the great lovers of the screen as viewed by those they've made love to, no attempt was made to determine the greatest Romeo. Such an attempt would have failed lamentably, for no two actresses named the same man!

## Ramon Novarro

By Alice Terry
Any actress who wishes to be thought refined should never admit that she gets a kick out of love scenes. But I do. That

# of the Screen 

## The Great Screen Lovers

Ramon Novarro John Barrymore Rod La Rocque Lew Cody Monte Blue Conway Tearle Robert W, Frazer

Richard Dix Rudolph Valentino Thomas Meighan Lewis Stone Frank Mayo Jack Mulhall Eugene O'Brie:

Conrad Nagel

## The Jury that Chose Them

Gloria Swanson
Pola Negri
Betty Compson
Nita Naldi
Corinne Griffith
Viola Dana
Mary Astor

Norma Talmadge
Alice Terry
Barbara La Marr Constance Talmadge Blanche Sweet Jacqueline Logan Alma Rubens
is, sometimes. Ramon Novarro has never failed to interest me. In each new part he essays, he becomes a different individual. From Rupert in "Zenda" with his flip inpertinence, he became the lyric young pagan of "Where the Pavement Ends," from that to the fiery, scintillant Scaramouche, and then the handsome and rascally lovable dragoman of "The Arab."

After I have played with an actor a few times I usually can tell just about the expressions and gestures he will use in a given situation. But Ramon, never! He acts by thought rather than by gesture. I'm always curious as to what he's going to do next, so I watch his eyes to know what he's thinking. Now that's fatal! It seems to me that Novarro is the most fascinatingly dangerous type of lover-an idealist of great physical charm. He is Romeo -young, poetic and ardently sincere. You feel he has a
 and Conway Tearle


Pola Negri proclaims Robert W. Frazer the areatest screen lover of her experience-and she has had over a score of leading men
says Betty Compson
 charming bo!." Nita says she like em Lation
women, that he is not to be brought down by any flashy flirtation; and so he challenges a woman's interest - and vanity.

## Rod La Rocque <br> By Gloria Swanson

Great screen lovers? I didn't know there were any. Yet I suppose there is a difference, for I once went to the company and complained because they were giving me such old leading men. I said I would like some one I could at least pretend I was in love with. Since then I have had a number of young men who exert a romantic appeal. I recall one of the most illustrious of these; he was always stepping on my gown. In the most romantic moments I would have to turn and say, "Pardon me, would you mind taking your feet off my train?" My motto for great lovers after that was, "Watch' your step!", The greatest screen lover, so far as I am concerned, is the one who embarrasses me least. It is very embarrassing to play love scenes with a man you have just met

I think I enjoyed the love scenes with Rod La Rocque in "A Society Scandal" more than any I have played, because I have known Rod for years. It is always a great satisfaction to have a fine actor playing opposite you. Rod La Rocque is one of the finest. I do not think anyone has done greater work on the screen than he did in "The Ten Commandments." There's a boyish, direct and sincere quality in Rod that appeals to women, and, being very sensitive, he gives a great deal to anyone playing with him.

## Eugene O’Brien <br> By Norma Talmadge

The test of a great lover, on or off the screen, is the measure of his sincerity. Beneath all the furbelows and fancies, the pretty speeches and the thoughtful actions, must

Viola Dana has found some lovers altogether too real, but Monte Blue is just right
be something real, something honest and fine, that rings with sincerity and truth. Because I feel that way, because I have always felt that way, I think Eugene O'Brien is one of the greatest screen lovers. To a woman, unless she is looking for mere amusement, which the women in my pictures seldom are, the main test of love is its reality, its depths. Eugene O'Brien conveys above everything else a depth of real emotion. A love scene with him is instantly raised in my thought from the commonplace, the trivial or the merely physical. It becomes something fine and worth whie.

I always feel that any woman would be honored and delighted with the sort of love Eugene O'Brien offers me on the screen, and I find I can respond to it, as the woman I am playing would do.

## Lew Cody

## By Barbara La Marr

I have played opposite many of the screen's greatest lovers during the past year and a half. And to me the greatest of them all is Lew Cody: Why? He has that tender quality ir screen love-making which gives a colvincing touch to scenes depicting the "great emotion" He falls in perfectiy with your mood, catches the exact tempo of the desired situation and carries you alon, with a smoothness and ease that makes both players [ Continued on page go ]

Two types of lovers, those you must teach and those who can teach you. Lew Stone is the latter, says Alma Rubens

## Freak Fashions

of the Films
When you seek the final word in dress, look for it on the screen


Below-A weird collar of uncurled ostrich feathers is worn by Grace Elliott beneath a hat that resembles an aviator's helmet


A new style for flower girls (right). A belt of flowerladen boxes worn by Alma Bennelt

Ethel Chaffin (left) who designs styles for the stars in Paramount pictures


Below-This half-and-half wrap, made of black velvet and ermine, is worn by Viora Daniel in Cecil De Mille's "Triumph


To make a short girl apperr taller, Miss Chaffin designed this spiral gown for Gertrude Hennecke



Gloria Swanson's former shingled bob

# The Battle of 

Рhotoplay Magazine has made a national investigation of the problem to help you make up your mind

AS the Lady of Long Hair majestically entered the hotel lobby, a member of the Bobbed Hair Sisterhood jauntily jeered: "Here comes the horse and buggy!"
'Bandit!" retorted the Lady of Long Hair, with all the venom of outraged womanhood.

To bob or not to bob!
That is the question that is causing more argument, more acrimonious discussion in this country today than any other, with the possible exception of prohibition.
It interests all classes and both sexes. No walk of life is exempt from arguments about it, because women in every walk are debating with themselves and with their friends the questions of whether it will be becoming, whether the fashion will last, what style bob they shall have, and a hundred other problems that arise when the subject is broached.

And the men are in it, too. Husbands are interested in the mental reactions of wives on the matter. Asked or unasked, they are giving their opinions. Husbands, as a rule, being conventional, seem to be rather opposed to the new idea, especially so far as their own families are concerned. Not that it will do them any good to object if the wives make up their minds, but they can talk anyway.

The emancipated-those who have had their hair bobbed-have coined a term for those who have not. The name is "horse and buggy," and this has taken its place beside that other term of opprobrium and scorn-"Old Ironsides"-applied to those of the younger generation who still wear corsets.
The bob is in the news every day. "It is an incentive to crime," say the Ladies of Long Hair. "Look at the newspapers!"

Perhaps the bob is to blame. Perhaps it-is a result of the war, and perhaps it

The constant cutting of hair weakens the whole scalp structure. I sometimes fear that this bobbing will be responsible for actual baldness among our women.

> C. NESTLE

Inventor of the Nestle Lanoil wave


Helene Chadwick shows the girlish bob
Colleen Moore affects the Dutch hob

# Bobbed Hair 

> Read what they all say, pro and con. Weigh it carefully and then let your conscience be your guide

is the motion pictures, but it is a fact that, all over the country, such headlines as these are common:
"Bobbed hair leads to suit for divorce."
"Bobbing of hair costs twelve nurses jobs."
"Twenty-three court clerks must bob their hair."
"Bob-hair bandit collects $\$ 350$ for spring suit."
"Shocked husband shoots himself when wife bobs hair."
"Bobbed-hair bandit shoots cashier who objects to being robbed."
And a Puritanical editorial writer gasps: "What if they had bobbed Lady Godiva?"

In an effort to determine the prospects of an early armistice and to get, if possible, a consensus of opinion on the question of long or short hair, Photoplay has made a nation-wide canvass of both camps, seeking opinions from educators, physicians, hairdressers, men and women stars of the screen, stage stars, directors, shop girls and passers-by. It is perhaps significant that the First Lady of the Land, Mrs. Calvin Coolidge, refused to take issue. Her hair is not bobbed.

And with the canvass made, the result is still in doubt. A careful recount seems necessary. The Dean of one woman's college says bobbed hair is "barbaric." The Dean of another believes it is a long step in the right direction. A famous hair" dresser says in a few years women will be bald. Another, equally famous, says "Bunk!" The stage is divided, the screen is hopelessly split, society cannot agree, the shopgirls wrangle bitterly.

No well-founded estimate of the number of bobs now in this country is possible. A famous hairdressing place in New York bobs three thousand heads a week. Another says six thousand a day are being bobbed. And that is only one city.

Bobbed hair - and particularly this new method of shingling it - is another defi that the girls of today are hurling into the teeth of their elders. They've been telling us for five years that it is their self-expression that counts, and they've sneered at the delicate, feminine instincts that distinguished their grandmothers. And to back up their arguments about being intellectual equals of men, they shave their necks. It's barbaric.

DEAN MARION TALBOT
Women's Department, University of Chicago

Long hair can carry germs and, undoubtedly, it often does. It naturally collects more dust and dirt than the shorter hair, which can be more easily covered and washed.

DR. F. J. MONAGHAN
Health Commissioner of New York

## If You Must Do It Show This to Your Barber




Gloria Swanson-I might as well confess my secret: I'm a cliptomaniac. Cutting hair amounts to an obsession with me. I'm always trimming my own; I love to cut my baby's; and I cut Alice Brady's beautifully. I find short hair very convenient for every style of coiffure. I do not always wear it as a bob. With switches of my own hair, I can achieve very easily any effect I want.

Elsie Ferguson - These awful straight lines are largely responsible for the bob. They give a boyish effect and, to complete the picture, the hair must be bobbed. Bobbed hair is not becoming to every woman. The head must be a certain shape to wear the bob effectively. I am for the

Bobbed hair makes a woman much more comely than a pile of hair. It lends her youth anddoes not necessarily detract from her dignity. In England, women with bobbed hair are in the majority. In time, ten or twenty years from now, there may be no woman without bobbed hair.

LADY DIANA MANNERS
Famous English Actress


bob because it makes selection and wearing of hats easier; takes less time to dress, and saves hairpins and nets. No, I haven't bobbed mine. Too many of my friends talked against it, but-I may do it yet.

Bebe Daniels-My hair is long but I prefer the bobbed. The only reason I don't bob mine is that I am required to play so many parts calling for long hair, and I do not like wigs. I think the bob very becoming to most girls. As for becoming bald because of bobbing, I think that is what they call "bunk." The hair grows thicker following the scissors.

Alma Rubens-Bobbed hair is for comfort, not for looks. It is just vanity which keeps women from cutting their hair. They are afraid they won't look so pretty. Well, they probably won't. But what is the difference? There is something else besides looks in the world. Whenever I see a woman shilly-shallying about cutting her hair, I long to say: "Oh, come off your pedestal, you're no Venus de Milo, anyway!"

Mae Murray-There is so much that is interesting to do in the world that a woman who does not try to rid herself of the routine of life seems to me to lack intelligence. Long hair is

Women seem determined to make themselves as unattractive as possible. It is woman's prerogative to be chic, dainty, delicate. Bobbed hair and flat shoes are woman's curse. Awoman who respects her womanhood as well as her appearance will never distort her visage by these unsightly clipped locks.

MME. SIMONE
Noted French Stage Star
a nuisance and a bore, and it isn't worth the trouble. Long hair is either a sign of vanity or the result of an old-fashioned mind.

Francine Larrimore-Bobbed hair is for young people exclusively. Elderly women with skinny, scrawny necks make bad matters worse by clipping their tresses. Bobbed hair needs a youthful face and youthful contours. Like everything else, however, discretion is the greater part of hairdressing. It is like make-up-it may suit you and it may not-but in its use you have to use your brains.

Mary Astor - Bobbed hair, never! I see no reason for it. Beautiful long hair is one of woman's greatest charms. When men begin to wear their hair long, I may consider bobbing mine. It seems to me there is too great a tendency on the part of women to copy masculine styles-knickers, socks, sweaters, cigarettes, bobbed hair. Where shall we stop?

As a result of intelligence tests made at Radcliffe, Smith, Simmons and other women's colleges, I believe that the "bobbed-hair flapper" is undependable; dislikes discipline and enforced tasks; lacks patience; doesn't care to bother with burdensome mental problems; appreciates only that part of a question which directly affects herself.

PROFESSOR A. A. ROBACK
Harvard Liniversity Psychologist

Alice Terry-My hair is thicker and healthier since I have bobbed it

Anda May Wong-A Chinese woman's hair is her chief ornament in life. Chinese women never wear hats, but they put all their ideas of decoration in their hair. As a race, we use hair for head covering instead of hats, so we could not possibly approve of bobbed hair. We think bobbed hair is very dangerous to the femininity and beauty of womankind.

Betty Blythe-Naturally a woman hates to part with her hair, but I have felt five years younger since I bobbed mine. In Paris I shopped for hats, but found none for sale for women with long hair. So, to be in the swim of the present vogue is one reason I bobbed my hair. It makes one feel youthful, for the childish, close line of the head is youth itself.

Marion Davies-No matter what may be said against bobbed hair and the bobbed-hair girl, it is a style that has come to stay and no amount of silly prejudice is going to drive the girl who has once enjoyed the freedom and comfort of short locks, back to the unsanitary and uncomfortable mode of long hair.

AnNa Q. Nilsson -I bobbed my hair for my "art." Now don't laugh. I had to. I admit [continued on page 97]

# Bobbed Hair Has Come to Stay adela Regers s. Johns 

BOBBED hair has come to stay forever and ever. Any and every attempt to stop its establishment as a permanent institution among women has failed completely. This is the unanimous opinion of the screen stars who have done so much to make bobbed hair fashionable. Twothirds of the screen stars today have short hair. The Talmadge sisters, Pola Negri, Gloria Swanson, Blanche Sweet, Barbara La Marr, Viola Dana, Colleen Moore, Leatrice Joy, Betty Compson, Nita Naldi, Virginia Valli and practically all the ingenues wear bobbed locks, while Mary Pickford, Priscilla Dean, Florence Vidor, Agnes Ayres, Corinne Griffith and May McAvoy hold the fort for long hair.

But there is no longer any quarrel between the women about bobbed hair. It is simply a question of becomingness. Bobbing your hair no longer takes on breathless moments of trembling and strange forebodings. Those are things of the past. Today the only debate is over its suitability to your style, and whether or not your husband will let you.

In Holly wood women are thoroughly agreed that bobbed hair belongs to women by right, that it will continue for all time, and that it is a matter only of personal preference, just as wearing green or purple or pale pink is. The much-discussed question of whether women dress to please men or to please themselves comes once more to the front, for most women like themselves and their friends in short hair. Women are pleased artistically, except in a few cases, by the lovely smooth line of their heads with short hair, and they gain much freedom and comfort. The greatest advantage of short hair is its supreme comfort. If men had to go around for a few weeks with a great wad of heavy hair pinned by piercing wire hairpins to the base of


[^1]their brains, or weighing heavily upon the tops of their skulls, they wouldn't be so quick to condemn women to wear long hair.

The great disadvantage of short hair, it is agreed in Hollywood, is that it takes so much longer to keep it nicely arranged, unless a woman has naturally curly hair or wears it straight. The belief that short hair cuts down the time of hair-dressing is a great mistake. It may save husbands time in the evening, but a woman spends twice the time having it marcelled and cut that she did in dressing it before.

Nobody knows how long it took men to reach their present close-cropped and smooth-shaven stage. When they sacrificed their flowing curls and waving beards, nobody said they were becoming less masculine.

Long or short hair has nothing to do with femininity. It cannot be confused in any way with mannish dressing, because most bobbed hair is arranged in the most alluring and feminine way possible. Women spend more time and attention on their hair, and it is the most feminine types of women who have their hair bobbed.

There has not been the slightest indication in fashions and styles to go with bobbed hair of anything masculine or mannish. Gradually, in both sexes, comfort, and freedom for more attention to work, thought and play have become the keynote. The old barbarous fashions in clothes are disappearing for men and women. Bobbed hair symbolizes the progress of woman in the twentieth century toward more freedom, more worth-while achievement, and more time devoted to what is under the skull instead of on top of it.

But it doesn't mean that woman is less feminine.


It was her beauty that made all the trouble. You see, Barbara was born a beauty


H, no! You are quite wrong about Barbara. She was not a born actress. She was not an actress until vanity upset the apple cart and made her thoroughly miserable. It was her beauty that made all the trouble. You see, Barbara was born a beauty.

The first thing she was given to understand by her parents was that she was a beauty. Her mother and father got into the habit of telling her so long before she was able to understand the meaning of the word. To be frank, I don't believe she understands even now that beauty can be something besides unmitigated good fortune.

She was the kind of baby one couldn't help telling she was beautiful, just as she grew into the same sort of woman. My memory is not the best, but I remember vividly the first time . I saw her. She must have been four years old. She came in from a walk with her cousin Nancy, who was two years older

Beauty
Proving again that it is not always wise to have all your goods in the show window

By Mary Appleton Bromfield
Illustrated by Harley Ennis Stivers
and lived with Julia, Barbara's mother, because her own mother was dead.
"Let the children come in, nurse," said Julia. She was a silly woman if ever there was one, but absurdly pretty, nevertheless, with her soft brown curls and baby-blue eyes. "I want their cousin Tony to see Barbara."

I was taken aback for a moment by the sudden change from the plural to the singular. Then I saw Barbara! She was dressed in one of those Russian costumes which children were wearing that winter-a bright scarlet tunic with black astrakhan, and was the most delicious child I have ever seen-dark curls, radiant skin, dark eyes. I couldn't help myself.
"How beautiful you are, Barbara," I said.
The child became very serious. A really solemn note entered her voice when she answered.
"Yes," she said, "everyone tells me that some day I'll be a great beauty."

I could have sworn that even then her beauty was a responsibility to her. It was as though she had fallen heir to an enormous fortune which she felt must be used for the good of humanity.

Her cousin stood just behind her, rather a dim little figure in a blue reefer, with a smooth brown pigtail and skinny legs.

And who is this?" I asked, blundering from one mistake to another
"Oh, I'm only Nancy."
The development of Barbara from a child into a young girl was in the nature of a triumphal progress. I don't suppose she ever went into the street without someone stopping her nurse and asking the name of the beautiful little girl. People were always passing the time of day with her. There was one old man-Nancy told me about him and called him "a silly old fool"-who met them regularly in the park with a present for Barbara.
"Ah, here's my little beauty," he would cry out and prance about them in a ridiculous fashion.

All nurse's beaux, both in the police force and out of it. plied her with every sort of sweets, lollipops and peanuts, gifts in which Nancy shared because she was the cousin of the "little beauty." Once a huge policeman took her up in front of him on his horse. The gentlemen who came to tea with her pretty mother were just as silly. They dawdled Barbara on their knees, brought her toys and dolls and made fatuous remarks to her or to her mother.
"Look out, Julia," they'd say, "or I'll be falling in love with your daughter" and "aren't you bringing up this little beauty to be an old man's darling?"

This went on so much that Julia, who was something of a beauty herself, sometimes grew annoyed and sent the children away early "to play quietly upstairs with nurse." But she fancied the picture of a charming young mother with so beautiful a child, and it did not happen too frequently. More often, it was little Nancy who wandered shyly away, feeling even then that she was a failure.

I must say for Barbara that she never bridled or cooed or made open bids for admiration in the fashion of her mother. She merely accepted it as her just due. She was a nice child,


I caught a glimpse of Barbara hurrying off to supper with a group of admirers

St. Moritz, "Dear Tony:The Crown Prince has seen Barbara and wants to meet her. It will be tomorrow. She has a great many admirers. Nancy." And another a few days later:
" Dear Tony:-It came off. Babs and Mamma think the C. P. charming. I can't go him. Babs had a proposal today, but is more interested in the C. P. . . . Nancy."

In an envelope came a clipping with a photograph of Barbara dressed in the most complete Parisian sports costume.
"Beautiful American girl takes part in winter sports" was printed beneath it and at the end an exclamation point added by someone else in red ink.

Another postal from Paris, this time from Barbara.
'Dear Tony: - We are staying here (the Crillon marked with a cross). I am taking singing lessons as a friend of mamma's, a musician who is here, thinks that I have quite a good voice. Yours-Babs."
Last of all, there came a rather incoherent letter from Julia telling me of some French prints she had found at an extraordinary reduction, and full of Barbara's triumphs. "The Crown Prince was quite boulverse." The King of Spain "very much epris," had made her
generous, kind and energetic even if she did seem a trifle impressive
"She's not bad for a beauty," Nancy remarked to me gravely on one occasion, with a quiet light shining in her grey eyes.

Of course, all the money that could be spent was lavished on Barbara's clothes. They were more fretted and fussed over by her mother than Julia's own pretty dresses, and the results were amazingly effective if just a little flamboyant.

Nancy usually wore the same model-"children look so cunning dressed alike." The brilliant reds and yellows weren't at all becoming to her; besides, Julia had a way of dressing Barbara a year too young for her age so that Nancy who was two years older, and a bit leggy at that, sometimes bordered in appearance upon the ridiculous. She was a very quiet child who listened a great deal (by circumstance as well as by nature). I don't think anything passed her unheard and unobserved. When Nancy was twelve and Barbara ten, Julia had her portrait painted-she was amazingly good-looking then-with Barbara in her arms in the attitude of Miss Vigee Le Brun and Nancy standing behind them. Nancy, dressed for the first time independently in soft white with her brown hair hanging straight down her back, had an air of distinction all her own. She seemed curiously aloof and unconcerned with the other two.

The artist was well-known and fashionable at the time. The portrait was exhibited at Knoedler's, where it created a remarkable sensation.

The year before the girls came out, Julia took them abroad to give them the necessary finishing touches. From time to time I had postals from them, marking a triumphal progress across the continent. It was Nancy who sent them. From
promise to bring the girls to visit him when they went to Madrid. Of course, there were a great many minor royalties. As far as I could make out, the entire noblesse of the Balkans was at Barbara's feet.

I was abroad during the fateful year of Barbara's debut, but I understand that it fulfilled every expectation. There were very few numbers of Vogue or Town and Country without some mention of her-a paragraph, or a picture by Genthe, by Baron de Meyer, snapshots of her, walking on the avenue, at the races on Long Island or in the Junior League play. Sometimes Nancy by a stroke of luck, or because she happened to be the cousin of so famous a beauty, appeared in a snapshot.

Barbara played a prominent part in the Junior League show. It was her first appearance on the stage. I saw an account of her triumphs in some fashion paper in the hands of one of the ladies at my pension in Florence. Nancy, too, kept me informed with a series of friendly postals.

The day after my arrival from Europe, I went to tea with Julia. I found her looking prettier and more absurd than ever with an abundant tea tray in front of her. There was a noticeable flutter in the air and I waited for new evidences of Barbara's triumphs in the flood of jumbled discourse. To my amazement it was Nancy, for probably the first time in her life, who was the center of the stage. She had been visiting in Boston where she was a great success and had been shown marked attention by several young men. One in particularhe was everything desirable-was coming to tea that very afternoon.
"I simply must meet him, Tony," said Julia, "and then we old people can go into the other room and chat together."

She had taken to referring to herself as "we old people"
since a few threads of grey had begun to show in her brown hair. Just then Nancy came in. "I was just telling Tony," said Juli, "that you were the marrying kind."

I was quite unprepared for the lovely gracefulness of Nancy's figure and the set of her small head. That afternoon, however, as she came into the room, there was something else. In her eyes, as she raised them to greet me, there was an extraordinary light. You could feel about her a glow of wonderful secret happiness. She sat down quietly beside me and asked me about my trip, listening absent-mindedly to my not very interesting account and to her aunt's flow of news and gossip. Every once in a while she would glance at the clock.

At last the bell rang and Mr. Otis was announced. Nancy gave a quick little expectant movement of her head. Her hand on the arm of the big chair beside her was trembling.

Phil Otis had a rather shy, charming manner and a most engaging smile. With his tall, slim, young good-looks and a certain wistfulness in his eyes, it was not hard to see why Nancy had lost her heart so easily. After greeting us, he went and sat beside her; it was quite clear that she was the person he had come to see. They talked to each other in low voices while Julia babbled along innocently about the famous French prints. Had I bought any? She had forgotten to mention the name of the shop in her letter. Wouldn't I like to see hers? It penetrated my consciousness that this was a move to get "the old people" out of the room and give Nancy a free hand, so I rose with a hasty enthusiasm. And just then Barbara came into the room.

I think I could have killed her for looking as she did, with her face all aglow from the crisp March air and her soft rich sables wrapped about her. She was the most radiant sight I have ever set eyes upon. It would have been impossible in that moment to even remember that there was any other woman in the room. Phil simply stood and stared at her like man entranced.
I took my leave as quickly as possible with a dozen foolish excuses. I simply couldn't stay and see the light go out of Nancy's eyes.

Barbara and Phil were married the following autumn in St.

Bartholomew's chapel. I returned from the west just in time for the great occasion. I dreaded seeing Nancy again, for I knew that she must have suffered agonies through it all, and it took all my courage to walk up to where she stood beside Barbara and her mother at the reception. Most of the crowd had shaken hands and were pushing toward the dining room so I saw the two cousins and Phil standing almost alone before the background of flowers. Nancy was dressed in a soft grey chiffon-"clinging" is the word to use, I suppose - but that seems too heavy for the extraordinary look of lightness and grace which it gave her figure. On her small head was a big floppy black hat, and under it her golden brown hair was drawn in two smooth bands on either side of her face. I had never realized what a lovely oval it was. She was absolutely quiet and cool and if her eyes were sad, there was nothing beaten in them. She was alluring, soft, elusive, feminine. She held her lovely little head as if she knew it.

I turned to Barbara, standing there in all the magnificence of silver brocade and calla lilies. For the first time she seemed too much of a person, just a trifle too big.

Barbara and Phil made a strikingly handsome couple and were very much in love with each other. It was a satisfaction to see them walking together down the avenue with their free swinging gait, like two beautiful young animals. For a time it seemed that she had even merged her respect for her beauty into her love for him. I dined with them once or twice in their charming little apartment. Barbara was all that an adoring wife could be. She had made matrimony her own, so to speak, and lent to it the same impressiveness and solemnity which she bestowed on her own good looks. As for Phil, he seemed not to have awakened entirely from the trance into which she had thrown him at their first meeting.

Barbara was one of those people who fill a room with their presence, crowding the personalities of the others into a corner and leaving one eventually with a sense of suffocation. As Nancy remarked with a little sigh one evening as we walked home together after a parti carre, "You're always crowded wherever Babs is, and she's the crowd. However, Phil didn't seem to mind the crowd. He [continued on page ro4]
 air ald her soft, rich sab'es wapped about her

nothing undone, no expense spared, to make it the most outstanding triumph of 1924 screen history. Not only will the picture be an artistic production but a film sensation, providing photoplay fans with the most exciting, entrancing entertainment of the year.

That's that about the story and picture. Now for the prizes. To win them, all you have to do is to submit a title for the story. It should be suitable for the picture also, because the story and picture will be known after the contest by the name selected by the judges. It may be the name you suggest. If it is, you will get $\$ 2,500$ in gold besides having named one of the greatest stories and pictures of all time.

There are lots of prizes. In addition to the $\$ 2,500$ first prize there is the second of $\$ 1,000$ in cash and the third of $\$ 500$ in cash. Then there are five $\$ 100$ prizes, five $\$ 50$ prizes and ten $\$ 25$ prizes-all cash.
In addition three De Forest D-10 Reflex Radiophones will be given away. One of these famous radio receiving sets will be given as a prize for each of the best sub-titles submitted for the installments of the story. The name De Forest means to radio what Bell means to the telephone. This wonderful set has the reputation of being the clearest and most perfect receiving apparatus made, as well as the easiest to operate for long-distance aerial reception. No aerials, no ground wires or other cluttering, confusing extras are needed in the use of this marvellous instrument. All you do is to place it in your home, pull out a knob and let the whole family enjoy the "entertainment from the air." The loud speaker attachment makes it a family set, perfect and amazing as radio itself.
You not only can win a cash prize but also one of these wonderful radio sets. All you have to do is to submit a title for the story, a sub-title for each installment and then write your reason, in 100 words or less, why they are the best titles for the story and installments.

That's all there is to it. Whether you enter the contest or not, you will want to read the story because it will be the greatest published by any magazine this year. If you read the story a hundred titles may suggest themselves to you. Send them in. Maybe one will get you $\$ 2,500$.

Read the conditions governing the contest. Then order your copy of July Photoplay. Read the first installment. Then send in titles and sub-titles as soon as possible. The earlier the better. The more the merrier. Send in as many

# In Cash For a Title 

as you want. Send one at a time. Remember $\$ 5,000$ in cash and three of the finest radio receiving sets made are waiting. You might as well share in these awards as anybody else.

## Conditions of Contest

Photoplay Magazine wants a title for a story written by Arthur Stringer, which will start in the July issue of Рнотоplay Magazine. It will be known as "The Story Without A Name" in Photoplay Magazine Radio Contest. Suggestions are invited for a title and $\$ 5,000$ in cash and three radio receiving sets will be given away under the following rules:

1. Any person, except an employee of Photoplay Magazine or Famous Players-Lasky Corporation, or members of their families, may enter the contest. By submitting a suggestion a person becomes a contestant and as such agrees to abide by these rules,
2. To the person submitting the best title for the story and best sub-titles for the installments of the story, together with his, or her, reason why such titles and sub-titles are best suited to the story and installments, and expressed in 100 words or less, Photoplay Magazine will give $\$ 2,500$ in cash. The second prize will be $\$ 1,000$; the third $\$ 500 ; \$ 100$ will be given to each of five persons submitting the next five best titles and sub-titles; $\$ 50$ will be given to each of the five persons submitting the ninth, tenth, eleventh, twelfth and thirteenth best titles and sub-titles, and $\$ 25$ will be given to each of the ten persons submitting the next best ten titles and sub-titles.
3. To each of the persons submitting the best sub-titles for the installments of the story, Photoplay Magazine will give a De Forest D-10 Reflex Radiophone, complete with batteries and each retailing for $\$ 225$.
4. Cleverness of ideas, accuracy, conciseness, originality and neatness will be considered in the awards for the titles and sub-titles. No title will be considered that duplicates or conflicts with the title of any copyrighted story or photoplay.
5. Contestants may submit as many suggestions as they desire. They are urged to send them as early as possible to facilitate work of the judges. The name and address of the contestant must be on each suggestion submitted.
6. For the convenience of contestants a coupon will be printed in each issue of the Magazine during the contest, and may be used to submit suggestions. Although use of this coupon is not compulsory, contestants must submit suggestions on paper that conforms to the coupon in size and shape.


One of the De Forest D-10 Reflex Radiophones to be given away in Photoplay Radio Contest


Irvin V. Willat, the Director
7. The judges of the contest will be James R. Quirk, editor of Photoplay Magazine, and Jesse Lasky of Famous PlayersLasky Corporation. In selecting titles and sub-titles for cash awards, the judges will be at liberty to disregard sub-titles for which radio sets have been awarded. Their judgment in all awards will be final.
8. If more than one person submits the same titles and subtitles for the story and installments which win cash prizes, and gives reasons for selecting them in an equally clever, accurate, concise, original and neat manner, a duplicate prize will be given to each such person. If more than one person submits the same sub-titles for which radio sets are awarded, in an equally clever, accurate, concise, original and neat manner, a duplicate radio set will be given to each such person.
9. All awards will be announced in November Рнотоplay.
10. Photoplay Magazine reserves the right to use the titles submitted as it sees fit. If a suggestion offered as a sub-title is better, in the opinion of the judges, than any title submitted for the story, the judges are at liberty to use it as a title for the story and award the person who submitted it the first cash prize.
11. All suggestions submitted become the exclusive property of Photoplay Magazine.
12. Photoplay Magazine reserves the exclusive right to revise or alter these rules at any time.
13. The contest will close at midnight, September 15, 1924, and no suggestions received after that hour will be considered.
14. All suggestions must be mailed to Radio Contest Editor, Photoplay Magazine, 221 West 57th Street, New York City.

## Part II

SOME people may have had an easy time breaking into pictures. I didn't. Sometimes it seemed to me that everything and everybody was conspiring to keep me out, but I knew the truth was even worse than that. They weren't interested enough to try to keep me out. They just didn't know I was on earth.

But when I look back over the years between the first time I ever saw a camera, down in San Diego, and the time I made "A Sailor-Made Man," I can hardly believe it myself. It doesn't seem possible that the kid who tramped the streets of Hollywood with his last dime clutched in his fist could have been so lucky at last. It must have been a lucky dime. I remember it was a thin one.

Every young fellow starting out in the world without any money or any backing, probably has about the same kind of a time I had. But just the same, a good deal of it sounds like one of those dime novel thrillers. Those years contained the most terrible moments I have ever known and some of the most wonderful. If I wrote it as fiction, people would swear it was bunk. But it's the truth, every word of it, so here goes.

I've always been a busy sort of guy. But in San Diego, I was the busiest I've ever been. Nobody but a bird dog was ever as busy as I was in those days. And I guess I was pretty fresh, too.

I went to high school. Mother made me promise to do that. She said: "Even if you're an actor, a high school education will be a great foundation for

The famous comedian tells of his debut in pictures and of the meeting with Hal Roach, which resulted in fame and fortune for both
you." So when I kissed her goodbye, I promised. And I kept that promise.

Besides going to school, I played with the John Lane O'Connor Stock Company, the Myrtle Vane Stock Company and a couple of others that sprang up for a night or two. I acted as a stage hand whenever a road show came along and I could get away. I was assistant professor in Mr. O'Connor's dramatic school, where I taught Shakespeare, fencing and dancing. I don't know what I knew about any of them-I was nine-teen-but most dramatic schools are not much good anyway and I sure thought I was good. Though I must admit the school wasn't exactly mobbed by folks demanding my services.

And I relieved my father in the little restaurant he'd bought.

Outside of that, I didn't have a thing to do.

The lucky thing for me was that the high school was so crowded they had to start classes at seven-thirty. So I'd work through the first three periods, dash meriily to rehearsal at ten, be back at noon, finish at two, give lessons at the dramatic school until five, help Dad in the restaurant until time to go to the theater at eight-and then, after the performance, I went home to bed. It was a great life. I loved it.

While I was attending that high school, I had my one and only taste of being a matinee idol, and I sure liked it. Naturally, when it came to the class plays and school productions, it was duck soup for me. I just ran away with the leading rôles. I knew more about acting than the dramatic teacher himself. In fact, I knew more then about acting than I have ever known since. I was a very

## Breaking In

There may be some tougher things than trying to break into motion pictures. I suppose there are. But I haven't happened to come across them. Of all the sheer discouraging, heart-breaking games in the world, that's it. Nobody knows you. Nobody will pay any attention to you. If they do, they give you a cold look, as much as to say :- "Now what could you do?" The walls of their cliques are as hard and smooth as the walls of a bank safe.
breezy young fellow. Anyway, the dramatic teacher used to ask me to help put on the shows and I had my first taste of producing then.
With my years of stage experience, it wasn't much credit to me that I shone pretty brightly in those little school plays. If it hadn't been for John O'Connor's trusty Irish tongue, I imagine I should have had a bad case of swelled head. He and Dad kept me in my place. However, the captain of the football team and I were the two most prominent men in school. I remember the girls used to leave notes in my Latin books and there was one girl named Polly some-thing-or-other, who certainly was easy to look at. I had considerable of a crush on Polly, but I never let anybody know it. I was playing the gay young dog to the best of my small town ability, and I treated 'em all alike.

Kidding aside, I have always been grateful for the popularity that went with my work in that school. I met some of the finest people in town. I was invited to their homes. It was good for me.

It gave me a glimpse of more culture and refinement than I had ever known, and I was so eager to learn that I absorbed everything I could. I met May Robson the other evening, while she was playing in Los Angeles, and I told her that I was a stage hand when she came to the Spreckels Theater ten years ago in "The Rejuvenation of Aunt Mary." I certainly never thought then that I'd have a chance to meet the great comedienne whose work I admired in breathless awe from the wings. It gave me a tremendous kick.
It was while I was in Sarl Diego that I first saw a motion picture camera. And a funny little thrill went up and down my spine. I had a hunch right then that I was going to see more of that little black box before I saw less.

The Edison Company had established a studio at Long Beach, California, and the players came to San Diego to get some atmosphere for a Spanish picture they were making. They needed extras, so they applied to the dramatic school. I very grandly agreed to bring down some of my scholars and I sailed forth the next day with my troop. But


As Lonesme Luke, the first character he originated. This is from the first picture in which Bebe Daniels (at right) appeared with him

I always had to be in everything myself, so I decided to act before the camera, and I did.

I was an Indian.
I must have looked terrible.
Anyway, I didn't think much of such dumb acting, and I certainly didn't cause any sensation with them, so that was that.

Then, suddenly, everything blew up in San Diego, as far as the Lloyd family was concerned. My father's business had failed and he had gone to Los Angeles. The stock company closed for the summer. The dramatic school, which had never paid but a few dollars anyway, was down to the merest handful of pupils. I've had a sneaking notion since that I may have had something to do with its downfall, but such a thought never occurred to me then.

And I was suddenly all fed up with high school. I'd been going to high school, one place and another, for six years. And I just


A scene from one of the first comedies in which Harold appeared with the glassless goggles. Bebe Daniels at the right. Cameraman Gill, who is officiating, is still with the Lloyd organization, it being typical of Harold to keep old associates
of an idea that I wasn't so important in the general scheme of things after all. Nobody wanted me. And I wouldn't try for anything but a job acting. I wasn't lazy-anybody can see that from my San Diego record. But on one thing I was set. I would be an actor and nothing else. I felt that I was playing for big stakes, big success, and I wouldn't let anything turn me from it. I had a terrible fear that if I went into anything else, any business, I would never get out of it. I was willing to go without, to economize, to wait, but I was going to stick.

Finally I landed a chance to play bits with the Morosco stock company

And that was a great stock company. Florence Reed was playing a summer starring engagement there, and though, of course, she wouldn't remember the gawky lad who trooped around as one of the students in "Old Heidelberg," I owe her a great deal. Her acting was an inspiration to me, and I renewed my determination not to let anything discourage me.

As far as my inner artistic aspirations were concerned, the engagement was a great success. Financially, it wasn't so good. I got twenty dollars a week when I worked. But I always had to rehearse a week without pay to get that week's work, and usually there would be a week or two in between when there was nothing for me. I did mostly character stuff. I was never a successful juvenile. I have never liked to play my own personality.

One evening, the three of us were sitting around on our cots, in our one little room. There was one small, dim, electric light, swaying from the ceiling and throwing funny shadows on the dingy walls. The one window looked out on the rumble and clatter of endless traffic along Main [ continued on page iof]
couldn't go any more. Funny, with me, but I always go along and go along, cheerful and uncomplaining, and then suddenly I'm through. And when I'm through, I am through. I was within six weeks of my diploma, but that was all right with me. I suppose I should say I've always been sorry I didn't get it, but that wouldn't be true. I've never missed the darn thing, and the fact that no sheepskin of mine ornaments the rafters of our attic has never caused me to lose any sleep.

It was during those days in San Diego that I hit the bottom the hardest of any time in my career. I was literally down to one nickel. I bought six doughnuts with it and they were the finest doughnuts I ever ate in my life. I went twenty-four hours on them, and then I bobbed up again with some salary somebody owed me.
I took that and went to Los Angeles to join Dad. From that day on, Dad and I were pals. When I was fighting for a foothold in pictures, he always stood by, and the wisdom he'd acquired in all his years of batting around the world steered me right a good many times.

My brother Gaylord had come to Los Angeles and we took a room in a cheap rooming house on Main Street. One room. We all slept in it and we were mighty glad to have it. At least we had a place to sleep. Eating wasn't always so easy. Oh, we always ate-but not too regularly and not over heartily. We were the most consistent patrons the dairy lunch ever knew and we had it down to a science. We knew how to get more for our money in a dairy lunch than anybody has ever known. And I had a regular genius for finding the cheapest places to eat. I remember one place where you got a steak, fried potatoes, a big hunk of bread, coffee, and sometimes a piece of pie, for twenty cents. I won't say it was done a la Ritz, but it filled the space just the same.

For a few weeks it seemed that none of us could get a job. At last Dad landed in a store-long hours, hard work and small pay, but he always came home cheerful and whistling. He liked it. Then Gaylord found an opening as the night clerk in a small hotel, and we began to feel pretty safe again.
As for me-I began to have a glimmering


Prosperity at last. Harold Lloyd and Hal Roach, an association which has developed the former into one of the greatest comedians of the screen, and the latter into one of the leading producers of the world

## Oh! Pity the Poor Working Girl



The shopgirl's home. The bedroom in a cheap New York lodging house used as a set in "Manhandled"


Gloria as herself-ciothed by the most expensive modistes, carefully coiffured. dainty, beautiful - the way her friends know her. At right, Miss Swanson's own boudoir in her wonderful home in California, one of the most exquisite of all in the Hollywood colony

Gloria, the underpaid, underfed shopgirl, entering her sordid home after all day on her feet at the basement counter

MISS SWANSON, who plays millionaires as few women can, goes to the other extreme in her coming picture, "Manhandled," and portrays a shopgirl. She went to work in a New York department store, disguised, to acquire atmosphere, as Photoplay published exclusively last month, and declares that she certainly got it. There is a sharp contrast between the environment in which she found herself as the heroine of the picture and that of her own life, surrounded by every luxury that money can provide for her.



# The Kiss That Shocked the Sheiks 

ON crimson rugs at the door of a tent high on a hill of the Sahara a Bedouin sheik's son was making ardent love to the daughter of an American missionary.

Below them the black tents of the nomad encampment sprawled like beetles on the golden sands. Shawled women crouched about small fires preparing couscous for the evening meal; bold-eyed Bedouin women tattooed in blue on forehead and chin, and negresses from the Sudan. Hundreds of camels in idle groups lifted their heads majestically, disdaining with fine hauteur the herds of goats and donkeys. In the distance the palms of the oasis fanned the sky, and across the horizon a Bedouin in white burnous sped like a ghostly rider. "All right now, Mr. Novarro kiss Miss Terry!" bawled a megaphone. "And when they kiss, start the camels!"

The camels started all right. That kiss was enough to start anything. One camel was so shocked he fell onto a tent, ruining the family meal and half the family. Some say he tried to commit suicide, but the general opinion was that he merely swooned.

The pandemonium was terrifying. Five sheiks, serving as Ingram's assistants, gargled Arabic as though they were strangling, and an Arab orchestra of pipes and drums went running wild.

No kiss ever made so much noise. It echoed and reechoed over the Sahara. In any Christian community, Mr. Novarro and Miss Terry would have been promptly

By Herbert Howe

arrested for disturbing the peace. But this is the land of Allah where a man may have four wives and smack up as much footage as he chooses.
In the midst of the emotional bedlam, little Zina, a Bedouin girl of ten, came bounding across the camera lines with a basket of eggs for Miss Terry and nearly scrambled them on Mr. Novarro's romantic bosom.

Anyone but Zina would have been decapitated instantly for messing up the scene, but Zina had been adopted as protege by the Ingrams,-also Mazurka, an ebon witch from the Sudan, and a young Arab knight of twelve whom Miss Terry dubbed the Malcolm McGregor of Africa because of his potent smile.

Five tribes of Bedouins came out of the Sahara to work in "The Arab," led on by the promise of gunpowder which Ingram distributed to the chiefs.

They assembled and pitched their tents at the Oasis of Gabes, which Pliny praised so lavishly in Roman times he might be suspected of real estate interests or a desire to found a rival for Hollywood.

The caravan was led by a caid, a couple of kaliphas, and five sheiks. Rex says the correct spelling of sheik is cheikh, but if I spelled it that way you wouldn't know what I mean, so I'm misspelling it for American consumption. Anyhow, a sheik's a cheikh and not at all the beautiful brute Valentino led you to believe. How could he be? There are no mud packs in the Sahara.

When the scenes at Gabes



Alice Terry called this young Arab the "Malcolm McGregor of Africa" because of his potent smile

Little Zina, a Bedouin maid who played in the picture, developed a terrific "crush" on Alice Terry

Rex Ingram's prize desert discovery -Shorty, the dwarf, with the umbrella Rex gave him
were completed, Rex gave a banquet to the sheiks which was Methodist in propriety compared to a movie banquet. Being heathen, they don't drink. Despite the Christian influence which has been brought to bear upon Mohammedans, these infidels still refuse to take a friendly little nip. They're as tee-totalling as their camels.

For all their abstemiousness, these camels have breaths worse than any old time brewery. All the listerine in the world wouldn't make them social successes. Being an advocate of light wines and beer myself, I mention this in passing just to show what prohibition has done for the breath in Africa.

Although the banquet was devoid of that which makes a banquet, there was considerable excitement. The sheiks got involved in a frantic argument as to whether or not the heads of the partridges had been cut off before they were killed. It's against the Mohammedan religion to eat any bird that died with its head on. Finally one sheik said: "Oh, hell, let it go," or Arabic to that effect, and fell upon his fowl. The others followed, after due prayer and meditation.

The next flurry was caused when the waiter served pudding with rum sauce. One of the sheiks couldn't smell, so went straight to perdition, whereat all his pals laughed heartily.

The sheik who sinned with the pudding was distinctly bored by the party. So far as he was concerned it was a frost. When he wasn't yawning, he wore an expression that made me suspect he was planning a Christian massacre. At least, it was obvious that he didn't care whethe he met the best people or not. In the hope of arousing his interest, Rex made a sketch of him and passed it down the table. The sheik studied it grimly, turned it upside down and squinted at it from the side, then passed it back with an expression that plainly said, "I give up, I never was any good at guessing puzzles."
[ CONTINUED ON PAGE IO6]



# Studio News 

By Cal York

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

Out in the great openspaces where men are men. Billie Dove is practising a new stunt.. When she becomes expert, she maydesert the screen for the circus

ERIC VON STROHEIM, accompanied by his cane, white gloves, bracelet and wrist watch, was fined $\$ 50$ for contempt by Judge Keeton in a Los Angeles court, because he "showed his teeth" at Thomas Case, counsel for the first Mrs. Von Stroheim, who wanted her alimony paid up. Von Stroheim pleaded poverty and said that he was unable to pay the \$75 a week the court had decreed.
"Since December, 1922," he said, "I have earned only $\$_{31,000 \text {.' }}$
He added plaintively that most of this has gone and that he has been compelled to borrow $\$ 4,000$ on his life insurance. He also still owes $\$ 500$ on his bungalow. Altogether, the famous director made a very strong case in favor of his being ordered to the poor farm.

It was brought out in court that Von Stroheim's contract provided for a payment to him of $\$ 110,000$ a year for the production of three pictures. He also was to receive 25 per cent of the net proceeds of these pictures and must star in one of them, receiving an additional \$1,000 a week for his acting. He testified that he was behind on his contract, that he had not yet completed one picturepresumably "Greed"-although he had been working on it fourteen months and had spent on it $\$ 650,000$, the original appropriation for it being $\$ 380,000$.
At this point Attorney Case interrupted him with a question and Von Stroheim broke out:
"I'll smash his face for him. He can't tell me what's in my contract."
"Mr. Von Stroheim," said Judge Keeton, "there's a place for you in the county jail. That statement takes a fine of $\$ 50$, and if such conduct is repeated, you will not be fined but will be sent to jail."
"Your Honor," interpolated Attorney Case, "he just showed his teeth at me."

$\mathrm{H}_{\mathrm{c}}$OW does a man feel when he is suddenly confronted by a lion that looks as though he needed a haircut? Hunters disagree on this point, but movie extras are absolutely unanimous; there isn't a dissenting voice. They don't feel. Emotion ceases-likewise motion.

Over in the lot back of the Paramount Long Island Studio recently there was a circus.

From a big round tent came the vigorous jazz of a hurdy gurdy, aided at times by a band. At times the muffled roar of animals could be heard. It was a regular circus. The only thing different about it was that the spectators were receiving from $\$_{5}$ to $\$ 10$ a day for attending, and Herbert Brenon was interrupting the
performance from time to time to shift lights and cameras. Ernest Torrence was the clown. They were making scenes for "The Mountebank."

The animal cages were across one end of the tent. In one of them was the lion. During the course of the afternoon the lion did his stuff in the sawdust ring. The trainer made him jump and roll over and do his other tricks. Then he was put back in the cage for a nap and the lights were shifted to another part of the tent for other scenes. The spectators were laughing and applauding Ernest Torrence's clown stunts when suddenly there was a dead silence. A single scream punctured the stillness.

Herbert Brenon looked over his shoulder and saw the lion standing in back of him. He didn't move. The lion winked one of his big yellow eyes. Jimmy Howe, the Chinese cameraman, stared, and hoped the lion would think he was part of the camera supports. All the two hundred extras stared, too. They didn't move even an eyelash. A man scrambled away from the bears' cages and the lion looked over that way. The man didn't stop. He kept right on walking toward the


When Tom Meighan finished "The Confidence Man" he wanted a vacation, so he and Mrs. Meighan made their Spring cisit to White Sulphur Springs. No, Mrs. Meighan's eyes are not elosed because she is tired of seeing her husband

# And Gossip East and West 

lion's blinking eyes. He reached out and got a fistful of the animal's loose hair over his left ear and started with him toward the cage. "Jump in there; you're interruptin' the show."

And the lion jumped
"That animal will get Klieg eyes, if he doesn't stay out of these bright lights," remarked Ernest Torrence.
"And that helper of mine will get worse than that if he don't keep that cage locked," responded the trainer
Then the music resumed, the kid nent on eating peanuts, the clown shot a toy Lalloon, the crowd roared, the lion slumbered.

I ILLIAN GISH will not marry her producer, Charles Holland Duell, according to the last advices received as we go to pres. Mr. Duell was recently divorced in Paris by his wife, who was Lillian V. Tucker of stage and screen. He has been in Italy for several months, supervising the production of George Eliot's "Romola," in which he presents Mis Gish as star. He has been very attentive to the lovely Lillian and, for a time, friends believed he was a favored courtier, Lut recently, they say, Miss Gish has made it plain that no engagement existed. While the rumors of this romance were being cabled from Europe to America, a dispatch arrived denying Miss Gish's engagement to a young Italian officer. Perhaps this was designed as an antidote to the annoying repetition of the other report.

ROMEO and Julict have been estranged, a $R_{\text {fact which should delight the Capulels and }}$ Monlagues who failed to effect the separation in Shakespeare's play. Richard Barthelmess will not play Romeo to Lillian Gish's Juliel. He admires Lillian, but he is more interested



The pup-his name is John and he belongs to Raymond McKee-doesn't seem to care for jazz, even when rendered by so beautiful and accomplished a musician as Viola Dana

Again Barbara La Marr has a chance to display her remarkable beauty in Maurice Tourneur's "The White Moth," in which she plays a dancer and "Follies" girl
in his rights and finances as a star, and, according to his lawyers, he has not been getting his just dues from the Inspiration Company, which stars both him and Miss Gish. There is the intimation that he has been subordinated to Lillian in the stellar scheme. And why should Romeo be subordinate to Juliet? Mr. Barthelmess does not believe in so modernizing the old Shakespearean tale, which really placed Romeo and Juliet on a fifty-fifty basis, you know. Furthermore, he has been making good money for the Inspiration pictures without having any great stories or imposing productions. Being a sensible business man first and a Romeo second, Dick has balked, leaving Julict on the balcony to cry "Romeo, Romeo, wherefore art thou, Romeo?" as long as she likes. Dick says that in his present mood he feels a great deal more like playing Hamlet than Romeo.

THE woes of a star's husband, even if he is a star himself, are considerable. Jack Gilbert, who is half of the firm of Joy-andGilbert, went down to the Biltmore Hotel the other evening to see his wife. She was working in a series of hotel scenes for the new Cecil De Mille picture, "Triumph," and, since she was working all day and half the night, had taken a room there for a few days.
When Mr. Gilbert arrived he found his wife working on a big set in the ballroom. She waved to him from a distance, and he stood back to watch the work. Just then a very


You might think Conway Tearle has taken up aesthetic dancing and invented a tennis dance. But, really, he's just practicing to hold his title of Hollywood champion


ZaSu Pitts may be a leading woman in many pictures, but at home ZaSu Anne Gailery gets most of the spotlight. This is young Miss Gallery's ingenue pose
aggressive tenth assistant director came up and said: "Look here, what are you doing here? Who are you anyway?"
"I'm John Gilbert" said the young star of "Cameo Kirby," "The Count of Monte Cristo" and other screen successes.
"I never heard of you," said the assistant, "you don't work for C. B. De Mille. What you doing here? You'd better get out."
"I am Miss Joy's husband," said Jack, beginning to get red.
"What?"
"Yes, I am Mr. Leatrice Joy," said Jack, now thoroughly excited. "I'm not interfering with you."
"Well," said the assistant, "I got positive orders not to let anyone hang around this set, so you better go. Nobody said anything to me about husbands.'

So Jack went, wrote his wife a note telling her to come home when she got through with the darn picture, and all would be forgiven.

THE Stork seems to be the social dictator of Hollywood just now. Everything centers around expected heirs and heiresses to a degree never before noted in the film capital.

Mildred Davis Lloyd is shopping for the most adorable layette ever imagined, and for quantities of exquisite negligees in all sorts of delicate shades and fabrics. Leatrice Joy, who in private life is Mrs. Jack Gilbert, will desert the screen for some months, until after the arrival of the well-known bird mentioned above. Letty was to have begun her new starring contract with Lasky, but that will have to take a back seat until after the more important event. Leatrice promised to keep it a secret until her latest picture was out, but she simply couldn't.

Mrs. James Kirkwood-who, of course, is Lila Lee-is also in retirement in her Beverly Hills home, and Lila is actually making a lot of her own baby clothes. And Mrs. Wallace

McDonald-pretty Doris May-and Barbara Bedford, who is married to Al Roscoe, complete the list of those whom the stork will call upon in the next few months.

$\mathrm{D}_{\mathrm{R}}^{\mathrm{o}}$OUG and Mary, accompanied by Mother Pickford and little Mary Rupp Pickford, sailed for Europe on a vacation with a pocketful of royal invitations. They are to be received by King Albert and Queen Elizabeth of Belgium; they will be entertained by Lord and


One of the old-time favorites-Pauline Bush-is returning to the screen in "The Enemy Sex." Since she left, some years ago, she has been around the world and has become known as a writer

Lady Mountbatten, cousins of King George by the Duke and Duchess of Sutherland, and by Sir James Barrie. The King and Queen of Sweden have also issued a "command" for the presence of Mary and Doug at court. Well, one thing sure, Mary can look them all in the eye and dare 'em to hold their thrones as long as she's held hers!
Now this isn't a press agent yarn lut the truth.
Barbara LaMarr is today considered the gamest girl in the Hollywood colony and is the most popular-at least with the producersfor instead of trying to gouge one for all she could, Barbara actually sacrificed herself to save a producer money. Again we say it is unheard of, but true.

It happened during the filming of one of the biggest scenes in "The White Moth." There were nearly a thousand extra people on the set and they were doing a theater scene in which Miss La Marr makes her appearance as a professional dancer.

During her dance Miss LaMarr suddenly turned pale and sank to the floor. But she was up again before anyone could reach her. The scene was retaken and work went on. When the final scene in the theater set was over, Miss LaMarr fainted. A doctor was called and an examination showed that Barbara was suffering from a seriously sprained knee.

It was almost twice its normal size.
Then she admitted that it had happened when she slipped earlier in the day, but that she hadn't told anyone because she wanted to finish the day's work so that the thousand extras wouldn't have to be called again. This meant a saving of several thousand dollars to the producer.

As a result of working for more than three hours on the sprained knee, Miss LaMarr was on crutches for two weeks.

ANEW combination is exciting a good deal of comment in Hollywood right now, and little birds whisper engagement announcements on it to beat the band.
George O'Brien and Dorothy Mackaill are the names of the couple. While they will not admit anything so formal as an engagement, they will not deny that such an event in the near future is very possible. When they were recently in San Francisco, Miss Mackaill visited Chief of Police Daniel O'Brien of that city, George's father, and the chief declared he hoped he'd te asked for his blessing soon. If you haven't heard of George O'Brien yet, you're going to. This young Irish lad from the city of the Golden Gate is taking Hollywood by storm. Not since Wally Reid's days has any youngster appeared who has caused so much enthusiastic comment, and when he goes into a cafe or theater he is instantly the center of the women's attention. He is big, handsome, of the Wally Reid type, athletic, and has the Irish smile that has made many a man famous. He was considered seriously for the title part in "Ben Hur," and is now being featured by Fox. Miss Mackaill, who has been gaining greatly of late in popularity, is playing with him in the latest Fox release.

TWO engagements are being whi pered this 1 month-both denied, but you know what that means. Julanne Johnstone-the Princess of Douglas Fairbanks' "Thief of Bagdad," and John Patrick, young character actor, have been seen so much together of late that the gossips wonder if Julanne is going to try marriage at the very outset of her career.
And Carmelita Geraghty, daughter of Tom Geraghty, director and scenario writer, is mentioned frequently as the fiancee of John Considine, production manager of Joseph Schenck productions. Carmelita is a stunningly pretty young person. She appeared in a Fashion Revue at the Biltmore the other evening and was the hit of the piece.

THE rumored engagement of Agnes Ayre and Ricardo Cortez seems to be another of those "off again-on again-gone-again-Finnigan" affairs. One day Miss Ayres will not marry Mr. Cortez nor anyone else. The next day she blushes and coyly admits there may be some grounds for the rumor. Meanwhile all their friends are kept on the anxious seats because, of course, Mr. Cortez believes that, if any talking is done, the lady should do it. Anyway, she is leaving for New York soon to make a picture and he will stay in Hollywood.


Mah Jongg has hit the picture colony and the latest is the Mah Jongg bathing suit, worn here by Thelma Hill, one of Mack: Sennett's fairest

HERE'S the very latest-Jack Dempsey Helen Ferguson. What s that? Iou hardly believe it? Well, neither would we if
we hadn't seen it-with our own eyes. Yes, up at the Montmartre, and they were dancing together, and apparently having a wonderful time. We must admit that Helen is showing a new side to her formerly sedate character. First Harry Hartz-a speedy young knight of the roaring road, and now the king of the squared circle.

R UTH ROLAND'S famous smile got her out of a peck of trouble in a Los Angeles court recently. She had been arrested for speeding at 34 miles an hour, and it looked as if she would meet the same fate as did Bebe Daniels some time ago and take an enforced rest in jail, because Los Angeles is hard on speeders these days. But Judge Crawford was merciful, and imposed a fine of $\$_{14}$, one dollar for each mile over the legal limit.
Ruth then went up to the bench, had her picture taken with the judge, and held a whispered conversation with him. When her lawyer, a few minutes later, asked that the sentence be suspended, Judge Crawford :miled and said

You're a little late. She has already made her own plea."
Whereupon Ruth smiled sweetly again at the Judge and left, promising never to speed again or, at least, not to be caught at it.

WHEN the "Aurora," the beautiful yacht W of the millionaire racing driver, Cliff Durant, sails from San Francisco this summer there will be no bride and groom aboard. Instead of a "honeymoon yacht," it will be bound on a cruise of the South Seas-a distinctly bachelor cruise-for Cliff and Ruth Roland, the serial queen, have decided on a little love test all their own.
When their engagement was announced recently it was understood that the "Aurora" was being put in shape for a 'round-the-world honeymoon cruise, but now it develops that all bets are off and that this famous couple has decided to test the old adage-"absence makes the heart grow fonder.
They are still engaged. Oh, yes indeed! But as each has been married once before, they have decided not to rush into matrimony They are going to be sure they are right before the "love, honor and obey" stuff clutches them again.
So it has been decided that, immediately after the Indianapolis races, Cliff Durant and some pals will sail from San Francisco on a bachelor cruise of adventure, deep-sea fishing, [ continued on page 8i ]


Director Henry King's idea of whiling away an afternoon. He used to be a knife thrower in a circus and keeps his hand in with the help of an extra girl

John Oshanna, a Persian artist, paints on costumes and, in so doing, carries out his idea of backgrounds on the subject. Here he is doing some decorating on Alberta Vaughn

# The Love Dodger 

# A story from behind the curtained windows of Hollywood 

By Adela Rogers St. Johns

Part Four

THERE was a rather long silence because both the man and the woman seemed unable to speak.

Gertie's face had gone from white to a deep, painful crimson, and she sat with her eyes dropped. But when each second of silence had become a small needle of embarrassment, she managed at last to raise her head and face him.
"Oh, Brownie," she said, "I didn't know how dreadful it would sound. I didn't, really. But I've been trying to get up, courage to say it for three days and I won't be sorry."

The deep sincerity of her voice rescued Cleveland Brown from the abyss of self-consciousness into which he had descended.
"That's all right, Gertie," he said quietly.
The horror began to die away. A woman had asked him to marry her and he had not died of the shock. The sensation that he was falling from a great height lessened. Gertie's tone placed solid and decent ground beneath his feet once more.
"You see," she said, smoothing the little ragged shock, "you see, my dear friend, I knew you'd never say it. And it isn't any use hinting, to you. I could see that you still think of me as Harlan's wife and-I'm not. You don't want to get married, do you?"
"No," said Cleveland Brown fervently.
"I know. But you'll have to, you see. The public expects it and the public nearly always gets what it wants, I've noticed. And the women will never let you escape. I know something about the women of Hollywood. You have too much to offer them and no man can escape, if-if they really want him. That's what happened to Harlan.
"I should be a good wife to you, Cleveland. I need to be married to someone. And because of Buddy, and because you've seemed so happy here with us, I thought I'd speak of it. It would be safe, dear. If I could choose from all the men in the world, I'd choose you for Buddy's father. I know you believe I am a good mother. So-perhaps-" the crimson grew until it stained her throat and even her fingertips, "perhaps there would be other kiddies and we'd bring them up to be fine men and women. It would be rather better, in the end, than most of the marriages you'll be offered."

He got up and went to the window. It was cold outside and the air was clear, with brittle starlight. He tried to think, tried to reason, but confusion overcame him.
Then he felt her hands on his shoulders. She was holding his coat.
"Put this on," she said, with a tremendous and lovely dignity, that made him feel he had been honored by this thing she had done, "and run along. You want to think. Take all the time you need, because it is very serious. I'm not a young girl; I can wait. And no matter what you decide, it isn't going to change anything between us-Buddy and me, and you."

That proposal, extraordinary as it scemed, was only the first

of many fantastic things that crowded themselves forthwith into a few short days. Even as he meditated upon it, delayed and drifting, climaxes began to pop about him like firecrackers.

It was like the closing of some horrible, unescapable trap. He could feel the net dragging together about him, imprisoning him.

And he hadn't seen it coming. He hadn't seen it coming. Never once had he realized that all these adventures, peculiar as they were separately, must eventually converge, and that he would be the center. The inevitableness of it all had escaped him, the ultimate purpose and intention.

He supposed that anyone else, anyone but just such an optimistic, credulous, obtuse cuss as himself, would have been conscious of what he was doing. But that was it exactly. He hadn't done anything. Things had happened to him, most unfortunate and unexpected things. And now he found himseld definitely in the midst of a group of ladies who seemed determined, for one reason or another, to marry him.

His modesty protested. He looked here and there and everywhere for some loophole, some way to escape. He could see nothing funny or exciting or thrilling about it. And he could have murdered Scoop Wilson, who was probably his closest friend, for laughing. He even resented Dad's sympathetic old smile.

Just what might have happened if Paula Swayne hadn't arrived in Hollywood just then, he never knew. At the

it. There's always a way out if one has courage and imagination. eases the brain"
moment, her advent into the ridiculous tangle seemed the final trick of a malicious fate. Yet, in the end, it was Paula Swayne who helped to steer his course, and who came, like a goddess from the machine, to bring him an equally fantastic solution for his fantastic difficulties. Paula Swayne was like that.

Mischief sat enthroned upon her brow. The very up-quirk of her mouth at the corners warned of a devastating and unconquerable sense of humbr. And the purpose of her jaw and the strength of her fine, Roman nose told instantly of a love of power.

Paula loved to run people's affairs. She had always ruled everyone around her. It was her delight, her recreation. She did it by force of intellect, by the barbed honey of her tongue, by the ruthlessness of her will. And, it may be, a little by the weight of her great name.

When, at fifteen, she had packed her trunk and started for Paris, unchaperoned and unattended, the entire town of Ontario, California, where she had been born and brought up, said it had always known that naughty little Swayne girl would come to a bad end and it felt sorry for Mrs. Swayne.

Paula Swayne had come upon some bad spots along the road. There was a light in those mesmerizing, hazel eyes of hers that spoke of knowledge unguessed by Ontario, California. She had drunk the cup of life down to the last drop. Had never, in all those fast-living, wild-loving, hard-working years, refused an experience or a sensation.

## That Which Has Gone Before

CLEVELAND BROWN, famous comedian, is Hollywood's most eligible bachelor. But he has rather avoided women, knowing only his sister and his little leading lady, Janice Reed, at all intimately. His life, consequently, is untroubled until Ray Connable - an ex"Follies" girland a stranger to Cleve--announces their engagement. Before denying the announcement, Cleve discovers that Ray is desperately in need of publicity and so, like an officer and a gentleman, he plays up to her. And the engagement might have become real were it not for the entrance of Leda O'Neil-super-woman and super-vamp. She it is who teaches passion to Cleve-and she it is who, after promising to marry him, disillusions him by her infidelity. Cleve, with a broken heart, goes back to his work and, on the set, almost loses Janice. They are doing ice stuff and the ice gives way. He saves her from drowning and, in so doing, regains a certain perspective on life. He resists Leda's efforts to effect a reconciliation and is aimlessly drifting, when another woman comes into his life. The mother type this time-the divorced wife of a once intimate friend, who is now a great director. She has a small son, an honest-togoodness, regular boy, and he and Cleve strike up a splendid friendship. Gertie Morrison is as comfortable as her name-a home woman who can wear an apron and who can cook. To Cleve she seems a perfect helpmeet, and the child, Buddy, all that could be desired as a son. And yet it comes as a surprise when she suggests, out of a clear sky, that she would like to marry him!

She feared neither man, god nor devil, and she had faced lions in Africa and public opinion in London with the same quizzical smile and eager eyes.
But she was an Epicurean of the emotions. She shrugged amazed and amused shoulders at Hollywood, where she had come to paint a portrait for the salon of the first lady of the films. Not that Hollywood shocked her. Paula Swayne knew vice and virtue from Port Said to Limehouse, and from Limehouse to the Barbary Coast, and from the Barbary Coast to the palaces of the rajahs. Morality was, to her, largely a matter of geography.
"They are children here," she said to Cleveland Brown, when they had come to know each other very well, "children. They do not even know how to sin. They haven't the vaguest conception of the real enjoyments of sinning. 'Let us leave out for the moment any moral or theological angle and observe it merely from the worldly point of view. They-wallow. Of a truth, they wallow. They have not learned that self-denial and self-control alone can stimulate enjoyment of the senses.
"Ah, they do not play the game. Wine tastes best to a thirsty man. They never permit themselves to grow thirsty.
"Beginnings are the most important things about a romance, about pleasure, about work. Even, to be vulgar for a moment, even a drunkard understands that the first few drinks are the only ones that give him joy. Here-they have no beginnings. They begin-with a culmination. They strike so high a note of passion or excitement, that they can only continue-downhill. It is as though a dramatist began with his climax-which naturally loses force without its preparation-and the rest of the play must become incredibly dull or incredibly vicious.
"I do not find it wicked, this Holly vood. There are more very good people here, more very domestic people, than one usually meets. I only find it immense ${ }^{1} y$ crude and immensely dull. Well, I shall paint it all into one . $f$ the women."

"Come back to me," she said passionately. "I will be good. I can be-I want to be. Don't you want me any more? Marry me, and I'll show you how I can change"

For Paula Swayne had a name that impressed even Holly wood, where great names are so common. Though she had climbed through mud and tears and suffering and poverty and degradation, she had reached the summit of her art. She stood alone and undisputed as the greatest woman painter of the age

No one could understand why she wanted to paint Cleveland Brown.
When she suggested it, her friends drew back in amazement, Cleveland Brown? A comedian? But surely he wouldn't be interesting. He wasn't handsome. He wasn't picturesque.

And they mentioned other young men of great physical beauty and various other well known charms.
Paula Swayne shrugged her shoulders insolently. "A lot of posters," she said brutally, "with their wares all on the táble. Let your sign painters paint them. Cleveland Brown-ah, there is a face with a thousand possibilities. There is poetry in that face. And longing, infinite longing. Pathos. Comedy. And ideals-rather amazing ideals. And endless contradictions and fears: Desire. And work-the gospel of work, which is the only gospel I understand. [ continued on page 125]


The screen's only Chino-A merican flapperAnna May Wong. She began to discard her Chinese atmosphere when she was fifteen, and-above-is the finished A merican product

## By Beverley N. Sparks

EAST is East, and West is West, and never the twain shall meet," sang Rudyard Kipling. Undoubtedly he believed that to be true, but there are exceptions that prove all rules. Here is one of them-Anna May Wong, the Americanized version of Wong Lew Song, the little Chinese girl whose last bid for fame on the screen was as the Mongol Slave in Douglas Fairbanks' "The Thief of Bagdad." She has the distinction of being the only Chinese actress who has ever won fame in pictures in America.

From crown to sole, Anna May Wong is Chinese. Her black hair is of the texture that adorns the heads of the maidens who live beside the Yang-tse-Kiang Her deep brown eyes, while the slant is not pro-

## Where

 East Meets WestIn spite of Kipling, you can put an Oriental kernel in an Occidental shell

nounced, are typically Oriental. These come from her Mongol father. But her Manchu mother has given her a height and a poise of figure that Chinese maids seldom have.

She was born in Los Angeles and was raised as are other Chinese children. But something in her environment changed her mental trend. She was artistic, she loved beauty. In school she soon picked up the ways of the West. She lost her Chinese accent. She read American books. She was even a close student of the Bible. Then, one day, she had a chance to become Chinese "atmosphere" in the pictures. From that time on, her development into an American was rapid. Wong Lew Song disappeared and, in her place, came Anna May Wong.

She has put aside the mental garment of her nativity. Psychologically speaking, she has the mind flexings of an Occidental. The East has given her the outward semblance of mystic, luring China, but the shell of the Orient serves to conceal but the mental brilliance of the Occident.


Russell Ball
Since "The Queen of Sheba," Betty Blythe has not been famous for her frocks! But, even so, she does have them. Lots of them! To say nothing of coats and hats and slippers. . . . This dress, for afternoon wear, is made of black crepe georgette. The severity of the line is broken by the hanging ribbons, in shades of mauve, purple and lavender. And the odd, full collar and cuffs are made of real Valenciennes lace. From Drecoll, of Paris

An evening gown of gold brocaded cloth, made to flow in long unbroken lines to the hem of the quite short, uneven skirt. The only ornament is a band of hand-worked gold ribbon flowers. This band forms one of the shoulder straps, and falls beautifully to the bottom of the dress. Slippers of metal brocade and a twisted head dress of gold tubing complete the glittering effect-which combines artful simplicity and splendor. This is a Lucille gown

## Betty Blythe's Spring Wardrobe

BETTY BLYTHE has been making pictures Dabroad for the last year or two. She has not been rushing over to Paris for a vacation and a frock - she has been living the life of the continent, breathing the vital air that the chic Parisienne breathes! For that reason the clothes that she has brought back to this country with her are different in feeling, in spirit, from the more casual wardrobe that the visitor to Paris-who has only a week or two for her shopping-brings home. The gowns, the suits that Betty likes best are the very essence of the mode - they are Paris from the inside! Pictured, on these pages, are those costumes of which she is most fond.


# CLOSE-UPS \& LONG SHOTS 

AFTER four months in Europe and Africa I returned to the land of the films, expecting to find that everything had gone to rack and ruin during my absence. I was quickly lifted from despair by a telegram from Ernst Lubitsch saying he knew I would be glad to learn that he was going to direct our Pola again.
Scarcely had I let out three telegraphic cheers for this victory for art than word arrived that Ince's wandering wonder-boy, Charlie Ray, had returned to the old Ince homestead, a prodigal son.

Then came news that William de Mille had had the discernment to sign Malcolm McGregor, whom Rex Ingram proclaims one of the best unstarred bets in America today.

BUT it was not until I learned that Mr. Zukor and Natacha Dhad really signed the armistice giving Rudie back to us that my cup was overflowing to the point where I considered taking a drink. For this proves that it is possible to end all world wars without bloodshed.
Intoxicated with all this, I thrust my way into the heart of Times Square until I saw a great and blinding light such as I had never seen there before. Lo and behold! De Mille's "Ten Commandments" had replaced Wrigley's "Spearmint." Humbly praising Heaven and Cecil for this triumph of gospel over gum (though Heaven knows I sinfully preferred the "Spearmint" sign), I moved on to where I beheld "Lilies of the Field." Verily, Broadway today is a Bible study. The Cinema is doing more than the Gideons to popularize the Good Book. The Gideons merely place it in hotel rooms, whereas the Cinema puts it in electric lights.

I found that Corinne Griffith, just to please me and prove me a prophet, had fulfilled all my predictions and developed into a standing room star.

NORMA TALMADGE is another to whom I would award credits as an honor pupil. For a long time previous to my departure Norma was very trying. She showed little interest in her studies. She seemed to be so contented as Mrs. Schenck that she had little ambition for Miss Talmadge. Heedless of all pleas and reprimands from the critic's desk, she went through her work as though her mind were on the yachting and golfing of recess time. Now, suddenly, she takes the platform with "Secrets" and carries off class honors.

A few doors away from Miss Talmadge's bazaar, I found Doug unrolling his magic carpet, "The Thief of Bagdad," as rich and priceless a tapis as the screen has ever seen. And across the way, D. W. Griffith unfurls his banner of romance, "America."

All in all, the screen brought forth such excellent works during the four months I was away I can't

"Where there's laughter, there's also tears. Amid the gales of laughter at the pre-view of Harold Lloyd's 'Girl Shy,' I heard piteous groans from theater exhibitors. 'Ach, ach.' they sobbed. 'We're going to pay high; they're all laughing at it.' As I say, behind the smile the tear."
help but wonder what miracles would have been wrought had I stayed home.

oF course, little Mabel Normand had to tumble into trouble. Life is to Mabel what a horse is to the Prince of Wales. But, like the gallant prince, Mabel always gets up, straightens her hat and goes galloping on. Mabel is jinxed, but she's also charmed. Nothing she does can tarnish the splendor of her nature. She's the most generous, lovable and sincere human being I've met in filmland. And, when she took the stage recently to face the public after her last humilation, a cheer went up that completely silenced the yowls of the alley cats. Mabel used to think the whole world was her friend; now she doubts where there is such a thing as a friend. Whenever anyone wants her to meet any new people she feels like the girl who was offered some books. "No thanks," said the girl, "I've read a book."

BARBARA LA MARR has been having trouble over her matrimonial status. It seems that no one, not even Barbara, knows exactly how many husbands she's had. At this writing a recount is on. It's unfair to blame Barbara for not keeping count of them. She's an artist, not a mathematician.

IKNOW now how it feels to be a movie celebrity. Ramon Novarro took me to his barber's, where I was received as a friend of nobility. The man at the desk bowed and beamed, and the barbers fairly curtsied. Taking me by the hand, after several genuflections, the proprietor escorted me to a chair and solemnly instructed the barber to employ all his skill and care upon me. Trembling over this signal honor, the poor man promptly slashed my chin. I know now how it feels to be a movie celebrity:

$\mathrm{A}^{\mathrm{F}}$FTER reading that Lois Wilson is "the good little girl of Hollywood," I picked up a paper and read, "Lois Wilson in 'Another Scandal.'" Just a picture advertisement, of course. But for a moment it just seemed as though I hadn't the courage to go on believing.

AFTER seeing Aileen Pringle as the queen in "Three Weeks," I'm tempted to hail her as the First Lady of the Screen. I would like to predict her a star, but I doubt whether there's sufficient demand for a lady on the screen. A young director tells me she hasn't 'sex attraction." And still I feel that anyone who could so dignify Elinor's old tiger skin game deserves our highest honors. She wears inspired gowns, which she must have designed herself. I've never seen any of such character coming from the circus wardrobes of Hollywood. Definitely mental, she's always a queen, even when sobbing beside the bed of roses, which suggests a floral blanket sent by the Elks. Lastly, I award Miss Pringle a crown because, as [continued on page iliz]


A
NNA Q. NILSSON, with a question mark in her hands and a dream in her blue eyes, sits cozily in front of her glowing hearth. She has just completed "Flowing Gold" and working on "Broadway After Dark." She and Adolphe Menjou will share honors


Russell Ball
$T$ HIS picture should be framed in black, according to a number of ardent fans. For
1 Corinne Griffith has only just re-married-and so broken a thousand or more hearts! She plays a "different" sort of gold-digger in her new starring vehicle, "Lillies of the Field"

$\mathrm{B}^{\text {LANCHE SWEET proved, in "Anna Christie," that they do come back after all! She }}$ is going to prove it again, they say, in "Those Who Dance," her next picture. Notice the firelight silhouette of her proud little profile against the bricks of the fireplace


Russell Ball

ATE spring evenings may be cold, even in Hollywood-weather reports to the contrary! Sylvia Breamer, sitting kiddie fashion before her cheery grate, is thinking over the serious business of her next part-as the leading character in "The Woman on the Jury"


The long house, with its brilliant roof, dominates the entire ranch

## A Bit of Spain

 in
## Hollywood

"Dias Dorados" (Golden Days), Thomas H. Ince's new home, a


A corner of the living room, showing the novel grille. Vivid tiles ornament the flagstone base and steps

The main door, with its huge lock and key, is a replica of those of early times


## THE NATIONAL GUIDE TO MOTION PICTURES



THE ENCHANTED COTTAGE—First National

CHAR MINGLY handled-with almost perfect direction, photography and casting - is this modern fairy story. But the theme is almost too delicate, too gossamer, for everyday use. It's almost like trying to make rompers for the baby out of thread lace. A rian, crippled by the war, and a homely woman (Richard Barthelmess and May McAvoy) are drawn together by a bond of sympathy, and marry. It is a marriage of convenience, but out of it love blossoms. And, seeing each other through the eyes of love, the man is made whole and the woman becomes beautiful.

To anyone with a poetic soul, this picture will be a rare treat. But the too literal person will be sadly disappointed. A picture for folk who dare to dream. As such we cannot recommend it too highly.


## THE CONFIDENCE MAN-Paramount

WITH the always popular redemption theme, and with the likable Tom Meighan playing the redeemed crook, this picture seems sure to be successful-and deservedly so. It reminds one somewhat of "The Miracle Man" and, while it is not up to the high standard of that picture, it is mighty good entertainment. Mr. Meighan plays a sharper who goes to a little Florida town to sell worthless stock to the town millionaire and miser. There he learns a lesson in honesty and self-respect from the townspeople, even the paupers doing their part to convince him that his way is wrong. Of course, the girl, beautifully played by Virginia Valli, helps a lot. Victor Heerman's direction is sane and effective. The titles are by George Ade, which means that they are above the average.

# The Shadow Stage 

 A Review of the New Pictures

## A BOY OF FLANDERS-Metro

WITH each successive picture in which Jackie Coogan is the star, the wonder increases as to what he will be when he grows up. The development of this child is little short of miraculous. He has an uncanny understanding of the power of emotion, and a marvelous power of expression. He never over-emphasizes and, on the other hand, there is never any doubt of what he is trying to express. And another beautiful feature of his acting is the absolute absence of self-consciousness. He doesn't play the character he represents - he is it.

In this latest production of Jackie's there is one of those combinations which never fail to appeal-a boy and a dog. Jackie is a ragged little chap, living with his blind grandfather, and they eke out a precarious existence by delivering milk. The boy's obsession is drawing, and he uses any bits of crayon or chalk he can find, making his pictures on pieces of board. He acquires the dog when a peddler leaves the animal to die in the road. When the grandfather dies, Jackie and the dog make their home in a haystack, until his talent wins recognition and a prize from a visiting artist.

The picture sticks closely to Ouida's story, from which it is taken, except that the boy does not die, as in the novel. Jackie has more chances to portray emotions than in other pictures, and his changes of mood are remarkably done. In one sequence he is dressed in girl's clothes and, although Jackie probably wouldn't be pleased to hear it, he makes a strikingly pretty girl.
The direction, settings and photography are all excellent, and the lighting of the exteriors, especially in the snow scenes, is most effective. Altogether, it is one of the finest pictures Jackie has done.

## The Six Best Pictures of the Month

## A BOY OF FLANDERS KING OF WILD HORSES GIRL SHY THE ENCHANTED COTTAGE THE CONFIDENCE MAN <br> THE HILL BILLY

## The Six Best Performances of the Month

Jackiz Coogan in "A Boy of Flanders"<br>Richard Barthelmess in "The Enchanted Cottage"<br>Raymond Griffith in "The Dawn of a To-morrow"<br>Rex in "King of Wild Horses"<br>Jack Pickford in "The Hill Billy"<br>Thomas Meighan in "The Confidence Man"<br>Casts of all pictures reviewed will be found on page 100



GIRL SHY-Pathe

ITT'S pretty hard to beat Harold Lloyd. No sooner has "Safety Last" been hailed as his greatest picture, than he offers "Girl Shy" which, while it may not have the hairraising thrills of the other, has plenty of excitement and an extra allowance of laughs. It is not probable that anyone in the audience will scream as they did at "Safety Last," but, at the same time, it isn't a good picture for anyone with short breath to see. Harold plays a tailor's apprentice who is afraid of girls, but he writes a book about his love affairs. On his way to a publisher with the manuscript, he meets the only girl in the world. Up to this point the laughs have predominated, but when he starts to prevent the girl from marrying the villain, there is not one quiet second. In his rush to stop the wedding, he uses automobiles, trolley cars, a policeman's motorcycle and other means of conveyance, winding up with a mad dash through traffic, driving a pair of horses attached to a dump cart. And when the horses break away from the cart, he finishes his trip on the back of one of them, leading the other. The journey would give his insurance agent heart failure, as well as many other people.

Then there are interpolated many side issues which bring laughs. One is Harold's habit of stammering when a girl is near, the only cure being a sudden whistle. One of the funniest situations is when he is riding the motorcycle and it goes into a deep ditch. The motorcycle cannot be seen, but dozens of laborers come leaping out of the ditch as the machine progresses.
The photography is uniformly good and Jobyna Ralston is a lovely and dainty leading woman. "Girl Shy" is highly recommended.


## KING OF WILD HORSES-Pathe

HERE is a most unusual picture. The hero is a wild horse-The Black. He is to horse actors what Strongheart is to dogs, and he runs away with the picture. The Black heads a bunch of mares somewhere in the mountains, and he fights The White to keep his leadership. This fight is unique. Also it is intensely thrilling. Then comes a battle of wits between The Black and a man determined to capture him. The only objection to this is that the man wins, although his kindness somewhat mitigates the sorrow for the horse. The Black and the shots of the wild horses on the range are what make the picture very much worth while. One wonders how the cameraman was able to get these photographs, and Photoplay proposes to tell how it was done, in the July issue.


THE HILL BILLY-United Artists

T${ }^{\top}$ HIS is the best picture that Jack Pickford has made since the days of "Seventeen" and "Bunker Bean." It is another of those Kentucky mountain romances-featuring a barefoot hero, a girl who has been educated "outside," a feud, a forced marriage and a murder. This thing has been done often-and, at times, better. But no story of the hill country has ever been more beautifully photographed; no story of the mountain whites has been more adequately cast. Little Lucile Ricksen, as the girl, has the most sympathetic rôle of her career. And there is a tame bear who co-stars with Jack and gets his share of the applause. It is a joy to see Jack Pickford in an appealing part once more. He has a personality quite distinct from any other juvenile. "The Hill Billy" makes the most of it.


## THE DAWN OF A TOMORROW-Paramount

TTHE story of a multi-millionaire who, ill and on the point of suicide, meets a Pollyannaish child of the London slum. She-by introducing him to the seamy side of 1 fe , and to a group of characters different f:om any that he has ever known-turns him from his purpose and gives lim a Jew interest in living. He begins to think of others. A healthy picture-for the whole family.


## WHICH SHALL IT BE?-Renaud Hoffman

AN obscure producer has turned out a picture which has more real sentiment, more heart appeal in it than a.e usually found in much more elaborate productions. It will get a tear or two from the most "hard-boiled." It is a screen version of the old poem in which a poor man and wife try to decide which of seven children they can allow a 1 : uncle to adopt. Simply told, but wonderfully effective


## THE FIGHTING COWARD-Paramount

JAMES CRUZE proves again that he has a wonderful sense of humor. He has taken Booth Tarkington's Magnolia," that satire of the fire-eating Southerner of the ante-bellum days, and has injected more satire and more laughs than Mr. Tarkington did. At times the satire verges on burlesque, but that only makes it the funnier. If you appreciate satire, don't miss this.


## THE BREAKING POINT-Paramount

THIS story of a man who loses his memory and, ten years later, regains it, is spectacular and melodramatic. But it is also mighty interesting, and Herbert Brenon has made it seem not too impossible The Mary Roberts Kinehart best selle: has been given a splendid cast, and action to bu:n. Matt Moore makes the transition from one persozality to the other a thrilling thing.


## THD NIGHT HAWK-Hodkinson

TARRY CAREY at his best in a Western drama, ably presented. An unusual opportunity has been provided for some fine riding. The unique feature is that everyone does not behave according to silver sheet canons. The leading lady actually gets foiled when she makes a campaign speech for Papa the politician, but, of course, she finds Carey irresistible in time for the final close-up.


## THE STORM DAUGHTER-Universal

THOUGH Priscilla Dean lacks the old fire, she gives a balanced and mature performance in this story of the sea. Thrown by chance into the power of a brutal captain, upon his own ship, she is forced to undergo all sorts of humiliation, until a mutiny comes - which solves the question of the captain in an unexpected way. The picture ends far too abruptly-the mark of unskillful cutting.


SINGER JIM McKEE-Paramount

ATYPICAL Bill Hart vehicle, giving our hero a chance to emote over his Pinto Pony, to fight a mob singlehanded and to prove to the one woman that he is one of Nature's noblemen. This is not unlike the last Hart effort, "Wild Bill Hickok," in spots. Reminiscent is the moment when Bill-clad in a white shirt-stands up before a firing crowd and manages to stay in one piece.


## HIS FORGOTTEN WIFE-Film Booking Offices

THE third of the Palmer Photoplay prize pictures. This time the Great War, shell shock and a consequent loss of memory form the main theme. After having mislaid his identity, the war-scarred hero marries his pretty French nurse and returns to America. And, quite by chance, meets the woman to whom he was engaged-and, who, throuch the terms of his will, has inherited his property.


## MILE-A-MINUTE ROMEO-Fox

TOM MIX again-just as simple and unaffected and dauntless as ever. Hollywood hasn't spoiled him a bit, and this time he has the added attraction of a good story-adroit and appropriate. It moves along quickly and without, wonder of wonders, divulging the plot in the first ten feet. The subtitles add to the fun. The "wonder horse" is here, too. Both he and Mix do some good stunts.


## TRY AND GET IT-Hodkinson

AN impossible, but at times laughable, narrativewith Bryant Washburn and Billie Dove. The story of a young business man who is sent out, by his boss, to collect a small bill of long standing. Of course the man who owes the bill has a pretty daughter and that complicates things. It's only a short time before the love interest reaches a climax and the bill gets collected.


## THE SHOOTING OF DAN McGREW-Metro

APICTURE which has such possibilities and of which so much was expected that the result is disappointing. With such a theme and story, and such a cast, it seems too bad that the picture could not have been better. The trouble is both with the scenario and the direction, although Barbara La Marr does not shine as brightly as do Lew Cody and Percy Marmont.


THE GALLOPING ACE-Universal

AJACK HOXIE Western, in which war time methods are used to vanquish the lady ranch owner's many enemies. Jack, seated upon his huge white horse, comes riding into the picture just when he's needed most-and, with his roping, riding and strong right arm, manages to set everything to rights. Embellished with some of Universal's best western scenery.


# Son or Husband-Which? 

The mother of Douglas Fairbanks, Jr., tells her reasons for giving up her husband to devote her life to her son and his motion picture career.

By cAdela Rogers St. Yoohns

WHEN a woman frankly makes the statement that the reason for her separation from her second husband is that she needs more time to devote to her son's career, I am instantly interested.
I hope I am not a victim of the mother tradition. I weep just as profoundly as anybody when John McCormack sings "Mother Machree," but in my saner moments I know that being a mother is a business and some people are good at it and some aren't. Common sense is just as important as love, and any additional information on the subject is invaluable.

The woman who, still young and lovely and in need of intellectual companionship, gives up a husband to make a business of her son's future and development, must have given intensive thought to the subject, must have deep and vital reasons.

That's why I finally decided to ask Mrs. Beth Sully Fairbanks Evans, the first wife of Douglas Fairbanks and the mother of his only son, to see me and explain just what she meant by it.

The news of her separation from James Evans, a wealthy and goodlooking young business man whom she married shortly after her divorce from Douglas Fairbanks, hadn't surprised me much. No matrimonial complications surprise me any more. But her reason-or rather her admission of the reason-did. It showed intellectual honesty, the rarest of all characteristics in woman.

AS I waited in her bright, crowded drawing room, I counted nine pictures of Douglas Fairbanks, Jr., not one of his mother.

Then a lady came down the curving staircase. She wore a gown of black velvet, with bands of ermine at the throat and wrists. Her hair, which grew away from her face in a most exquisite line, was silvery gray above the fresh smoothness of her skin.

She smiled at me and I felt instantly very welcome. She has a lovely smile, Mrs. Beth Sully Fairbanks Evans, and it is always there, even when she is very grave. You feel it behind her eyes and around the corners of her lips, waiting a chance to come back and join in the conversation.

Three things were in my mind when we finally began to talk about the all important subjects of motherhood and its obligations.

First, the immense adoration that young Doug Fairbanks has for his famous father. I have known a great many children of divorced people and I have talked with judges of divorce courts. I know how easy it is for a mother who brings up a child alone, to allow that child to slip into active resentment, or anger, or criticism against the father. I know how almost unavoidable it is, that the child shall be indifferent to that father, or shall be weaned away from him entirely. It takes a big woman, a woman of real understanding and unselfed devotion to her child's best interests, not to ease her own hurt at the

HERE is one of those strikingly human documents which - infrequently - the wheel of life whirls into cold type. A woman, faced by the necessity of deciding which of the two most important figures in her life-her son and her husband-needs her most, makes her choice and gives her reasons. "My life belongs to my son," she says. "It always has and it always will. I don't say that is best. I just say it is true." If ever a woman spoke straight from her heart, the mother of Douglas Fairbanks, Jr., does so in this absorbingly interesting exposition of the conflicting mental reactions of a mother and a wife.
expense of her child. The matter is in the mother's hands and in nine cases out of ten, she revenges herself for past wrongs, or even where there are no wrongs, salves her own conscience, with the things she tells her child.

Second, I was remembering what a brilliant writer, who has been all intimate friend of Mrs. Evans for many years, had said to me only a few days before.
"Her friendship is the most sweeping thing I have ever known. It never fails. 'It understands, it overlooks, it uplifts. Her loving tolerance is bro d enough for the whole world. I have never heard her express condemnation of a living soul. Of abstract evils, yes. Of struggling humanity, no, never."

Thirdly, when she gave me a second cup of tea, she remembered just how I liked it without asking-a little thing, which I have found to be an infalible index of character.
'I don't want to talk about this," she said frankly, with a quick, direct look. "I used to think I had a private life of my own. But I've learned that I haven't. I've learned that if you ask the public to love you, and to be interested in your personality, as my son and I do ask them, that you belong to them. So, in my life, I have found that the best way is to be completely frank and fearless in what you do, and let everybody understand just why you do it.
'It was thoroughly understood when I married a second time, that my son came first. I was young and I felt the need of a man in my life. I am a home person, and I felt quite lost without a home and a husband. So we talked it over and decided to try it, always with the proviso that I belonged first to my boy. It didn't work, that's all. It is difficult enough to be both father and mother to a boy if you can give him every moment of your time and understanding, but when you try at the same time to be a wife to a man who is not that boy's father and whose interests and thoughts run in a different world, it becomes impossible. If the child is not a forceful and vivid personality, it may be easier. Douglas is."

And she smiled again, amusedly.

IT has always been my theory," she said slowly, for she talks as a woman talks who is thinking behind her words, "that there are mother-women and wife-women. In some women, the mother is always uppermost. Such a woman marries in the expectation of children, she plans for them, looks forward to their coming. If the moment ever comes when she must choose between her husband and her child, she will follow her child every time. In all the little every day choices of life, she gives the preference to the child and not to the man.

Other women are born wives. Children are accidents to them. If they are fine women, they make splendid mothers. Sometimes, because their love [continued on page 95]

> "What happened to Mar!!?" was the first of the serial motion pictures, made in 1912, and it won fame and fortune for Mary Fuller, the star. It was the first tie-up of the motion picture and the newspaper

## Chapter XXVII

IF you had been a luncheon hour patron in Randolph Street in downtown Chicago in the autumn of 1905 you might have noticed several persistently habitual customers, men who entered with an air of being very much at home and with that inevitable Chicago manner of being in an eternal hurry. Chicago boasts of its speed. The place is important. There were obscure but vital reasons why certain events pregnant with motion picture destiny should have their origin in that cafe somewhere among those laden, talkative tables, bestrewn with mugs of most potable dark beer and heavy cups of even darker coffee. Up the street stood the Masonic Temple, once the city's chief architectural pride and boast, where the Edison peep show kinetoscope first revealed the motion picture to the public in the remote year of 1894 , and nearby was the old Schiller theater, where the Latham eidoloscope


A scene from "The Perils of Pauline," the serial in which Pearl White first began the daring "stunts" that made her famous. Another newspaper tie-up

# Romantic History f fiu Motion Picture 

By Terry Ramsaye

came in the fall of 1895 with its feeble miracle of living pictures, life size on a sheet. There was the horror-haunted Iroquois, with its proscenium facing out on the scene of the tragedy of seven hundred dead, transcending any fate drama of the years' processional of mimes upon its stage. There was the famous old Powers theater, and the Sherman House. proud in its tradition. This was and is the Rialto of Chicago, where now for a while the Fates chose to spin a thread in the warp of the screen.

Among these busy men of Chicago who came up and down Randolph Street to meet at the Union Cafe you might have singled out a certain two with more than a casual interest. One was brief and Teutonically blocky with an atmosphere of keen solidity, superficially shot with diamonds like spar flakes on granite. The other was a spacious person with a slight roll in his gait like a laden freighter, with a leonine head and wavy forelock, carrying a stout malacca and much of impressive dignity.
Discreet inquiry of the headwaiter would have identified these men for you as William N. Selig, the moving picture man, and Moses Koenigsberg, of the Chicago Evening American.
Selig, whom we have seen in many chapters of this history, was riding blithely and venturesomely on the rising wave of motion picture prosperity, born of the then new nickelodeon movement. The whole future of the motion picture was still exceedingly uncertain. Selig was alertly waiting and busy experimenting and speculating.

His friend, Moses Koenigsberg, was the managing editor in the most strenuous period of the evolution of the most strenuous afternoon newspaper in the most strenuous newspaper system in the

# That Are More Fascinating Than Fiction 

## Now it can be told

How four men around a cafe table planned in 1906 to corner all of the stories fit for the screen and collect millions from the story hungry motion picture in the years to come.
How a newspaper war in Chicago caused the motion picture serial and opened the road to fame for Pearl White, Kathlyn Williams, Helen Holmes, James Cruze and many another.
How a St. Louis stenographer, Ida Damon, won a prize of ten thousand dollars for a one hundred word idea for the screen-and got fired because she brought too much publicity to her concern.

How a cowboy-reporter-press agent put over a national newspaper hoax and planted the first chapter of "The Million Dollar Mystery" as a news story on the unsuspecting editors, with curious results.
world's history of journalism, specifically the Chicago Evening American, property of a corporation which, in turn, was and is the property of William Randolph Hearst.

In the normal course of events, on days and at hours when nothing especially happened, the Chicago Evening American went tripping out into Chicago's loop district at the rate of an edition about every forty-five minutes. Under the external pressure of vivid events or the internal pressure of even more vivid Koenigsberg inspirations, the American erupted editions fifteen or twenty minutes apart until relieved, and until the adjacent shores of Lake Michigan were knee deep in the lava, scoriae, ashes and hot mud of the current sensation. The normal'schedule was seventeen editions a day, with a new whimsy, thrill or shudder roaring across the first page of each of them. Edition plates often overtook each other in the pressroom and got jumped out of the paper before they got in.
This made it desirable for Koenigsberg to have or overtake an idea expressible in type of 480 -point and upwards every few moments.

A common or beergarden murder discovered at 11:30 A. M. could sweep half of page one at 11:47, and if, in fifteen minutes more; it was found that it involved a girl, preferably chorus, with good pictures, it could have pages one, two and three in the city-night and all home editions down to the last-tenth and sporting final. Once in a while a really big story had to be ignored, since there was not type adequate to present it. Stories could get too big to print.

This may seem slightly remote from the motion picture, but it all had a most direct relation indeed: The coming of the new high tension idea was something of an evolution under compel-


James Cruze, when an actor in "The Million-Dollar Mystery," and Jay-"Casey"-Cairns, the press agent who "put one over" on the newspapers for this serial
ling conditions. The young Chicago American was held a most unwelcome invader by some of the old line, orthodox and longestablished Chicago papers. To gain a foothold it had to be different and it had to fight against all manner of things, including public inertia. Some papers try to be significant, some try to be interesting-civilization seems to survive them both.

This typographical excitement in Chicago was, of course, only one of the many phases of the struggle for attention. In time the Evening American changed the whole trend of Chicago journalism, and made it seize the motion picture as one of the weapons of the coming circulation war.

This impact of the old institution of the printed word on the younger art of the screen changed its orbit and brought the rise of new stars, new millions, new successes and new failures, changes remote and near. Back to this we can trace the controlling forces and origins of many screen careers and familiar names, from Mary Fuller, Pearl White and Kathlyn Williams to Marion Davies.
So it is here and now [ continued on page 78 |



Gertrude Olmsted, who has gone to Italy to play Esther in "Ben-Hur," was told the Italian pickpockets were very clever. So she had this pocket woven into her stocking


Have you an old gown that is out of style? Rip out one sleeve and you have the latest Paris fashion. Here is Eleanor Boardman, who introduced it in Hollywood

Kenneth McDonald, the "stunt" actor, used to ride jumping horses. So when a thriller was required in" After a Million," he figured an automobile could jump as well as a horse. And it did - across a 26-foot ditch



## Their Pet Aversions

Yes, the stars-like all other real people - have 'em. And they aren't ashamed, either, to tell us just what they are!

## Mary Pickford

Cerise

IHATE cerise. No cerise isn't a person-it's a color! A terrible coloror so it seems to me. If anybody wants to make me mad, clear through, all they have to do is to wave a cerise ribbon at me. I almost go crazy when Paris decrees that cerise is going to be a popular color. Cerise hats, even on other people, make me really ill. Cerise gowns spoil the whole atmosphere of a party, for me. I think that I should scream if I happened to meet even my closest friend in a cerise suit.
Will you believe it-the vibrations of that color actually make the gooseflesh stand out all over my body! I can't explain the reason for this aversion; maybe there isn't any reason. I suppose that we all respond to specific colors, and that we are opposed to other ones. It's a matter of individual taste-plus something that isn't very easy to understand.


## Harold Lloyd <br> Still Cameras

IHATE a still camera. When I see a still camera approaching, propelled by some eager portrait maker -amateur or otherwise-I feel about the way a Sennett bathing girl would feel at the sight of a sea serpent coming up suddenly out of an otherwise perfectly good ocean!
I suppose it's because I've had to live in an atmosphere of picture making so long that I hate cameras When I'm away from the studio I feel as if I deserve a rest from all the things that go with my work there. At such times I'm not in the mood for them. So it's not a matter of being "temperamental." A camera in my house, isto me-like an unfriendly eye at a keyhole.
I don't mind it so much when the camera is pointed at my wife, Mildred. She's so pretty that I don't blame people for wanting to take pictures of her. But there's no excuse for a camera to look in my direction!

## Irene Rich

## Personal Appearances

IHAVE a great many hobbies, but very few aversions. Perhaps my greatest one is my dislike for public appearances. Not that I object to meeting my friends-no, indeed! But to stand on a brightly lighted stage, with nothing to say, or do, seems quite terrible.

If I might appear in a little sketch, first, and then meet the people who came up to shake hands with me-well, that wouldn't be nearly so bad. I'd be doing something definite then, giving
 something, being something. But to just stand, stupidly, and gaze out into a sea of strange faces-that is my pet aversion, indeed!
I think that I dislike this personal appearance idea because I can't help feeling that the folk out front are waiting for something out of the ordinary to happen. And I know that they're not going to see anything out of the ordinary, at all!

## Sylvia Breamer

Latch Keys

NOT if I can help it will I ever carry a door-key again! I've lost more keys than all the rest of the people, combined, in Hollywood. My keys seem to sprout legs-as many legs as a centipede. After I've put them in my pocketbook, they just walk right out again.

What's the use of carrying one anyway, when you have a maid just especially to open the door? Aithough there are times, of course, when the maid and I get our dates mixed, and I come home to find the door locked and nobody to let me in.

And therein lies the chief reason for my aversion.

As it is, I have been forced, by circumstance, to become quite an adept at second story work. Some day an innocent cop - if there is such a thing!-will arrest me for breaking into my own house. Do you wonder that I hate keys?
[ Continued on page 76]


## Wont peel off

 Won't dry in ridges water will not dull
## Needs no separate polish remover

The greatest authority on the manicure has perfected the ideal Liquid Polish with all these qualities. Try it at the end of your very next Culex manicure. You will be delighted with the smooth, rosy brilliance it gives your nails.

Cutex Liquid Polish and the other Cutex preparations are 35 C at drug and department stores in the United States and Canada and chemist shops in England. Or you can get it in two of the complete manicure sets. Sets are 60c, $\$ \mathrm{I} .00, \$ \mathrm{I} .50$ and $\$ 3.00$.

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City

Their Pet Aversions-[ continted pron page 74 ]


## Owen Moore <br> Alarm Clocks

ILOATHE an alarm clock. That song of Harry Lauder's, about hating to get up in the morning, hits me just where I live! The people that think a screen star has nothing to do but enjoy life and sleep late, ought to have my hours. They'd soon change their minds - I'm telling you!

Sometimes I receive an early call-maybe it comes before six o'clock. And I have to jump out of bed and be at the studio, ready to start for location, before even the sun has had to get up. How's that for treatment?

The days when I have to work early usually come after the nights when I've had to work late. Think of that, and then remember that I'm supposed to be a comedian and have to act funny-or try to act funny -under any sort of circumstance! When my humor has a touch of pathos in it, it's because I'm sleepy. But a lot of critics say that the sad sort of humor is the closest to art, so there's a compensation for everything!
Just the same, I hate early rising. And I detest the things that go with early rising. To date I can't remember a time when I've been able to stay in bed as long, and as late, as I wanted to. But-sometime-I'm going to strangle my alarm clock!

## Douglas Fairbanks <br> Castor Oil

ID rather take poison than castor oil! If you want to know my pet aversion, you're answered.

All my life I've hated castor oil. When I was a kid I hated it. When I was a growing boy I hated it. When I was a very young man I hated it. And I still hate it!

The story about Eskimos crying for castor oil gives me a violent chill. The sight of a bottle of it nauseates me. If I ever get rich enough I'll buy all the castor oil in the country and go out, in a big boat, beyond the three-mile limit, and give it a decent burial at sea. What a rotten trick to play on the fishes!

However, if I do smother my better feelings toward the fish, and do destroy all the castor oil in the country, my pictures will never want for an audience. Think how the small boys of the nation will love me! I'll come before George Washington as a national hero-
 Lincoln, as a liberator, will have nothing on me! Of course I have a few other aversions Not thousands of them, you understand, but enough! How ever, I won't list them here. You only asked for my pet hatre -my idea of the vilest thing in the whole world. Well, it' castor oil-the thing that's made the most people miserable.


## Tully Marshall <br> Red-haired Women

IHATE red-headed women. I don't trust 'em. Want to know why? Well, it's a matter of personal vanity with me. I guess the psycho-analysts would tell you that a good many aversions are.
You see, when I was a kid, 'way back in the days of the little brick school house, I had a red-headed teacher. I suppose she was a nice enough looking girlbut at the time she seemed beautiful to me. To make a long story short, I fell in love with her. And she threw me down! I hate to tell this on account of my wife-it's a mistake for a husband to own even a harmless past. One should be reticent in such matters.
Nowadays, when I sign up with a picture, I usually ask the director if there's going to be a red-headed woman in the cast. His answer means a lot. If he says there is-it's pretty apt to change my plans.

## Marie Prevost <br> Monkeys

MY pet aversion is almost an obsession with me. I hate monkeys. Yes, I know most people like them - but I can't stand the sight of one of them. Darwin must have been clean crazy when he said that we're descended from the hatefullittle beasts!

When I was a child, and my mother took me to the circus or to the zoo, the leering faces of the monkeys terrified me. Their gestures, their claws, everything about them, filled me with horror. Even now, if I should be called upon to work with one, in a picture, I think I'd simply have to pass out!

Human beings are simply wonderful. Monkeys are detestable. I can't see the faintest resemblance between them. I wish that I might never have to look at another monkey as long as I live. This is a queer aversion, but it's too true to be funny!


# How the younger women are caring for their skin 



On her dressing table the sure means of skin perfection

CHE whirls gaily through a crowded day, yet there is no end to her buoyant enthusiasm, her electric energy.

Look at her smiling over her morning coffee. She played eighteen holes of golf in yesterday afternoon's wind and danced until four on top of it.

But her creamy skin hasn't a trace of roughness or coarsening. There's not a line at the corner of her mouth or eyes no lifeless look to tell of a skin improperly cared for.

For these lighthearted girls know how important a clear, fresh, smooth skin is, and they realize that their strenuous manner of life seriously threatens to destroy its fragile loveliness.

So everywhere they have now definitely adopted the new method of skin care - the method devised by Pond's and based upon the two fundamentals of skin perfection-Rejuvenating Cleansing and a delicate Protective Finish.

## How the Younger Women Stay So

First-the all important cleansing that leaves the skin immaculate, supple, lustrous. For this, Pond's Cold Cream on the face and neck every night, and after any exposure. Rub it in generously, with the tips of the fingers, or on a piece or moistened cotton. The fine oil sinks deep into the pores to remove the impurities, the tiny particles of dust and powder that clog them.

With a soft cloth wipe off the cream - you will marvel at the dust and dirt that come with it. Your skin is deliciously clean and supple-and the tiny cells have a chance to breathe and function normally.

Next-the delicate finish that protects. Smooth a little Pond's Vanishing Cream into your face after every cleansing-just enough to rub in easily. This exquisite, pure soft cream is absorbed in-


POND'S TWO CREAMS USED BY WOMEN WHO TAX THEIR SKIN MOST AND KEEP IT LOVELIEST


Out in the wind for hours, yet her skin hicsn't coarsened
stantly, giving a f.ne, normal texture, a smoothness and an enchanting pearly tone. Now with this perfect foundation, notice how evenly your powder goes on -and it will cling for hours.

After any exposure Pond's Cold Cream is especially soothing. Just feel your face relax as you rub the soft delicate cream in after a long drive or a morning of golf or tennis. The hungry cells drink up the oil they lack, the feeling of strain disappears, and the skin is soft and supple again. Follow this, of course, with Pond's Vanishing Cream before powdering.

If you are entertaining or going out in the evening, use Pond's Cold Cream followed by Pond's Vanishing Cream for a smooth, clear loveliness.

## Try the Famous Method that Keeps the Skin Young

With Pond's Two Creams and a little care every day, you will be astonished to see how clear and smooth, how soft and velvety your skin looks. And it will keep this charm of freshness and youthfulness for years longer than one would suppose possible. Buy Pond's Two Creams in jars or tubes from any drug or department store. The Pond's Extract Company.

Generous tubes-mail coupon with IO cents today


The Romantic History of the Motion Picture-[ continued from page $7 \mathrm{f} \mid$


There were nearly as many episodes as dollars in "The Mit-lion-Dollar Mystery." Here is Florence LaBadie, the heroine
in the year of 1905-6, at the old Union Cafe, and through these personalities that the parallel arts, the screen, as represented by W. N. Selig, and the printed word, as represented by Moses Koenigsberg, made their first significant contact. It was in obedience to the commonest physio-chemical law. Reactions start where the temperature is the highest. Chicago was the hot spot. There the motion picture was boiling and the printed word was a continuous boiler explosion.

All the arts tend toward fusion. Here it began with the press and the screen. The process continues today, with the ultimate result still in question.

Selig's motion picture enterprise had received inspirational impetus through the temporary attentions of G. M. Anderson, subsequently to become famous as "Broncho Billy." We have seen in an early chapter how he had carried west to Selig the new message of the "story picture," an idea garnered of his experience in the Edison-Porter production of "The Great Train Robbery."

Koenigsberg and Selig talked their respective businesses across the coffee at the Union and compared ideas. They were really very much more nearly in the same business than they suspected, probably. It was the business of purveying emotions by action, thrills and general excitement. The Chicago Evening American was certainly a very moving picture.
"This film business is coming so fast that there is going to be a shortage of stories to make pretty soon," Selig observed. "We are going to be hard up for ideas."
Ideas, superheated and rapid, were the breath of life for Koenigsberg. An aura of them floated about him and, with the assistance of a battery of Goss octuple presses, he sprayed Chicago with them from dawn to dark six days a week and on the seventh yearned for more.

THE task of endless research and writing involved in the Romantic History of the Motion Picture and the general approval it has met with in the industry, as well as among readers of this publication, has earned for Mr. Ramsay the position of the screen's foremost historian. It is truly remarkable that while this history has corrected many generally accepted fallacies regarding the early days of the art and industry not one essential fact in it has been controverted.

James R. Quirk, Editor.

# Most men ask "Is she pretty?" 

## not "Is she clever?"

Freshness, Charm - the enticement of a Skin More Precious than Personality or Cleverness - do you seek it? Then for One Week Follow this Simple Beauty Method which is Bringing it to Thousands


Often we marvel at her-the girl whose only asset is her beauty. She knows so little and says so little; yet serenely attracts everyone to her side. Too often her clever rival sits in a corner, alone.
*
Brains or beauty?-but why choose? Combine beauty with cleverness, charm with wisdom. Develop your beauty to bring out the sweetness of your personality. That's what thousands of girls have done-and found new happiness as a result.
The means are simple. Have a pretty skin-remember, you can, if you try. Costly beauty treatments are unneces-sary-just daily use of palm and olive oils as embodied in Palmolive.

It is worth trying for this charm thousands have, the clear, fresh skin you want-do this one week, then note the change.
Use powder and rouge if you wish. But never leave them on over night. They clog the pores, often enlarge them. Blackheads and disfigurements often follow. They must be washed away.
Wash your face with soothing Palmolive. Then massage softly into the skin. Rinse thoroughly. Then repeat bothwashing and rinsing. Apply a touch of cold cream-that is all.

Do this regularly, and particularly in the evening.

## The world's most simple beauty treatment

Thus in a simple manner, millions since the days of Cleopatra have found beauty, charm and youth prolonged.

No medicaments are necessary. Just remove the day's accumulations of dirt and oil and perspiration, cleanse the pores, and Nature will be kind to you. Your skin will be of fine texture. Your color will be good. Wrinkles will not be your problem as the years advance.

## Avoid this mistake

Do not use ordinary soaps in the treatment given above. Do not think any green soap, represented as made of palm and olive oils, is the same as Palmolive. Palmolive is a skin emollient in soap form.
And it costs but 10 c the cake!-so little that millions let it do for their bodies what it does for their faces. Obtain a cake today. Then note what an amazing difference one week makes.

Volume and efficiency produce 25 c quality for only

## Il comb GIVEN with every brush

## Pyralin Start-a-Set Sale June 2-7



THE SWEET GIRL GRADUATE sill appreciate for year so come the set started at to come the set started at
Commencement time.


FOR JUNE BIRTHDAYS nothing can surpass a gift of Pyralin-so useful for vacation trips.

## Gifts that women love

FROM June 2 to 7 , the leading merchants in your locality will give away a genuine, trade-marked Pyralin comb to match each hair brush you buy. This is your opportunity to start a set of the most popular of all toiletware for some one dear to you -or to add to it if she already has one started. June days are gift days. What more pleasing and graceful gift to a woman than Pyralin Toiletware with its life-long beauty and usefulness?
Go to the merchant in your locality who advertises this "Start-a-Set" Sale. See the wide range of beautiful patterns and articles. Identify genuine Pyralin by the name-stamp on each piece. There is a small charge for decoration, if desired.
Name of nearest dealer and descriptive literature will be sent, if desired.

The set you start today can grow through the years to come. There is an article for every toilet need. Added pieces always match.
E. I. DU PONT DE NEMOURS \& CO., Inc.

Pyralin Department, Arlington, New Jersey Arlington Company of Canada, Montreal


hunting and all that sort of stuff, and Miss Roland will take a vacation in the Canadian Rockies.

If, on their return to Los Angeles, they find that "absence has made the heart grow fonder," the wedding bells will ring out and the "Aurora" will again start on a cruise, this time around the world for a honeymoon trip.

FOUR years of more or less peaceful mar Fried life in the Hollywood colony and rot one single mention of it-not even "screen credit." This is the wail of pretty Virginia Valli and her husband, Demmy Lamson. They haven't kept it a secret. It has just been ignored and never even so much as a picture printed of them together. They have had plenty taken, but they've been suppressed, either because Lamson hogged the camera or had such a sickly grin on his face. They feel they have been overlooked in the general rush to prove that there are happily married couples in the film capital, and so Miss Valli and Lamson have posed again-this time especially for Photoplay-just to show they are "happy though married."

Lamson is employed in pictures. He has been location man, assistant director and is now manager for a number of artists.
$\mathrm{M}_{1}$
R. GEORGE K. SPOOR is out of pictures, . is in pictures, which isn't news either. But on the two sentences hangs a tale as told by Victor Eu')ank, at present Pacific cable editor for the Associated Press in San Francisco, but formerly with Essanay Studios.
"Years ago, and not so many either when you figure the age of pictures," recounts Mr. Eubank, "I was in New York for Essanay trying to pick up a play or two. I saw Fairbanks playing to empties at the Liberty theater in Forty-second street. His play was 'He Comes Up Smiling.' Please remember that title.
"I told him he would make good in pictures - and he agreed to come with Essanay on any sort of a contract I agreed to make. I wired Spoor at Chicago and received the following reply: 'Don't want Fairbanks now. Can you find a good scenario writer?'
"Imagine my embarrassment when I had to tell Fairbanks the fatal news. But look at the


Rex Ingram is turning from the screen to sculpture. Upon his return from Africa, where he filmed "The Arab," he announced that he had purchased a Moorish house, four hundred years old, on the site of 'ancient Carthage, and would spend most of his future there worling in clay and marble. Rex studied sculpture at Yale, under Lee Lanrie, one of the great American masters

"Happy though married" is the title Virginia Valli suggested for this exclusive photograph of herself and her husband, Demmy Lamson. And she says this is the first picture of them together ever published
difierence now. Spoor is out of pictures and the man he could have signed up for $\$ 100$ a week is 'packing them in' in the very theater where he played to empties in 'He Comes Up Smiling.
"I'll say he comes up smiling."
T pictures has just been placed in a fund by 1 pictures has just been placed in a fund by Carl Laemmle, of Universal. The amount is one million dollars and is to go to Jack Dempsey as his salary for ten pictures in which he is to be starred.
Work on these ten productions is to be started at once and, according to the contract, they may be spread over a period of two years, if the studio deems it necessary
In the event that a heavyweight championship fight be signed for Dempsey before the completion of his contract, permission will be given him to fight, provided all his preliminary training is done at Universal City. Also. if Dempsey should lose the championship tefore the ten pictures are completed, the contract for the productions still holds good
ESTELLE TAYLOR has recently taken her first step to stardom via the Cecil B De Mille route. Mr. De Mille announced that he has signed Miss Taylor to a long-term contract to take the place of Leatrice Joy in forthcoming De Mille productions. Miss Joy has been made a star by the Famous PlayersLasky Corporation as a result of her work in "The Ten Commandments" and "Triumph." It is said to have been Miss Taylor's work in


Long ago Charlie Chaplin promised Lita Grey that, some day, she could be his leading woman. He's made good, and she wiil be in his new Alaskan picture
no indeed! It is understood that Muriel has chosen "Novanna MiCor" for her professional name.

THESE be turbulent times on the matrimonial sea of Hollywood and some of our most popular young people are "telling their troubles to the judge." The honors are about even between fights over alimony and fights for freedom. Bill Hart's wife is fighting a bitter legal battle against a contract entered into before their separation by which a \$103,000 trust fund is provided for the support of herself and their child on condition that Winifred Hart does not return to the screen-which is just what she wants to do now.
A NOTHER celebrity who is pleading poverty is Al St. John. The screen funny man, through his lawyer, declares he is wasting away under the yoke of too much alimonythat he just can't pay $\$_{1500}$ per month to his divorced wife-and she declares she can't get get along with less.

Both Cullen Landis and his sister, Mrs. Margaret Landis Bracken, are now in the divorce courts, as is Art Acord, whose wife has named Louise Lorraine. And Mrs. Elizateth Foelker has just been granted a divorce from her husband, who is known in the colony as Al Herman, a comedy director. Shortly after Cullen Landis' wife sued him for divorce and he replied with a cross-complaint, his sister, Mrs. Bracken, started action against her hustand, Bertram C. Bracken, a director. Pals through life, Cullen and his sister are now standing shoulder to shoulder in their marital difficulties. May the best man win!

R
JBYE De REMER who, some years ago, $\mathrm{R}_{\text {was calied by Paul Helleu, the famous }}$ etcher, "the most beautiful woman in America," was married in Paris recently to Ben Throop, a millionaire coal man of Scranton, Pennsylvania. The civil ceremony was performed by the mayor of the eighth arrondissement, and the religious ceremony by the Rev. Dr. Burt, of the American church, at the home of Fanny Ward. There was quite a party. The Dolly Sisters did a dance in a private. room where the breakfast was held, and Maurice and Leonora Hughes also danced. [ Continued on page 84]
the former picture that won her the right to succeed Miss Joy. Her first picture with De Mille will be "Feet of Clay," a story by Margaretta Tuttle. Mr. De Mille, as directorgeneral for Paramount, has made a number of stars, including Gloria Swanson, Agnes Ayres and Bebe Daniels.

THE spring drive is on. The rich and the poor, old and young, are again battering at the gates of the Hollywood motion picture studios seeking loot, fame, thrills and excitement.

Daughters of wealth, scions of nobility, an oil magnate, and even a mere football hero are among those who are now in the film capital trying to crash the gate on Fame and Fortune.

Muriel McCormick, daughter of Harold McCormick and granddaughter of John D. Rockefeller, is here and is about to achieve a three years' ambition to blaze a comet-like trail across filmland's stellar universe, according to reports. Her campaign of invasion is the result of much thought, one learns. With a staff of a dozen servants engaged, she is said to have taken a home in Pasadena and is laying strenuous plans. But she does not want the family name on twenty-four sheets. Oh,

Fritzi Brunette has gone into vaudeville in a sketch written by Joe Jackison, one of the shining lights of the Wampas. The author and star, when this picture was taken, evidently realized the seriousness of the step


HE bad never seen beer before - be badn't even beard her name -yet be wanted to know her. It wasn't just her slender grace, her masses of hair, nor her sparkling eyes. It was her delicate coloring - her creamy neck and brow, the glowing color of her cheeks, the coral curve of her lips. Any man would want to know her!

§. YOUR SKIN DEMANDS PROTECTION

The supreme wisdom in taking care of the body is to supply whatever nature actually demands! A skin that feels "drawn" or "tight" indicates a definite demand to give your skin more oil-more sourishment.

You Must Feed Your Skin
Pompeian Night Cream furnishes the exact nourishment required by a dry skin. As one grows older this oily secretion is lessened, and wise women replace it to a great extent by the frequent use of Pompeian Night Cream. Many women use a little of this cream every time they cleanse their faces during the day

If your skin already tends toward oiliness, you should counteract this condition by the use of Pompeian Day Cream. Apply it after your morning bath, and use it as a powder base at all times! It is slightly astringent and anti-septic-two essentials in making an oily skin more normal.

## Remember -your skin never sleeps!

 While your skin may rest at night -it never sleeps! It acts and reacts with the temperature of the room. It absorbs and rejects just as it does when you are awakeand because of this it will be using to good advantage the nourish ment in Pompeian Night Cream Its use at night is beneficial to both types of skin.Unquestionably all women remove the traces of the day's powder, rouge, and accumulated dust. Whether this is done with cleansing cream, or with warm water and soap, it is still a cleansing process, and cleanliness is essential to good skin. But as a final touch of wisdom, rub a little Pompeian Night Cream into your cleansed skin for the night, to feed it during the hours when you are asleep and your skin is awake and active.

Flesh Pompeian Beauty Powder is quite a decided pink, like a young baby's flesh. And many "pink and gold" blonde women should wear this shade. If your skin is inclined to flush, you will do well to use this powder. The pink powder over the pink skin tones down the toohigh coloring, and forms a natural little finish that takes away the shine.
The most effective way to use your own shade of powder is to use it generously Then go over the skin with a clean cloth and smooth off all superfluous particles till you attain the desired effect without your powder being obvious. Pompeian Beauty Powder is a rarely fine powder, with a delicate perfume and an exceptional quality of adhering for a long time.
"Don't Envy Beauty -Use Pompeian" POMPEIAN BEAUTY POWDER, 60 c per box POMPEIAN POWDER COMPACT . $\$ 1.00$ Canadian prices slightly higher

GET THE 1924 POMPEIAN PANEL AND FOUR SAMPLES FOR TEN CENTS The newest Pompeian Art Panel, "Honeymooning in the Alps," done in pastel by a famous artist, and reproduced in rich colors. Size $28 \times$ $71 / 2$ in.
For 10 cents we will send you all of these: The 1924 Beauty Panel, "Honeymooning in the Alps," and samples of Day Cream, Beauty Powder, Bloom, and Night Cream. Tear off the coupon and mail today.


By Mme. Jeannette

T${ }^{1}$ HE foundation of a successful beauty toilette is the correct and effective use of powder. It is of first importance to select the shade of powder for your particalar skin-tone.
Pompeian Beauty Powder comes in four shades, each one carefully compounded to most nearly match each of the four typical shades of the American woman's skin. These shades are called Naturelle, Rachel, Flesh, and White, and unless you have a very unusual skin-tint you will find among them exactly the shade you should use!

There are four typical shades of skin Naturelle is the shade that most Amerincan women should use. Women with the warm little rose and ivory tones in their skin find this a shade of powder that can be used successfully both day and night.
Rachel shade of Pompeian Beauty Powder is a slightly darker tone of powder than Naturelle Pompeian Beauty Powder. It is designed for the Spanish type of beauty, generally the woman with deep brown eyes and dark hair. Yet often women who have not such a definite tint of brunette in their general appearance should use this Rachel shade. It gives a lovely tone of rich beauty to the skin, and I would advise more women to try it

$$
\begin{aligned}
& \text { Parypeian Esp } \\
& \text { BeaulyPowder }
\end{aligned}
$$

TEAR OFF, SIGN AND SEND
POMPEIAN LABORATORIES 2131 Payne Avenue, Cleveland, Ohio
Gentlemen: I enclose roc (a dime preferred) for 1924 Pompeian Art Panel, "Honeymooning in the Alps," and the four samples named in offer.

Name
$\square$

City $\qquad$
What shade of face powder wanted?

# Choose powder that matches the tone of your skin 

## Studio Directory

For readers who may desire the addresses of film companies we give the principal active ones. The first is the busines, office; (s) indicates studio; in some case both are at one address.

ISSOCIATED EXHIBITORS, INC., 35 West 45 th reet, New York City.
Douglas MacLean
Douglas MacLean, 6642 Santa Monica Blvd. Chas. Ray Productio
Los Angeles, Calif.
Los Angeles, Calif.
ASSOCIATED FIRST NATIONAL PICTURES, Richard Barthelmess Productions zichard Barthelmess Productions, Inspiration Edwin Carewe Productions, Associated Firs Nat 1 Pictures, 619 Pacific Finance Bldg. Los Angeles, Calif.
amuel Goldwyn Productions, United Studios, Thomas H. Ince Productions, Ince Studios, Culver City, Calif.
Norma and Constance Talmadge Productions, United Studios, Hollywood, Calif. Maurice Tourneur Productions, United Richard Walton Tully Productions, United Studios, Hollywood, Calif.

DISTINCTIVE PICTURES CORP 366 Madison Ave., New York City; (s) 807 East 175th St New I ork City.
DUCATIONAL FILMS CORPORATION, 370 Ciristie Comedies, Christie Film Co., Inc. Sunset at Gower St., Los Angeles, Calif. Hamilton Comedies, Lloyd Hamilton Corp Iermaid Comedies, Jack White Corp., 5341 Melrose Avenue, Hollywood, Calif.
AMOUS PLAYERS-LASKY CORPORATION (S) Paramount, Pierce Ave. and Sixth St (s) Paramount, Pierce Ave. and Sixth St Long Island City, N. Y.
(s) Lasky, Hollywood, Calif. British Paramount, (s) Poole St., Islington Wm . S. Hart Productions, (s) 1215 Bate Street, Hollywood, Calif.
B. O. of AMER., INC., 723 Seventh Avenue New York City; (s) Corner Gower and Melros Streets, Holly wood, Calif.
FOX FILM CORPORATION, (s) 10th Ave. and 55 th st., New York City. (s) 1401 N. Wester
Ave., Los Angeles, Calif. (s) Rome, Italy.
GOLDWYN PICTURES CORPORATION, 469 Fifth Avenue, New York City; (s) Culver City
Calif. King Vidor Productions and Hugo Ballin Productions

International Films, Inc. (Cosmopolitan Pro City; (s) Second Avenue and 127 th Si New York City.
V. W. HODKINSON CORPORATION, 469 Fifth ,

METRO PICTURES CORPORATION, 1540 Broadway, New York City; (s) Romaine and Tiffany Productions, 1540 Broadway, New York City.
Buster Keaton Productions, Keaton Studio, 1205 Lillian Way, Hollywood, Calif Jackie Coogan, United Studios, Hollywood.

PALMER PHOTOPLAY CORPORATION, Palme Bldg., Hollywood, Calif., Producing at Thos
H. Ince Studios, Culver City, Calif.

PATHE EXCHANGE, Pathe Bldg., 35 West 45 th treet, New Y ork City. Harold Lloyd Corporation, 6642 Santa Monic: Blvd., Hollywood, Calif Calif. Roach Studios, Inc., Culver City Mack Sennett Comedy Productions, Lo Angeles, Calif.

PREFERRED PICTURES, 1650 Broadway New York City: (s) 6640 Santa Monica Blvd., Hollywood, Calif. B. P. Schulberg, Victor Schertzinger and Louis J. Gasnier Productions.
PRINCIPAL PICTURES CORPORATION, 1540 Broadway, New York Clity: (s) 7200 Santa Monica Bivd., Los Angeles, Calif. Baby Peggy

ROTHACKER FILM MFG. COMPANY, 1339 Diversey Parkway, Chicago, Ilnnois; RothackerAller Laboratories, Inc., Hollywood, Calif.
UNITED ARTISTS CORPORATION, 729 Seventh Avenue, New York City.

George Arliss Productions, Distinctive Prod, 366 Madison Avenue, New York City. Rex Beach Productions, United Artists Cor Charlie Chaplin Studios, 1416 LaBrea A Hollywood, Calif
D. W. Griffith Studios, Orienta Point, Mamar-Pickford-Fairbank Studios, 7100 Santa
Monica Blyd., ford, Douglas Fairbanks, and Jack Pickford.

CIVERSAL FILM MFG. COMPANY, 1600 Broadway, New York City; (s) Universal City, Century Comedies, Circle Blvd., Hollywood
ITAGRAPH COMPANY OF AMERICA. (s) East 15 th Street and Locust A venue, Brooklyn, few York; (s) 1708 Talmadge Street, Hollywood, FARNER BROTHERS, 1600 Broadway, New Y ork Clty: ( $\mathcal{L}$ Sunset Blvd, at Bronson, Los Angeles.

## Studio News and Gossip

## [CONTINUED FROM PAGE 82 ]

THE O. K.-the official sanction-the social confirmation-oh, everything, has been put upon bobbed hair. No longer can any man say that ladies don't cut their hair, or words to that effect. Because Ruth Nagel-wife of Conrad Nagel-has bobbed her lovely brunette tresses. And in Hollywood, at least, Ruthie's reputation for correctness and elegance and conservatism are unimpeachable. She and her chum, Beverly Bayne, went down tugether one afternoon and were duly shorn.

By the way, Beverly Bayne is looking quite remarkably beautiful these days, slimmer and younger than ever, and the new short locks are very becoming to her. I saw her the other day waiting for an interview with Cecil De Mille-he had sent for her-and there is a possibility that she may do a picture with him soon. Beverly has been off the screen a long time, but she's certainly needed back on it. A fine screen actress, and a beautiful woman, it would be a great idea to see her stage a comeback now, as her husband Francis X. Bushman is doing in "Ben Hur.'

A LTHOUGH there has been no definite announcement, it does look rather as though Corinne Griffith might at any moment sever her starring connections with First National. No one seems to know just what is the trouble. But there's a sort of gentle impres. sion around here and there that Corinne is a bit temperamental. The fact is that Corinne
-say those who know her best-is exactly like the rock of Gibraltar. Under that serene and smiling sweetness, that exquisite and gentle manner, she is firmer than the firmest rock. When she believes she is right, she will not be moved. Directors and producers, deceived by her charming manners, pay little attention to her less pleasant decisions about what she will and will not do. They go blithely along, remembering her smile and expecting that when the moment comes all will be well, and Corinne will do their way To their amazement, they find her as flexible in matters affecting her work and her future as a piece of flint. Then they begin to howl and protest, and Corinne says: "But I told you all the time I wouldn't. I won't play such and such parts. I wouldn't do such and such things. I told you so."
"But we didn't believe you," they wail.
Whereupon Corinne can only shrug her lovely shoulders.
By the way, she insists that she actually means to retire, and have a home and a family, after three more pictures. Oh, Corinne, please don't! You're so beautiful to look at.

$\mathrm{A}_{\mathrm{i}}$
NNA Q. NILSSON was sitting in a cafe in Los Angeles the other evening, looking unusually dazzling in a frock of green sequins, when she heard her name mentioned somewhere behind her left shoulder and turned to listen A young girl had said to her slightly


Bill Hart's stance is terrible and he handles his driver like an axe, but Mary Garden seems to have both admiration and faith


## A new use for an old friend

MANY users of Listerine have never discovered the unusual properties, as a perspiration deodorant, peculiar to this well-known antiseptic.

Many times you don't have access to-or time for-a tub or shower. Yet so often your fastidious irclinations will not permit you to be comfortable in going out without considering these things. Right there Listerine steps in as a friend in need. You simply apply this dependable antiseptic with a towel or wash cloth. Note how delightful and exhilarating the effect really is. Try it some time.

It is an interesting thing that this scientific preparation that has been used for so many years as a surgical dressing should possess these remarkable properties as a deodorant. Test this yourself, by rubbing a little onion on your fingers. Then apply Listerine and note how quickly the onion odor disappears.

Moreover, it is absolutely safe. It will not irritate the most sensitive skin nor injure the most fragile fabric. You will be delighted with this new use.-Lambert Pharmacal Company, St. Louis, U.S.A.


passe escort: "See that beautiful blonde girl in the green sequin dress? Doesn't she look exactly like Anna Q. Nilsson? I just am crazy about Anna Q. Nilsson."

The man gave a bored laugh and said: "Oh, you may think that girl looks like Nilsson, but that's because you've never seen her except on the screen. But off-she don't look much like that. I should say not. I know her well. Why Anna Q. Nilsson is over forty years old and looks every day of it!"
Being a young lady of decision, Miss Nilsson got up and walked over to the girl and said: "My dear, it's very kind of you to like my work. I heard what you said and I am Anna Nilsson. I'm very glad to have met you."

The escort was silent-and shortly afterwards he took his girl friend and left.
"I don't know how I look," said Anna afterwards, "but I never saw that man and I haven't seen forty by a good many years and I just wouldn't let him get away with it. It's terrible the things people say about screen players like that.'

## R

$\mathrm{R}_{\text {Swanson }}^{\text {OD LACQUE'S attentions to Gloria }}$ $\mathrm{R}_{\text {Swanson }}$ and the fact that he presented her with two rare black pearls have led to romantic suppositions. As a matter of fact they have been friends since the days of poverty with old Essanay. They celebrated their reunion in "A Society Scandal" at the Eastern Paramount studios.

HOLLYWOOD is just a little bit amusednot shocked, because nothing that exquisite and popular young person, May McAvoy, could do would cause so much as a breath of critici-m in the film colony-but
we're just a little bit amused over a situation that has all the elements of a French farce. May McAvoy is definitely engaged to Glenn Hunter, star of "Merton of the Movies." There was a number of broken hearts strewn in her path when the announcement was finally made, and among them most prominently displayed was Bobby Agnew's. Bobby has been at May's feet for years-ever since they were kids together. Having resigned all hope of winning May, and hearing of her wedding to Glenn Hunter in the near future, Bobiby consoled himself by transferring his adoration to Shirley Mason.
And now, May and her mother-a most circumspect and conventional lady - have taken a big Hollywood house, and Bobby-in capacity of big brother and adopted son-is living with them. It is rumored that as soon as Shirley's year of widowhood-her husband was Bernie Durning, Fox director, who died in New York recently-is up, she and Bobby will be married. Date for the Glenn HunterMay McAvoy wedding has not been set, but it is understood that it will take place when the young man arrives in Hollywood some time this fall.

M$\mathrm{M}_{\text {upon her new }}^{\text {RS. WALLACE REID is starting work }}$ upon her new picture. It is to be produced by Thomas H. Ince and directed by John Griffith Wray, the same people who made "Human Wreckage," Mrs. Reid's great antinarcotic film. The success of her first picture has been so great that Mrs. Reid was anxious to do another at once, using some theme equally as vital as the battle against the drug evil. She wrote letters, therefore, to leading [ Continued on page i35] the circulation of blood in the gums. Under this modern diet of ours, gums are growing soft and logy. They bleed easily. And when "pink toothbrush" appears-let your teeth beware.

## Take care of your gums with Ipana Tooth Paste

 To keep the gums sound and healthy, thousands of dentists now prescribe the use of Ipana Tooth Paste. Many have told us that a gum massage with Ipana aftor the regular brushing is, in stubborn cases of bleeding gums, a splendid restorative treatment. For Ipana, because of the presence of ziratol, a recognized hemostatic and antiseptic, has a direct tonic effect on weakened gum tissue.
## Send for a trial tube

Ipana is delightful to the taste. It cleans teeth thoroughly. And above all, it is absolutely grit-free. Send the coupon for a trial tube.

# IPANA TOOTH PASTE 

-made by the makers of Sal Hepatica

BristolMyers Co.
Dept. I-6
42 Rector St.
New York,
N.Y.

Kindly send me a trial tube of Ipana Tooth Paste without obligation on my part.

Address.
City



What would you say if your wife's dressmaker made her fancy dress ball costume with paint? Here is Leatrice Joy "stepping out" as the silly wife in "Changing Husbands" Andre Lenoy is the artist, and ZaSu Pitts the maid.


Eveready Unit Cells fit and improve all makes of flashlights. They come in two sizes to fit every tubular flashlight case. Know the Eveready size that fits your case. Then you can buy new Eveready Unit Cells without bothering to take your
fashli flashlight along. Eveready Unit Cells mean brighter flashlights and longer tattery life.

## On your vacation-use your flashlight!

Vacation time! . . . The annual respite from routine. . . . Time for fun and frolic, for rest and relaxation. . . . But there will be dark nights and inadequate lights, so be sure to take your Eveready Flashlight along. And be sure it is loaded with fresh, power-packed Eveready Unit Cells.

Eveready strips the mask from dangers that skulk in shadows. It lays a carpet of sunlight before otherwise faltering feet, and gives you the assurance that all's well after dark. It pierces darkness with its cold-white beam, and makes night safe!

You will find a thousand-and-one uses for your Eveready Flashlight on your vacation, whether you go to mountain or shore, forest or farm. Put it in the grip for the trip. You'll use it going, while you're there, and on the way back.

The improved line of Eveready Flashlights is better than ever. Newly designed cases. Safetylocking switches. New features that mean new reasons for owning this perfect portable light for every purpose and purse,

Eveready standard features that have kept this first flashlight still first are retained, of course. And there is no advance in prices- 65 c to $\$ 4.50$, complete with battery-anywhere in the U. s. A. Buy the improved Eveready Flashlights from electrical, hardware and marine supply dealers, drug, sporting goods and general stores, garages and auto accessory shops.

Manufactured and guaranteed by
NATIONAL CARBON COMPANY, INC.
New York San Francisco
Canadian National Carbon Co., Limited, Toronto, Ontario

> EVEREADY FLASHLIGHTS \& BATTERIES -they last longer

# Why You, too, Can Have Beautiful Hair 

How famous Movie Stars keep their hair soft and silky, bright and fresh-looking, full of life and lustre.

BEAUTIFUL hair is no longer a matter of luck.
You, too, can have hair that is charming and attractive.

Beautiful hair depends almost entirely upon the way you shampoo it.

Proper shampooing is what brings out all the real life and lustre, all the natural wave and color and makes it soft, fresh and luxuriant.

When your hair is dry, dull and heavy, lifeless, stiff and gummy, and the strands cling together, and it feels harsh and disagreeable to the touch, it is because your hair has not been shampooed properly.

When your hair has been shampooed properly, and is thoroughly clean, it will be glossy, smooth and bright, delightfully fresh-looking, soft and silky.

While your hair must have frequent and regular washing to keep it beautiful, it cannot stand the harsh effect of ordinary soaps. The free alkali in ordinary soaps soon dries the scalp, makes the hair brittle and ruins it.

That is why leading motion picture stars and discriminating women, everywhere, now use Mulsified cocoanut oil shampoo. This clear, pure and entirely greaseless product brings out all the real beauty of the hair and cannot possibly injure. It does not dry the scalp or make the hair brittle, no matter how often you use it.

If you want to see how really beautiful you can make your hair look, just follow this simple method.

## A Simple, Easy Method

FIRST, wet the hair and scalp in clear warm water. Then apply a little Mulsified cocoanut oil shampoo, rubbing it in thoroughly all over the scalp, and throughout the entire length, down to the ends of the hair.

Two or three teaspoonfuls will make an abundance of rich, creamy lather. This should be rubbed in thoroughly and briskly with the finger tips, so as to loosen the dandruff and small particles of dust and dirt that stick to the scalp.

After rubbing in the rich, creamy Mulsified lather, rinse the hair and scalp
thoroughly-always using clear, fresh, warm water. Then use another application of Mulsified, again working up a lather and rubbing it in briskly as before.
You will notice the difference in your hair even before it is dry, for it will be soft and silky in the water. The strands will fall apart easily, each separate hair floating alone in the water, and the entire mass, even while wet, will feel loose, fluffy and light to the touch and be so clean it will fairly squeak when you pull it through your fingers.

## Rinse the Hair Thoroughly

THIS is very important. After the final washing, the hair and scalp should be rinsed in at least two changes of good warm water. When you have rinsed the hair thoroughly, wring it as dry as you can, and finish by rubbing it with a towel, shaking it and fluffing it until it is dry. Then give it a good brushing.
After a Mulsified shampoo you will find your hair will dry quickly and evenly and have the appearance of being much thicker and heavier than it really is.

If you want to always be remembered for your beautiful, well-kept hair, make it a rule to set a certain day each week for a Mulsified cocoanut oil shampoo. This regular weekly shampooing will keep the scalp soft and the hair fine and silky, bright, fresh-looking and fluffy, wavy, and easy to manase-and it will be noticed and admired by everyone. You can get Mulsified cocoanut oil shampoo at any drug store or toilet goods counter, any where in the world. A4-ounce bottle should last for months.
Splendid for Children - Fine for Meas

## Mulsified

Cocoanut Oil Shampoo



# QUESTIONSAND 

A N S W ER S

Margaret of Pennsylvania. - A healthy imagination is a gift. Don't curb yours. Interested in Richard Dix, eh? In that respect your name is legion. Yes, he lives with his mother, in a fine house he has built in Hollywood. St. Paul, Minn., is the city of his birth. His eyes and hair are brown. An article concerning Mr. Dix, "Why I Have Never Married," was published in the January number of Photoplay.
A. M. W., The Hague, Holland.-With the utmost pleasure, my friend of Holland. May McAvoy is of the gracious age of twentythree. She is suspected, despite denials, of being the future Mrs. Glenn Hunter. I believe that if you wrote her, care of the Lasky Studio, she would reply.
M., Detroit, Mich.-Why hide a name as charming as yours behind a mere initial? Mary Pickford's age is thirty years. Claire Windsor is twenty-six years of age. She islet us coin a word-"dismarried." For she is divorced. Conway Tearle is forty-three.
X. Y. Z., Denver, Colo.-The fascinating Pola's height is five feet, four inches; her weight, one hundred and twenty pounds. Not married at present. Has been. You may compute Richard Barthelmess' age. He was born May 0,1895 . Some of his recent pictures are "The Fighting Blade," "Twenty-one," and "The Enchanted Cottage."

Barney, Southington, Conn--I'm neither a sheik nor an old-fashioned man who stays at home and smokes a pipe. Neither friends nor foes have dared to call me either. Ill forgive you for your bad guessing, and give you the addresses you desire: Richard Dix, Paramount Studio; Kenneth Harlan, Preferred Pictures; Milton Sills, Frank Lloyd Productions; Conway Tearle, Constance Talmadge Productions; Ben Lyon, First National Productions.

La Salle, Ill.-Corinne Griffith's height is five feet, three inches. Her age, twenty-three. Her hair-lovely, isn't it?frown. Her address is First National Productions. Yes, Douglas Fairbanks, Jr., is thirteen.

> YoU do not have to be a subscriber to Photoplay Magazine to get questions answered in this Department. It is only required that you avoid questions that would call for unduly long answers, such as synopses of plays, or casts of more than one play. Do not ask questions touching religion, scenario writing or studio ermployment. Studio addresses will not be given in this Department, because a complete list of them is printed elsewhere in the magazine each month. Write on only one side of the paper. Sign your full name and address: only initials will be published if requested. If you desire a personal reply, enclose self-addressed stamped envelope. Write to Questions and Answers. Photoplay Magazine. 22I W. 57 th St.. New York City.

I knew him when a baby. He was the baby, not .

Teddy, Chicago, Ill.-Break your heart, Teddy? Not I. No reason for even cracking it. Gloria Swanson would reply to the rumor as Mark Twain did: "The report is grossly exaggerated." She will be with us long, I hope.

Helen A., Newburgh, N. Y.-Your town has yielded the world a highly popular actor, William, alias Bill, Hart. Yes, Richard Barthelmess uses his own name on the screen. His many friends persist in vulgarizing it to Dick. Glenn Hunter has made Highland Mills in New York famous by being born in it.

Helene, Cicero, Ill. - Your favorite actress, Mae Murray, was born in Portsmouth, Va. Her father was an artist who died while she was a child. She went to New York, where she lived with her aunt. She began her career as a chorus girl and her first conspicuous success was in the chorus as an impersonator of the "Nell Brinkley girl." She has had three careers-as a chorus girl, a dancer, and a motion picture star. She hopes to have a fourth on the legitimate stage. Her husband is her director, Robert Leonard. Bebe Daniels' address is Paramount Studios; Marion Davies, Cosmonolitan Studios; Mary Pickford and Douglas Fairbanks at the Pick-ford-Fairbanks Studio.

Shirley, North Vancouver, British Columbia.--Your favorite actor, Jackie Coogan, was born October 26, 1914, in Los Angeles. His address is the Metro Studio. He is three feet, six inches tall. A marked contrast to the other object of your interest, Bill Hart, whose height is six feet, one inch, I kelieve, in his stockings. Mr. Hart is forty-nine. His tirthplace is Newburgh, N. Y. The town arranged a gala day for him when last he was in New York, but he had to send his regrets because a picture had to be done in California. Write Metro Studio about the cutting.

Stella, Jackson, Miss. - The blush of pride would rise to the cheeks of George O'Hara at reading what you say of him. Mr. O'Hara played opposite Shirley Mason in "Shirley of the Circus." He is not married. Malcolm McGregor and Carmel Myers played the hero and heroine of "The Dancer of the Nile."
C. L., West Philadelphia, Pa.-I am neither a collegiate nor have I whiskers. Guess again. Richard Barthelmess, whose "Twentyone" so pleased you, is twenty-eight. His type is as striking on the street as on the screen. His coloring is vividly dark. His baby daughter is a year old. Observers differ as to whether she more resembles her father or her dainty mother. Mrs. Barthelmess (Mary Hay) is playing in the musical comedy, "Mary Jane McKane."

Irene, Norfolk, Va.-Malcolm McGregor is one of the few native New Yorkers. He is a graduate of Yale. He is about twenty-five; height, five feet, eleven inches; weight, 165 pounds. He is married and has a daughter.

Gertrude, Pittsburgh, Pa.-Thanks for the compliments to the magazine. The addresses of the Paramount, Cosmopolitan and Goldwyn studios are elsewhere in this magazine: see the Studio Directory.
A. P. B., Calen, Ill.-I bow. George Walsh's address is Goldwyn Pictures Corporation. Kenneth Harlan's eyes are brown. He is not married, but has been divorced. His age is twenty-eight.

[14 亿ouisite morsels ff Vanilla Chocolate, wrapped in pure tin (oil. Delicious as sun-ripened fruit. A delightful food-confection for the entire family. Tempting to the last piece.

If vour dealer cannot suppl, you, send

## Great Lovers of the Screen

forget they are "miming" I" $\dagger$ love-maling 1 c omes a real a:d chilarati-: romance. A ide from this, he i of the type whi h:ugge: ts romance, tender little i.ttentions and the grace and charm of manner so necessary in "putting over" I ig love sienes in present day screen drama. I ove in real life may le tlind, 1 ut tho e who witness actors in love scenes are rot, and the qualities I ew Cody posecsees are the essentials demanded for the perfect film lover.

## Conrad Nagel By Blarice Eucet

The type of 'over who appeils to me mo t is personified in Conrad Nagel, who played oppo ite me in "Tess of the D"Ulerville . I do not admire the ! rusque, cave-man :tylc of love-making. That's why I consider Conrad Nagel the ideal screen lover. His sweet, whole ome manners, that have won him o mary frier ds, are as evident in his love-making as in his otber moments. While many women love to 1 e ru hed off their feet, I believe there are just as many who prefer the sympathetic, lovat le sort of a lover. Such i Conrad Nagel. Mr. Nagel is juct what he looks, a refined gentleman. He is the type of man who fret wins your respect and, before you know it, yo:1 are in love with him. I think he typifies the great majority of imerica's lovers today.

## Rob re W. Frazer

## By Pola Nigri

I have appeared upon the stage and screen with over a score of leading men during my career. Many of them l ear names whith stand for the highest achievement of hi trionic art in America and Europe. I have no he itation in prolaiming Robert W. Frazer as the greatest of all the screen lovers I have played "ith. I first saw Mr. Frazer playing the role of a cowtoy. In him, I believed. I saw the leading man who could best portray the role of Ceorses Kleher in "Men," for whish we vere then preparing. Mr. Frazer more than ju: tified my faith in him. As a screen lover, he i the greatest of all my experierce. Fis simpli ity and sincerity com ine to give him a te hoique whi $h$ is umparalleled in my memory.
My own n: ture is so intence, so tempestuous that he seem", Iy contrast, a great natural force moving with irresistible determination. more than any other screen lover I have known, he succeeded in making our scenes together glow with that spontaneity which carries conviction to loth the player and the pectator.

## Richard Dix

## By Betty Compson

I i hard Dix i my ideal of the perfect screen lover. I have pliyed with many others, I ut I do not recall any whose performance carried - ${ }^{\text {h }}$ conviction as that of Richard Dix. I I elieve that his greatness as a screen lover lies in a quality of primitiveness which he po: sesses. It is not exactly the cave-man tactics, but it is certainly a sense of ruthlessness. Behind the polish, one feels the presence of that elemental force which is associated with the men of an eartier day. In rever:al, his characterization of cruder characters is saved from rawness by the restraint and the mental quality inevitable in the modern man.

In short, Richard Dix is sufficiently the man of our own age to pass in any social sphere, and he retains enough of the strength native to mankind to suggest an earlier and more virile period.

## Thomas Meighan

## By Jacquelme Logan

Compelling, gentle, but heneath this serene evterior a man of fire and strensth, Thomas Meighan is to me the greatest screen lover of

1 hem all. He is not a V:lenti: of passion, 1 or a Novarro of de ie. I e i : other type e tircly-a lover who, you feel, would i e con:tant, who would tattle for his cho en matc against any odds. I am always aware of the lii-dness and thoughtfulness that are his finest trits. Unselfi-hness and gentleness are natural parts of Tommy, yet his very gentleness only erves to make more apparent his quiet forcefulness and strenoth. He is the sort of man to whom I wouid turn in time of need and despir, to rlom ary an: n sould entru $t$ herself. Perh pimy choi e of the greate $t$ lover on the screen is not yours, 1 it I have often wondered, as I have played in pi tures with various lovers of di inctive types, whether the really great lover isn't, aiter . 11 , the cosstant lover, and not the lover who arouses the fires of life only temporarily.

## Frank Mayo and Conway Tearle

## By Corinne Grifith

Of the leading mey who have played opposite me I would place Frank Mayo and Connay Tearle at the top of the lit as scree, lovers. But tetween them I am unal le to choo e. It seems to me that ' oth of these irje $t$ a ce-tain old-world gra-iousress and deftne s into their met' ods and lend a realism Lot approached 1 y other prominent motion pi ture actors. Ju $t$ how the e attri utes of Mr. Mayo and Mr. Tearle would resi ter ic ide the cugged m: rlire of Nilton : ill or the fire and omar e of Valentiro, corends in a gre:t purt ifon the omen her elf, ad I am frank to co fes my weakce s for Mr. Mayo's and Mr. Tcarle's sty'e of love-mali-g. They may not h"ve the fervid da:h ard youthful impetuosity of the new school of 1. ti-like screen lovers, but rather an air of :ophi tication which oft-times appeal to women, if it can e epre : ed a ad not approach the lorders of $j$ cled ne-s.

Iike a play that may ! e a wee ' it fisque, or like a vagrant perfume, the charm of this suggestion of sophitication lies in its very intangibility.

## John Barrymore <br> By $A^{*}$ ary Astor

It certainly is $\cdots$ ot diff uilt for me to make a choice of the fre $t$ iomat $t i$ actor of the screen- ot ilferpl. ying i., " Re-u Lromnc!" with John Berrymo e. I vas a little uncertain and lorricd out the scenc I was to play with him. Pe h: pi I was a liftle anod Iy the magnificence of the Barrmore tradition. Now I linow why people Tike to play with him. He brings them out iy rclieving them of all self-:0- four ners. Ife shemps them into the romeiti nood of the cone Iy his manner, leari fand petare. You forget yourelf and le ome the itl in the story, beceure he make, a cent i sppeal to the imagination. And he alwey: play with the greatest incerity: Mr. Barrymore hes the faculty of putting everyone at case. He engenders instant confidence. Tvery scene is played in the actual spirit. He creates an atmosphere for each particular scene. In his love-making he is delicate, quiet and charming. There is a sense of poetry in method, and a chivalry that women love.

## Rudolph Valentino <br> By Nita Naldi

Just to show you what I thirk of Rudolph Valentino as a lover-I'm cancelling my steamer tookings for Europe on a chance of playing opposite him in his next picture. It hasn't been fully decided as to whether or no I am for the part, but I'm taking no chances. Of course I don't see all that stuff in Rudie


## Fairest of Stars!

IMS NILSSON'S enviable poise and confidence in herself are her most admirable qualities and a real reason for her tremendous popularity and success. The harmony of dress and appearance which she displays are achieved through the absolute correctness and good taste of every article of her attire. Miss Nilsson never buys a pair of shoes unless they are finished with visible eyelets, and she declares that every woman who wishes to be notably well shod should see that the shoes she buys have visible eyelets, tiny details though they are, because they are so essential to the correct appearance, good quality and true style of laced shoes.
Visible eyelets are always found on the best of footwear because they are decorative and practical-the manufacturer's assurance of good style, good materials and careful workmanship!

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## UNITED FAST COLOR EYELET COMPANY



IRENE RICH, talented star of many stage and screen triumphs knows-like all women with a sense of the exquisie- thar after the last finishing touch, she goes forth more confident if a smart and iovely Whiting \& Davis Mesh Bag graces her costume. Hur most usfeful article of dress, too. Mis sha bag illustrated is the Filigree design. Whiting \& Davis Co.
Phainv ile (Norfolk County), Mass.

## Whiting \& Davis Chesh Dags

In the Better Grades. Made of the Famous Whiting ' Soldered Mesh


that the fair young things rave about. H i ' 't a wild arim:l. He's a sweet, ador' le h rming loy-not the least spoiled or con-eited:-at least, be wasn't when I played vith him in "Blood and Sand." In his love se ee he'sgreat lecau e he's perfectly natural. He doe n't have any of tho:e pap formulas for love-making that a lot of our stern heated lovers have. Me walks on the et and at as a human leing would act in the situation. When he em'races me I don't feel though I were going to swoon or anything like that-show me the man that would eve: give me heart failure:-1 ut I do feel that he i lehaving efficiently and that he isn't going to pop out his eyes at me or do any of the strange thing; that mo t screen lovers do. Ive seen them where they looked as though they were trancling-that passionate, you know. After all, love is nothing to catch fire and burn up alout

## Monte Blue <br> By Violu Dana

Monte Blue i; my i vorite screen lover. This is not a reflection oi all the others, any 'e of whom may s : uperior to Mr. Blue. Mline $i$; just one person's opinion. I did 1 ot volunteer it. I was asked for it and I'm merely complying with the request.
There is something clean and fine about Mr Blue. He's a manly man. I think the e qualities are the one; women should moot admire in a man. There i ; something al out i:im that suggests he could le wicked and wild if he really tried and that, if he loved a woman, he would brook no interference in getting her it the same time a woman would know he never would display such qualities-unless-perhap-. It is quite fascinating.
In hi; screen love-making he is ever kind o irteous, chivalrous. I lelieve a very small ent ge of women like cave-man tactics ove-making.
Deliver me from the leading men who merely o through the motio's of love-making efore the camera. But while I want them to ke realistic, I'm not keen on their being real I've had one or two who were too real in their love-making. Mr. Blue i romanti and ompelling and, at the :ame time, a sincere lover Whet mo:e could one a.k?

## Lewis Stone

By Alma Rubens
A y ide. 1 srreen lover? Lewis Stone, with "1.0m I pliyyed in "Cytherea," comes nearer my ideal than any man I have ever vork ith on the screen. Mr. Stone has that certai,
ureness, that finesce that magnifies the art of loving. There is no cave-manishness to Mr Stone's love-making. let there is an irrei $\mathrm{t}^{\mathrm{\prime}}$ le force that carries one along with it. I on ider Mr. Stone one of the mo-t poli hed aito-: of the day. Love-making is a part of an
actor's to $k$ in trade. To the leading man it i: highly escential. Yet there are so many leading men whoce love-making seems highly amateuri $h$.
Mr. Stone has the talent of expressing his feelings without bending the knee and placing hi hand over his heart. When his eyes say "I love you," you and the world know exactly what he is trying to register.
There is no 'Iundering in Mr. Stone's lovemaking. No pawing or mauling. There is no extravagent display of gesture. He makes me feel th $t$ there are years of experience tehind hiv vooing.

A RATHER shy young cutter on the lot A approached Eddie Phillips, who really asked him what he thought it was proper to send a girl friend of his, who was laid up as a little gift. "What's the matter with her?" demanded Eddie. "Well, she's just had one of those operations on her nose-had her nose fixed," said the cutter timidly. "Send her a nice handkerchief," said Eddie brightly

## The Shadow Stage

| continued from page 67 |

## YANKEE MADNESS-Film Booking Offices

TTHE story of a hot-headed Yankee who, I single-handed - pra tically-quells a Central Ameri an revolution and wins the leautiful daughter of the president. The story is thin and unconvincing-but Billie Dove is most attractive as the mantillaed heroi-e, and Walter Long does beautifully the greasy leader of the revolutionists. There is :ome rapid fire fightiag in the last reel and one game extra takes a spectacular fall from'a talcony.

THE AVERAGE WOMAN-C. C. Burr

ADEFENSE of the modern flapper, and she needs it, if all we hear is true. Pauline Garon makes her an attractive minx and well worth all the trou'le she causes, what with the dunce halls, relentless villsins ard the like. This pisture has all the accoutrements of upto dite m-lodrama. Harri:on Ford and David Povell vie with one another as the re pective hero and villain.

## ROUGH RIDIN'-Approved

FULL of action like all well I rought-up FWesterns, although the heroine tell the ranchers: "There isn't a decent man among you!" All the approved film ethics tea $h$ that "Western men is gentlemen!" But th; feature happens to be better than the o:dinary even if there isn't a familiar name in the cas $t$.

## VIRTUOUS LIARS-Vitagrapiz

HIS Whitman Bennett production is not very interesting, although the cast boast; David Powell, Dagmar Godowsky and the latest Ingram discovery, Edith Allen. Ill about a Lucy Stonish young artict who feels that her work will be more easily dispo ed of if she keeps her marriage a secret. But secrets cause a lot of trouble, and this one is no ex eption. Not very much of a picture, this.
THE HOOSIER SCHOOLMASTERHoakinson

DPSPITE a large and imprescive cast-recruited, in part, from the legitimate tagethi pi ture manages to te fairly tire ome The trou le cems to be mo tly with the di e tion, as the characters, co tumes and ceri (ffe $t$ : are all true. A country schoolma ten - hampion of the weak and frie 2 d of the f-iendle i: accuse of roblery. With everything asainet him he proves him elf imosent and wins the lady of hi, heart.

## IIS DARKER SELF-Hodkinson

THE plump and wi thul Lloyd Hemilton civorts shyly throuch his fir-t long feature comedy whi h seem; alas, all too long! Most of the time he appesr; in blackface-a new, 3 he plot is made un of dete tives, lootleggers : 1 d pretiy girl, all jum led together. Perhaps Al Joloon, for whom the picture was originally intended, might have put thi: over.

TWENTY DOLEARS AWEEK-Selzrick THIS Arliss pisture fall; far short of anything in which this polished actor has ever appeared. It is a weak farce, telling the story of a millionaire who makes a largain vith his waster:01. Said bargain l eing that they shall each exist upon twenty dollers a reek; that they shall forego luxury and really live upon what they can earn. There is a love interest and some high business intrigue.
THE BELOVED VAGABOND-F. B. O.
A N English-made picture. The producer Ahas taken the patheti angle of Locke's delightiul story and thereby has lost most of its charm and whimsicality. Carlyle Blackwell, a former favorite here, has the lead, but is inclined to be stagey.


Lorna Doone Shortbread is liked by the whole family. It tastes good eaten alone or with crushed fruits.

## NATIONAL BISCUIT COMPANY "Uneeda Bakers"




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Remember, if not pleased your money will be returned.

## THE WANTERS-First National

 PRETTY good entertainment. One of those 1 sumptuous productions with all the appurtenances of wealth and the Fifth Avenue shops. All sorts of gorgeous clothes and fur coats, but showing the while that though you may get what you want, you don't always want it. Louise Fazenda as an errand girl, and Huntly Gordon, Gertrude Astor and Robert Ellis are in it.
## THE GALLOPING FISH-First National

ROUGH slapstick comedy, but funny. RFreddy, a trained seal, is the star, and is supported by Louise Fazenda, Sidney Chaplin, Ford Sterling, Chester Conklin, an entire menagerie, and a flood which turns all the animals loose among the humans. Eugene Pallette, as a taxi driver who loses everything except his taximeter, does a good bit of work.

## GALLOPING GALLAGHER-Film Booking Offices

T[HIS Western seems amateurish-and, somehow, it is never in the least convincing This is perhaps due to the unskilful attempts at comic relief, perhaps to the rather foolish titles. It is the story of a young sheriff who cleans up a bad little western town and falls in love with the lady preacher-who is also trying to clean up the town in her own way. Fred Thompson, the star, is good.

THE NIGHT MESSAGE-Universal

oNE of those Montague-Capulet feuds transferred to the South where they flourish -with young love unmarred by sleeping potions and tragic death. Melodrama is rampant, though well done and to the point. Gladys Hulette and Margaret Seddon do some good deeds in a naughty film world.

## PAGAN PASSIONS-Selznick

AGOOD theme gone wrong. Why can't some producers stick to a good idea? This picture starts out to show the deteriorating influence of the tropics on two married couples. But once set, it ambles into all sorts of sentimentalities, blatant coincidences and inadequate character drawing. And even a cast of favorite scan'ts ave it.

## FLAPPER WIVES—Selznick

THE faith-healing process is a topic which bobs up every now and then on the screen as elsewhere. Jane Murfin has not contributed any new or enlightening angle, nor is the codirection with Justin McCloskey anything to, write home about. However, "Flapper Wives" succeeds in holding the interest because you are never exactly sure how it is all going to end.

## A MAN'S MATE-Fox

THE chief trouble with this is that anyone who pays to see it will long for the attack of amnesia which put the hero out of business. This purports to tell something about artists' life in Paris, but-well, tell us some more jokes. John Gilbert and Renee Adoree do their best, and it isn't their fault that this is barely palatable.

## THE DANCING CHEAT-Universal

HERBERT RAWLINSON and Alice Lake divide the stellar honors. This threatens at first to present another aspect of the old confidence game, but. Alice renounces her wicked ways for love of the handsome gambling man. Yes, Rawlinson is the gambler (strictly on the level just the same), and Alice Lake is a scheming dancer, but romance is in the ascendancy.

## SECOND YOUTH-Goldwyn

TOO awful! It isn't funny though it tries to be; it is ludicrous. Lewis Carroll's Walrus could have wept oceans of salt tears over so much 'perfectly good histrionicism gone wrong. We have seen bad pictures, but this caps the climax.

## THE ARIZONA EXPRESS-Fox

HSST! A whizzing melodrama! A wealthy young man in love with a woman who is a member of a gang of thieves! And a plot and a counter plot-the inevitable gunplay-the jumping on and off of trains-and the "papers" which have to be carried to the governor to save a life! All so fast and yet so inconsequential.

## GAMBLING WIVES-Arrow

$\mathrm{I}_{\mathrm{s} \text { N }}^{\mathrm{S}}$SN'T every wife a bit of a gambler? This one stakes all on winning back her erring husband's affection, but once she starts moving about in a fast set the pace gets her and she finds herself in the clutches of the arch-deceiver, Ward Crane. Marjorie Daw is the girl, and she certainly leads us through an amazing conglomeration of swift house parties, cabarets, and gambling parlors!

## STRANGER FROM THE NORTHBiltmore

CITY fellers are no good, and country boys are real men-ask any scenario writer and then see this to prove it. This is also about Scotchmen-a tale of the lumberjacks, entertaining enough and with some capital scenery: This city wastrel makes good and wins the smiling heroine. Conventional.

## MILE-A-MINUTE MORGAN-Sanford

 IT might have been worse but it doesn't seem possible. This is "just another movie," a little bit worse, with some real lumberjacks cutting down trees providing the one spot of plausibility.
## THE SILENT STRANGER-F.B.O.

CURSES! Curses! Mail robbers again. Will the great open spaces never be cleared of these bold, unscrupulous marauders? But wait-we have a handsome stranger-and the plot thickens as he falls in love with the postmaster's daughter. You've heard all this before? Yes, so have we.

## AT DEVIL'S GORGE-Arrow

$I_{\mathrm{ot}}^{\mathrm{N}}$which we have a villain who gets the worst
f it right from the beginning. The girl doesn't love him, and he never has a chance. But he has the grit that heroes are said to be made of, and never shows a sign of weakening till he meets a none too pretty death at "Devil's Gorge." Just another Western.

THE MORAL SINNER-Paramount

DOROTHY DALTON, in the rôle of Lealt Kleschna (how names do change when done into celluloid!) seems to find the gentle art of sinning both dreary and tiresome. The gloom never lifts from her countenance-her steps never cease to dras. Aside from Dorothythe stage play has been made into a mediocre crook drama, which never rises to any emotional pitch, and leaves the audience rather up in the air.

## EXCITEMENT-Universal

T AURA LA PLANTE supplies what little there is as one of those girls who are so full of pep that, after a series of flirtations, she can't even settle down to the excitement of having her own husband to battle with. She has to leave her happy home in search of more diverting fare. It is just the usual sort of thing, which is all very well if you care for it.

## THE MARTYR TRAIL-Capital

$\mathrm{M}_{1}$EANING the ladies, bless 'em! This is a tear-compeller and proud of it. You never
tiro females so put upon as this mother and daughter of the backwoods. A voung doctor comes along, just as the girl is about to die, wins her back to health and happiness, and brings the brutal father back to the straight and narrow.

## Son or Husband-Which?

[ Continued from page 69]
doesn't lead them to i dulgeae and blindness they $m$ ke the se mother: But their mas is more impo tait than their children.

It every woman, ose force or the other i. stro ace t.

My life telongs to my son. It always has and it always will. I don't say that is Lest. 1 just say it is true.
"If a child is to be started with the best equipment, it is always necessary that mother and fither make many compromises, many sarri i e many charges.

Uiually, thee sa rifices are harder for the father. A man works hard. His mind is o : cunjed ith thines out ide his home. Nevertheles, he love, his child and he makes them. A: the fild grows older he makes nore erd muie rili e of time, of iatere $t$, of clooies in re reatio : a d amu ement, of money. Since ticta te: a d de ire. of men and children can perer equite the same, those sacrifices must te made. :ome must 1 e made by the childfor it own sake. But many must te made + y tae father is well.
". No : if a man isn't the own father of that child, it in't always po:si' le for him to m: ke the e a riid es, nor to pardon the er orn ous en roz :hments of a child upon his vife's tin eThat is a thing all women with children mu: t thi..k seriou:ly about when they con: ider marryiggagain.
"Mr. Evans and I separated recause we vere incompatille. Aad vie were incomprit le le cause my chicf i:terest in life i my or), his career, his education, his devc'opment. They have the first call upon my time, my e ecrgy, my love.
-Mi. Evan:-a business man alweys-vas jutere ted in his business and the people conne ted with it. He wa:n't intere.ted in motio 1 pictures, nor a boy's career. I ceme to fial that I couldn't be a rood wife to Mr Lyan azd a good mother to Douglas. When I sav that Douglas' desire to act, to go ir to pi tures, was more than a fad or whim, 1 :aw wat my life mu t ke. My mind and heart were absorbed in his future, his grov ing aight. I knew the endless work ard time ind thousht con umed Ly such thirge. I kiew hor ore is the lave of them, as to time and pla e More and more I saw it le oming impo si le to give time and thought to my lustand. Di : work mo ig bu ines people didn't i tere t me. My life with Dougles didn't intere thim.
"So we de-ided in the utmo f fiendlizess and with the highest regard for each other that it would be better for us to separate.
"I suppo e every mother feels that her :on i: a very extraordinary l eing. I know I co. Ahd every mother should feel thet twe. It is the o ly way to di cover and cevelop the spank 2. ti: within ou ons.
"I admit that in the leginning I did ot want Doajlas to be an a ior. I tried very h. rd to intere $t$ him in other things, to : timul te what I carly re ogrized as cre:tive the t. alo ig other lines. But it was u: eless 179. -hart was set upon acting, upon the cereen. at hi career. His adoration of his father and 1.i: 0 in inborn inclination swept him elo 15.
"I the past two years I have had two great deci ions to make.
"One in regard to my second marriage.
"One in regard to allowing Douglas to begin
his screen career.
THOPEI have been wise in loth. I should $a$ never have allowed him to ro on the sree 1 ex ept under the wi e and sa co managemeve and care of Mr. William Wliott, who tipatii es everything he does.

There is one thing I should really like to say to all mother: Don't be too do ely lound by educatioasl convention. Don't forget the value of early training in the work and art a child loves. Let it grow with him


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as a very part of him, if you can. A talent is a precious thing and it should be given first right of way at all times.
"Douglas' father has a theory that the more you do, the more you can do. He believes activity breeds activity, encourages and makes it possible.
"I believe that is true of children. Often it is stimulation and inspiration that they need to make them blossom, not study and application to a continual round of dry duties far away from their real feelings. If a thing is made interesting to them, from the kindergarten up they will do it better and get more from it. That is the secret of all modern educational methods-the stimulation of interest in the child.
"And the opportunity to specialize in such branches of work as really appeal to them for the future is the crown of educational progress.
"Douglas is fourteen years old-unusually strong physically and very active mentally. Since I allowed him to go to work on the screen, everything he does interests him. It has pointed his whole existence. He won't waste time. Where before I had to drive him to his books, now he doesn't allow me to interrupt him.
"He keeps his tutor busy every minute supplying him with new information that interests him.
" $W^{E}$ sha'n't allow him to make enough pictures to do himself harm. He will have periods of complete rest and relaxation between. But when I had convinced myself that his desires to be a screen actor were strong, sincere and unalterable, I was quite willing that he should go on the screen as early as possible.
"Did anyone suggest keeping Mozart or Chopin from the piano when they were young? Or Raphael from his paint brush? I'm not egotistically implying that my son is such an artist as these men.
"But I do mean that where a child shows a deep and passionate desire to follow any art, the sooner he begins to familiarize himself with it, the better.
"Physically, no games at school ever stimulated Douglas as does the desire to "keep fit" for his work. He goes every day to his father's studio and is trained by Mr. Fairbanks' own trainer.
"At first, his father thought I was wrong in allowing Douglas to go into pictures before he had a college education. But since he has seen more of the boy and been with him a great deal since we came to Hollywood, he agrees that I was right.
"And it makes me very happy to have Mr. Fairbanks take so much time to help and advise the boy.
"Every day, Douglas goes to his father's studio and there he is learning every angle of the picture making business from the ground up. He watches his father and Miss Pickford and studies their methods, so he has the invaluable opportunity of close contact with the fine t possible examples of the art of motion picture acting always before his eyes.
"Douglas has always understood that his father's separation from me should not in any way affect him. He understands that Miss Pickford is a fine and charming girl. That is the way it should be, for Mr Fairbanks is a fine man and I want his son to have every opportunity to be with his father.
"I want Douglas to be a fine actor. I want his pictures now and in the future to portray big themes and to show forth fine principles. I feel that he has a big future, but it must be carefully guided and guarded. I want him to grow freely but I want him to know the facts about life as he goes along, so that he will of himself desire the right and decent and fine things.
"And I need all my time for him, if he is to re a motion picture actor, and do and be the things every mother holds in her heart as the ideal for her son."

# The Battle of Bobbed Hair 

[ continued from page 36 ]
I didn't like it, but now I think that the only thing which prevents all women from doing the same thing is lack of moral courage. It's funny, but women who can't arrange their hair are the ones who won't have it cut. A woman who is a freak is usually the one who fears to make a freak of herself by bobbing.
Doris Kenyon:-To bob or not to bob depends, I should say, upon one's desire to appear young, chic, modern. My reason for not bobbing is that to play a serious or semi-dramatic rôle with bobbed hair is difficult. It makes one appear rather frivolous. But it certainly is youthful, comfortable, and gives a neat appearance. If I were sure it would be becoming to me, would I resist? I wonder?

## What the Men Say

Dimitri Buchowetzki, Director-I think bobbed hair is atrocious. Every woman, of course, is privileged to cut her hair or not, as she pleases. Also, she may tattoo her face and put brass rings in her nose. By i950 we shall have second and third generations of bobbedhair women. Unless I miss my guess, women will be fighting baldness by that time. What a charming collection of scarecrows they will be, wearing toupees and combing thinning locks over bare places.

Charlie Chaplin.-I rather fancy bobbed hair as a charming, youthful fashion, not too short and not too dressy. The marcelled bob is too affected and a net makes bobbed hair look like a hair mattress. I like a girl with straight sleek hair squared off, or the girl with care-free short curls flying.

Harold Lloyd.-I might say I don't like bobbed hair a darned bit. I might say it is unromantic, and stubbly looking and can never be as beautiful as long hair. But my wife, and a lot of her friends and a lot of my friends have bobbed hair, and if I said things like that, they'd get even with me. I believe all mensecretly, at least-dislike bobbed hair. And I personally surely do hate that shaved place at the back of a woman's neck. Also, remember that Mary Pickford won Photoplay's recent beauty contest, and she hasn't bobbed her hair yet.

Douglas Fairbanks.-What do I think of bobbed hair? I think it is beautiful on some but sensible for all. Therefore some women look beautiful with bobbed hair, while others look . . . just sensible.

Eric Von Stroheim, Director.-I am just old-fashioned enough to prefer long hair. I was reared in an atmosphere where a great deal of attention was paid to women's hairdressing. And I can't get used to the idea that a woman's crowning glory is a shaved neck. Bobbed hair makes women look uniform. They lack individuality. There are millions of styles and manners in which a woman may dress long hair, but there are only few kinds of bobs.

Lew Cody.-Bobbed hair? Bah! I'm against it. It's doing more to cause domestic unhappiness than any other single factor in American life today. And what is more, a woman takes unfair advantage in cutting her tresses. How's a man going to sling her around unless he can get a leverage on her?

Will Rogers.-Bobbed hair may be all right as far as women are concerned-and the barbers-but it has made it tough on us men who sometimes have to get shaved in a hurry. Every time I try to flip into a chair at the studios, some of Hal Roach's female employees


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are there getting two and a half do'lars' worth of servi e. The barber is al out as intere ted in a $t$ - it chave as Marshall Field would be in cili-r a pool of thread. Where bobbed hair vould really do some good is among some of the e screen censorship boards. They need it.

Fred Niblo.-I don't like bobbed haired vomen and lob-tailed horses. I think bobbed heir takes the last vestige of femininity away from women and means the death of real romance. I can't picture a heroine of sweet-ne-s and charm discarding her long and beautiful tresses for mannish and ugly bob.

Marshall Neilan.-I'm for it. My wife's h:ir is bobbed. Bobbed tresses remove the hazard of that telltale long blonde hair on the shoulder of a man whose wife is a brunette. The other day I dropped into my favorite arber shop. Every chair held a woman and there were three others waiting. Not a man in the place, so I fled and shaved my elf. First roted the saloons out and then they storm last retreat.

Ramon Novarro.-I have a deep feeling obbed hair on one score only. It cem; to me so hopelessly unromantic. Ceri ly women have the same right to cut their t men have. But I am sorry they to exercise that right. It is a final and to romance. Sonnets, serenades, elopements and long tresses seem all out d te. Bobbed hair but buries them deeper bivion.

Milton Sills.-This bobbed hair controcertainly puts me in a tight corner with a who till wears her hair long and a thirteen'd daughter with a bob. Did you ever ald-headed woman? No. Well, you will They'll be trying to bruch it over pot and wearing toupeos just like mere men. There weren't any bald-headed men in the: ood o!d d ${ }^{-} y$ when we wore flowing locks, are plenty of them now.

Thomas II. Ince-Io ${ }^{\circ}$ ed hair is a gre t thing for a husbend. My wife has ${ }^{1}$ o led her and it i: one of the comforts of my li.e. In the old days, I always had to arrange my pl ins to suit my wife's hair, now I shout "Come on. Nell," and she runs a comb through her h-ir and is ready for anything-tennis, yachting, swimming or the theater. As a method for holding a busy husband, I strongly recommend bobbed hair.

Rod La RocQue.-No woman can beleruti ful and uncomfortable. Tight corsets, tighter shoes and long hair all make for discomio-t Discomfort is the stepping stone to ugli-e Women who persist in clinging to trouble ome long hair, when all the world approves of the lob, risk the same discomfort and its conse quences. Short hair is sensible, comfortal le and beautiful. With the passing of long hair there has arrived a new and more beautiful femininity.

Reginald Denny.-I'm for bobbed hrir every time. Women can spend their time 10 better advantage cultivating what is under the scalp then what is over it. I never krew a husband yet who didn't have to sit around ard wait for his wife to get ready whenever they were going out.

William Cohill, Casting Director - The bob is getting a strong play from the girls who want to break into pictures. I suppose I :ee three hundred would-be extras a day, and 95 per cent of them have short hair. When Herbert Brenon sent me a call for long-haired extras for "The Mountehank," it took me three days to get forty of them.

Wilitam De Mille - Bobbed hair is one of the signs which mark the effort of the human race to set back to the ho ze: t thought rea hed by the Greeks two thou and years aso and which reformers have prevented our reaching ever since.

## What the Hairdressers Say

> dresser at Famou:s Players udio - Bobbed hair may be a doubles the work of the hairWhen actresses are ca $t$ for longir ed role the new style means, for the haire ef. cre ting something out of nothing. It multiplie the difficulties of triking coifizeres. ut it take ingenuity and hard work to make a lob look like long hair. I favor bobbed hair, ut not for women for whom I have to dress hair.
M. Raspantie, Manarer of barber shop at Franklin Simon's, Fifth Avenue, New York. Bobbed hair will never become unfashionat le. It is the vicible sign of the freedom that the modern woman enjoys. Since the war, it has steadily increased in popularity. It is comCorta'le, healthful for the hair, and very tecoming to the average girl. In fact, it is hecoming to every girl. For there is a style of bob to suit every face, every set of features, every personality. The proof of its popularity is the $t$, in this shop, we cut about three thousand bobs a week.
Lucien. favorite New York hairdresser to omen of the stage.-I do not believe that bobbed hair will ever become passe. It is convenient. comfortable, and it gives the appearan e of youth. I am sure the fashion wa tarted by the hairdressers to increase the sales of hair and hair goods. The business of making and selling wigs, switches and transformations is most lucrative.
Madine Pons, Hairdresser to New York oriety-Bobsed hair is not pretty. I dislike t even on young women. I di like it even more ol the matron. I will not permit hair to be
bobbed in my shop. The style is undignified and unfeminine. It robs a woman of individuality. It makes all women alike, all of the same prosaic pattern. With long hair a woman can show as many moods as she can show styles of hairdressing. With bobl ed he ir she will find it hard to show more than one mood, one fixed manner.

Huldah, of the Drake Hotel, Chicago Long hair is gone, never to return. It went with the fainting spells and the feminine plaint that "I loathe outdoor games.". Nowadrys a woman must play golf, swim, ride, shop, dress for c'inner and dance, and she must always loo's her best. Sho-t hair is the only solution. It improves every face because Nature never contrived the puffis and curls that were infli ted on us. And any expert barber can tell exactly what kind of bob will suit your head and face

SAvELT, who originated bobbing with a razor.- I predict the bobbed hair will be popular for five years more. I am sure the average woman will, before long, be wearing her hair in the elaborate coiffirc of yesterday. But many women, knowing the comfort and convenience of the bob, will never change back. They however, are the women who are alove fa hion-who create their own styles. All th t is needed to bring long hair back is a fachio that will be becoming to all.

Willian, Congress Hotel beauty shop. Chicago.-There is a style of hair-cut for every face-young or old. In the past six months I have cut many more gray heads than dark. Short hair is no longer a matter of fachion only: It is row a question of economy. No smart shops show hats for long-haired women Only
the tiny cloche hats for shingled heads. I predict that, in six months more, the long-haired woman will be conspicuous.
Robert, of Fifth Avenue, New YorkWomen who once thought bobbed hair undignified, have come to believe in it. They have realized the common sense underlying the fashion. It is significant that a great number of the women who come to me for bobs are between thirty-five and fifty. The bob saves time in dressing, and, in this nervous age, that means a lot. Another thing, women with short hair can sleep more deeply and restfully than their long-haired sisters and are, therefore, less nervous.

Anna Ryan, beauty expert, New York City. -There must be at least four thousand women a day having their hair bobled. The number would be greatly increased, I feel sure, if it were not for the fact that the beauty parlors and barber shops are already overworked. The art of hair-bobbing has progressed so far that almost any plain woman may acquire distinction by having her hair cut. No matter how old a woman is, she looks younger with her hair bobbed. And, looking younger, she is bound to feel younger.
M. Paul, hair specialist, New York City.To my shop come the older women of the city. I specialize in renewing the youth of the hair. And, in the last few years, I have noticed that many of these older women, searching as they are after youth, are going in for the girlish coiffure-the bob. Lately I have often followed the renewing of color, by a cutting. I feel that, in so doing, I am making tired scalps healthier-that I am really making the hair younger.

A Hollywood Hairdresser.-My business was about to fail when bobted hair came in. Since that time, my patronage has increased five times in volume. We have discontinued massages and manicures almost entirely and now the business consists entirely of marcelling bobbed hair. Our most popular girls have their time filled from two weeks to a month in advance. Nothing can stop the popularity of bobbed hair. When we tried to bring back long hair, we found it impossible.

# What the Educators Say 

Helen Mathewson Laughlin, Dean of Girls at the University of California, Southern Branch - We are just about 150 years I ehind the men. In this human evolution we are growing more and more to realize that we have just got to keep up with the times. Only a few years are needed to separate woman from her long hair and miserable hairpins.

Dean Mary Ross Potter, of "orthwe tern Univer ity -I must confess I rather like bobl ed hair. It rather shocked me at fir t . I ut I've come to realize that it is fitting that the girl who keeps stride with the men in science and art, and honestly tries to throw off the handicap thatt men have given of being the "weaker sex" by seeking a uniform such as modern styles in dress and hairdress give her. is to be commended for her spirit. Besides, I really think it is becoming to a young face.

## The Unreasonable Actor

IVan abrahamson, the celebrated pro$I_{\text {ducer, sent Wilfred Lytell South to make a }}$ pi ture. Wilfred registered a kick because the room given him had no bath. He finally succeeded in getting a room with tub. A few days later Ivan saw him bathing on the teach. "Look at him!" wailed the producer. "When he can lathe free he makes me pay four dollars a day extra for bathing inside!"


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# Casts of Current Photoplays 

## Complete for every picture reviewed in this issue

"A BOY OF FLANDERS"-MetroBased on the novel by Ouida. Adapted ly Marian B. Jackson. Scenario hy Walter Anthony. Directed by Victor Schertzinger. The cast: Nello, Jackie Coogan; Jchan Daas, Nigel de Brulier; Baas Coges, Lionei Lelmore; Marie Cogez, Nell Craig; Alois Cogez, Jean Carpenter; Baas Kronstadt, Russ Powell; Dumpert Schimmelpennick, Aime Charland; Vrow Schimmelpennick, Eugene Tuttle; Serving Muid, Lydia Yeamans Titus; Horr Logarth, Lawrence Fi:her; Jan Van Dutlen, Jocef Swickard; ICcrr Brinker, Sydney Franklin; Caretiker, Monte Collins; Pclrasche (the dom), Teddy

GIRL SHY"-Pathe.-Story by Sam Taylor. Directed by Fred Newmeyer and Sam Taylor. Photography by Walter Lundin and Henry N. Kohler. The cast: The Poor Boy. Harold Lloyd; The Rich Girl, Jo'yna Ral:ton; The Poor Man, Richard Daniel; The Rich Man, Carlton Griffin.

THE ENCHANTED COTTAGE First National.-From the stage play 1 y Sir Arthur Wing Pinero. Scenario by Jo ephine Lovett. Directed by John S. Rol ert:on. The cast: Oliver Bashforth, Richard Barthelmess; Mrs. Smallwood, his mother, Ida Waterman; Rupert Smallwood, his step-father, Alfred Hickman; Ethee Bashforth, his sister, Florence Short; Beatrice Vaughan, Marion Coakley; Major Hillgrave, Holmes E. Herbert; Laura Pennington, May McAvoy; Mrs. Aínnctl, Fithel Wright.

THE DAWNOFATOMORROW"-PARA-mount.-From the novel by Frances Hodg:on Burnett. Adapted for the screen by Harvey Thew. Directed by Ceorge Melford. Photography by Charles G. Clarke. The cast: Glad. Tacqueline Logan; Sir Oliver Holt, David Torrea e; The Dandy, Raymond Griffith; Arther Iioll, Roland Bottomly; Nod, Harri Gordor; Black, Guy Oliver; Ginney, Tempe Piggot; Bet, Mabel Van Buren; Mredge, Marquerite Clayton; Polly, Alma Bennett; Barney, Warren Rodgers

KING OF WILD HORSES"-Pathe.Scenario by Carl Himm. Direted by Fred Jackman. Photography 1 y Floyd Jackman. The cast: The Black, Rex; Mory Ficlding Edna Murphy; Boyd Ficldin:, Charles Parroti; John Ficlding, Sidney De Grey; Pilly Blair, Leon Bary; IV ade Galvin, Pat Hartigan.

THE HILL BILLY" - United Irtists.story by Marion Jack:on. Scenario Hy Marion Jackson. Directed ly Ceorge Hill. The ca-t: Jed Machoy, Jack Pickford; Fimm: Lou Spence, Lucille Ricken; "Groundhoo" Spence, Frank Leigh; AarondSpence, Ralph Yearsley; Mother McCoy, Jane-Keckley; Tab\} Tafel, Snitz Edwards.
"WHICH SHALL IT BF?"-Renaud Hoftana. From the poem ly Miss. E. L. Beers. Adapted ly Renaud Ifofiman. Directed by Renaud Hoffman. The cast: Jolus Moore Willis Marke; Mrs. Moorc, Ethel Wales: Robert Moore, David Torrence; Music masier, Paul Weivel; The Childen: Mary Mctane, Pilly Bondwin, Newton Hause, Miriam Ballah, Dick Winslow, Buck Black, Thayer Strain.

THE FIGHTING COWARD"-PARAMoun". -From the stage play ly Booth Tarkington. Scenario by Walter Wood= Directed ly James Cruze. The cast: Gen. Orlando Jockson. Ernent Torrence: Lucy, Mary Astor; Blackis. Nonh Reerv; Tom Rumford, Cullen Landis; Flvira, Phylli: Haver; Mojor Patterson, G. Raymond Nye; Joe Petterson,

Richard Neal: Mexico (Octaroon), Carmen Phillin ; Gencral Runford, Bruce Covington; Mrs. Ru ford, Helen Dunbar; Rumiso, Frank jo acs:on.

THE NIGHT HAWK "-Hodkinson. Fiom the story by Carlysle Graham Raht. Adapted by Joseph Poland. Lire ted by Stuart Paton. Photography Iy William Thornley. The cast: "P P nither" Gann, Harry Carey; Cliz Millon, Claire Adims; Sheriff Milton, Jo;eph Cerard; Jose Voldes. Fred Malete itn; Manuel Valdes, Nicholas De Ruiz; Sylvester, Lee Shumway; Rose Alison, Creda Parri h; Bill Conhy, Lilly Elmer; District Allorney, Myle; McCarthy; Deteclize Cli if, Fred Kelsey; II Pockets, Douglas Carter; E:l Sang'rito, By Himself.

THE STORM DAUGHTER"-Univer-AL.-Story by Lecte Renick Brown. Scenario y Edward J. Montaigne. Directed I y George Archainbaud. Photography by Jules Cronjager. The cast: Kate Masterson, Priscilla Dean; Brute Morgan, Tom Santechi; Rennert, Wr. B. David on; Con Mullancy, I. Farrel McDozald; The Duke, Cyril Chadwick; Olaf Swenson, Bert Roach; Hoskins, Alfred Fi.her; Ah Sin, George Kuwa; Issy, Harry Mann.

SngGer Jim McKee-Paramount.Author, William S. Hart. Adapted for the screen by J. G. Hawkes. Directed by Clifford S. Smith. Photography by Dwight Warren. The cast: "Sinser" Jim IIcKee, UIilliam S. Hart; Mary Holden, Phyllis Haver; Buck IIolden, Gordon Russell; Dan Cleason, Bert Sprotte; Bctty Gleason, Ruth Miller; Hamlin Glass, Ir., Edward Coxen; Han.iin Glass, William Dyer; "Brute" Bernstcin, George Siegmann; Mary Holden, as a baby, Baby Turner.
'MILE-A-MINUTE ROMIEO"-FoxStory by Max Brand. Scenario by Rolert N Lee. Directed by Lambert Hillyer. The cast: Lucky Bill, Tom Mix; Molly, Betty Jewel; Landry, J. Gordon Russell; Morman, James Mason; Sherif, Duke Lee; Cororar, James Quinn.
'THE SHOOTING OF DAN MCGREW, -Metro.-From the pocm I. I. l ett W . Servi e. Adapted by Winifred Dunn. Di rected by Clarence Badger. The cart: Lady known is Lou. Barbara La Marr; Donscrous Dan McGrow. Lew Cody; Jins, Lou's Huslicod. Percy Marmo t; Isedor Burke, Max Ascher; The Rastine Kid, Fred Warren; Owener of the Malamule Saloon. Ceorge Siegman; Lon's Companion, Mae Tusch; Sca Coptain, Nci on McDovell; Beach Comber. Pert Sprotte; Ais Actor, Marry I orraine; Miruct. Fagle Pye. Mme. Resant, Millie Davenport: A Doncer. Ina Ancon; The Purser, William Eugene; Lillie fim, Phillipe de Lacy.

HIS FORGOTTEN WIFE - F. B. O.Story by Will Lambert. Scenario 1 y will Iambert and Del Andrews. Dirented io William Seiter. The cas t: Jane Loring, Made Bellamy; Jolin: Rolfe, Warner Baxter; Corimn M/cRae, Maude Wayne; Ircne Hunsphrey, Hazel Keener; Judse IIcury. Tom Guice: Mfadows, Willis Marks; French Major, Eric Mayne.
"TRY AND GET IT"-Hodkinson.Story by Eugene P. Lyle. Tr. Addanted Fy Jules Furchman. Dirested by Cuilen Tate. The cast: Joseph Merrill. Bryant Waghturn: Rhodn Perrin, Billie Dove; Glemn Collins. Edward Horton; Larry Donozin. Jo-enh Kilpour; Timolly Perrin, Tionel Belmore; MIme. Florio, Mme. Ro-e Dione; Bookkerber. Carl Stockdele; Tcleplionc Opcrator, Hazel Deane.
"THE GALLOPING ACE"-Universal. -Story by Jacques Jaccard. Scenario by sadore Bernstein. Directed by Robert North Grad:ury. Photography by Merritt Gerstad. The cast: Jim Jordan, Jack Hoxie; Anne Ferse, Margaret Morris; David Kincaid, Lohert McKim; Zack Williams, Frank Rice; ouise W'illiams, Julia Brown; Susic IV illiams, Orothea Wolbert; Fred, Fred Humes.
"YANKEE MADNESS"-F. B, O.irected by Charles R. Sooling. Photogaphy by Pliny Goodfriend. The cast: Richard Iorlon, George Larkin; Dolores, Billie Dove; ablo del Gardo, Walter Long; Rodplfo Emanon, arl Schenck; Estaban, Manuel Camere; heresa, Ollie Kirby; Roberl Morlon, Arthur tillett; Pres. Domingues, J. L. Powell; Castro, ean Goulven; Duena, Annette Perry.
"THE AVERAGE WOMAN"-C. C. URR. - Story by Dorothy De Jagers. Diected by William Christy Cabanne. Phography by Jack Brown and Neil Sullivan. the cast: Sally Whipple, Pauline Garon; immy Monroe, Harrison Ford; Rudolph Van Hen, David Powell; Judge Alvin Whipple, urr McIntosh; Col. Crosby, William Tooker; \#ke, Russell Griffin; Mrs. La Rosa, De Sacia Iooers; Bill Brenon, Coit Albertson.
"ROUGH RIDIN" "-Approved.-Story y Elizabeth Burbridge. Scenario by Mararet M. Harris. Directed by Richard Thorpe. he cast: Buddy-Benson, Buddy Roosevelt; Eary Ross, Elsa Benham; Dick Ross, Richard horpe; Jack Wells, Joe Rickson; Rosalind olan, Francis Beaumont; Tubby, Irthur letloff; Old Man Nolan, Mike Ready.
"VIRTUOUS LTARS" - Vitagraph tory by E. C. Holland. Scenario by Eve tuyvesant. Directed by Whitman Bennett. he cast: Norman Wright, David Powell; osiah Wright, Maurice Costello; Edilh Bann, Edith Allen; Jack Banion, Ralph Kellard; utia Livingston, Naomi Childers; Livingston, ur McIntosh; Juanita, Dagmar Godowsky.
"THE HOOSIER SCHOOLMASTER"-odkinson.-From the classic by Edward ggleston. Scenario by Eve Stuyvesant. irected by Oliver Sellers. The cast: $/$ ad $p / 2$ artsook, Henry Hull; Hannah Thon:pson, ine Thomas; Dr. Small, Frank Dane; Oid Mis eans, Mary Foy; Old Jack Means, Waiter alm; Bud Means, Nat Pendleton; Mirandy ears, Dorothy Allen; Bill Means, G. W. all; Squire Hawkins, George Pelzer; Pcte mes, Arthur Ludivig; John Pearson, Frank ndrews; Walter Jolmson, Harold McArthur; locky Thompson, Tom Brown; Dutchy Snyr, Adolf Link; Proseculing Altorney Bronson, rry Sinclair; Nancy Sawyer, Dorothy Walrs; Jeems Phillips, Dick Lee.
"A MAN'S MATE"-Fox.-Story and enario by Charles Kenyon. Directed by dmund Mortimer. The cast: Paul, John thert; Hitdcat, Rence Adoree; Lion, Noble hnson; Monsieur Bonard, Wilfred North; atier Pierre, Thomas Mills; Veraign, James eill; Lywx, John Giddings; Sybil, Patterson ial.
"THE DANCING CHEAT"-UNIVERSAL. Story by Calvin Johnson. Adapted by aymond L. Schrock. Directed by Irving mmings. Photography by William Thorn-

The cast: Brownlow Clay, Herbert awlinson; "Poppy" Marie Andrews, Alice ike; Bobby Norton, Robert Walker; Mose, m Blackwell; "Dender" Eddie Kane, Edwin Brady; "Moron Mike" Downs, Hamon acGregor.
"AT DEVIL'S GORGE-ARRow.-Ashn Dearholt Prod. The cast: Paul Clayton, dmund Cobb; His partner, Dave, Wilbur cGaugh; Mildred Morgan, Helene Rosson; op Morgan, William White; Tobias Blake, ax Asher; A Stranger in Town, Ashton Dear-


When a woman is compelled to acknowledge in court a letier which mars her case or reflects on her character, she wishes she had not writen it. Mrs. Post, in her book "Eriquette", says: "Never write a letter to a man that you would be ashamed to see in a newspaper above your signature."

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THE ARIZONA EXPRESS"-FoxStory by Lincoln J. Carter. Directed by Thomas Buckingham. The cast: Katherine Keith, Pauline Starke; Lola Nichols, Evelyn Brent; Florence Brown, Anne Cornwall; David Keith, Harold Goodwin; Steve Butler, David Butler; Victor Johnson, Francis MacDonald; Judge Ashton, Frank Beal; Henry MacFarlane, William Humphrey.
'GAMBLING WIVES"-Arrow.-Story by Ashley T. Locke. Scenario by Leota Morgan. Directed by Dell Henderson. The cast: Ann Forest, Marjorie Daw; Baby June, Baby Dorothy Brock; Vincent Forest, Edward Earle; A Friend, Lee Moran; Buddy, The Wonder Dog, Himself; Sylvia Baldwin, Betty Francisco; Duke Baldwin, Joe Girard; Polly Barker, Florence Lawrence; Van Mcrton, Ward Crane; Madam Zoe, Hedda Hopper.

HIS DARKER SELF"-Hodkinson.From the story by Arthur Caesar. Directed by John Noble. The cast: Claude Sappington, Lloyd Hamilton; Bill Jackson, Tom Wilson; Uncle Eph, Tom O'Malley; Aunt Lucy, Lucille La Verne; Darktown's Cleopatra, Irma Harrison; Bill Jackson's Sweetheart, Edna May Sperl; Claude Sappington's Sweetheart, Sally Long; Claude Sappington's mother, Kate Bruce; The Governor, Warren Cook.
"TWENTY DOLLARS A WEEK"-Selznick.-Story by Edgar Franklin. Directed by Harmon Weight. Photography by Herry A. Fischbeck. The cast: John Reeves, George Arliss; Muriel Hart, Edith Roberts; William Hart, Taylor Holmes; Chester Reeves, Ronald Colman; James Pettison, Ivan Simpson; Little Arthur, Joseph Donohue; John Blair, Redfield Clarke; John Sloane, Walter Howe; Clancy, restaurant keeper, William Sellery; Butler at Hart's, George Henry.
"GALLOPING GALLAGHER"-F. B. O. -Story and Scenario by Marion Jackson. Directed by Albert Rogell. Photography by Ross Fisher. The cast: Bill Gallagher, Fred Thompson; Evelyn Churchill, Hazel Keener; Jos: Burke, Frank Hagney; Leon I. Berry, Nelson McDowell; Tub, "Shorty" Hendricks; Slim, Andy Morris.
"THE NIGHT MESSAGE"-Universal. -Story by Perley Poore Sheehan. Scenario by Raymond L. Schrock. Directed by Perley Poore Sheehan. The cast: "Old Man Lefferts", Howard Truesdell; Elsie Lefferts, Gladys Hulette; Lee Longstreet, Charles Cruz; Mrs. Longstreel, Margaret Seddon; Harney Lefferts, Norman N. Rankow; Iank Lefferls, Roberts

Gordon; Lem Beeman, Edgar Kennedy; Goo ernor Pringle, Joseph W. Girard.
"PAGAN PASSIONS"-Selznick.-Stor by Grace Sanderson Michie. Directed b Colin Campbell. The cast: John Dangerfield Wyndham Standing; Dreka Langley, Rosemar Theby; Dr. Trask, Tully Marshall; Fran Langley, Sam De Grasse; Billy, Kaymone McKee; Shirley Dangerficld, Barbara Bedford Mrs. John Dangerfield, June Elvidge.
"THE BELOVED VAGABOND"-F. B O.-From the novel by William J. Locke Directed by Fred Leroy Granville. Photog raphy by Walter Blakely. The cast: Gasto de Nerac, Carlyle Blackwell; Berselius Nibbi dard Paragot, Carlyle Blackwell; Joanna Rush worth, Phyllis Titmuss; Simon Rushworth (he father), Alfred Woods; Mrs. Rusltworth (he mother), Emily Nichols; Comte de Verneui Owen Roughwood; Mrs. Smith, Sydney Fair brother; Asticot, Albert Chase; Major Walters Ernest Hilliard; Narcisse, Tio; Blanquefte Madge Stuart; M. Dubosc, Hubert Carter Mme. Dubosc, Mrs. Hubert Willis; Mme. Boin Irene Tripod.
"FLAPPER WIVES" - Selznick. Author, Jane Murfin. Directed by Jan Murfin and Justin McCloskey. Photography by King David Gray and Connie De Roo The cast: Stephen Carey, Rockliffe Fellowes Claudia Bigelow, May Allison; Sadie Callahan Vera Reynolds; Charles Bigelow, Harr Mestayer; Vincent Plath, Edward Horton Enoch Metcalf, Wm. V. Mong; Hulda, Evely Selbie; Tim Callahan, Tom O'Brien; Tony Eddie Phillips; Jimsy, Stanley Goethals; Lem Robert Dudley; Dr. Oliver Lee, J. C. Fowler Wolf, Brawn, Son of Strongheart.
"STRANGER FROM THE NORTH" -Biltmore.-Written and directed by J. W Noble. Photography by Ned Van Buren. Th cast: Laddie Ferguson, Richard Travers; Mar MacGregor, Ruth Dwyer; Donald MacGregor Charles Graham; Ed. Spencer, P. C. Hartigan Elsie, DeSacia Moores; Dr. McTavish, Jame McDuff; Tom Connors, Louis Dean.
"THE SILENT STRANGER"-F. B. O.Story and scenario by Marion Jackson Directed by Albert Rogell. Photography b Ross Fisher. The cast: Jack Taylor, Fre Thomson; Lillian Warner, Hazel Keener "Dad" Warner (postmaster), George Williams Laddie Warner, Master Richard Headrick Dick Blackwoll, Frank Hagney; Sam Hw (sheriff), Horace Carpenter; Law Slecmas (clerk), Bud Osborne; "Shorty" Turner (deput.


Lewis Stone, as the hero of "Cytherea," sees in a casually bought doll the lost romances of life. Into a bit of calmly smiling waxen loveliness-gowned in silken finery and tinsel-he has moulded the semblance of a dream. Alma Rubens will create the titte role of this Hergesheimer story
sheriff), Bob Reeves; Silas Horlon (the banker), George Nichol;; Silver King, by himself.
"SECOND YOUTII"-GoLDWYN.-Story by Allen Updegraph. Scenario by John Lynch. Directed by Albert Parker. Photography by

Roy Hunt. The cast: Roland Farwell Francis, Alfred Lunt; Polly, a maid, Dorothy Allen; Mrs. Benson, Jobyna Howland; Rose Raynor, Lynn Fontanne; John McNab, Watter Catlett; George Whiggam, Herbert Corthell Mrs. Twombly, Margaret Dale; Ann Winton, Mimi Palmeri; Phocbe Barney, Winifred Allen; Weeks Twombly, Charles Lane; James Remmick, Lumsden Hare; Willie, Mrs. Benson's son, Mickey Bennett; Lucy Remmick, Faire Binney; Harley Forbes, Hugh Huntley.
"TIIE CONFIDENCE MAN" - PARA-mount.-Story by Laurie York Erskine and Robert H. Davis. Scenario Ly Paul Sloane. Directed by Victor Heerman. Photography Ly Henry Cronjager. The cast: Dan Corvan, Thomas Meighan; Margaret Leland, Virginia Valli; Larry Maddox, Laurence Wheat; Goafrey Querill, Charles Dow Clark; Mrs. Bland, Fielen Lindroth; Jimmie Bland, Jimmie Lapsley; Mrs. X, Margaret Seddon; Wade, George Nash; Mrs. O'Brien, Dorothy Walters; the Minister, David Higgins.
"THE BREAKING POINT" - PARA-mount.-From the story and play by Mary Koberts Rinehart. Adapted by Julie Hearne and Edfrid Bingham. Directed by Herlert Irenon. The cast: Beverly Carlysle, Nita Naldi; Elisabeth Wheeler, Patsy Ruth Miller; Iir. David Livingstone, George Fawcett; Judson Clark, Matt Moore; Tilliam Lucas, John Merkel; Fred Gregory, Theodore Von Eltz Lucy Livingstone, Edythe Chapman; Louis Bassett, Cyril Ring; Sheriff Wilkins, W. B. Clarke; Joe, Edward Kipling; Donaldson, Milt Brown; IIarrison Wheeler, Charles A. Stevenson; Minnie, Naida Faro.
"THE MORAL SINNER"-Paramount -From the stage play by C. M. S. McLellan. Adapted by J. Clarkson Miller. Directed by Ralph Ince. The cast: Leah Kleschna, Dorothy Dalton; Paul Sylvain, James Rennie; Ahion Kleschna, alias Gerner, Alphonz Ethier; Schram, Frederiak Lewis; Raoul Berton, W. I. Percival; General Berlon, Paul McAllister; Claire Berton, Florence Fair.

THE WANTERS"-First National.Story by Leila Burton Wells. Scenario by J. G. Hawks and Paul Bern. Directed by John M. Stahl. The cast: Myra Hastings, Marie Prevost; Elliolt Worthington, Robert Ellis; Mírjorie, Norma Shearer; Mrs. Van Pell, Gertrude Astor; Ticodore Van Pelt, Huntly Gordon; Sonny, Richard Headrick; Mrs. Worthington, Lillian Langdon; Mary, Louise Fazenda; The Star Boarder, Hank Mann Landlady, Lydia Yeamans Titus; Chauffeur. Harold Goodivin.

THE GALLOPING FISH " - First National.-Story by Frank Adams. Scenario by Will Lambert. Directed by Del Andrews Photography by Max Dupont. The cast Undine, Louise Fazenda; Freddy W allicril? Sydney Chaplin; Gcorge I itsgerald, Fore Sterling; Jonah, Che ter Conklin; Hyla W ellicrill, Lucille Ricksen; Calo Dodd, John Sieppling "Froddie," the seal, 1 y himself; Process ierver Lloyd Ingraham; Mrs. Dodd, Truly Shattack; Anii-Volstead, Esq., Eugene Pallette.
"EXCITEMENT" - Universal. - Story ly Crosby George. Scenario by Kugh Hoff man. Directed by Robert F. Hill. The cast Nila Lyons, Laura La Plante; Arlhur Drew Edward Hearn; Hiram Lyons, Wiliiam Welsh; Mrs. Lyons, Frances Raymond; Eric Orton Fred De Silva; Violet Smitl, Margaret Gulling to $;$ Abner Smith, Aibert Hart; IV illic II inkle Rolle Sedan; Toby, Bert Roach; Freddi Etuley Blystone; Roger Cove, Lon Foff Chester Robbins, George Fisher; "Ifammy," Fiy Tincher

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looked extraordinarily contented and happy."
Then she hesitated for a moment as she always did when she mentioned him.
Nancy, her aunt told me, had dozens of admirers. "I can't see why she doesn't marry one of them. I thought that quiet sort of girl always married." She was paying more attention to Nancy now and even fussed a little over her clothes.
I spent the following spring and summer traveling in China. On my way back, stopping for a week at my pension in Florence, I had my first definite news of the girls in more than six months. I was having breakfast in the little garden of the pension, when the same gossipy lady bore down on me, this time bearing a copy of a Sunday newspaper.

Isn't this a friend of yours?" she asked with the happy gasp of a confirmed news breaker. I took the paper from her and read at the top of the page in glaring capitals the legend: "YOUNG AMERICAN SOCIETY MATRON WINS BEAUTY CONTEST," and underneath, "Mrs. Philip Otis, voted America's most beautiful woman.
There was an enormous photograph of Barbara, taken the year she came out, with all the momentous look of one dedicated to a great cause Evidently her obsession was in the saddle again. Her "beauty," irrepressible, unconquerable, was beginning to crowd out Phil and matrimony.

THE moment I arrived home I called on Julia, feeling sure that there had been developments of which she would not long leave me in doubt. She was sitting as usual behind the tall silver tea urn dispensing tea to Nancy's admirers (rather fatuous young men, I thought) with quite as much archness as in the old days when the admirers were her own. Nancy sat by with an air of complete detachment. She wore a perfectly plain, close-fitting black satin dress which suited her perfectly. Her hair was done in a new way, drawn down very smooth, close to the head.
"Have you heard the news?" asked Julia, almost before I had time to shake hands with her.

Barbara has a son," I answered with an extreme lack of imagination. I knew I was guessing wrong, but Julia does so love to surprise people.
'Oh, no! Tony. How banal! Not that she mightn't have," gurgled Julia. "Well, it's no use boring these people who know, with your guessing-she's going on the stage!"'
I should have been more astonished if the heauty contest hadn't prepared me already for the fact that Barbara was beginning to demand a larger field for her talents than her own little circle.
Barbara's stage career was undoubtedly one of the most talked-of affairs of her day, not because of the greatness of her genius but because of the notoriety attending her dehut. I do not want to seem to misjudge her. Vain she certainly was, but her vanity was of a large, serious nature, a sort of super-vanity. She did not demand adulation so much as she expected it. She reminded me always of the picture I had of her as a child, when she stood solemnly before me and said, "Yes, everyone tells me that some day I shall be a great beauty." So now Barbara was to fulfill her great destiny
She was plunged at once into a vortex of publicity. The theatrical magazines, the ociety papers, the Sunday supplements were inundated with her photographs. Articles, notices, interviews were published. Mrs. Otis was continually expressing her views on " Woman's Place in the World," the misdoings of the modern flapper, matters of etiquette, "How to Win a Man" and of course, "How I decided upon a stage career.". All sorts of beauty creams were advertised under her recommendation, "How I depend on Cherry

Blossom Cream, etc." One day while reading through the advertisements of books in one of the newspapers my eye lighted on the blurb, "Mrs. Otis says, 'This book interests me deeply.'" Whatever she wrote was in all conscientious seriousness and absolutely without spark or esprit. Everywhere the shy Phil encountered her pictures-on newspaper delivery wagons, on the covers of magazines, on the news stands. One enterprising newspaper plastered the upper East Side with advance announcements of articles by Mrs. Philip Otis on "Life in High Society."
There wasn't much time or place for Phil in all these activities. He was mentioned, of course, as "Mrs. Otis's husband," for after a time she dropped the "Mrs." for professional reasons. As her husband, he attended her little intimate gatherings of celebritiesactors, producers, playwrights, journalists, many of them out and out social climbers, admiring her for no other reason. Phil didn't know how to get on with these friends and would spend his time sitting in a corner, a trifle out of place in the noisy hub-bub, watching it with his slow amused smile. He was quieter than ever and had somehow lost his look of buoyant youth. Barbara was very kind to him when she had time.
For a time there was a great deal of talk as to what parts Barbara would take, as to plays written especially for her; but save for one or two amateur performances at benefits and one semi-professional performance at a "Little Theater" out of town, there was no mention of an engagement.
$\mathrm{A}_{\text {walking }}^{\text {T lengith }}$ mer one day on Fifth Avenue walking with a great police dog, looking more beautiful than ever with her eyes shining.
"Oh, Tony," she cried, "walk a little way with me. I'm full of news."
We walked down the avenue while she unburdened herself. Passers-by stopped to stare at her and I heard more than one say, "That's Barbara Otis.
She was to spend the summer in a stock company in Washington, "to learn the tricks of the trade, to begin at the very bottom, Tony." But I wasn't to mention this to a soul. She was to open in the autumn as leading woman, or at least second leading woman (the first was an ingenue) "and of course I could never be that. My size, you see."
"I believe a work like mine should be done seriously, thoroughly," she continued. "It was easy to be beautiful, but this is something I have to work for."

After the smoke had lifted a little, I asked her what she intended doing with Phil.
"Oh, Phil. . . Why, you see Nancy is going to have a little flat in town this summer and I've asked her to look after him." Always Nancy!

Barbara's debut in "Molly Flower" was set for early in November so that every moment of the time following her return from Washington was taken up with training and resting, reading, beautifying, meeting professional people. going to professional parties, entertaining, and the entire last month in rehearsing
Phil used to come to the club every now and then and sit about in that rather lonely way of his. Several times I met him with Nancy at dinner or at the play. Evidently she was still "looking after him."
One thing upon which all the critics agreed on the day after the opening of "Molly Flower" was the "brilliance" of the audience. "Everyone." which of course means everyone worth while, was there-novelists, journalists, actors, producers demimondaines and society, trailing in in their best or most characteristic costume. I have seldom seen such an array of jewels, fur wraps, exotic Spanish shawls and white shirt fronts, or heard such a babel of voices.

The play was light and rather amusing, the kind that has a moderately successful run. Barbara took the part of "the other woman" from whose wiles the ingenue finally did rescue the hero-a fairly easy part if not a popular one, and her looks when she walked across the stage fairly took your breath away.
After that
well, there's no use making any bones about it. Barbara knew her lines and everyone else's lines (she was a great help to the prompter). She knew just where to stand, when to come in, when to go out and she had an excellent voice. Of whatever quality it is that makes an actor, whether it be dramatic inspiration, temperament, esprit or mere charm, she possessed not a trace. The terrible thing was that the lack was not negative; it was positive. She had no "flair" and you felt it. Even her beauty couldn't carry her through.
It was during the first entr'act that the man with me suddenly exclaimed, "Who is that extraordinarily lovely woman with Phil Otis?"

Two rows behind me were Phil and Nancy. She was in black velvet, absolutely plain, without trimming, her hair done very low on the neck, long crystal earrings in her ears. In her eyes was the light I had seen on that first afternoon when Phil came to the house.
LOOKED for them in the second cnitract. $I_{\text {but they had disappeared, presumably to con- }}^{\text {Le }}$ gratulate Barbara. After the play I could find no trace of them, but I caught a glimpse of Barbara hurrying off to supper with a group of admirers. She waved gaily to me.

I do not know what spirit prompted me to call on Barbara the next morning. She received me in her boudoir, dressed in the most exquisite of pink negligees and a marvelous lace cap. On a table beside her chaiselongue was a breakfast tray, which her maid had just brought in, piled high with letters and newspapers. I stumbled through my congratulations as best I could. Fortunately she was so eager to read the opinions of the critics that she barely listened to my blundering and insincere protestations.

We clipped the notices. She read them to me. I read them to her. We read them to: gether. I shall never know whether, deep down in her soul, she realized that they were pretty poor provender. If she did, she had made allowances enough by the time we finished to emerge with her usual air of carrying all before her.
"Now let's read the letters," she said and I gave them to her.

On the top was a note from the "Cherry Bloscom Beauty Parlor" asking for her "frank opinion" of their creams. She smiled and bade me lay it aside for her secretary to answer. Underneath was a note in Nancy's handwriting addressed hastily in pencil.
Barbara tore the envelope. "How sweet of Nancy to write me," she said, "she's been so wonderful and unselfish, you know." Her eyes hegan to travel down the page.

The change which came over her face is almost impossible to describe. Have you ever seen the numb, hurt look of a little child whose most cherished toy has been taken away? Well, it was something like that, only more noignant-the look of one who finds the foundations of his whole existence suddenly crumbling.

She handed the letter to me without a word.
"Dear Babs:-" I read, "I don't know how to tell you. Phil and I are going away together tonight. I have nothing to say in defense of what I am doing except that I loved Phil long before you ever saw him and have never stopped loving him. Also I once believed that after falling in love with you he could never again come to care for me. But he has. You did have your chance.
"Nancy."
When I looked up Barbara was twisting the little bundle of press notices round and round in her hands until it became a shapeless little ball of paper.


## The Road to Home

Though written faithfully, his letters from home seemed to have had a way of arriving at his hotel in one city just after he had left for the next-and of never catching up.

Three weeks passed-business conferences, long night journeyings on sleepers, more conferences-with all too little news from home.

Then he turned eastward. In his hotel room in Chicago he still seemed a long way from that fireside in a New York suburb. He reached for the telephone-asked for his home number.

The bell tinkled cheerfully. His wife's voice greeted him. Its tone and inflection told him all was right with the world. She hardly needed to say, "Yes, they are well-dancing right here by the telephone. . . . Father and mother came yesterday.

Oh, we'll be glad to see you!"

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## The Kiss That Shocked the Sheiks

[ CONTINUED EROM PAGE 47]

After the food had been devastated, the speeches started. One sheik let out a flow of Arabic upon Ingram that sounded Dlasphemons, but the interpreter said he was merely saying that the movies were only in their infancy, that Ingram was the screen's greatest dire tor, and that Alice Terry was Africa's sweetheart.
Rex, in accepting the keys of the desert, replied he was at heart an Aral and that he would return for further film endeavor.
He contends that the Irish and Arabs spring from a common stock. The only time he veered from this opinion was when he saw a coup lo of Arab kids fighting.
"They fight like a couple of second-hand clothing men making a bargain," he said ontemptuou ly. "The only people who can fight are Irish people. The rest don't seem to enjoy
-ide from this one disappointment iss Ara') cher, Rex was enthusiastic about the tors of Allah. He declares they make letter c:tras than the gentry of Hollywood. Cerparatively shoot time. His company cons ted not only of Arabs, but of French, Germans, Italians, Roumanians, Chileans, Mexicans and English. And he used a little of the language of each, even Arabic. "When I finish this picture," he boasted, "I'll be able to build the Tower of Babel."

O
F his African discoveries he is proudest of Shorty," an Arab dwarf, whom he adopted as mascot and used in the picture. Shorty was court jester to the Bey of Tunis, but got canned because he had asthma. The rest of the court had much worse afflictions, but it was just Shorty's luck to get the asthma.
He worm hipped Rex and for his sake, would defy Mohammed and all the prophets. He led his lord and master into a mosque from which all Chi titan doss are barred on pain of death. When the a sounded worshipper of the Prophet prote ted, Shot ty merely tossed off light oaths, while Rex tried to explain that he might be a dog, but by no :stretch of the imagination would anyone call him a Christian
Rex's chief diver ion was purcho ing gifts for Shorty. He gave him a wat h the size of a town clock, a fez with a tassel thengled with Shorty's heels, and a suit of I.cglish tailord clothes. But the thing Shorty prized above all was a huge silk um fella.
A few days after receiving the umbrella, Shorty appeared at the hotel drenched to his hide.
"For the love of Mike!" exclaimed Rex. "Why did it you carry your umbrella?"
Shorty gave a grunt of surprise and pointed to the window. "It's raining-it get spoiled."
The Arabs not only proved as good actors as any of our native Cinemese, but they equalled the best of our movie magnates in genius for grafting. The sheik who had charge of the Arabs was allowed twenty francs a day for each player. He, in turn, generously paid each of them five francs.
If you happen to walk into a shop of Tunis with an Arab he collects a commission on whatever you buy. Rex promised a sheik a shotgun as a gift upon the completion of the picture. When he presented it the Arab showed bitter disappointment. The gun was all right, but he wanted to attend to the par-
hi ing so that he would ret a commission.
I regret that I must di flu ion romantic flaps ind : minsters as to the romantic character of the heik. He is, after all just a tired business averse to banquets, temperate in his habits and rather tight in money matters.
On a cruise of the Mediterranean I heard several honest-looking matrons whispering about the handsome dragomen who serve as guides for tourists. The only handsome one I caw was Jamel, in our picture, who boasted a
letter from Edgar Selwyn and party of New Dork declaring him to be the rest dragoman and the greatest liar in the world. Th. Jamel happens to Le a Mexican Ly the name of Ramon. Novarro. So again I might warn illusioned young females against coming to Africa in quest of Juans. But it is just as logical to warn them against going to Mexico. My advice is, stay where you are; the beauties of all nations turn up in Hollywood : ooner or 1. ter.

Afor the pi ture que dress of the Arab, I refer the Prince of Wales' style. Every Arab I've seen look: as though he had ten draped by a second-rate co tumer. When walking, he resembles nothing $o$ much as a uncle of old rags rolling down the street. Put on horseback he certainly has nothing to fear from the Prince of Wales. The Arab on a white charger, with his white burnous flying behind him and his gun strapped across his boom is a picture to cut out and frame.

The Bedouins of our camp staged a fanti: ia in honor of Ingram that was the mo. t thrilling spectacle I've ever seen. As Ingram's nototor approached the camp they came ridirg out to meet him-hundreds of them, on horses that kimmed the sand like birds. And is they came they whirled their guns about their heads. tossed them up and caught them as they fired them into the air. With the Ingram motor as a center, they dashed around in a great circle, leaping on and off their horses, standing on their heads in the saddles, and performing all the swift feats of Arab horsemanship. All this to the weird rhythm of drums and the screams of Arab flutes. It was spellbinding. And when, later, they repeated it for the picture. each Arab in his turn riding straight into the eye of the camera, the effect was just as l reathtaking. Even the film-hardened camera crew let out a cheer.
lore thrilling, too, than any posed picture the breaking of encampment at sunset. Like true Arabs, they swiftly folded their tents and silently stole away. We bade them goodI ye, the sheiks, the caid, the kaliphas little Zine, Mazurka and the McGregor of Africa:

Alice Terry presented the girls with 1 bracelets, they vised her hand, pres red it to their forehe $d=$ and $e$ eat unashamed, while the Arab boy saluted in the manner of his race by touching his breast, his lips and hi forehead.
The t re -king of camp and the departure of the Bedouin $1 s$ forms the closing scene of the pictore. Because it was actual, it seemed more dramatic ad Leautiful than anything the could le staged. Ramon Novarro on a re the: charger led the caravan, the Bedouins riding silently five abreast. followed by the endless train of camels, donkeys, and goats, winding their way across the hills back to the Sahara out of which they came . . . Fantastic shadows with the sky as their screen.

Is they passed the cameras in silhouette, a little shadow in a black shawl darted out from the caravan and ran toward the Ingram. Swiftly she kissed Miss Terry's hand, then that of Ingram, and, without a word, sped lack to merge into the darkness. It was little Kina.

This little nomad will stand unique among Ingram discoveries in that she will never receive a starring offer. or see herself upon the screen. She may become a sheik's wife. If she doe she is irrevocably lost to the screen. that's sure. No sheik would ever allow hi wife in the movies after the kiss that loomed out from Gabs and rolled thunderously our the de ert. It was the first movie scandal in the Sahara. While the sheiks embraced Rex as brother, they will never understand how he could direct his beautiful wife in such an ecstatic moment with another And yet I feel that there will be happier homes in Africa since the sheiks learned how to make love from Ramon.

## The Autobiography of Harold Lloyd

[ CONtinued from page 44 ]
Street. I was pretty down, for I'd just heard a rumor that the Morosco company was going to close for a few weeks.

Dad said, "Harold, why don't you see if maybe you can't get some work in these movies? 'Course that isn't the stage, but it's acting, and you might learn to like it Anyway, it'd keep, you busy till you can get back or the stage.

The next day I saw Hollywood for the first time.

There may be some tougher things than trying to break into motion pictures. I suppose there are. But I haven't happened to come across them. Of all the sheer, discouraging, heart-breaking games in the world, that's it. Nobody knows you. Nobody will pay any attention to you. If they do, they give you a cold look as much to say, "Now what could you do?" The walls of their cliques are as hard and smooth as the walls of a bank safe.

I
COULDN'T get anybody to listen to me. The few directors I trapped gave me an indifferent glance and told me I wasn't a motion picture type. Everybody who spoke to me at all, told me that. They still do. Only the other day in New York a big critic looked at me and said: "Well, Lloyd, if I were picking a comedian, you're the last man in the world I'd ever pick." But I guess that is because I'm entirely different on the screen and off. It is true that robody ever recornizes me off the screen.

Well, I stood out ide the walls of the Christie - tudio and heard Al Christie's voice looming within. I once saw D. W. Griffith come out of his studio and get into an automohile. I watched Mack Sennett directing a cop chase around Echo Park. That was all

When I had reached the end of my string, I got a few days' work down at Balboa with the Edison company. I put on quite a front and aid: "I used to be with you folks down in San Diego and I thought you might have something for me." They put me on extra The swellest thing about that was the free lunch they used to serve on location. I can remember it yet. A great big ta'le, spread in a tent, and hot food piled all over it. Gee, nothing t efore or since ever tasted so good, and I did juctice to it.

By that time, I had come to the conclusion that I must concentrate. I looked the field over and selected Universal. The " $U$ " had more companie; working and its pictures were the biggest and best. I concentrated. For three weeks my concentration consisted of walking back and forth in front of the gate for eight hours a day.

The gateman was kind but firm. I couldn't get inside any more than I could have lroken into Buckingham Palace.

It's easy to tell about that now, hut tho e long hours outside, the endless waiting. the dvindling hopes as afternoon began to fade the long journey back to our one room only to say, "Nope, I didn't get anything today"were enough to break your heart.

There was a little cigar stand and soda fountain across the road where most of the extras ate lunch. I hung around there, too, talking to them. Sometime ; I had money enough to eat lunch. Sometime: I didn't.

One day, it dawned on me that I could get through that gate. I had my make-up lox with me, the black leather one I'd used in the theater. I sneaked out l ehind the building, out on a make-up, turned my hat into a new shape, and when the gang of extras swept l ack through the gates after lunch, I was with them.

My heart beat so when I passed that gateman I thought he'd hear it, and I never breathed once, but he went on calmly smoking his pipe. I was inside at last.

But that was all. I didn't seem to be much nearer work. Sooz, ho ever, I di.covered that


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the fellow for me to hang to was the assistant director. He was the one who gave out the work. Every day I put on my make-up, went through the gate and besieged assistant directors. At last, in order to get rid of me I imagine, they began to give me extra work. I got three dollars a day.

There I stuck. Within myself, I felt the ability to do great things. I felt sure I could do better than many of the actors I saw playing good parts. Sometimes I could hardly keep quiet. But nolody noticed anything out of the ordinary in what I did.

While I was working at Universal, I met another extra man named Hal Roach. I liked him right away and he liked me. We got to chumming around. Hal knew the man who was directing J. Warren Kerrigan. And Kerrigan was the biggest man on the Universal lot-or on any other lot. He gave Hal a fine part in a picture called "Terence O'Rourke," with Kerrigan, and I played extra. I didn't envy Hal, but I wondered why everyone else seemed to get a chance and I didn t . I talked it over with Hal, and together we persuaded the director to give me a small part in the next Kerrigan picture.
Hal and I played a couple of crooks. We hed a scene together where we were supposed to snatch a pocketbook. It was dramatic, and finally humorous. Hal had the lusiness and I vas just the feeder.
The funny part of it was that Hal didn't care anything at all alout acting. He was never so interested in acting as I was. It was just a means to an end with him. He wanted to be a producer or director. Anyway, the incident about the scene in that picture is odd l ecense Hal has since told me that it was what really led him to send for me later.
The director showed him how to do the scene, but somehow Hal didn't seem to te alle to get it the way they had in mind. Finally, the director said, "You haven't got the idea. Let this other fellow try it."
It was my first chance and I wasn't backward about it. I happened to do it just the way the director wanted and he was tickled to death. That was my first real break of luck. I sot that part.
Right there, Hal Roach decided I was a great actor. I could do that part and he couldn't. I muct know a lot about acting. Besides, I hadn't hesitated to tell him how much I knew. Also Kerrigan's leading character man-a fine actor named George Periolat (he played Mary Pickford's father in "Rosita" lately), was very strong for my work. We all had a lot of respect for his judgment and he toosted me like everything. My first rays of encouragement came from him, because he used to say to Roach. "That loy will make a mark for himself yet."

By this time we were working pretty steadily and getting five dollars a day.

BUT a terrible blow fell. The Universal Dofficials decided that no one was worth five dollars a day. They cut all extras to three again.

Whatever else I was or wasn't in those days, I was spunky. Being sort of up against it had taken some of the starch out of me, but not all. I could be pushed just so far and no farther. That was too far. I organized some of the fellows and we struck for our five dollars. We wouldn't work unless we £ot it.

We didn't work. Right there Universal and I parted company forever-. Over that two dollars a day.

Finally Hal Roach and I caught on with the Wizard of $\mathrm{Oz}^{\prime}$ " company I played in animal comedies, all right. I was the animals I played things nobody ever heard of-Gillikens and Mauchkins and Kalidahs.

One day Hal and I were sitting on a little bench in the sun, made up as Hottentots. All we had on was a lot of terrible colored grease paint and some grass skirts. And he said to me, "Some day I'm going to make a picture myself. I'm going to make a comedy. People
like to laugh and there's always room for real comedy.

I was terribly impressed, though I couldn't show it through my make-up. "And when I do, Harold," he said, "you'll be in it.'

I was. A couple of weeks later he called me up and said that some distant relative of his had d'ed and left him some money. I suspected for a while that he had robbed a bank or something, but I found out eventually that it was on the level. It was only a few hundred dollars, but it was the beginning of things fo:

That first picture cost two hundred dollari and it was exclusively exteriors.

We didn't have any studio. Sunshine was f ee and plentiful, and Westlake Park was big and roomy. Finally, we found a vacant house and we worked in it for a week before the owner caught us and threw us out. At last we found another old house, unfurnished, where :ome other little companis had offices. The only place we could afford was the main hall, where everylody had to pass back and forth, Int 1 e thought it was pretty swell.

WE had a lot of funny ups and downs after that, but we were started and they never really headed us. We hired Roy Stewirt :.ad Jane Novak and mapped out a schedule. First we made a comedy. I was the lead and Roy wa ; the comedy heavy. Then we made a drama, and Roy was the lead and I was everything else-the heavy, the juvenile, the old father, and :ometimes even the old mother. It was my o.lly attempt at female impersonation. For my comedy stuff, I was alway; trying new characters. I invented any num! er of weird make-ups and we tried them out, reaching for just the right one.

One day I found out that Hal was paying Roy Stewart ten dollars a day and me only five. I thought about it for a few days and I felt pretty bad. Then my spunk began to get up So I went to Hal and told him I understood he was paying Roy ten dollars a day. He said he couldn't get him unless he paid that price but he couldn't possibly afford to give me that Money was low.

Well, I would have stuck for five if that's all you paid anybody. But if you can't get him for less than ten, you can't get me for less either." And I quit.

That's when I went to Keystone, but they had a lot of big comedians over there and it didn't seem much of a place for an unknown kid who was trying to get along. However, I learned an awful lot from Ford Sterling about spacing and timing-and I learned, as we all did, from the great, natural genius of Mabel Normand.

Then Hal had an offer from Pathe for his pictures if I'd come back. They wanted us all -Roy and Jane Novak and me-but I was the only one Hal couldn't get. He offered me fifty dollars a week and that was more money than there was in the world or ever has been since. They were one-reelers and Pathe allowed us fifteen hundred dollars apiece to make them. Hal asked me if I had a character and I said I'd thought one out. We called him Lonesome Luke
On about the third or fourth one they I rought over a girl named Bebe Daniels to see what I thought of her for a leading woman She was only fourteen then, and she had skinny little legs, but she was sure pretty. We could get her cheap and she'd had stage experience, so we decided to take her
For a year I didn't see much of Bebe. I was working myself to a thread, and suffering all ©ort; of tortures. Everybody thought I was ju t a bum imitation of Charlie Chaplin. That lurned me up. It sure did. I got so I was afraid to wear a hat, or move my feet, for fear they'd say I was trying to copy Chaplin. And I beyan to look for some other character that would be just as far away from the Chaplin one as possible. Our comedies weren't so good, :ay way.

At the end of a year, I suddenly fell head over heels in love with Bebe and for four year


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we went together continually and expected to get married when we were old enough. Bebe was awfully young for her age, but she was the sweetest kid that ever lived. We both know now it was only what we call puppy love, but it was mighty important in those days.
I had a little striped Lizzie, which I'd bought on the installment plan, and we went out nearly every night to dance somewhere. We sure liked to dance and we were prouder of the cups we won than anything else we owned. We put newspapers on the floor of the Lizzie because it didn't have any fenders and the dust and mud used to splash up through the cracks
There never was a finer, more loyall girl than Bebe. Out of that young romance-I suppose everybody has had one like it at that age-has grown a real and deep friendship.

All that time, while we made fifty or sixty one-reel Lonesome Luke comedies, I was trying to find a new character. Even after Pathe started us making two-reelers, I was all wrong on him. I just couldn't stand him any longer. I had an idea for a more natural character-the sort of kid that everybody knows. I wanted to make comedies where people would see themselves and their neighbors. It was then that I hit on the straight make-up with the glasses.
Everybody around the studio liked it. We wired Pathe, but they threw a fit. They said they'd spent thousands of dollars making Lonesome Luke well known. Nobody had ever heard of Harold Lloyd. I'd never had my name on the screen. They weren't going to throw Lonesome Luke over for an unknown.
I was sunk into gloom. That night Bebe and I went to a theater to see one of our comedies. When I came on, on the screen, a kid sitting next to me said, "Oh, here's that fellow who tries to do like Chaplin.

If I knew where that boy was, I'd send him a medal, because that settled it for me. I went back and told Roach I was going to quit. I wasn't going on forever being a third-rate imitator of anybody, even a genius like Chaplin.
Roach wired Pathe again and they then agreed to let me try my new character I went back to one-reelers and we made over a hundred and fifty in the next two years. I wrote, directed and starred in the first twenty all by myself, and, believe me, I've always been grateful for these long hard years of training. After that Hal Roach and several different directors helped me.

## A

 T last they were going so well, we decided to try some two-reelers. We made four, including "Bumping Into Broadway" and "Captain Kid's Kids." Everybody in the organization went crazy about them. Pathe decided to hold all four until they d got the one-reelers that were ahead off the shelf and then bring them out with a bang.Then my accident happened.
They asked me to make some funny publicity pictures, and we thought of one showing me lighting a cigarette from a bomb fuse. I sent one of the boys over to the prop room where there was a box of fake bombs. But someone had thrown three real bombs in with the others. The boy picked out one of the real bombs.
I had that bomb right in my face, where it would have blown my head off, and some providence made me lower it to say something to the cameraman just as it went off. That one little gesture saved my life.


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But the nine months that followed were so tough that I can't speak about them even now without turning cold. I hope I played the man outwardly, but inside there were hours when I -tared tragedy straight in the face.
Up to that time I'd led a normal, carefree, happy life. I'd known discouragements, poverty, worry, hard work. I'd been down to my last nickel. But nothing mattered, hecause the future was rosy, I was young and strong and everything was fun.
With that explosion, I knew real suffering for the first time


Every adrertisement in Photoplay magazine is guaranteed.

My face was cut and torn to ribbons. I was burned beyond recognition.
In that hospital room I clung to Dad's hand and tried to pierce the darkness that told me 1 would probably never see again. I would certainly be disfigured for life

You never know how you will act in a great crisis and testing time. This much I can tell you: When things come, they can be Lorne and hope and light come to you somehow in the worst hours. Right away, I began planning what I could do. I might be a director-if I could see even a little I would be a comedy director. If I couldn't-I might write comedy scenarios.

Anyway, I had always saved money. I made up my mind when I got more than enough to live on always to figure I was getting less than I was. So I had a little put by that would help take care of me.
Just before the accident, Bebe had left me to go to Lasky's. I wanted her to go. It was a great chance. She would work with Cecil De Mille. It meant her chance for a career. And we decided then that we would just be good friends in the future. We both knew that our childhood romance was over

And so, as I sat there. I wondered if I would ever see again. For nine long months in that dreary hospital the future : tretched out before me, a strange and unkrown land indeed
| END OF THE SECOND INSTA:Lment |

## The Disappearing Cane

Hot.LYWOOD has another deep, dark mys 1 tery which threatens to shake the colony to its very foundation.

It is the disappearance of Dimitri Buchowetzki's handsome walking stick-a far more vital prop to the Russian director than is the megaphone to the average man behind the camera.

When Buchowetzki arrived at the Lasky lot he carried a heavy cane. And when the production of "Men" was started, the fat little Kussian made his appearance on the set with the cane instead of a megaphone.

He could shout loud enough in at least six languages without the aid of a megaphone. Lut the cane-no, never, he could not do without it. He flourished it, brandished it and even threatened with it.

And then came the tragic day. An intense close-up had just been taken.
"Good! Fine!! Rotten!!!" shouted the Russian. "We take it over, Pola. I show you how."

Dimitri laid down the cane for a se ond and it has never been seen more on his set. It simply vanished and kidnapping is suspected.

Did Pola take Buchowetzki literally and think he actually intended to break her-and that the cane was to be the instrument?

It's hard to tell. Pola couldn't have taken it, for she was with the director himself at the time-under his very eyes, in fact. But then there are many admirers in Hollywood who would do more than kidnap a defenseless cane for Pola's smiles

For a time Buchowetzki was a broken man. Then he recovered and finished the picture and he and Pola are on the best of terms.

## Helpful Criticism

MALCOLM MCGREGOR'S father, a multi-millionaire manufacturer of Newark, makes it a point to clip out and send to his son all adverse criticisms of the latter's work. We've heard a lot about movie mothers helping their offspring to success, but here is a father who is performing a real service. If there were more such chastening dads there might be more good scout such as Mal in the business.


Is
S there really any one cause back of all skin blemishes and faults?"
The question was asked recently of a prominent skin specialist. The answer he gave means a new hope to thousands
"Every skin," said the specialist, "would normally be clear and unblemished. It is only the abnormal conditio:is of modern life- the dirt and soot, the lack of exercise, the rush and worry-that cause blackheads and blemishes - that bring even the more serious skin affections."

And then he went on: "If one cannot change these conditions of daily life, one must at least use some corrective to start the skin again acting normally, and keep it so."

## To keep the skin functioning normally

Many people do not realize that to make any skin clear and beautiful, you have only to restore its own inherent health.

T, cleanse the pores of dust and germs, to g ntly restore the pulsing of the capillaries in the lower layers of the skin, to carry off infections, and ther to stop new infection before it starts - thousands have learned to use Resinol Soap and Resinol Ointment in the daily care of their skin.

Often in a few days, blackheads, blemishes,
and even affections that appear to be more or less serious, will yield to this gentle treatment.

## Start today this simple treatment

If your complexion is not all you want it to be, if it is dull and sallow, or marred by blemishes, begin today to use Resinol. Get a cake of Resinol Soap and a jar of Resinol Ointment at your druggist's. Every night before retiring, work up on the face, with warm water, a thick, creamy lather of Resinol Soap. Work it gently into the pores; then rinse off, and splash on a dash of clear, cold water to close the pores. Then, with special irritations, blemishes or rashes, apply a touch of Resino! Ointment and smooth it in very gently with the fingers. If possible, leave it on overnight. Then in the morning wash off again with Resinol Soap.
Within a week you will begin to notice the difference in your skin-a finer, softer texture -a ruddier glow-a clearing of the ugly little blemishes.

## For more serious skin affections

Not only is Resinol Ointment used by women everywhere for clearing away minor skin blemishes - but its soothing, healing properties have for years been successful in relieving more stubborn skin affections. Rashes and eczema -often itching, unpleasant and embarrassing -will in many cases vanish in a few days. Resinol is absolutely harmless. It will not irritate even the delicate texture of an infant's skin.

FREE TRIAL OFFER
Send this coupon or a postal card today Dept. 5-G, Resinol, Baltimore, Md.
Please send $m \times$. Withour charge, * trial size cake of Resinol Soap and a sample of kesinol Ointment enough for several days' ordinary use.

Name
Stree
City


Is He Proud of Your Appearance?
Are you sure that your charms aren't fading ? Is your hair till lustrous and pretty, your complexion still fresh and youthful? Will he be pleased and delighted when he sees you? Don't disappoint him! Keep young and pretty for his sake -and your own. Every woman can now be more attractive through the wonderful

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Name
Address...

Wrinkles about the eyes $\boldsymbol{7}$

- ELIZABETH ARDEN has made her nouriching VENETIAN SPECIAL EYE CREAM. eyes. Fills out hollows, smooths away fine lines of strain and squinting. Makes the muscles about the eyes firm and young-looking, tones relaxed, wrinkled lids. Pat the Creain gently around the eyes, leaving it on over night. $\$ 1.50$.

Write for Elizabeth Arden's booklet and personal advice.
Elizabeth Arden has produced her Exercises for Health and Beauty in the form of records. Ask for booklet about them

## Elizabeth Apoden

681-M Fifth Ave., New York 25 Old Bond Street, London 2 rue de la Paix, Paris


THIS is the month of brides and roses and sweet girl graduates. It is the month of flowers and fluffy frocks-of trousseaux and gay home furnishings. It is the month of beginnings!
Now it is that the loveliest of summer dress fabrics are being considered prayerfully. Now it is that dainty slippers and sheer silken hose are being purchased. Now it is that the summer stock of creams and powders-of rouges and perfumes are being selected. Now it is that furniture is being joyously bought-the trappings for some little home o' dreams.
The graduate goes mostly in white. In girlish white-usually organdie or voile or embroidered batiste. The bride, unless her wedding is informal, wears white, too. But she usually walks gowned in silks. Crepe de chine or georgette, crepe satin or charmeuse, or the stately, heavier satin of tradition. The graduate wears a slipper with a moderate heel and a youthful bow or buckle-but the bride revels in French-heeled slippers of the softest white kid, or the sheeniest of satin!
Rugs, chairs, aluminum ware, dishes and an electric iron! They all belong to this wonder month-for they go into the making of the new home. They spell magic and mystery. They stand for excitement and adventure.

New launchings into the world of business. Preparations for school or college in the fall. Plans for the vacation and hopes for the future. They are all a part of the delightful hurry-the vivid pulse beat of June. The month of blossoms and bewildering finerythe month of brides and sweet girl graduates!

## Susie Ann Marie, Texas.

I think that, for ordinary use, you will find a dry powder more satisfactory than a liquid powder. Rouge-paste, liquid or dry? That must be a matter of individual taste. Frequent shampooing and the use of a good hair tonic, as well as a massage, will keep the hair glossy. I can recommend Stillman's Freckle cream-follow the directions carefully, in using it. Skirts will be a trifle shorter, for spring-and heels a bit higher. And-to answer your last question-screen actresses often bead their lashes. Mascara and many other preparations are better than the heavy beading, for home use.
G. R. L., Chicago, Ill.

I can only suggest that you submit your photoplays to the reputable companies that are listed under the heading, "Studio Direc-

# F R I E N D LY ADVICE 

## From Carolyn Van Wyck

tory" in this magazine. Address them in care of the Scenario Editor. Perhaps you would do well to try selling through a reliable agent.

## X. Y. Z.

No, indeed, you are not overweight. Don't try, foolishly, to reduce when it is unnecessary. It is possible to remove warts by means of a number of patent wart removers. But it is best, I think, to go to a skin specialist in regard to such a matter. Milk, cream, butter-wheat bread, sugars and starches-they are all fattening. Lettuce, spinach, green vegetables, fruits and fruit juices-they will tend to keep the body slim.

Bessie, Vancouter, B. C.
I think that you would put yourself in a very silly position if you asked the young man in question to send you a ring. He has not made you a definite proposal of marriage-in fact, he has written to you, mostly, in a rather laughing vein. And your acquaintance with each other is very slight. Wait until you have met a second time and let the proposal come from him; if, in fact, it is forthcoming at all? Women should not be the pursuers. They should be sought after.

Miss M. H., Appleton, Minn.
A good complexion clay will aid you wonderfully in giving your complexion the appearance and texture of youth. Creme Damascus will, I am sure, help to remove the troublesome wrinkles. So will Elizabeth Arden's wrinkle cream. And, to prevent the coming of new wrinkles, I should suggest that you use a good vanishing cream before applying powder or rouge.

Jeanne, Ottawa, Canada.
I think that, because your face is inclined to be round, you should wear your hair back from your forehead, or parted in the middle. I should advise wearing your hair straightthe straight line, on either side of your face, will make your cheeks seem less plump. And, anyway, it will be better for your hair to leave it uncurled. Wear straight line frocks, they will make you seem taller and more slim. Avoid ruffles and frills. Do not have your dresses made of stiff fabrics, such as taffeta and organdie. You will be better in clingy crepes and satins. With fair hair, dark eyes and an olive complexion you will look well in midnight blue, dark brown, red, cerise, rose, flesh, gold, green (all shades except olive), violet and deep yellow.

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

> AROLYN 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

## Close-Ups and Long Shots

[ Continued from page 58]
the queen, she refrains from evhibiting one.

WHERE there's laughter there's alo tears. Amid the gales of laughter at the preview of Harold Lloyd's "Girl Shy," I heard piteous groans from theater exhibitors. "Ach, ach," they sobbed, "we're going to pay high; they're all laughing at it." As I say, behind the smile the tear.

NITA NALDI has been hurt to the depths of her artistic soul by indelicate references to her avoirdupois. "I'm not fat. I'm firm," she declaims. "I don't wear any trick harness to hold me in. I'm a woman as God made one. I can walk into any museum and look the classic dames straight in the eyes without blushing."
After meeting Nita I know she speaks the truth. The classic dames would blush before Nita would.

I
RECENTLY visited friends in Westehe ter who said they never went to the movieexcept when re-issues of old pictures were advertised. "They're not so sexy and selfconscious as the new ones," they said. I went to see a re-issue of a Mack Sennett comedy, "Nick of Time Baby," featuring Gloria Swanson. True, it wasn't self-conscious.

MUCH has been written of the reckless extravagance of movie stars. Directly following the successful premier of "The Thicf of Bagdad," Doug Fairbanks went out and lought a fifty-two dollar shaving brush. Thicertainly seemed the height of recklessness. Yet figure it out for yourself. Doug has to shave twice a day. A shave costs twentyfive cents. If he does the work himself, he owns the brush within four months and can sell it for at least twenty-five dollars to a friend or a valet. Not so reckless!

C
HARLIE RAY'S return to Thomas H Ince is the first wise business move he ha: made since he left Ince. Ray i $\leqslant$ a great actorto my mind the greatest actor of the screenlut a great actor cannot hold his-place in pic tures without business ability. It's a commercial game. Thomas Meighan says that it's less than fifty per cent acting, the rest is sound business sense, if you want permanent success. And Meighan has proved it. Di-k Barthelmess is another. A friend of Dick's said he bet that two hundred years ago Dick was exchanging wampum with the Indians for large tracts of Manhattan. Dick i an excellent actor, a sound merchant. Hi only mistake was in failing to insist upon 1 etter exploitation early in the game. Doug Fairbanks has kept on the crest for years through shrewd showmanship and business a-umen. Mary Piekford has had the com1 ined business ability of herself and mother In contrast with the ee we find such fine articts as Henry B. Walthall, Nazimova, Bessie I ove and others have failed to hold because they lacked the proper management.

TiHE motion picture may not be an art I ut 1 it is performing an office for art. Oddly, it is cultivating a taste for fine music. Exhi'hitors are realizing more and more that music hath power to charm. It enhances the kest picture and, sometimes, redeems the worst. Who can hear the haunting melody of Beethoven's "Minuet" without a vision of the lovers in "Scaramouche"? I heard a girl playing the "Minuet" recently. She told me it was a new piece that a friend had sent her from Los Angeles. Paste up another star for Rex Ingram-the discovery of Beethoven!

On one thing ministers and lawvers agree marriage is a great institution.-Town Topics
 -of The Old Yrench Coutt

There, among this magnificent grandeur and multitude of beautiful women, was born France's fame for beauty. A fame destined to live forever. In the midst of thi; splendor, Gouraud's Oriental Cream played its part, a beauty secret, closely guarded for the chosen few. When gathering clouds foretold the doom of this spectacular reign and scattered its attaches, this secret found its way to the chemist shop of Dr. T. Felix Gouraud. From there its popularity quickly spread to all parts of the world.

## Gouraud's ORIENTAL CREAM

is today the cherished beauty secret of many women. Let it be yours, as well. Know the wonderful, fascinating complexion and soft, velvety skin it renders. An appearance glowing with radiant beauty. Gouraud's Oriental Cream exerts a strong astringent, antiseptic action. Blemishes, wrinkles and other complexion ills are greatly discouraged by its use. It gives beauty to the skin instantly. No messy treatments or periods of waiting. Its use is going to open a new world of beauty to you that will mean added joy and happiness. Made in Whi e, Flesh and Rachel.

## Gouraud's Oriental Comprimettes



At Last! Gouraud's Criental Cream in compact form. You have never used anything like it. A soft, silky adhering powder, containing all the subtle beautifying properties of Gouraud's Oriental Cream. Two sizes, 50c and $\$ 1.00$ and in six shades, White, Flesh, Rachel Powders and Light, Medium and Dack Rouges.

## SPECIAL OFFER

Sen' 50c for a Comprimette (any shade), a bottle of Gouraud's Oriental Cocoanut Oil Shampoo, and a bottle of Gouraud's Oriental Cream (state shade).

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## Just What You Have Always Wanted

Here is a possession any woman would covet. A SUNBEAM Set-iron, cord and stand-all compactly housed in an indestructible steel case. You really must see this SUNBEAM Set. Just the thing you've been waiting for. The iron itself is a delight to look at-contained in a Flemish blue enamel case with gleaming nickel bands, moisture-proof, tarnish-proof, amazingly hanay.
And the convenience of it! Iron, cord and stand-all kept together. Ready for instant use. Immediat ly replaceable, in the heat-proof case, without waiting for the iron to cool.
The wonderful SUNBEAM Iron has all the late improvements. Year after year it will enable you to do your ironing easier and quicker and better. Once you buy a SUNBEAM you will never need to purchase another iron, for it is practically everlasting, and it will always do wonderful ironing. As fine an iron as the SUNBEAM should be kept in a permanene steel case. It deserves that protection. In the SUNBEAM Set, at $\$ 8.50$, you get the very best, kept at its best. Truly-THE IRON OF IRONS


- MLROC Mide


## The Romantic History of the Motion Picture

## [ontinued frou page 78]

rather automatically sele ted to be the link between the writers of the printed page and the screen. It was decided to found and publish a magazine, edited by Mo e Koenigsberg. This zine was to be the l lind from the cover of the writing bird s were to te shot into the n pi-ture pot. The office and letterhead publi hing houre promi ed to afford a Ietter footing for negotiations with writers often scomed motion picture.
This magaire project was well on the way toward realization. A definite plan had teen evolved whereby the film men were to put up S100,000 to finance the pu! lication, and Koengslerg was to resign and move in.
But Colonel Selig :hortly found that the enthusia:m he had pumped into his motion pi ture a: so iates was evaporating. The magazine idea was abandoned. Ect Selig went ahead on an independent plan in the same direction. Hie employed Tohn Pryll, of experience with Street \& Smith's pu' li hi-g house in New York, as his buyer of motion-pi ture materia! from the feld of literary production. Through Prybl, Selig acquired the work of Jomes Oliver Curwood, Rex Beach and many other contemporary writers of star fame. The subsequent Selig success, "The Spoilers," a landmark of screen attainment pre ently to te reached in this narrative, grew out of this co:nection. The vast array of book- and :torie acquired by Selig in this period for trivial sums proved in subsequent years as sets of vital imFortance, when, under the adver ity of new conditions in the motion pi ture field. Colonel eelig realized thou ands from the reale of tories that had co-t him hundreds in the days of his early foresight.
Koenigsberg, when the magazine plan faded, continued at his post with the Chicago Evening American. Destiny was saving him for a carecr as the impre ario of the comic strip heroes, as the head of the Hearst syndicate enterprise which hed given the public Barncy Google, Abie the Agent, and Jiggs, the stronge t competitors the motion piture had ever known. Incidentally and significantly, the :trip comic is the newspaper's nearest approach to the presentation of a motion picture.
But Koenigsberg's part in the motion picture affairs had not ended with the sowing of the :eed of certain developments ahead, nor was Chicago journ: li:m even yet well begun with its influence: o? the screen. Only the groundwork of a rel tion between screen and press had been laid.

## The Pathe Weekly Attracts Attention

In the re-t en uing few years a serie: of omewh t :poradi: Iut related event: developed to l egin the drawing of the two fo m: of publication together. Edgar B. Hatrick was employed by R. A. Farrelly, the head of the Hearst wire news services, to take up the tack of organizing the photographic departments of the growing string of Hearst newspapers into a world wide photographic service and to Legin the syndi ation of its photographic news produ ts. It was the autumn of 19 II whe Hatrick, studying every available aspect of the I u-iness of photographing news, brought the Pathe Wcekly, distri' uted by the General Film Company, under o ervation. He discovered that it contained little of what a news pi ture expert would deem pi torial news. Refle ting of the advantages of his organization, he indu ed Farreily to permit an experiment. He pur hased a motion pisture camera and started shooting news pictures with a view to selling them to the Pathe concern. This was an exceedingly large mi-take. The Pathe Weekiy did not want to buy news pictures for several reasons. More especially it did not want to
encourage any such possible competition as might evolve out of a well-financed Hearst invasion.

The newsreel of the day was considerably less of a news vehicle than now, and even today actual news is seldom an important component of the so-called newsreel. In 1911, the Pathe Weekly, with a worldwide camera representation of sorts, was easily the best of the newsreels. It was, of course, the first of them. In competition came the Motion Picture Distributing \& Sales Company Weekly, which subsided with that concern and was followed by the Gaumont Weekly for Mutual and the Universal Weekly for Universal, the two dominant offshoots of the Sales company. But the vastly important aspect of the newsreel of the day was that it was sold by the makers to the exchange systems for a higher profit than drama, which cost often a great deal more. As long as the newsreel was controlled entirely by the motion picture business as a business, it was sure to do nothing daring and perhaps unprofitable.

No wonder this first tentative step of the aggressive Hearst newspaper organization met with rebuff. The idea went into hibernation for a while. The junction of press and screen was not to come yet.

## "What Happened to Mary?"

The first working contact was to come in another quarter. Edward A. McManus and Gardner Wood, in the year of 1912, were engaged in the promotion of circulation and advertising for "The Ladies' World," a McClure monthly. Out of the editorial department came a plan for a continued feature to be built alout a mythical girl to be known as Mary, to re introduced with a cover design drawing by Charles Dana Gibson, with an introductory story of the girl and a one hundred dollar prize offer for the best three hundred word answer to "What Happened to Mary?"
To McManus came the inspiration for a motion picture tie-up with a monthly release of a one-reel picture that should tell the Mary story on the screen. In the eyes of the out ider the name of Edi on stood out conspicuously among the makers of motion pictures, so the idea was taken to the Edison studios and presented to Horace Plympton, then in charge of Edi on motion picture affairs. It was received with reluctance and adopted only under the force of strong salesmanship.

Mary Fuller was cast for the title rôle and the project went into production under the dire tion of J. Searle Dawley, who had succeeded E. S. Porter as the director in chief.

In the June, io12, number of "The Ladies World," the publi,hers neatly paved the way hy presenting a pretentious article. entitled "The Photoplay, an Entertainment and Occupation," by Sarah Helen Starr. In thi manner the publishers sought to establish the re :pectability, acceptability and correctness of the art of the motion picture. It was a case of "Mr: Publiz meet Miss Film; now you are properly introduced and may speak to each other." In September following an editorial announced that, to the great surprise of the editor of "The Ladie: World," Mr. Horace Plymoton of the grent Edison concern had called up and simoly insisted on making motion pi tures of the "What Happened to Mary?" serie;. "The Ladie; World" was deliciously surprised and flattered. Somewhat previously, ho rever, the entire project had been discussed i) detail in The Moving Picture World.
"The Escape from Bondage," chapter one of the series, was released July 26 , 1912. The tory was by Bannister Merwin. It was follo red August 27 by "Alone in New York." It was that kind of a story.

Mary Fuller, who had gone to the Edison company from Vitagraph some years lefore, was $\mathrm{ca}=\mathrm{t}$ for the title rôle of the serie:. It was mere oincidence that her name and thet of the heroi $e$ of the stories were the same. But this identity of title and name was of large value to Mi ss Fuller in buildiag her name within the


And you, yourself, may be quite unconscious of it By Ruth Miller

Do you find it hard to understand why some women, otherwise so lovely and dainty, can be so blissfully unconscious of what neglect of the underarm does to them?

Listen to this letter, an example of many which I receive:
' Dear Ruth Miller:
I have been trying to conceive a way whereby I could suggest to a young woman that she use Odorono, without offending her.

Would it be possible for you to write to her, enclosing possibly a sample bottle of Odorono, and suggest that she use this preparation to remove the odor of perspiration (stating that most people suffer from this annoyance)? Do not indicate in your letter to her that anybody wrote to you, as this would humiliate her.'

How embarrassing for this girl if she knew! And yet not one of us can be safe as long as we neglect the underarm. For here the perspiration glands are unusually active, and clothing and the curve of the body prevent normal evaporation.

Nor is soap and water cleanliness enough, for we often find perspiration moisture under the arm shortly after a bath. And sudden excitement or nervous strain may bring it out at any moment.

The one way to be sure is to care for the underarm as regularly as for the teeth and fingernails; protect it, with Odorono, The Underarm Toilette.

Odorono is not merely a deodorant but a true corrective for both the odor and moisture of perspiration. It is a clear. clean antisepric

Name.
Address
liquid. One application gives complete protection from all perspiration for at least three days.
Shouldn't you, in justice to yourself, adopt the underarm toilette too, and get a bottle of Odorono today? $35 \mathrm{c}, 60 \mathrm{c}$ and $\Sigma_{1} .00$ bottles at all toilet counters, or by mail postpaid.

## Creme Odorono - a vanishing cream

 deodorantIf you simply need a deodorant, use Creme Odorono. It stops all bodv odors instantly. It is non-greasy and vanishes from the skin at once. Will not spot or stain clothing. Large tube 25 c .

## Send for samples

For roc I' will send you 3 generous sam-ples-Odorono, Creme Odorono, and Odorono Depilatory, together with information booklet. Or, sample of any one for 5 c . Mail the coupon!

## RUTH MIILER

The Odorono Company
906 Blair Avenue, Cincinnati, Ohio

RITTH MILLER
96 Blair Ave., Cincinnati, Ohio
Fnclosed 10 c . Send me, please, samples of Odorono,
Creme Odorono and Odorono Depilatory: Also booklet.
( ) ote: For sample of any one of above enclose 5 c and

trade and with the public. The pictures were made at the old Edison studios near the Bronx Park Botanical Gardens. Framed stills of Mary hang about the walls of the long idle establishment, shrouded in dust and cobwebs, and the faint odor of the cologne, to which she was then devoted, lingers yet $a^{1}$ out the star dressing room.

## The Exit of "Mary"

The fame that Miss Fuller acquired as the tar of the series led to her employment in June, 1914, on stellar terms by the Universal, where she concluded her screen career one day by abrupt departure when Carl Laemmle refused to increase her salary. She had invested her earnings and was independent.
Each installment of the Edison "What Happened to Mary?" series was independent in construction and did not directly connect with those that had gone ahead or those that were to follow. It was distinctly a series and not a serial. The motion picture versions and the magazine publication did not synchronize with any regularity, and the series got little in the way of advertising in the motion picture trade. But in spite of that it was something of a success for foth the Edison company and "The Ladies World."
Meanwhile the news pictorial idea was still simmering in the mind of Edgar B. Hatrick. He was driven by the urge toward pictures that told the story better. He had put the still czmera to the limit of its capacities. The next step was into the motion picture, the camera with narrative ability. The pressure of a desire to do something important and impressive in the handling of a big story broke out in a project to make a motion picture news record of the inauguration of Woodrow Wilson, March 4, 1913. He went to the Moving Picture World seeking information that would guide him to a motion picture concern :ufficiently unbound of the trammels of screen prejudice and trust practice to join in the venture. It resulted in an introduction to Harry Warner, of the old Warners' Features concern, then melding into United Film Service, in a process of disappearing.

The Development of the News Reel
A one-reel picture was made and rushed to the screen, through Warner distribution. It was a sizeable surcess and brought the Hearst organization a profit of $\$ 2,000$. Farrelly began to take notice. Hatrick resumed his argument for a newsreel. They conferred with Horace Plympton of the Fison company and got no encouragement. There were many reasons, including the internal politics of the General Film Company.
At about this time Selig in Chicago released a two-reel picture of "The Burial of the Battleship Maine." The old warship had teen raised in Havana harbor and towed out to Davy Jones' locker.
"That Selig company has the idea, let's try them," Hatrick suggested.
Farrelly knew of Koenigsberg's acquaintance with Selig and wired him in Chicago to get in touch with the film man on the project. Koenigsberg, now no longer an editor, was a salesman of the Hearst wire news and syndicate services.
Neanwhile some other important movements had taken place in the Chicago newspaper field. Max Annenterg, who had made an outstanding success of his efforts as circulation manager for the Chicago American in the days of its titterest struggles, was now employed at great price by the Chicago Tribune. The Tribune was of the old line orthodox newspapers, but the new motif in Chicago journali:m was having its effect, developing competitive moves.
The circulation struggles which aroee is Chicago led to the organization of ammod camps. It became a complex and sometinie: seven-sided conflict, over the placing and posi tion of newspapers on the stands.

Picturesque figures appeared in the service circulation departments on occasion. The ames of some of these knights-errant, busy ith their errantries, flash back-" Posion ommy," "Gus Gentleman," "Mossie" Ensht, the Delahunty 1 rothers, and "Bhueyed till," virite expo ent of the Chi:uno eirit, every one of the:

## The Battle of the Nevvspapers

Owing to the enervating character of :ome of e journalistic labors of the period, some newsapers iacluded ho pital facilities and a corp f surgeons for night and day service as regular fant equipment. The e ta loid sanatoris rved emergeacy and accident ca es of cour=e. he abrupt maladies of the day could never e ome chronic
This colorful view of the Fourth E-tate is resented only by way of showing the ze $t$ with hich Chizago papers could purse en idea. The Chicago Tritune also a quired the rvices of Walter Howey, repoter extraorinary, who had received traini $g$ and exerience ucce ssively on the City News Bureau, Chi ago Evening Amerian and the hi amo Inter-Ocean. He became the rioune's city editor. Both Annenberg and lowey were familiar and in : ympathy with the olcanic school of journalism. Both thought terms of dire $t$ a tion and the mo $t$ for eful rm of telling. To Loth the screen offered opeal.
At the time of their beginning with the ribune, James Keeley, then the mo.t impres ve figure in American journalism, held the fice of publisher of the peper. It was pernified by the public in his rame. But for asons outside of our pre ent consideration Tribune star was declining and, when eeley left on the world tour which was to ad his connection with the paper, the forceful fluence of the volcanic idea tegan to assert elf with increasing effect.
Somewhere between Howey and Annenberg, robably with Howey, the conception of a otion picture and newspaper serial to run nchronously on the printed page and the reen was born. It was a stronger, more osely knit evolution of the "What Happened Mary?" idea.
The path of propinquity led to the Selig olyscope Company's office in R ndolph Street, ad the la kground of the old Union Cafe ound table discussions 1 ith Koenigsberg had repared the way in the n i d of Colonel Selig, though there is some evidence that he had rgotten some of the details.
Out of this came the now famous title, "The dventures of Kathlyn," a genuine seri:l ory, not a series, written by Harold MacGrath, athor of much popular fict on of the :upermantic type, translated into a motion picture enario by Gilson Willets of the Selig st: ff. he ne.vspaper and the motion pi tures were to ppear simultaneously, and with a vast deal of romotional proclamation. The Tri ure anted to garner circulation from the ri kelleo 1 audie sces. It had grown to digrity and ory oา appenl to the upper classes, now it was t to take volume off the lottom where the olume al ay; is. The well-near instinctive eaius of Annenberg as the most successful rculation manager of dynamic journali:m owed ith the prospect.
The aim was more readers for the Chicago ri une, readers who might te wrested away om the other dynamic journalizts down at the ther side of the loop, where brawling Madi on treet jumbs the Chicago river.
The motion picture serial took its title from ne name of Kathlyn Wiiliams, a memter of he Selig company, now known to the Hollyood colony of today as Mrs. Charles Eyton, ife of a production exerutive.
Mi is Williams' career is a bright little cameo f success. She was reared in Butte, Moatana, e city of mines and smelters. At about the me she was leaving high school she was aro wn largely upon her own re ources ard, aving a flair for dramatics, appeared on the


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## NEW ENGLAND

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local stage, subsequently appearing in stock company productions in various parts of the West. The abilities of the comely Miss Williams aroused the enthusiastic interest of Senator Clarke, the Montana copper king, who was instrumental in her taking a course of instruction at the famous Sargent Dramatic School in New York. From- the Sargent School, Miss Williams stepped into an important part in the William Morris production of "When We Were Twenty-one." After the New York run she went on the road with the production and, in the course of the Chicago engagement, she was seen ard employed by Colonel Selig. She appeared in many Selig pictures prior to "The Adventures of Kathlyn.

## Colonel Selig Rides to Power

Things were coming thick and fast for Colonel Selig. He was sitting in the seats of the mighty and holding partnership conferences with the two overlords of Chicago newspaper dom, with ramifications of power that reached from the City Hall on Randelph Street to the big building with a dome overlooking Penn sylvania Avenue in Washingtons It was a long way back in memory to the little workshop and dark room in Peck Court where he had labored through the nights a with his photographic efforts of the middle 'gos.

Came the day, as the title writers say, when Colonel Selig went down to Neir-York to close the contract with the Hearst organization for the production of the Hearst-Selig Weekly, with the news negative gathered by the Hearst photographers and the motion picture production and distributed by the Selig Polyscope Company through the General-Fim Company, the great combine exchange, system.

Moses Koenigsberg and Colonel Selig met to close the contract with a luncheon appointment at the Cafe des Beaux Arts, a few doors down Fortieth Street from the Republican Club where Colonel Selig stopped, and so often the locus of motion picture negotiations deep and obscure.
The papers of the newsreet deal were spread out between them and the table was cleared of everything but the coffee cups; when Colonel Selig interrupted with ark intruding idea.

Selig's Proposal to Höok Up with Hearst
Now, I'm about to hook ap with Hearst on this thing, and it reminds methat I have had a deal on with the Tribune about a serial," Selig opened. He described "The Adventures of Kathlyn," plan in detail

Koenigsberg's face clouded with anger. He was getting set to storm outhis rage. Here was the perfectly original idea of the Union Cafe conferences of years ago getting away from him and, worse, being delivered into the camp of the opposition. Selig, oblivious, went on. Koe?igsberg twisted his forelock, swallowed his wrath and listened.
"Now," Selig continued, "Annenberg insists that I put up $\$ 20,000$ for billbibard advertising of the thing in Chicago."

This was the breaking straw of the negotiations in Selig's mind. The proposition was tossed on the table before Koenigsberg. Here was the great chance to seize arr opportunity and to deal a blow back, sa grand surprise blow, to the old Chicago rivals.

Koenigsberg glanced at his watch.
"Can I have forty-eiglit hours on this?"
"Yes."
They proceeded to the closing of the HearstSelig newsreel contract.
When Koenigsberg laid that executed document before R. A. Farrelly, of the International News Service, he also unfolded the great serial opportunity in Chicago.

Farrelly was interested, but he had not been a part of the Chicago conftict:. He did not have the same fire of interest: Koenigsberg wanted the idea put before William Raxdelph Hearst right away. Farrelly objected.
"No, not now. Of course he'H like the idea


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and he may take it and stop me on this news reel thing. We have been working on this lo time.

Farrelly was pleading for his pet project The erial proposal from Selig did not get to Hearst, and Selig went back to Chicago to make his peace with The Tribune
On December 29, 1913, timed just to escape the Christmas distractions, "The Adventures of Kathlyn" flared out upon the world through the columns of the Chicago Tribune and new papers to which the 'Tri' une tory, and upon the motion picture screen erved with Selig pictures through the General Film Company
"The Adventures of Kathlyn"
The picture proved a large succes in the theaters. There were many reasons involved besides the force of the story publicity. It was one of the first screen produets which tended to make an advertiser man. It heqan to pite of himself. value tended to st:
victure fans wante
$\qquad$ pleture theater
 oing to get out of the p.edi emment whir lways developed in the la:t hundred feet of ach installment
New circulation came to the Chicago Tribune n thousands. The Howey-Annenberg idea was vindicated. In final recapitulation it was estimated that the Tribune picked up fifty thousand readers on "The Adventures of Kathlyn," and that it held permanently about thirty-five thousand of them. The signifieance of this figure must be mea ured ly the terms of ir ulation in the pre-war days. It repreented, if memory serves aright. rearly ten per ent of the total circulation of the paper. It tremendous. No other circulation device in the history of journali $m$ had worked so well. Naturally, down in the Hearst building at Madison and Market streets, there were reports, explanations, analyses, charts, conferences and cursings
Andrew M. Lawrence, then pu' lisher of the Chi ago Examiner, the morning Hearst paper and the direct competitor of the Trisune, u-ied the leased wires in communicating to Hear-t in New York the terrible details of the reat motion picture circulation outrage
Annenberg was loo e again'

## The Era of Screen-Newspaper Serials

Inctuctions went po tha te to Morrill odd: d, cditor of the Amei an Sunday Mag i.ee in New lork, the Hearst Sunday colo upplement, to get into this serial thing and to et the best man who could be found of serial perience in the motion pi ture field Godlaid drafted Edward A. MchIanus, who had the credentials of success from "What Hap pened to Mary?", the Edison-Mc Clure project.

About then the serial idea began to break out like smallpox in an Indian village in midvinter. Consider the dates

January 31, 1914, Edison released the first chapter of "Dolly of the Dailies," syndicated to sundry newspapers. The pictures starred Mary Fuller. They did not know there was money in the name of "Mary," and lost it to alliteration's artful asininity.

April 4, 1914, the Universal Film Manufacturing Company released the first installment of "Lucile Love," starring Francis Ford and Grace Cunard, with the story syndicated by the Chicago Herald. It is of interest to note that the Chicago Herald was the hopeful suc cessor of the Chicago Record-Herald and the moribund Chicago Inter-Ocean, purchased a few months before by James Keeley in an effort to do again for himself what he had done for the Chicago Tribune.

April ir, 1914, the Eclectic Film Company announced "The Perils of Pauline," with Pear White in the title role and Paul Panzer and Crane Wilbur in the supporting cast, the story presented in the Hearst newspapers, with the



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throttle wide open and the safety valve popping.
But now the amazing complication comes. Motion picture patrons will recognize at once the names of Pearl White, Crane Wilbur and Paul Panzer as of the Pathe stock company. They still were of that company.

But war had broken out between the Pathe concern and the General Film Company over the Hearst Selig Weekly, which was proving disastrous competition for the Pathe Weekly. The argument started with telegrams and ended with open letters in the trade press charging discrimination and Pathe withdrawing from the General Film Company to establish its own exchanges. This is significant among other reasons as the first breaking away from the great General. The processes of disintegration were well under way now.

## Pathe Secedes from General Film Company

Eclectic was a corporation name that had lain in the dry seasoning in Pathe's safe for some time. It now came into emergency service. If the General had enjoined Pathe, it could not have reached Eclectic.
So it came that in order to fight the Hearst Selig newsreel Pathe seceded from General and built up an exchange system principally on the strength of its newsreel and-this is the whimsy-and on the Hearst-Eclectic serial, "The Perils of Pauline." Thus we discover the institution of Hearst astride two film horses, galloping off in opposite directions at high speed. Gravity to the contrary, the rider stuck to both of them for a long ride.
The Hearst-Selig newsreel was edited by Ray L. Hall, taken from the wire news service in Chicago. He was the first newspaper man brought to the service of screen news.
It was a logical but unpsychological assumption that "The Perils of Pauline" would prove as great a circulation builder for the Hearst newspapers as "The Adventures of Kathlyn" was for the Chicago Tribune. Nothing of the kind occurred. The motion picture spectators of "Kathlyn" went to the Tribune for the story. The readers of "The Perils" went to the theaters for the picture. The difference is clear. Hearst already had that class. The Tribune was just getting it-from the motion picture. Years of comic strips, vivid short word news writing and superior news still photography, presented with the genius of Arthur Brisbane and Foster Coates of the Hearst newspapers, had long since reached that audience. The motion picture could add relatively little to their pulling power.

Newspapers Discover Revenue in Screen Ventures
The motion picture might now easily have been abandoned by these newspapers. But the life of "The Perils of Pauline" carried the earning period well past the fateful August of 1914 and the beginning of the World War. Under normal conditions probably even the very large earnings of this picture venture would not have been held especially important in the vastness of Hearst operations. But the wal period, even from the beginning, put extraordinary demands on every newspaper publishing establi hment and its finances. The income from "The Perils of Pauline," coming in neat chunks of fifty thousand dollars at a time, was welcome at the offices in William Street. Participation in the motion picture business became worth while on its own account, despite its failure to produce circulation.
Meanwhile the Chicago Tribune was afire with serial enthusiasm. All through the days of "The Adventures of Kathlyn" plans were being made for a follow-up.
Joseph Medill Patterson and Robert R. McCormick, the representatives of the family fortunes controlling the Chicago Tribune, were sitting in, now that Keeley was gone, with an increasingly acute interest in the conduct of affairs of that newspaper, and acquiring from


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Max Annenberg and Walter Howey some of the dynamics of the high pressure journalism.

Joseph H. Finn, who had been in his time himself one of the volcanic newspapermen, and then conducting the impressive Nichols-Finn advertising company, was strolling Dearborn Street when he encountered Patterson. Patterson was radio-active with serial enthusiasm.
"How would you like to have the option on the serial to follow 'Kathlyn'?"

Finn investigated the "Kathlyn" picture.
Amazing facts developed. The story had reached the readers of some two hundred newspapers in all parts of the United States, but the motion picture had failed to connect except in Chicago territory. Ten copies of the picture worked in Tribune territory, while only about fourteen remained for the rest of the United States, according to Finn's reports. The city of New York and its environs got only three prints of "Kathlyn," Boston one.
Out of the statistical digest built up by Paul R. Kuhn of the Finn staff, came a plan which set forth that the people of the United States could consume one hundred copies of a successful serial

Triangular conferences with Max Annenberg, the circulation expert, followed, and he declared for a detective story serial.

The title, which every motion picture patron will remember, came from that conference. They did not know what the story was to be about, but the circulation formula called for two sure-fire elements-wealth, money, millions of money, and mystery-oceans of mystery. When the conference ended the title of the unborn story had been decided on: "The Million Dollar Mystery."

After that the circulation-picture makers had only to get a story written under the title and a picture made of the story.

## Big Events Turn on a Chance Conversation

Two weeks later, Finn, riding on the Twentieth Century Limited, fell into a smoking car conversation with an interesting stranger. The stranger proved to be full of information about the motion picture. He presently admitted that he was a scenario writer and that his name, Lloyd Lonergan, might be observed on the screen without much difficulty. Lonergan, as the head of the scenario department of the Thanhouser company at New Rochelle, simply exuded motion picture ideas. They erupted like headlines in the Chicago American. A second stranger approached the busily chatting pair and was introduced by Lonergan-Charles Hite, president of the Thanhouser company.

When, presently, Hite discovered that the Chicago Tribune wanted another serial, he held his watch on the progress of the Twentieth Century to Chicago lest it lose one golden, fleeting second.

## The Syndicate Film Corporation

Out of this came the Syndicate Film Corporation, financed through John M. Burnham \& Company, who sold the stock of the enterprise largely to Chicago investors. The subsequent success of the venture had many farreaching effects. Twice in after years ambitious projects were planned in LaSalle Street for gigantic financial-film operations which might well have revolutionized the industry. Both aborted, one in part because of a premature newspaper story resulting in staff changes that plunged Madison Street into a new strife.

The Syndicate Film Corporation was merely a financing company. The making of the serial picture devolved on the Thanhouser concern at New Rochelle, where things began to happen rapidly. James M. Sheldon, famous football coach and handsome idol of the gridiron in the days of hisglory at the University of Chicago, became president of the Syndicate concern through college association with Burnham

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At New Rochelle, Fire sent the picture into production under the
Hansel, with a cast includi: on Florence e : ai Mar "The Covered Wagon.
The Ionergan scenario and the Tri use rial : tory, written ty Harold MacGirath to the formula of millions and mystery, progressed re k -and-neck.

## A Strange Disappearance

Con the :staff of the Finn core rn was a nonhalant, freehanded and deft-poken copy writer who signed his name Jay Cairns, in spite of the fact that the newspaper v orld knew him as "Casey." J. Casey Cairns had come into Chicago through the main gate, which is to say the Chicago Union Stockyards, wearing curly chaps, musical spurs and a pair of six-guns, chaperoning a trainload of chuck steak on the hoof. The great open spaces behind him were getting full of wire fences and bleating sheep, whereas the field of Chicago journalism seemed to offer the very flower of the sort of excitement the range was losing.
Cairns decided to stay and was soon engaged in roping, hog-tieing and branding rumors for the readers of the Inter-Ocean. This led him to Finn and advertising and now to the motion pictures and New Rochelle as the first special production press agent.
Jay Cairns of Chicago registered at the Pepperday Inn, sent for a copy of the script on "The Million Dollar Mystery," and retired for religious meditation. The shades of night were falling on the village when a very sober-faced, worried-looking young man with a wester manner, presented himself at the New Rochelle police station and asked private audience with the officer in charge.
serious thing has happened,' Cairns spoke nervously, but firmly in spite of his haste. He was trying to make his beginming just as much unlike a newspaper story as possible. "A very serious thing has happened -Miss Florence Gray -millionaire's daughter, you know, has disappeared - millions involved, and we suspect there may be foul play Hate to call you into it, but I know you'll be careful, et
Cairns was reluctant and hesitated often. But under the pressure of police questioning he decided to give the officer a written statement on the affair, which he chanced to have with him. It was a neatly typed synopsis of the opening chapter of "The Million Dollar Mystery." The names were those of the fictional characters.
Cairns left his address and departed. It took the missing story fully an hour to reach Park Row, New York City, and ten minutes more to get all over the United States. It was an otherwise dull night for news. The story flowed freely over the leased wires and enthusiastic city editors in a score of cities sent cub reporters in quest of "a local angle.
The Chicago Tribune Skeptical In the Chicago Tribune office that night as usual, E. S. Beck, the managing editor, was shrewdly scanning the telegraph news proofs as they arrived wet from the composing room. The "missing heiress" story brought him up with a start. He sniffed. There was something slightly familiar about that story, but he could not place it. He had heard it or read it somewhere. It had something of the odor of fish. He canvassed the editorial offices and telegraph rooms in quest of a clue. He got none.
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Then came an inkling of a recollection that omething like this had been bandied about i．s editorial conferences about the new motion picture serial．He put in a phone call for Joseph H．Finn．
Finn，aroused apparently from a profound leep，could recall nothing that could confirm any suspicion of publicity taint on the story ead to him from proof．He was polite，tut conspicuously annoyed at being called in the niddle of the night．
The Chicago Tribune did not carry the miss－ ng heiress story．Nearly every other morning newspaper in the United States did．And they ontinued to carry it，with developments ocally discovered and meager facts wrung from he silent Cairns of the Pepperday Inn．
On the third day Cairns reluctantly parted vith＂the only photograph in existence＂of the nissing heires．It tore a striking similarity to he publicity stills of Florence LaBadie issued y the Thanhouser company，except it did not ear the studio credit stamp on the back．The Hearst pictorial news service got a scoop on his picture．It reproduced perfectly，and ften．
The sixth day of the missing mystery the New Rochelle police called Cairns from the epperday Inn to receive tidings of immediate mportance．They had a wire from John J． Ialpin，the Chicago chief of detectives，an－ ouncing the apprehension of the missing eiress．The identification was positive and he girl was held pending shipping instructions． Cairns was filled with chagrin and shame for Chicago and his friend of reporter days，the letective chief．

## ＂The Million Dollar Mystery＂

On the seventh day the Finn－Tribune－Serial dvertising campaign was launched in neat ohesion with the great missing mystery of the lewspapers．The story in the papers proved he realism that had been attained in Mac－ frath＇s marvelous detective mystery serial and he screen version of it．
The final realization of the facts did not tend o warm up any newspaper friendships on Iadison Street in Chicago．
This was the first of the great film press agent tunts．Now New York has a law against such ublicity hoaxes．
＂The Million Dollar Mystery＂swept hrough the motion picture theaters with a uccess without precedent or parallel．It was f course distributed through the Mutual Film orporation to which the Thanhouser studios ontributed their product．The twenty－three hapters of＂The Mystery＂played in about even thousand motion picture theaters in a eriod when there were probably about eight－ en thousand such houses，not including the cattering of town hails and opera houses pre－ enting ozcasional shows，which probably rought the total of exhibition places to about wenty－one thousand，the high point of the evelopment of the nickelodeon period． Production costs of＂The Mystery＂were in he vicinity of $\$_{125,000 \text { ，and the gross receipts }}$ or the picture were nearly $\$_{1,500,000}$ ． Even tragedy came to add to the golden ood．Charles Hite，the executive in charge of Im production of the serial，was insured in avor of the Syndicate Film Corporation for 100,000 ．The night of August 22，1914． riving a new motor car，he plunged through he railing of a Harlem river viaduct to his eath．

## The Mystery＂Pays 700 Per Cent

The stockholders of the serial concern re－ eived 700 per cent on their investment． romoters have been quoting that record ever nce in florid prospectus literature on oil，film nd ginseng projects．
A part of the Chicago Tribune promotional ampaign in behalf of circulation and the serial acluded an offer of a prize of $\$$ ro，000 for the inning suggestion for a sequel chapter of The Million Dollar Mystery．＂This was the nost effective of several contemporary contests

Phote by Witzel ーIエ


See how，this side of face denotes
the woman＇s age， 54 years．
Is this a

## ［By－William R．Durgin］

Faces restored while you wait！Facial tissues revitalized in abehourt． 10 remove all traces of
time from the face is now a matter of momerks A miracle？－Yes．The modern miracle of facia filuting．
To realize what this discovery means，study the photograph．If you think it cannot cope with age －the lady in the pieture is 54 years old！If you doubt that face fitming always works，on any human skin－andwiltwork on yours－read of the arrangements for letting you try it．
Facial Filna was born in France．Because of the tremendous cost，its use has been restricted until now．Its base ismeoplasma，worth $\$ 5.000$ a pound！ The perfecting of this fitm in solution has brought it to America in affordable form，giving beauty power which forever solves the problem of perfect complexion．：A face with tetltale lines is now in－ excusable．Ever deepfurrows may now be re－ moved from the countenance：wrinkles succumb to a single application of neoplasma film；every minor blemish in skin；young or old dissolve almost with the first touch．
When women－realize the full significance of this discovery there will be no：＂old＂younk faces－no withered＂faces ats auy age－no old eyes in young heads or＂sacks＂beneath the eyes in middle－age．Lines fren the corners of the mouth to nose，and down to chin are dispelled by this regeneration of tissue．So are the fine lines that cause necks to look old before their time．It makes nod duetencewhat cansed these wrinkles －whether due to thereneral condition of age， organic trouble unger－nourishment，or just nerv makes firm the whiole skin structure and flesh beneath It＂takesanthe slack＂and draws sagring tissues as app and smooth as in early youth（Fitming naturallo the same effect on hands，and on anyepart：of the body．）
In this ages of oreems and clays，and endles other＂beautifiers＂，＂it isshoped that neoplasma rm will not－be reganded as a cosmetic．It is accomplishing the sease astonishing changes for which womenshave，undergone plastic surgery The resutts are＇the same－without the risk，dis－ comfort or espense．Your have read of the re－ markable resutrss of＂face－lifting；＂neoplasming

Now，fold this side of picture under，along dotted line，and see how facial filming restored youth．
Time of treatment 25 minutes．
is just as effective and being Nature＇s way is vastly safer and more satisfactory．Facial filming brings a new era of beauty and beauty methods．It dooms the superficial，surface preparations which are of no scientific activity，for this process of re－ juvenating the tissues puts a swift－almost in－ stantaneous－end to skin impurities of all kinds． It renders pores clear，clean and pliant．
And now for the proof：neoplasma sufficient to supply in solution to as many as respond to this first public announcement will be distributed by mail from the Dr．Egan manufactory in Chicago． The film is used without special knowledge or skill；it is effective in the hands of anybody using the simple instructions issued with each supply． It is a liquid film and comes in a vescule which seals the contents against any deterioration even whine in use．Your skin may require one adrenal－ izing，or several，depending on its condition， your age，etc．But your first filming will bring such youth to your skin as will astound you．It is a fresh wonder of Science that is comparable to radms has been frund in the practice in other to restore the activity of ae practice of medicine to eating All－powerful but harmless．Skin repen－ eration is a discovery so for reaching that prep－ erations which merely pamper the complexion arations which merely pamper the complexion， Druggists have non be abandoned．
Dull vescule of neoplasma film write to Dr For a laboratory．You need not enclose the fee（two dollars）unless you choose：payment may be made on arrival．You don＇t jay anything unless made on arrival．Yout don t pay anything unless Your gratitude for benefits knows no bounds．
Women have voluntarily tendered twenty－five and fifty dollars at the laboratory for the same results guaranteed you．Seeing is believing；use coupon printed here：
The Dr．EGAN Manufactory，
220 S．State St．，Chicago，U．S．A
$\overline{\text { Dept．}} \bar{M}$
Please send full vescule of Facial Film for free trial． I will pay postman 52 and postage subject to return un－ Ies．filming brings the－remarkable benefits deseribed． （If handier，enclose two dollars and save the postage； same money－back guarantee applies）．

FOLD茄 9
Name．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．．

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SANI-FluSh cleans and purifies the toilet bowl and hidden trap -it was made for that particular purpose-and it does that one job better than you can by any other means.
Sani-Flush removes all stains and incrustations. Sanitizes the unhealthful trap, too, without injury to plumbing connections Destroys all foul odors.

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## THE HYGIENIC PRODUCTS CO

Canton, Ohio

## Sani-Elush

Cleans Closet Bowls Without Scouring

[^2]
## Wil h mace t e (rited States a nation of one

Mii s Ida Damon, a St. Louis stenographer, ul mitted the winning sequel suggestion, a ten thousand dollar document of about one hundred words, typed on a yellow second sheet, torn in two

A reporter was assigned by the Tribune to investigate the young woman, and, finding her a proper person to be declared winner under the terms of the conte $t$, to interview her, get her photograph, poze her in a motion picture
"tag" scene for the screen announcement to accompany her sequel chapten-all to te done without allowing her to suspect that she had on the ten thousand dollars.
This was done, after the Chicago manner, in one afternoon

Then the motion picture camera man put hi film cans with the Damon pictures in them against the radiator steam pipe of a Pullman for the overnight trip to Chicago and the whole thing had to be done again-without lettins Miss Damon suspect that she had won. She began to be secretly hopeful after the second risitation.
But the complications of the sequel had only begun. The tudio had thoughtfully made the "winning" scquel in New Rochelle some week before the in inning idea was selected in Chicago

Some uncooperative spirit inspired inquiry into the conte $t$ by investigators for the Urited State; Po t Cffice. The Chicago Tritune and the United States of America voiced a unari mous demand that the sequel chapter follo Miss Damon's script. The director of the picture was convinced of the superior dramati merit of the sequel already made. Besides Miss Damon had chosen to end the story amid the snows of Siberia and the weather reports indicated that in the current season New Rochelle might expect about one snow century

A Snowfall That Saved the Day
The wires between Chicago and New Yor pit blue fire.
It must be done.
It can not be done
Do it anyway. Fleeing the pressure of making hourly reports, Jay Cairns went to New York to attend to social interests. When be stepped off an early morning train at New Rochelle station he was overwhelmed with an impression that the entire landscape was white. How wonderful if true and how terrible and ruel if not! He felt of it and tasted it. It seemed to meet all tests. But with the caution of the true reporter he awaited confirmation. milk wagon on its early rounds rattled pas Cairns overtook the wagon and interviewed the driver. The driver was unequivocal and entphatic in his opirion. It had been snowing, he firmly asserted, since midnight.
"Are you sure?" Cairns demanded. "Thi is very important to the world's greatest news States Government.

## many persoral friends." "Giddap," said the drive

The sequel was shot at sunrise. It wa directed by Jay Cairns and James M. Sheldon, whose credit rights have until this publication been neglected.

Miss Damon was presented with her ten-thousand-dollar check on the stage of a St Louis theater, by the mayor, while the orchestra played "Hearts and Flowers" with muted strings-and then was promptly dismissed by her employers, a roofing material concern nationally advertised, because of the motion picture publicity involved

But the ten thousand dollars bought a cozy cottage home and she lived happy ever after.

There was an amazing sequel to the sequelbut that is another story, to be told in an early chapter, a tale of more millions, some mystery and many stars
[TO BE CONTINUED]


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## The Love Dodger <br> [ continued yrom page 6o]

Loyalty and pain and faith and hope and charity. My God, what more do you want in a face?"
So, since she was Paula Swayne, her friends nodded brightly and later contided to one another that "dear Paula was a little difficult. wasn't she? Living so much abroad, of course.'
She was difficult and imperious and impatient to the last degree.
And because even the greatest screen comedian does not refuse to be painted by Paula Swayne, Cleveland Brown went to her studio at her command, rather timidly and quietly, and entirely sharing the amazement of her friends that she should want to paint him. There was nothing about him to paint. Beides, she was a female and it seemed to him that whenever females invited or commanded or inveigled him to appear before them, it meant trouble
He had trouble enough just then.
He knew nothing about Paula Swayne except her reputation, which was various. If he visualized her at all, it was as an old lady, who looked like a witch and wore a long white robe.

In some ways, Cleveland Brown had a simple and direct mind.

A T any rate, he was not prepared for Paula Swayne. Not that she was beautiful. She had never been beautiful and the years had clawed many marks upon her square, intense face. She had always been squat and heavy set. and flesh had gained upon her
But she was as full of color as a Turner sunset. As full of life as a young stallion. As dynamically, vividly potent as a draft of rich Burgundian wine.
Nearly every man is caught once by a woman's intellect.
Paula Swayne's brilliance fascinated Cleveland Brown completely.
He had a good mind, a responsive, plastic, emotionel mind. But it was untutored and unawakened. In all his life, he had never had one conversation such as he began to have daily and hourly with Paula Swayne. : The delights fendless talk, of real conversation,
o him.
For the great painter, after one long look from her hazel eyes, smiled gleefully a d took him to herself. She would stir that dormant intelligence, she would dig and delve with all her great artistry and knowledge, she would find out exactly how the wheels went round and then-she would paint it. Which was the end of all things.
Where her work was concerned, Paula Swayne was as ruthless as a Hun. Nothing was sacred to her. She spared no one. She would neither honor nor respect the confidences, the deepest tragedies, of her own mother if she needed them in her work. She had watched people die in great agony, that she might see the expression and the color of their faces. Everything in her life, even her greatest love and her greatest shame and her deepest hate, had gone into her painting in some way or another, and been given to the world.
She knew instantly that Cleveland Brown was passing through some emotional crisis. Wherefore she laughed softly, and blessed the lucky star of her work which had brought her to Hollywood and Cleveland Brown at this particular moment.
In seven days, she had created a new world for Cleveland Brown.
With infinite wisdom, she showed him the joys of poetry-oh, not the neurotic rhymed aids of a wanton-but poetry of the seven seas and the vast deserts, and she made him utterly drunk with the works of a man named John Masefield, of whom he had never heard.
All Europe listened, when Paula Swayne cared to talk of painting.

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 cream| Freckles are caused by sunlight-whichbeats down as fiercely in America as in |  |
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| thing, your skin will constantly grow worse. The longer you walt, the harder |  |
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And she took Cleveland Brown by the hand and led him gently through the history of painting, which is the greatest history of the development of the human race. She introduced him to canvases painted long ago by strange people bearing such names as Tintoretto and Velasquez and Leonardo da Vinci. And in spite of his natural shyness, and perhap's because he was an artist and a creator himself, she actually succeeded in making his heart beat faster over them.
He had already sacrificed himself upon the altar of civic pride and social decency and gone to several concerts at the Hollywood Bowl. Once he had gone to sleep and the other times the music had been too noisy for that escape.
But Paula Swayne made a different thing of it entirely. She took him to the topmost seats, where you could reach over and touch the brown breast of the hillside with your hand. Then she turned her back upon the stage and the orchestra and the audience, and sat facing the moon. It was a new and dainty moon, a moon that danced teasingly among a thousand cloudy ruffles of cream and silver, as a girl dances amid the laces of her bedchamber
The hills all about them wore a thousand shades of black and blue and gray and brown that he had never seen before, and there was a row of little trees along the crest that stood out against the pale, live sky like delicate etchings. A glorious fragrance of sage and eucalyptus and earth and some mingling of distant flowers pervaded everything-the triple-distilled essence of enchantment.
This hilltop became a fairy-land. The music below, unseen, blended into the night and became part of it, until Cleveland Brown could have wept with the emotions that raced through him.
It was all very splendid. He was a little bewildered. But he felt the stirring of a thousand impulses, a thousand new dreams and desires. His inherent fears of being highbrow or effeminate she swept aside, as a prairie fire sweeps the dried brush in its path.
Sometimes, as they talked together in the evening, she told him of countries she had seen, and places she had loved, and people she had known. She could paint with words, too, could Paula Swayne. And Cleveland Brown began to realize how wide the world was, and to long to see it all, and to conceive of some of the things he might do in the future with that great wealth of his.
"Only you must not go alone the first time," said Paula Swayne. "It takes deep wells within yourself to enjoy things alone. You must take someone to share it.'

AND she looked up at him with her eyes narrowed and aflame. For an instant he felt a it might be to see them for the first time with her.

But she shook her head at him, maliciously aware of his thought.
"It wouldn't do," she said, half-laughing, "I'm too old. I know too much. I couldn't talk your language. If I loved you a great deal-or if I were ten years younger. So, when you go, pick someone who can enjoy things tremendously. I have no patience with these half-baked women of today. Someone who isn't afraid to experience the greatest possible emotion and who isn't so stupid as to be blasé. Ah, the man I went out to see the world with, for the first time."

And she fell to musing.
The next afternoon he came to the sitting, white and nervous and on edge.
Paula Swayne painted for half an hour, then she threw down her brush and came over to him.

Come," she said brusquely, "come, my son. Tell me all about it. There's always a way out if one has courage and imagination. Besides, talking eases the brain.

So he told her, beginning with that night when Gertie Morrison had asked him to marry her.

On his way home, he thought very seriously
of all that Gertic had said. He feit no disrespect, no lessening of his tremendous appre iation of Gertie and her finenethought he understood why she had doze thi olventional thing.
It was for Buddy. She wanted Cleveland own for Buddy's father-and for the father tho e other childien she hoped some day ingit come to her. Well, a man could I proud to heve hi:so't call her mother.
isut he was too yourg to mary for the good of the race. Iie did it want to be chented of hi: 'i-thrig't-the risht to love and woo and win his womatn. He didn't love Gertie. Me atiterribly fond of her, but life had so molded her that he could rot find in her that com' ination of mother and sweetheart and playmate thint meant wife to him

Yet-perhaps Gertie was right. Perhaps he would find more peace and contentment, more real happiness, with her in the long years ahead than in any other way. If you couldn't have everything, and you couldn't avoid thi; thing called marriage, wouldn't Buddy and some other youngsters like Buddy be a'out the be: t ite had to ofter? He was afraid. Wouldn't thi; be safect?

And he did know that no matter what Gertie aid, a refusal would spoil everything. He couldn't bear to add another hurt to the sum total of hurts life had already dealt out to her.

SO he followed his habit of drifting, of failing So meet the issue squarely. He did not-he really did not know how to answer the question she had asked him.
Even then, he sti!l thought himself a free agent, safe and fairly independent, and only annoyed by these momentous decisions.

Instead, things began to happen, swiftly violently, unbelievably. In a few short hours he was plunged into a den of lions, a martyr to his own success.
Things began to catch up with him.
Anabelle came to him one morning, just as he was starting for the studio. He was fond of Anabelle, in a dutiful sort of way. He diliked her habit of saying the ort of thing that you just didn't say. She had none of the necessary reserves
"Cleveland," she began, rather breathlessly " want to speak to you a minute
He put his arm around her and started down the long garden path to the car.
"All right, kid," he said. "Shoot."
It's about Janice."
Janice?" he looked at her quickly.
anything wrong with Janice?
"Cleveland Brown," said Anabelle violently, "sometimes I think you're the biggest fool in the world. No wonder people say you're dumb. I just get out of patience with you sometimes.

Cleveland grinned at her. "Well, well, Anabelle," he teased, "aren't you a pleasant little thing to have around the house right after breakfast? I'm sorry I annoy you, but what's that got to do with Janice?

Cleveland, do you dare to stand there and tell me that you don't know that Janice is in love with you?
"She is not."
"Oh, she is too. Everyone knows it but you. And it just makes me sick to see you hanging around with a nasty creature like that Leda O'Neil and a little guttersnipe like Ray Connable and an old lady like Mrs. Morrisonwhen there's a girl like Janice that just loves you for yourself alone. Can't you see the rest of them are only after your money and everything?"
"You're not very flattering, my dear," said Cleveland Brown, but the teasing smile had gone from his face. "What makes you think all this about Janice?
"I don't think it, I know it and so would you if you weren't blind. Why do you suppose a girl like Janice hangs around with me all the time? I know I'm not very smart, But I'm your sister. She talks about you all the time though she doesn't realize it. And once she


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stayed awake and cried all night, after you got mixed up with Leda O'Neil. She thought I was asleep, but I wasn't. And when she told me how you saved her from the ice, her face was just radiant, that's all."
Cleveland's heart turned unpleasantly cold. It was all very well for the others. But he didn't want Janice mixed up in any funny business like this. Janice was different from anybody else in the world.
"And Cleve, there just isn't anybody like Janice," said Anabelle, as though she had echoed his thought. "Anyway, her mother wants you to come over to the house when you get through shooting. Janice is going to Pasadena to dinner and Mrs. Reed wants to talk to you alone asked Cleveland Brown

Not since his own mother's voice had interrupted him and Pinky in their most nefarious schemes had he felt so guilty.
"I don"t know, but you'd better go."
Of course I'll go," said Cleveland Brown with dignity. "Kindly don't be ridiculous, Anabelle.

Nevertheless, he went with much trepidation. He had never quite been able to like Mrs. Reed.
She was a small, quiet woman of aristocratic face, and rigid, old-fashioned New Englandism Boston was still evident in her speech and manner. But for some deep-seated bitterness, some dissatisfaction with life which twisted her tongue cilious smile, she might have been a charming, high-bred lady. As it was, Cleveland always glad to hear Mrs. Reed's oft-repeated statement that Janice was exactly like her father in everything.

As a matter of fact, Mrs. Reed was a widow of many years' standing who had always desired to marry again. Her unexplainable failure, and the struggles to which it had condemned her and her only child, had envenomed her opinion of men in particular and the world in general.

Probably she had been a pretty woman once. Now, an expression of discontent and envy veiled her delicate features. A shrewd judge of human nature like Paula Swayne might have seen in her a handmaiden of pleasure deserted and grown old.

CLEVELAND knew, in spite of Janice's loyalty, something of the cross her mother had been to her. In confidential moments, she had poured out a little of her difficulty to him

Hello, Mrs. Reed," he said, as he came into the pretty gray and white drawing room. "How are you? How's Janice?"
"Janice is always well," said Mrs. Reed smiling a little nervously, "and I never am. How is your mother?"

Great," said Cleveland, with an air of immense cheerfulness. "All the family's well. We haven't seen much of you lately
E"No. The truth is, I have had something on my mind and under the circumstances I haven't thought it quite fair to see much of you or your family. That is why I sent for you."

Cleveland Brown swallowed his Adam's apple. He knew it was going to be unpleasant and he hated unpleasant things. He never knew how to cope with them. But there didn't seem any way out of this.

He made one last effort to keep everything nice and pleasant. "I don't think I quite get you, Mrs. Reed," he said, "but here I am. If there's anything worrying you, I'm the boy, to talk it over with. We're such old friends."
"We have been good friends," said Mrs. Reed and began to cry.

It was the last thing in the world that Cleveland expected. If she had hurled a book at his head, he wouldn't have been so surprised But she was crying, softly and pitifully, and she looked old and broken and miserable. For the first time in his life, he felt sorry for her.
"Cleveland, I'm not a very good woman,"

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she said brokenly. "I haven't made much of my life. You and Janice are too young to understand some of the things I've suffered But I do love Janice. I've tried, though I haven't always understood her very well, to do the best I could for her. When I was left without anything, I did the best I could to put on a front. I couldn't give her the position in society in Boston my family had alway been accustomed to, so I brought her west. I-I raised her as well as I could. You know that.

I trusted you, as if you'd been my own son. In spite of all the experience I'd had with men and knowing that most of them are rotten to the core, I did trust you. Didn't I? I let you be with Janice, I encouraged it, I allowed her to go about with you without a chaperon Cleveland, what are you going to do about my little girl?"

What do you think I ought to do and why ought I to do anything?" asked Cleveland Brown slowly

Cleveland, I believe you're a good boy You just don't know. You may have been brought up with a different standard. But where I come from, your actions couldn't mean but one thing. Perhaps you don't know that you've compromised Janice. That word's out of date, but I don't hold with the new ideas.
'Oh, it was all my fault. That's what makes it so terrible. I haven't been fair to my little girl, I haven't protected her the way I should have, in this business. I always saw just one end. I always thought you loved Janice and meant in time to marry her. You were so devoted to her. It seemed so right and fitting. You never went with any other girl. I-I wanted her to marry you. Any mother would, and I thought in letting you be together so much I was taking the best way to bring it about. Don't you see what a position it puts Janice in?"

THE man opposite looked straight into her eyes, because he desired to be very fair and because he was not thinking of himself nor of her, but of little Janice, dear, little, old Janice who had always been his pal. Incidentally, Mrs. Reed had impressed him with a sincerity and a real suffering for which he had not been prepared.

No," he said, "I don't. I thought nowadays it was permissible for a girl and a man to be friends. Janice is my leading woman. We had to be together a lot. I never mentioned marriage to Janice and I never made love to her."
"Maybe not in so many words," said Janice's mother, "but you did in the only way I thought you knew. You took her everywhere. You were always patting her and pulling her hair and putting your arm about her. When the newspapers printed it, you just grinned, and when people kidded you, you just smiled and kidded back. You always acted as if she belonged to you. People took it for granted. They paired you off. You were always here. I knew Janice loved you with all her heart and soul and I thought you loved her. Everyone did. It-it was as good as settled and now-' she broke down and began to weep again.
"Please don't do that," said Cleveland Brown, in great distress. "This can all be straightened out. Janice will only want what's best for everyone.
"Oh, Janice. She's such a fool. She'd kill me, I believe, if she knew I talked like this to you. She'd never say a word for herself. She's so proud, like her father. She wouldn't make one move, though I showed her lots of times how she could bring things to a climax But now that everyone's talking, I know it hurts her. The girls snub her and laugh at her and tease her because you threw her over."
"Oh, no, no," said Cleveland Brown hotly. "Oh yes, but they do. People smile and say: 'Janice Reed, the girl Cleveland Brown was going to marry.' The girls used to toady to Janice, because she was going to be Mrs Cleveland Brown. They all. want to get mar-


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nami marria e tan will do them any ool. They
thouglit Janice was making the gre...te t mat h of all. And then-you know how rottenminded this place is. They like to think the worst. If you don't marry Janise, there are Either that you threw her over or that she
have to marry her. I just can't bear it.
Cleveland Brown closed his eyes. At last he said: "Then you feel that I am under an obligation to ask Janise to marry me?"

As God is my judge, I do, Cleveland.'
Will you let me think it over?" he said as e ro e. "There isn't anyone in the world I thi:k more of than Janice, but I don't want, "Iet married. Perhap; she won't have me
I think she will," said Mrs. Reed
It never occurred to him to que tion the t $\quad$. of Mrs. Reed's conclusions. He had brought up in a emall town where a girl
was compromi ed was injured. He knew 1 of social usages and customs. He did kno that he and Janiee occupied a po ition whe
verything they did was pu lie poove-ty.
As he went away, he de ided that he had a rent deal to think o able to the dance from his own thoughts. He had the feelias of a man who is going to be hanged, if not for one thing, then for arother. I y would le amusing, and full of pen, and a rright, witty out ook on life. She, at lea $t$. hod no designs on , im.

## Rav. He lron hay hover

And ten minutes after he met her, she
With entire good nature, she had threatened him with a breach of promise suit for two hundred and fifty thousand dollars if he didn't

When she climbed into the car beside him, he thought he had rever seen her more delightful. Every bobbed, tonde curl was like a dancing sunt eam on her heed. Her dimples were ploying tag with each other about her
carlet lips and in her throat and her el'ows She wore a dress of her fevorite poppy-red thet tood out all about her like the leaves of a

CHE regan by telling him, with a naughty
tivinkle in her gray eye, that he really ought
Cleveland Brown groaned. "Has every" ody ot marriage on the brain theee days?"
"You can gam"le they heve as far as you're
overned, dearie," she fold him. "You can't
thimk the femrle of the species is going to let
d le a hard hust and to keep broke, but of gids are willing to die trying. The 17 might just as well try to remain a ve an idea it would save you a lot of time and
le and expense if you just married me She went on definitely, deli erately. She 105 :miling, but there was a hint of something summer day. He was da:'ed. He barely heard anything except her very clear : tatement that if he didn't marry her, she's just have to When she had finished: "But you can'l sue me for breach of promise," he gasped, as-
tounded at her audacity: "Tou-can't You haven't any grounds."
"That never stopped anybody yet," she said, with an impish grin. "A lot of newspaper men will te:tify that you never denied it and that you looked heepish and guilty when you were asked. That's an admission to them. Be-ides, I shall make a very pathetic figure on the witness stand, with my poor, old, whitehaired mother and a couple of little orphans in the background
Brown.

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[^3]"I know. But in this best of all possible orlds, a poor girl has got to look out for numer one. A breach of promise suit won't do ou a bit of good, Clevie. Think of all the spectable, middle-aged, church-going fans nat think you're next door to the Pope and nat believe a breach of promise suit only hapens to devilish Don Juans who seduce innont stenographers. Them good folks round way and Illinoy don't realize that nobody at a poor, innocent goof ever gets himself sued r breach of promise."
"Am I a poor, innocent goof?"
"I'm afraid you are. Why, even Ella heard ou refer brazenly to our wedding day Ella is remarkable hearing. Besides, there are te letters."
"Letters?"
"There are men who just ought not to be ught to write. Really, Cleveland, darling, ext time you feel you must do something, go it and commit a couple of murders. You ay get away with it. So many do. But on't write."
"But I never wrote you any letters that She wagged a small finger under her nose. Careful. I warn you that everything you y will be used against you. The papers, ack Dalton. Look 'em over."

HE held them tightly in both small fists, for him to see. Cleveland Brown switched on te headlight in the big limousine and gazed pon them with the same sensation he would ave experienced if she had produced a couple f white rabbits from her cigarette case.
One was a check for three thousand dollars, ayable to Ray Connable and signed by Cleveand Brown.
The other was a letter of the same date, on is own engraved stationary and it read-
"Dear Ray-Here is the check for the first ayment on the bungalow. Please do not hank me because I don't know when anything as given me more pleasure. I feel almost ke a family man already-
"Yours as always,
Cleveland Brown."
As simple as that. He wet his lips. How lever she had been.
"You didn't cash the check," he commented. "I'm no piker," said Ray Connable
It didn't seem possible that he had been such n idiot.
His motives had been of the purest. It had 11 been in fun. They had kidded so much bout their fake engagement. It was her avorite joke. And she'd always seemed grateul and sweet and appreciative. How could he ave dreamed! Would anyone else have susected?
That check for the bungalow, the California ungalow to which she was to bring her mother nd the two kiddies.
He looked at her sternly. "Why, Ray," he aid, "you know what I meant. You couldn't ake my-kindness, and use it to injure me." He saw her wince. Her eyes dropped. And hen she flung her head up with a quick, hard ravado.
"Why not," she said, half-impudently, halfpassionately. "Why not? It's all I've got to ight with. Oh, I've been watching you. Other girls have mothers, or great names and oositions, or homes, or even children. They all do it so innocently, it looks beautiful. But hey're playing the same game I am. This is the only chance I've ever had. Money's the only thing that's any good to a girl. The only hing she can protect herself with. Moneyor a rich husband. I advise you to marry me, Clevie."
"But-you never-you didn't really want to marry me?"
"Oh, yes, I always meant to. And I'd have done it, too, long ago if Leda O'Neil hadn't come along.
Later, when he talked to Scoop Wilson about it, Scoop said: "Of course she'll do it. I know the lawyer she's hired and he's a bearcat for that kind of stuff. Why shouldn't she?


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## Free $\sim$ Trial Bottlo <br> Iry it Turst, prove the tuav io yestore <br> Gray Hait

What are you to her? According to her code you're just one, and there's another born every minute. What's more, she can raake a very nasty mess. It's utterly unfair, but she can
But at the moment it seemed almost incredible. Ie sat thinking it over, as the car slid

It was not only his dread of publicity and its possible effect upon his pictures tinat was The picture industry was passias its darkest hour. Scandal had shaken it; very foundations. Mi fortune and puni hment and nevitable results of folly and death and crime Some of it was deserved, much of it
Under the terrible searchlight of publicity and the magnifying glass of morbid curiosity and delight in the naked lives and emotions of their idols, every trifle had assumed gigantic proportions. People in the industry had talked too much. There had been jealousies and antagoni ms and gossip within that had fed the flames without.
So that Hollywood, that bright and peacefu and charming cradle of the great art-indu-t. to which the world owed so much of happiness and education, had been pilloried until its It aroused Cleveland Brown's ire. No one detested riotous living more than did he. But this wholesale condemnation, this hysterical fever of silly rumor, thi; unjust accusation of the many for the sias and misfortunes of the fair. The naming of every cheap streets a movie queen, the moment to trouble, was a veritable insult to , for instance. It wasn't justice. It wasn't the famous American fair play But it had swept the country like a cyclone.
His own name was and must remain stain less. He was held up as an example. He had He held his great position as a duty and the love of the people as a sacred trust. All that he had, they had given him. Their affection and admiration had built the pinnacle on which he

Their dimes and quarters had created his fortune. He oved it to them to keep faith not only by making the be-t pistures he could all the time, but by living the sort of life theit children could see without damage or disillusion. He sold them himself-he belonged to them-his private life as well as his public life. He never talked about that feeling, except occasionally to Janice, because he supposed it was youthful and provincial and all that. But that was the way he felt.

LIKE most men who have had no reason to e much in contact with the law, he knew ery little of what Ray Connable could or could not do to him there. But years of experience had taught him to time and to esti mate pullic opinion. If Ray Connable sued him for breach of promise. right now, the world ,ond mas and say: "Weil, he was just likc

1s he helped the tright little figure out of the car under the portico, he said: "Would-
"No, really," she said, sweetly. "I'd much rather marry you, old bean. Think that one

And then, as he turned away from greeting his pretty hostess in the over-decorated drawing room, he came face to face with Leda O'Neil.
It was the only time he laughed. But as he tood facing her, all the loveliness of her, backlighted by the low lamps, he laughed so loudly that several people turned around to look*at He should have left then. He knew it. But something held him. Partly, the old, sweet, irresistible fascination. Partly pride and a deep but aroused stubbornness. He would not run any more. He had run and dodged enough. He might have run from Gertie Morrison, or Ray Connable, but he


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of dandruft, for it will starve your hair and ruin it if you don't.
The best way to get rid of dandruff is to dissolve it. To do this, just apply a little Liquid Arvon at night before retiring; use enough to moisten the scalp and rub it in gently with the finger tips.
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You will find, teo, that all itching of the scalp will stop, and your hair will look and feel a hundred times better. You can get Liquid Arvon at any drug store. A fourounce bottle is usually all that is needed.

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ould not run from Leda. Manhood forbade that.
It would have taken a cleverer man than Cleveland Brown to have avoided that moment alone with Leda in the garden. Leda was an intrigante de luxe and she had watched and schemed all evening for that moment. It was rather cold and she had wrapped herself in a long, dark cloak, that hid the sensuousness of her low-cut dancing gown. Her hair was only a shadow, thick and deep and soft. The heavy, lovely skin, from which a heady fragrance poured out, looked oddly white and pure ia the darkness.
He could not look at her, yet he saw her so clearly, Oh, the call of her-the terrible, beautiful call of her to him
She spoke rapidly, and her voice was very low and sad. He could scarcely hear her, because of the pounding of blood in his ears. Her voice was distant music. Ye
amazingly conscious of every word.
"Come back to me," she said, passionately me back to me. Oh, I know what you k. But you're wrong, you're wrong, It
like you to judge so harshly. I promise omise you. I will be good. I can be-I want to be. You-akked me to marry you
Don't you want me any more? Marry me and I will show you how I can change.'

HE drew back, mortally afraid, and then she looked up full into his face, her eyes dee pools of desire in whi ha man might drown h soul and fling away his hopes of immortalit She stood quite still, her head flung back upon
the fair column of her throat, her lips pleading the fair column of her throat, her lips pleading
ilently. Only her eyes shone. He took one step toward her. Another She did not move. And without putting his arms about her, he leaned forward and kissed her lips.
The moment was over. A sound of laughter a burst of talk, a flare of music. People drifted out from the house
Cleveland Brown stood there alone, her kis on his lips and those low, hurried, passionate And he had thought he had succeeded in orgetting the taste of her kisses! He ended on that and looked up, with white lips and young pleading eyes at Eyayne, sitting like some Egyptiar idol among her cushions
"What fun," said Paula Swayne, enviousiy
Fun?" said Cleveland Brown aghast. plunging into the bitter-sweet waters of it al for the first time. To gamble with life and love. To choose between a dozen sweet
Her marvelous voice lingered on the word so full of envy and de-ire that Clev
felt a quickening of his own pulses.
It might be fun, if you looked at it like that Only, how was he to get out of it?
She said: I remember once-but that is another story. Now them immediately. That is the only way to save yourself from the others
"But certainly. You must marry some time, anyway. Marriage as an experience is It may cost you a little money here and there, but if you are married to one, the others can be arranged. I shall see to that. claim upon you. There is no obligation involved. Don't tell me. I know women They've trapped you neatly, all of them possibly with the best motives in the world. Four clever women-in their way: I delight in have them all. The only way to beat them is to make a choice and abide by it. .. Suppose you put them all in a hat and draw."
"Oh, my God," said Cleveland Brown, so earnestly that she laughed aloud.
"No? Very well. I shall think of some


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city
 I have seen in-oh, in years. I am delighted You do not entirely believe Leda's promises?" I-don't know. I-want to
"It is lovely. Each has something-I like this Ray Connable. One would not be bored, at least. I-I was a bit of a Ray Connable in my unregenerate youth, when necessity drove

She sat meditating, her eyes half-shut, mischief on her brow and a malicious little smile on her lips. Her long, powerful hands turned a magnificent bracelet of sapphires on he wrist, the only jewel Cleveland Brown had ever seen her wear.
"You like my bracelet?" she asked suddenly "It was given me by the only man I ever loved. He was killed-at Mons. He was a very bad man, but he was a great lover. He gave memany things.

With that, something flashed into her face and she gave a swift exclamation. "Tell me," she said, "what trait in others pleases you most? Don't talk platitudes. What make you happiest? The lack of what trait seems to you most unbearable
He said slowly: "I think the trait I love most in others is-the ability to be made happy. I don't put it well, because I don' understand very well. It seems to me that the greatest happiness is in giving. I suppose it's purely selfish, in the end. And I ador people who are made very happy when you do things for them and who can show you that happiness
'But of course. To give pleasure-to give beauty-to give oneself-there is nothing else Now-I have a great inspiration. We wil make a test of these ladies who desire to marry you. And you will choose the one who best passes the test. That is fair, eh?

Kou see the bracelet? He brought it me the day before he went to France. He wa an Englishman. He said: 'Paula, I give you the only gift I bestow before I go away, because of all the women I have known, it is the most pleasure to give to you. So I love you best.

Cleveland Brown nodded, fascinated by he face.
"Now-we will go-you and I-and buy four bracelets. Rubies for Leda. Emeralds for that little minx, Ray Connable. Fine white diamonds for Gertie, and sapphires for Janice. Perhaps I will let you buy me one of pearls for my-abstinence. If I were ten year younger-but I am not.
"THEN you will take these and you will 1 present them to the four ladies. And you will know-I tell you, you will know. Watch, and you can judge which has most of that quality, which loves you most, which is most worthy. The one who gives you the most happiness when she receives from you so beautiful a gift-so expensive a gift-who receives it with most joy and graciousness, she is the one. I promise you that, as I know women -and men.
"It's-it's madness," breathed Cleveland Brown, but some recklessness born of sheer desperation exulted and urged him on. He would, of course, never have done it alone. But he was not alone. Paula Swayne was beside him.
When they came out of the jeweler's, hours later, her face still held that look of delighted emotion and there was some reflection of it in his

Go," she said. "I know which it will be.
'You know?"
"Of course."
"Tell me."
"No, you must find for yourself. Then you will be sure. I would not rob you of those sensations. Good-by. Bring me back a bride, my son. And remember, you have given me your word of honor you will go through with it.'

I will go through with it," said Cleveland Brown

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"omen all over the United States, and asked them to tell her what they considered the most vital theme Lefore the women of America to lity, which could be presented in dramatic fo.m upon the screen. Upon their advice, she has selected the great theme of the responi ility of mother love, and around it "1ill make a vital and compelling drama. The cast has not yet reen selected. Adela Rogers St. Johns wrote the scenario.

AT last the new Keaton baby-second son of Buster Keaton and Natalie Talmadge I usiness and the young man has been nameleis for many weeks, all because his Aunt Norma Talmadge couldn't find a name that cuited her. Norma was in Florida with her husband, Joe Schenck, vacationing, when the new addition to the family arrived, and every lody agreed that Norma was to le hi godimother and must name him. So they didn't de ide on anything even resembling a name until Norma got home.

Then Aunt Norma Legan reading the 1 iographical pages of the dictionary and such like literature, without success. She couldn't decide on a name. The other day she came down and said: "I've settled it. It's Bob. I love the name Bob. We'll call him Rotert Talmadge Keaton."

So that's that. His older brother-now two years old-is Joseph Talmadge Keaton, after his uncle, Joe Schenck.

PAULINE BUSH, one of the first and most popular of the screen stars, is returning to the screen. After an absence of several years, spent in a leisurely tour of the world and a long reidence in China, Miss Bush has just completed an important role in the new James Cruze production, "The Salamander." I remember so well, during the first days of pi-tures, seeing a group of good-looking youngsters at a table in a fashionable and famous old hotel in Los Angeles. Nobody knew much about them, and screen stars were almost nameless ther, but they were Mary Pickford and Owen Moore, and Pauline Bustr and Allan Dwan-all newlyweds.

Pauline Bush was remarded then as quite as promising as Mary Pilkford, though of a different type. Now she has turned "intellectual" and knows more about Chizese art and religion and has read more tooks in more
languages than any' ody on the acreen except possibly Mabel Normand The fans will be glad to see her back

THIS picture clo es-or perhaps we should I say opens-on a beautiful girl standingon the observation platform of the New York lound limited. She has a sandwich in one hand, an orance in the other, and alongside her is a handsome but rather pale young man. We feel there should always be a young man with a beautiful girl.

The girl is-or rather was-Alice Lake, and the young man an actor, Ro' ert Willizms, Alice's leading man for life, she vows, for t'rey have just been married by Police Judre Jim Pope, whom they selezted le cause he, too, lives in Hollywood

## W HILE in Paris Ramon Novarro was of-

 lo ved by an appearance in opera: The offer yas made hy an impre ario who heard Novarro ploy and sing at a soirce given by Marguerite Nemara, the young American singer who cored this season at the Opera Comique in Paris and in concert at Albert Hall, London. Novarro has a magnificent baritone voice which is being treized by a noted teacher. He is also an accompli hed pianist. At hi; home in California he has a superb library of English, French, Spanish, and Italian music, and he has prepared a program of Mexican compo itions for use in concert. Although he has received several offers from managers in this country, he wisely refuses to make any personal appearances during the course of his picture contract.HERE'S more work for the censors, so let's
get the scissor, out and sharpen them up a A real, honest-to-goodness minister of the gospel has turned actor between sermons and will be seen on the screen (the censors being willing) when Micky Neilan's "Tess Of The D'Urbervilles" is relozed.
He is none othe: than the Rev. Neal Dodd, famous the country over as the restor of Hollywood's "Little Church Around The Corner," where many of the screen colony worship.

Marrying a couple of Hollywood celebritie is no novelty for Rev. Dodd, but to do it with the camera grinding was at least an experience

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