

FEBRUARY

25¢

CLASSIC

PICTORIAL OF SCREEN AND STAGE



Lillian Gish

A BREWSTER PUBLICATION

Colored by its ingredients Palm and olive oils—these only—
 impart the rich, mossy green color
 to Palmolive Soap. The fine, firm, long-wearing cake is colored by
 its rare ingredients.

While the use of these rare oils as cleansers is as old as civilization,
 no more perfect soap ingredients have ever been found. Modern
 science has developed the blend to final perfection and established
 Palmolive the world over as the most popular and appreciated toilet
 soap. Look for the famous black-banded green wrapper.



Where Beauty Begins

With thorough daily cleansing, as every skin specialist will tell you. The network of tiny pores which compose the surface of the skin must be kept free from accumulations of dirt, oil, perspiration and powder if you value a smooth, fine-textured complexion.

Look critically into your mirror and note what it reveals, just as if you were another girl. Don't condone defects or minimize imperfections; instead, begin at once to remedy them.

Don't resort to medication, for this is dealing with the effect and overlooking the cause. Instead, learn the proper method of cleansing which will keep your complexion smooth, fresh and firm.

Solve the soap problem first

Beautifying cleansing depends on the use of mild, soothing soap, blended from the finest, mildest ingredients. These are palm and olive oils which make Palmolive the most perfect and the most popular of all soaps.

The mild, creamy lather is lotion-like in its action, soothing and beautifying as it cleanses. Every night before you sleep you should give

your face a beautifying treatment with Palmolive Soap. Massage the fragrant lather thoroughly into the skin, rinse thoroughly and dry with a soft towel. A dry skin will be benefited by the application of your favorite cold cream.

This nightly treatment gives your skin the opportunity to refresh and renew its smoothness over night, free from any irritating accumulations of foreign matter.

Cleopatra's secret

Washing for beauty is an age-old secret practised by Cleopatra. She used the same palm and olive oils which are scientifically blended in Palmolive, prizing them both as cleanser and cosmetic.

The modest price of Palmolive puts the greatest luxury of all the ages within the reach of all and allows enjoyment of its use for every toilet purpose. Let it do, too, for your body what it does for your face.

Palm and olive oils—nothing else—give nature's green color to Palmolive Soap.

Volume and efficiency produce 25c quality for

10c

Note carefully the name and wrapper. Palmolive Soap is never sold unwrapped.



**BOTH PREMIUMS
FREE**

50 inch Table Cloth and
6 Napkins. 6 Silver-Plated
Knives and 6 Forks



This superb 110-piece set, with initial in 2 places on every piece, decorated in blue and gold, with gold covered handles, consists of:

- | | |
|----------------------------|--|
| 12 Dinner Plates, 9 in. | 12 Cups |
| 12 Breakfast Plates, 7 in. | 12 Saucers |
| 12 Soup Plates, 7 1/2 in. | 12 Individual Bread and Butter Plates, 6 1/4 in. |
| 12 Cereal Dishes, 6 in. | 1 Platter, 13 1/2 in. |
| 12 Fruit Dishes, 6 1/4 in. | |

This Design and Your Initial

in Two Places on Every Piece

- | | |
|---|------------------------------------|
| 1 Platter, 11 1/2 in. | 1 Deep Bowl, 8 1/2 in. |
| 1 Celery Dish, 8 1/2 in. | 1 Oval Baker, 9 in. |
| 1 Sauce Boat Tray, 7 1/2 inches. | 1 Small Deep Bowl, 5 inches. |
| 1 Butter Plate, 6 in. | 1 Gravy Boat, 7 1/2 in. |
| 1 Vegetable Dish, 10 1/2 in., with lid (2 pieces) | 1 Creamer |
| | 1 Sugar Bowl with cover (2 pieces) |

Brings 110-Piece Martha Washington Blue and Gold Decorated Dinner Set

\$1

To fully appreciate this extraordinary bargain, you must actually see the dishes on your own table. Send only \$1 and Hartman, the Largest Home Furnishing Concern in the World, will ship this complete 110-piece set of exquisite dinnerware and with it, absolutely FREE, the beautiful 7-Piece genuine "Indian Head" linene set and also the six silver-plated knives and six forks (pictured above). Use all these things on

30 Days' Free Trial. Then, if not delighted with your choice for any reason, send everything back and Hartman will not only return your \$1 but also pay transportation charges both ways. If you keep them, take nearly a year to pay for the Dinner Set — a little every month. Nothing to pay either now or later for the "Indian Head" Linene Set and the Knives and Forks. They are FREE—Gifts from Hartman.

Your Initial in Gold, Surrounded by Gold Wreath, in 2 Places on Every Piece (Gold Covered Handles)

You'll be proud to use this beautiful Colonial Martha Washington Set on every occasion—prad of its clear, white, lustrous body and unique decoration. Like the costliest china-ware, every piece is decorated with a rich gold band edge, a mazarine blue follow band

and 2 pure gold initials in Old English design, surrounded by gold wreaths. Handles are of solid design, entirely gold covered. Guaranteed all firsts; no "seconds." An amazing value which you must not pass up. And if you act quickly, you also get—

IMPORTANT!

Hartman guarantees that every piece in this set is absolutely first quality—no "seconds." This is a standard or "open" pattern. Replacement pieces may be had of us for 3 years. Each piece wrapped in tissue paper. Excellent packing to prevent breakage. Shipped at once.



FREE Bargain Catalog

Over 300 pages (of which 68 are in actual colors) of the world's greatest bargains in furniture, rugs, carpets, sewing machines, silverware; also farm implements and accessories, etc.—all sold on easy monthly payment terms and 30 days' free trial. Many valuable hints on how to make your home more beautiful.

FREE GIFTS

Book explains Hartman's gift plan which brings you FREE with purchases, articles such as glassware, dishes, silverware, toilet sets, jewelry, table linens, etc. Send a postal for the big free catalog today. "Let Hartman Feather YOUR Nest"

FREE "Indian Head" Linene Finish 50-in. Round Table Cloth and 6 Napkins to Match—also 6 Silver-Plated Knives and 6 Forks.

With every Dinner Set we send you Free the Handsome Linene Set and 6 heavy, richly patterned knives and forks. This includes a handsome 50-inch round table cloth and 6 pretty 17-inch napkins to match—all of the famous "Indian Head" linene; finished with attractive scalloped embroidered edges. Knives and forks of fine, extra heavy silver-plate in fleur-de-lis pattern. Send at once. Offer is limited. Order by No. 320FMA22. Bargain Price, \$33.85.

Pay \$1 now. Balance \$3 monthly. 7-Piece Linene Set, 6 Knives and 6 Forks are FREE.

Just Pin Dollar Bill to Coupon and Mail Now!

HARTMAN Furniture & Carpet Co.

Dept. 5977 Chicago, Ill.

Enclosed find \$1. Send the

110-Piece Dinner Set,

No. 320FMA22, Price \$33.85,

as described, and with the 7-Piece Linene Set and 6 Knives and 6 Forks, absolutely FREE. It is understood that if I am satisfied, I will send you \$3 monthly until full price of Dinner Set, \$33.85, is paid. Title remains with you until paid in full. If not satisfied, after 30 days' free trial, I will ship all goods back and you will refund my \$1 and pay transportation charges both ways.

Name

R. F. D., Box No. or Street and No.

Town State

Occupation of Head of Household

How long have you lived at present address?

Print Initial You Want Here

HARTMAN FURNITURE & CARPET CO.
Dept. 5977 Chicago, Ill.
Largest Home Furnishing Concern in the World

Copyright, 1924. Hartman's Chicago



1924 brings an abundance of Paramount Pictures

Compare values and you will follow the Paramount trademark

To know how to get better entertainment just compare pictures, point by point.

Story-interest!—maybe that's the biggest thing. No story can become a Paramount Picture unless it is drenched with the spirit of entertainment.

In acting and in the subtle art of the director you have your own taste. Discover what a considerable amount of the best of this reaches the screen of your theatre marked Paramount.

Splendor of staging! Luxury of dressing! Brilliance of setting! You experienced fans have actually come to take these for granted in every Paramount Picture that requires them.

Many Paramount Pictures have been the outstanding successes of '23. "The Covered Wagon" loomed up as the biggest planet ever seen in the sky of entertainment!

1924 will see an abundance of Paramount Pictures. The excitement created by Cecil de Mille's production "The Ten Commandments" will take seasons to die down. Many other great new Paramount Pictures are coming.

Take the trouble to note the brand names of pictures. Do it and you'll appreciate that the name Paramount is a sure guide to the best show in town.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY



8 Current PARAMOUNT PICTURES

"To the Ladies"

A James Cruze production with Edward Horton, Theodore Roberts, Helen Jerome Eddy and Louise Dresser. From the play by George S. Kaufman and Marc Connelly. Written for the screen by Walter Woods.

"Big Brother"

An Allan Dwan production with Tom Moore, Raymond Hatton and Edith Roberts. Written for the screen by Paul Sloane.

"Don't Call it Love"

A William de Mille production with Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff and Rod La Rocque. From the novel "Rita Coventry" by Julian Street. Written for the screen by Clara Beranger.

"West of the Water Tower"

Starring GLENN HUNTER, with Ernest Torrence and May McAvoy. Supported by George Fawcett and Zasu Pitts. Directed by Rollin Sturgeon. Adapted by Doris Schroeder from the novel by Homer Croy.

"Flaming Barriers"

A George Melford production, with Jacqueline Logan, Antonio Moreno, Walter Hiers. By Byron Morgan. Adapted by Jack Cunningham.

"The Heritage of the Desert"

An Irvin Willatt production, with Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes. Written for the screen by Albert Shelby Le Vino.

"The Humming Bird"

Starring GLORIA SWANSON. A Sidney Olcott production. From the play by Maude Fulton. Screen play by Forrest Halsey.

"Pied Piper Malone"

Starring THOMAS MEIGHAN. Supported by Lois Wilson and George Fawcett. By Booth Tarkington. Directed by Alfred E. Green. Adapted by Tom Geraghty.

Paramount Pictures

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

CLASSIC

PICTORIAL OF SCREEN AND STAGE

A BREWSTER PUBLICATION

Vol. XVIII

FEBRUARY, 1924

No. 6

COVER PORTRAIT—LILLIAN GISH

Painted by E. Dahl from a photograph by Kenneth Alexander

	PAGE
Now That Winter's Here—An editorial.....	11
CLASSIC'S Favorites.....	13
Music Hath Charms—To sooth the savage cinemese..... <i>Maude Cheatham</i>	14
Mme. Olga Petrova, A new camera study of the brilliant Pole.....	17
The Mutual Admiration Society, Blanche Sweet and Marshall Neilan..... <i>Harry Carr</i>	18
Odious Comparisons, Between the stage and screen "Scaramouche".....	20
The Thing We Cant Escape in the Movies..... <i>Eldon Kelley</i>	22
The Powers Behind the Screen, The fifth and last instalment..... <i>Stanton Leeds</i>	24
La Pucelle, Famous Heroines No. 5. Pola Negri as Joan of Arc.....	25
Au Sauce Piquante, A picture page.....	28
Tiger Rose, Told in short-story form..... <i>Dorothy Donnell</i>	29
Rhythm and Rebellion, An interview..... <i>Maude Cheatham</i>	34
When Lubitsch Directs..... <i>Harry Carr</i>	38
On Location, Literally all over the world.....	40
CLASSIC Considers—The great and the near great.....	43
W. Somerset Maugham Is With Us Again..... <i>B. F. Wilson</i>	44
The Photographer Takes the Stage, Highlights of the theatrical season.....	45
The World's Most Famous Nose, Is in "Cyrano de Bergerac," the play of the month..... <i>Kenneth Macgowan</i>	48
The Movie of the Month, Is "Anna Christie"..... <i>Laurence Reid</i>	49
The Celluloid Critic, Mr. Reid goes to the movies.....	50
Hollywood Homes, June Mathis'.....	52
Iris In, Pertinent and impertinent screen chatter..... <i>H. W. Hanemann</i>	54
The Immortal Clown, Striking and original photographic studies of Larry Semon.....	55
Flashes From the Eastern Stars, Of the stage, on the screen..... <i>Caught by the Editor</i>	56
The Yankée Consul, Fictionized by..... <i>Norman Bruce</i>	58
The Rejected Suitor, An English imitation of a popular American.....	63
Dixit, Richard Dix does..... <i>Dorothy Dannell</i>	64
The Hollywood Boulevardier Chats..... <i>Harry Carr</i>	66
The Movie Encyclopedia..... <i>By the Answer Man</i>	70

Subscription \$2.50 per year, in advance, including postage, in the United States, Cuba, Mexico and Philippine Islands. In Canada \$3.00; Foreign Countries \$3.50 per year. Single copies 25 cents postage prepaid. United States Government stamps accepted. Subscribers must notify us at once of any change in address, giving both old and new address.

PUBLISHED MONTHLY BY BREWSTER PUBLICATIONS, INC., AT JAMAICA, N. Y.

Entered at the Post Office at Jamaica, N. Y., as second-class matter, under the act of March 3rd, 1879. Printed in U. S. A.

Eugene V. Brewster, President and Editor-in-Chief; Guy L. Harrington, Vice-President and Business Manager; L. G. Conlon, Treasurer; E. M. Heinemann, Secretary.

EXECUTIVE and EDITORIAL OFFICES, 175 DUFFIELD ST., BROOKLYN, N. Y.

Copyright, 1924, by Brewster Publications, Inc., in the United States and Great Britain.

SUSAN ELIZABETH BRADY, Editor

Adele Whitely Fletcher.....Managing Editor
Harry Carr.....Western Representative
A. M. Hopfmuller.....Art Director
Duncan A. Dobie.....Director of Advertising

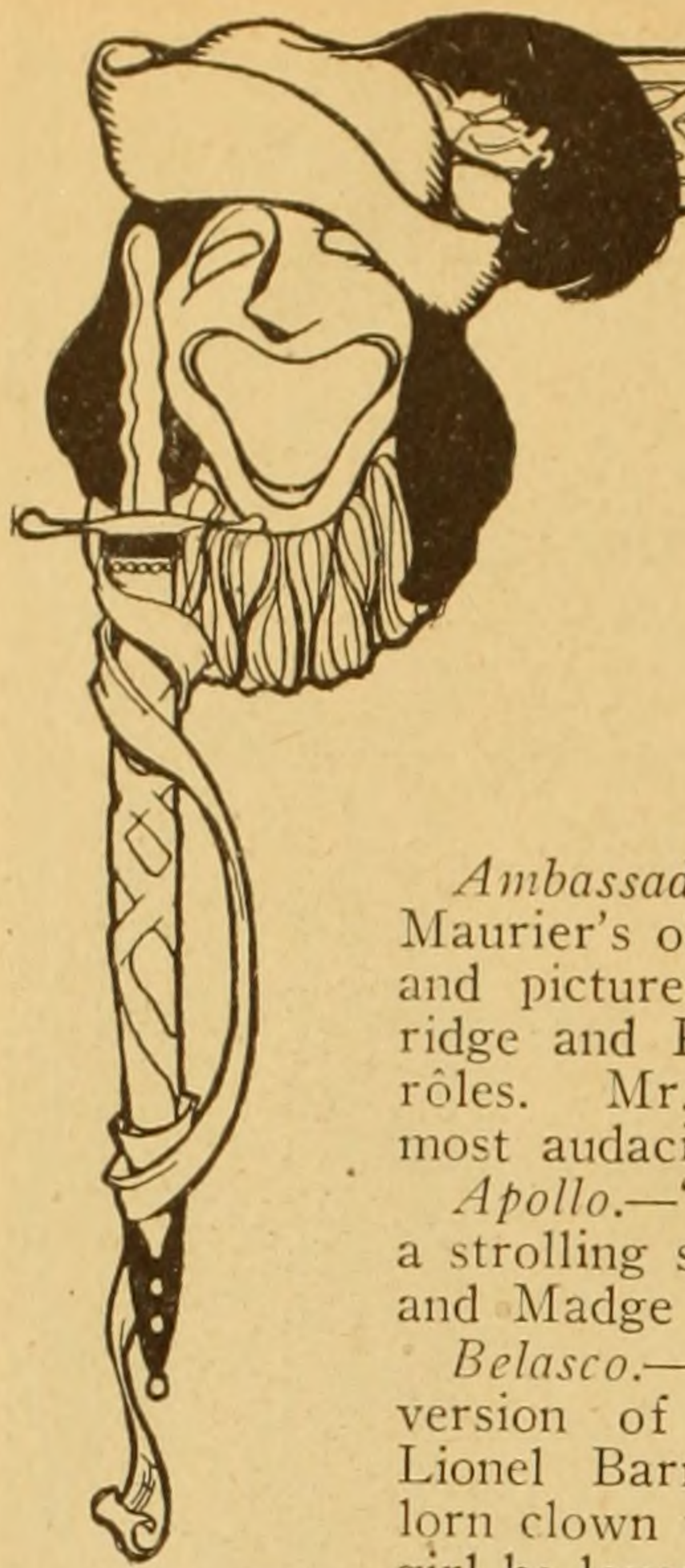
CLASSIC comes out on the 12th of every month, MOTION PICTURE MAGAZINE on the 1st, BEAUTY on the 16th

Announcement for March

Fortunate Misfortunes is the title of an absorbingly interesting story on the lame, the halt, the blind, the grotesque and the abnormal who have made a pilgrimage to Hollywood, and made a fortune from Hollywood. You have seen all these lucky misfits on the screen. . . .

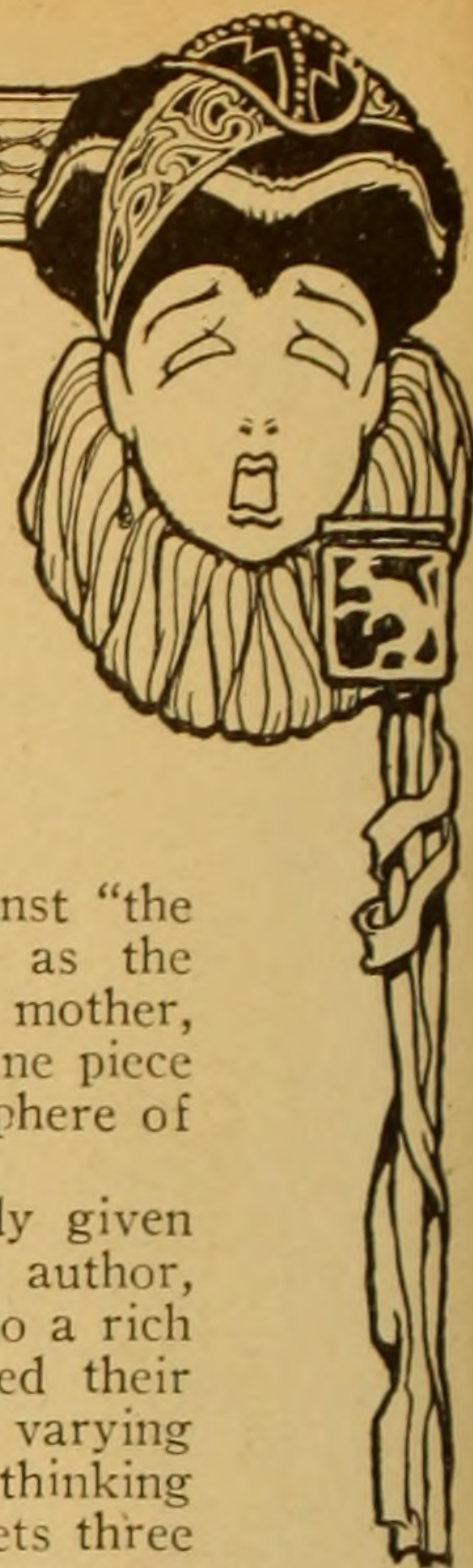
Jim Tulley has written a most beautiful and understanding story on that still unfathomed genius of the screen, Charlie Chaplin. John Decker has illustrated it with a cartoon signed by Charlie himself. . . .

CLASSIC, in its dual rôle of Stage and Screen Pictorial, offers the greatest number and the most beautifully reproduced pictures of any other magazine in its class. If it's beautiful, it's in CLASSIC. . . .



Current Stage Plays

(Readers in distant towns will do well to preserve this list for reference when these spoken plays appear in their vicinity.)



Ambassador.—"The Dancers." Gerald Du Maurier's old-time British melodrama is both smart and picturesque. Richard Bennett, Florence Eldridge and Kathleen MacDonnell play the principal rôles. Mr. Bennett's daughter, Barbara, is the most audacious of the dancing girls.

Apollo.—"Poppy." A musical comedy concerning a strolling swindler and his daughter; W. G. Fields and Madge Kennedy in the leading rôles.

Belasco.—"Laugh, Clown, Laugh!" An English version of Fausto Martini's "Ridi, Pagliaccio," Lionel Barrymore's characterization of the love-lorn clown who is forced to give up Simonetta, the girl he loves, because she loves another, is a stirring performance. Irene Fenwick plays the rôle of Simonetta. Barrymore is superb.

Belmont.—"Tarnish." A finely acted play about a once idle rich family, now fallen to a state where the salary of the daughter keeps the wolf from the door. Ann Harding does some excellent acting as the daughter.

Bijou.—"The Whole Town's Talking." A farce by John Emerson and Anita Loos, well-known motion-picture scenarists, written around a movie director who ignores the Eighteenth Amendment.

Booth.—"The Seventh Heaven." Hand-made on melodramatic pattern in a Montmartre tenement in Paris, of an admixture of love, regeneration, humor and unreality. An excellent performance with Helen Menken starring.

Broadhurst.—"Topics of 1923." Shubert's new spectacular revue of dance music, and beauty, brings back the charming French comedienne, Alice Delysia. The cast includes many other well-known and popular principals.

Carroll.—"Kid Boots." Eddie Cantor in a musical comedy glorifying the game of golf. The cast includes Mary Eaton and many others and a large Ziegfeld chorus.

Casino.—"Wildflower," in which the lovely Edith Day flashes thru an exquisite musical score.

Century.—"The Miracle." A spectacular pantomime by Dr. Karl Vollmoeller, with Lady Diana Manners, Werner Kraus and Maria Carmi. Personally staged and directed by Prof. Max Reinhardt.

Colonial.—"Runnin' Wild." A negro revue. The cast includes F. E. Miller and A. L. Lyles, the stars who helped make "Shuffle Along" a success.

Comedy.—"The Shame Woman," by Lulu Vollmer, author of "Sun Up," is also a story about the Carolina mountain folk, in which a small-town Lothario wrecks the lives of two ignorant and innocent mountain girls, one the foster daughter of the other. Extremely well acted.

Cort.—"The Swan." Eva Le Gallienne and an all-star cast in Ferenc Molnar's comedy of romance and imaginary royalty. Not at all "Graustarkian," however. Very subtle, witty, deft, sophisticated in performance and lines. Typically Molnar and as brilliant and unsatisfactory as Shaw.

Daly's.—"Sharlee." A musical comedy by Harry L. Cort and George L. Stoddard, with Juliette Day, a most charming heroine. The cast also includes Otilie Corday, Eddie Nelson, Frances Arms and Sydney Grant.

Elliott.—"Rain." A bitter tragedy by Somerset Maugham; a violent attack on the repressions of Puritanism. Jeanne Eagels is superb in the leading rôle.

Eltinge.—"Spring Cleaning." A tense and bitterly comic drama exposing the depravity of the degenerate rich and the general stupidity of preoccupied husbands. The cast includes Arthur Byron, Violet Heming, A. E. Matthews and Estelle Winwood, a quartet of notable leading men and women.

Empire.—"The Lady." An indictment against "the stage-door Johnny" in which Mary Nash, as the dance-hall girl and later as the grey-haired mother, points a new way to become The Lady. A fine piece of emotional acting, a play full of the atmosphere of France, its locale, wit, and humor.

Forty-ninth.—"For All of Us." A comedy given to moralizing, in which William Hodge, the author, plays the rôle of the laborer, who chances into a rich home, the members of which have permitted their lives to become somewhat entangled and, in a varying Irish accent, conveys the message of right thinking and right action as cures for bodily ills and sets three lives straight.

Frazee.—"The Heart of Cellini." Anthony Wharton's play with Lionel Atwill and Elsie Mackay.

Frolic.—"Hurricane." A strange and interesting play dealing with prostitution, by Olga Petrova, with Olga Petrova, Lewis Willoughby, John Kingsberry, Camilla Dalberg and others.

Fulton.—"One Kiss." An operetta from the French about a love affair in which the young man's father and the girl's mother pretend to be wealthy, altho both are very poor. When the parents learn the truth about each other, they try to break up the match, but the girl wins over a rich uncle and gets a fortune for her lad and all ends well.

Gaiety.—"Aren't We All?" Cyril Maude in a delightful light comedy that revolves around a philandering husband and an indiscreet wife. Mr. Maude in a Grumpyish character sets a rare pace of fun and his support keeps it up.

Garrick.—"The Failures." A strange and fascinating play from the French of Lenormand in which all its characters are failures. One, a young poet, marries a girl who becomes an actress with a small road company and later makes the last sacrifice and yields to a casual admirer in order to provide for her husband. Jacob Ben Ami, Dudley Digges and Winifred Lenihan are included in the cast.

Globe.—"Stepping Stones." One of the best of Fred Stone's musical comedies, in which his daughter, Dorothy, does some exceptionally good dancing and singing and rivals her own father.

Greenwich Village.—"White Cargo." Leon Gordon's vivid play about a young Englishman who succumbs to the wiles of a half-breed in the absence of white women on the West coast of Africa. The cast includes Conway Wingfield, Richard Stevenson and A. E. Anson.

Harris.—"The Nervous Wreck." An excellent farce by Owen Davis. Otto Kruger plays the part of the nervous wreck, a young clerk, sent West to cure himself of the diseases he imagines he has. He wishes to be left alone to die peacefully, but June Walker, as the entrancing heroine, tries to run away with him and thus starts an endless amount of trouble for him.

Hudson.—"Sancho Panza." A drama in which the story divides honors with the ballet. It deals with Sancho Panza as governor of the City of Barataria and offers a colorful rôle for Otis Skinner. Romantic and utterly charming.

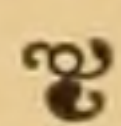
Imperial.—"Mary Jane McKane." A musical comedy by Oscar Hammerstein 2nd and William Cary Duncan, with Mary Hay, Hal Skelly, Dallas Welford, Kitty Kelly, Stanley Ridges and Eva Clark.

Jolson's.—"The Blue Bird." Maeterlinck's fantasy of our search for happiness, replete with pictures of the most weird and beautiful things of earth and the most mystifying things of heaven—a fairy tale for the children—exquisite mysticism for the adult.

Klaw.—"Meet the Wife." A bright and witty comedy about a modern mother who is rushing the engagement of her daughter to a dumb young artist while she is really in love with a New York newspaper re-

(Continued on page 8)

Classic Lists the Plays in New York That You Should See



Tarnish
The Swan
Sancho Panza
Stepping Stones
Cyrano de Bergerac
Laugh, Clown, Laugh!

Now \$1.89

For the Genuine
ZARA VANITIES

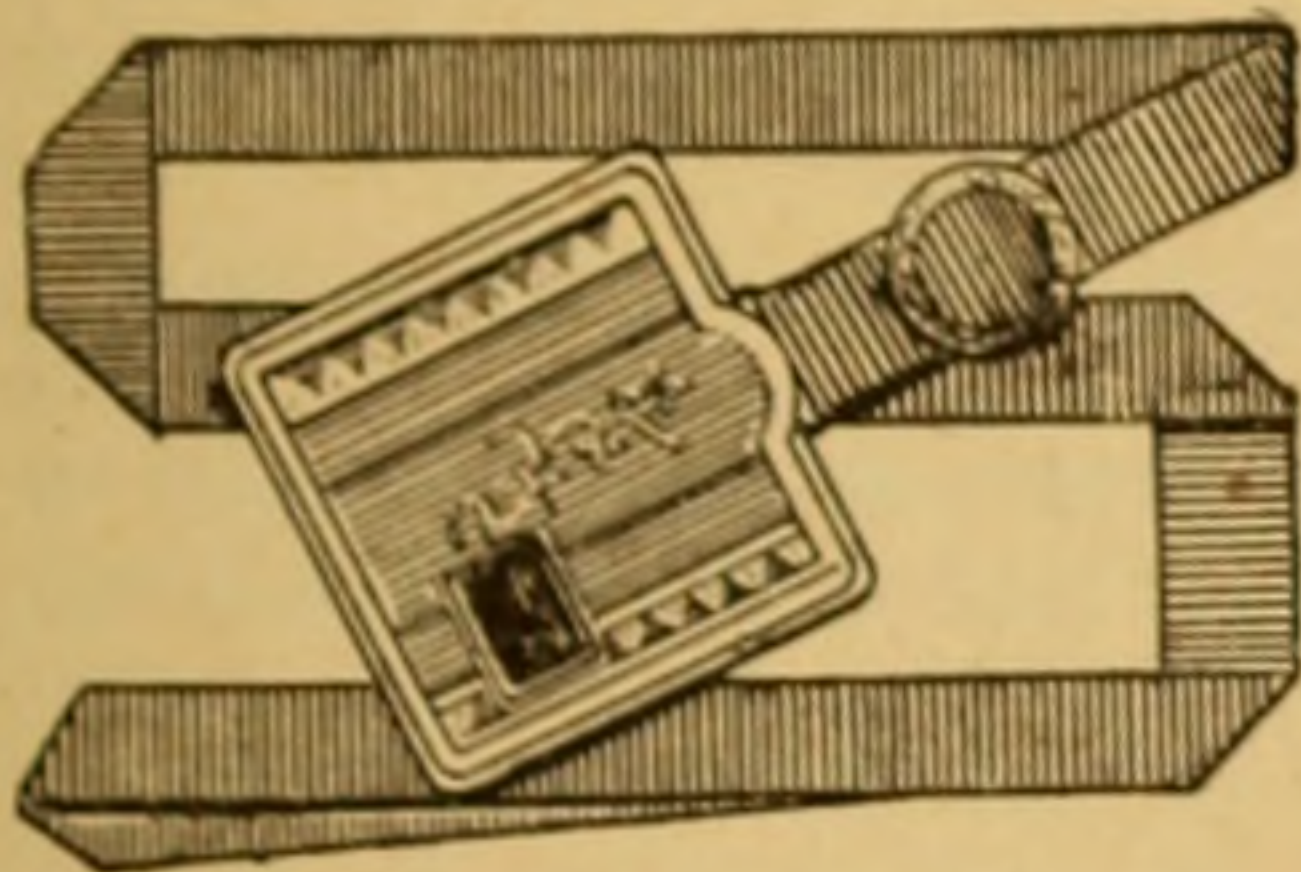
To distribute the Genuine Zara Vanities at once among those who have not had an opportunity of obtaining them we are now making a special offer on both our fascinating, new styles. One, you wear on a ribbon bracelet like a wrist watch — the other, around your neck as a sautoir. They are the daintiest compact cases you ever saw and so convenient to carry. You know how much bother it is to carry a powder puff or an ordinary, big compact in your coat pocket or purse. A Zara Vanity will solve this problem to your lasting satisfaction. You will be perfectly delighted with one of these little cases.



Used as
Wrist
Watch

A Vanity that is Worn Like a Wrist Watch

This wrist vanity is charming and distinctive. It is worn like a wrist watch on a ribbon bracelet with an attractive clasp to match the case in gold or platinum finish. Inside is a small compact of delicately scented powder, a mirror which reflects your whole face and a puff just big enough for the touch of powder that assures perfect grooming.



A Dainty Zara Sautoir Vanity

If you desire, you may have this dainty sautoir vanity. It looks just like an elegant little locket. You wear it around your neck on a long black gros grain ribbon. Every ribbon is complete with a slide with gold finish to match the vanity. This lovely vanity also contains a powder compact, mirror and puff.



The Sautoir
or Locket
Style

Two Popular
Styles

Zara Vanities

Only \$1.89!

Mail This Coupon NOW! Send No Money!

You do not have to send a penny for one of these popular Zara Vanities. Just pay the postman the small sum of \$1.89 plus postage when it arrives. Mark on the coupon whether you want a Zara Wrist or Sautoir Vanity and the finish you desire. After you receive your vanity, you have three days in which to decide. Show it to your friends. Think how they will envy you when they see you with one of these chic vanities on your wrist or hanging from a gros grain ribbon around your neck. You will just love to wear your Zara. But if you are not perfectly satisfied, return the vanity within the three days and your money will be refunded.

Fill out the coupon and mail it right away. There is no additional charge for the wrist bracelet or neck ribbon. Don't delay ordering until the limited supply is gone. Send the coupon TODAY!

ZARAVAN COMPANY, 311 River Street,
Dept. 12-72 Chicago, Ill.

ZARAVAN COMPANY, Dept. 12-72
311 River Street, Chicago, Ill.

Will you please send me a Zara Vanity in the style and finish indicated below. I will pay the postman \$1.89 and postage when it arrives. I understand that if I am not satisfied, I can return the vanity within 3 days and my money will be refunded.

(Please check style and finish desired)

- Zara Wrist Vanity Platinum Finish
 Zara Sautoir Vanity Green Gold Finish

Name _____

Address _____

City _____ State _____

If there is likely to be no one at home when the Vanity arrives it is advisable to enclose a post office or express order for \$1.89. You may do this if you choose.

MOVIE STAR TEARS UP HER CONTRACT WORTH \$250,000

Samuel Goldwyn Has Turned Author, and In His Book "Behind the Screen" Many Startling Secrets Are Told.



Every
Movie Fan
Should Have
a Copy of
This Book

"Behind the Screen" is the book of the day, in the world of motion pictures. Delightfully entertaining, astoundingly personal, exceedingly educational—"Behind the Screen" cannot help but win your instant approval.

Most of the "Stars" have worked for Mr. Goldwyn and he knows them as well as they know themselves. He has fought with them over contracts—he has dined with them in their homes—and in his book he takes you, actually, Behind the Screen.

All who read this book will have many a good laugh—and perhaps a cry or two. Your copy is waiting for you at a bargain price. The regular price is \$2.50.

**\$5.00 Value For
Only \$3.50**

So thoroughly does the *Motion Picture Magazine* appreciate "Behind the Screen," that by special arrangement provision has been made to give every devotee of the "Pictures" an opportunity to obtain a copy of Mr. Goldwyn's book at a remarkably low price. For a limited time only, we offer you twelve big consecutive numbers of the *Motion Picture Magazine* with a copy of "Behind the Screen," for only \$3.50—regular value for both \$5.00. By placing your order at once, you save \$1.50.

----- CUT HERE -----
SPECIAL ORDER COUPON

**Motion Picture Magazine
Department C2
175 Duffield Street
Brooklyn, N. Y.**

Please enter my name on your mailing list to receive the *Motion Picture Magazine* for one year commencing and also send me a copy of "Behind the Screen." I have checked below the method of payment I prefer.

\$3.50 enclosed to pay in full, postage prepaid.
\$1.00 enclosed—balance of \$2.50, plus postage will be paid Postman upon delivery of book.

Name
St. and No.
City
State

For Canada add 75c—Foreign \$1.25

Current Stage Plays

(Continued from page 6)

porter. The performances of Mary Bolland, as the mother, and Eleanor Griffith, as the daughter, are perfect.

Knickerbocker.—"The Lullaby." An Edward Knoblock drama starring Florence Reed. This is the story of a sinning woman's life, seventy-five years of it.

Liberty.—"The Rise of Rosie O'Reilly." A lively musical comedy by George M. Cohan, with Virginia O'Brien, Emma Haig, Jack McGowan, Bobby Watson and others.

Little.—"Chicken Feed." A comedy dealing with small-town life, setting forward what happens about the fifteenth year of married life. Roberta Arnold is featured.

Longacre.—"Little Jessie James." A musical comedy with Nan Halperin as Little Jessie. The Paul Whiteman band, dubbed the "James Boys," takes care of the orchestration.

Lyceum.—"Little Miss Bluebeard." A diverting musical drama in which the piquant comedienne, Irene Bordoni, is equipped with four delightful songs and twice that number of delightful gowns. The climax reveals a situation that comes as a complete surprise to nine-tenths of the audience.

Henry Miller.—"The Changelings." A comedy by Lee Wilson Dodd. The cast includes Henry Miller, the producer, Blanche Bates, Ruth Chatterton, and Laura Hope Crews.

Morosco.—"The Other Rose." A comedy by George Middleton, adapted from the French of Edouard Bourdet, with Fay Bainter, Henry Hull, Effie Shannon and Carlotta Monterey.

Music Box.—"Music Box Revue." A new edition of Irving Berlin's extravagant display of beauty and humor.

National.—"Cyrano de Bergerac." Walter Hampden in a perfect interpretation of Rostand's poetizing, swashbuckling hero with a grotesque nose who is in love with his cousin Roxane (Carroll McComas). The piece is beautifully mounted and thoroly worth seeing.

New Amsterdam.—"Ziegfeld Follies." The 1923 edition of the Follies has many of the famous vaudeville headliners, including Bert Wheeler, and a wealth of beautiful girls.

Palace.—Keith Vaudeville. Always a good bill, and drawing more and more talent from the headliners of the regulars.

Playhouse.—"Chains." A drama in which the heroine (Helen Gahagan) insists upon bearing her share of the blame following an affair with a young man.

Plymouth.—"The Potters." A stimulating domestic comedy by J. P. McEvoy, with Mary Carroll, Donald Meek and Catherine Calhoun Doucet.

Princess.—"Sun Up." A passionate tragedy of the North Carolina mountain folk. The widow Cagle is superbly played by Lucile La Verne.

Punch and Judy.—"Go West, Young Man." A satirical comedy. Poorly acted with the exception of one member of the cast, a sweet and pretty newcomer, Kay Johnson.

Republic.—"Abie's Irish Rose." An amusing study in temperaments of the Irish and Jew in which the irreconcilable is reconciled thru emotion. Terrible, but incredibly popular.

Ritz.—"The Business Widow." A comedy from the German of Alexander Engel and Hans Sassman, adapted by Gladys Unger, with Leo Ditrichstein, Lola Fisher, Adrienne Morrison, John Davidson, Mar-

jorie Wood, Elwood Bostwick, Gaby Fleury and others.

Selwyn.—"Mr. Battling Buttler." A peppy musical comedy about a husband who impersonates a prize-fighter having the same name as his, which enables him to steal away from his wife on many supposed training trips. Very funny.

Shubert.—"Artists and Models." A revue; the professional version of the Illustrators' Show. It includes sketches by James Montgomery Flagg, Henry Wagstaff Cribble and Clarence Buddington Kelland. Adele Klaer, who acts, paints and writes poetry has the lead.

Thirty-ninth Street.—"The Alarm Clock." A comedy adapted by Avery Hopwood, from the French of Maurice Hennequin and Roman Coolus. The cast includes Blanche Ring, Bruce McRae, Marion Coakly and others.

Times Square.—"Pelleas and Melisande." Jane Cowl looking as beautiful as a fairy-book princess and Rollo Peters almost as beautiful as John Barrymore in "The Jest" of a few seasons ago. Everybody looks beautiful and acts well, but the play is disappointing, the fault of the playwright, one Maurice Maeterlinck. Too bad, because a great deal of money and brains have been spent on the production.

Vanderbilt.—"In the Next Room." Mrs. August Belmont offers a thrilling melodrama which centers about the mysterious murder of two men in the "next room." What Percy Hammond refers to as the "Who-done-it? drama." Better than the best of this breed.

Winter Garden.—"Greenwich Village Follies." Fifth edition. Typical John Murray Anderson revue; much beauty, a little music, less wit. Glorified vaudeville.

OSTIA

By GORDON MALHERBE HILLMAN

Red-golden was the galley and her sail was dark as wine,
Her oars were flashing silver and her mast was carven pine,
With awnings rich in silken stuffs; amber, white and corn,
By Ostia, by Ostia, before the breath of dawn!

Clean from the salt of marshes, with her prow like a burnished brand
Set straight for the dim-seen watchers on the wall above the sand,
Whipped by the slashing spindrift and blinded by the spray
We drove her into Ostia before the break of day!

Right gallant was the harbor in the glitter of the dawn
With sails in blue and crimson and the roadstead dull saffron,
And all the flags aflutter before a haze of trees,
And rolling Roman sailormen asleep along the quays!

TO A CERTAIN MAN

By MARY CAROLYN DAVIES

You are not worth two women's thought,
Too small a man to make such stir;
For this, and not because I ought,
I give you up to her.

I have no will to be unkind,
Only relief that all is done;
I can but hope that she will find
Enough in you for one.

She Dares to Tell the Truth About Love and Marriage!

Elinor Glyn, famous author of "Three Weeks," has written an amazing book that should be read by every man and woman—married or single. "The Philosophy of Love" is not a novel—it is a penetrating searchlight fearlessly turned on the most intimate relations of men and women. Read below how you can get this daring book at our risk—without advancing a penny.

WILL you marry the man you love, or will you take the one you can get?

If a husband stops loving his wife, or becomes infatuated with another woman, who is to blame—the husband, the wife, or the "other woman?"

Will you win the girl you want, or will Fate select your Mate?

Should a bride tell her husband what happened at seventeen?

Will you be able to hold the love of the one you cherish—or will your marriage end in divorce?

Do you know how to make people like you?

IF you can answer the above questions—if you know all there is to know about winning a woman's heart or holding a man's affections—you don't need "The Philosophy of Love." But if you are in doubt—if you don't know just how to handle your husband, or satisfy your wife, or win the devotion of the one you care for—then you must get this wonderful book. You can't afford to take chances with your happiness.

What Do YOU Know About Love?

DO you know how to win the one you love? Do you know why husbands, with devoted, virtuous wives, often become secret slaves to creatures of another "world"—and how to prevent it? Why do some men antagonize women, finding themselves beating against a stone wall in affairs of love? When is it dangerous to disregard convention? Do you know how to curb a headstrong man, or are you the victim of men's whims?

What Every Man and Woman Should Know

- how to win the man you love.
- how to win the girl you want.
- how to hold your husband's love.
- how to make people admire you.
- why "petting parties" destroy the capacity for true love.
- why many marriages end in despair.
- how to hold a woman's affection.
- how to keep a husband home nights.
- things that turn men against you.
- how to make marriage a perpetual honeymoon.
- the "danger year" of married life.
- how to ignite love—how to keep it flaming—how to rekindle it if burnt out.
- how to cope with the "hunting instinct" in men.
- how to attract people you like.
- why some men and women are always lovable, regardless of age.
- are there any real grounds for divorce?
- how to increase your desirability in a man's eye.
- how to tell if someone really loves you.
- things that make a woman "cheap" or "common."



ELINOR GLYN
"The Oracle of Love"

Do you know how to retain a man's affection always? How to attract men? Do you know the things that most irritate a man? Or disgust a woman? Can you tell when a man really loves you—or must you take his word for it? Do you know what you **MUST NOT DO** unless you want to be a "wall flower" or an "old maid"? Do you know the little things that make women like you? Why do "wonderful lovers" often become thoughtless husbands soon after marriage—and how can the wife prevent it? Do you know how to make marriage a perpetual honeymoon?

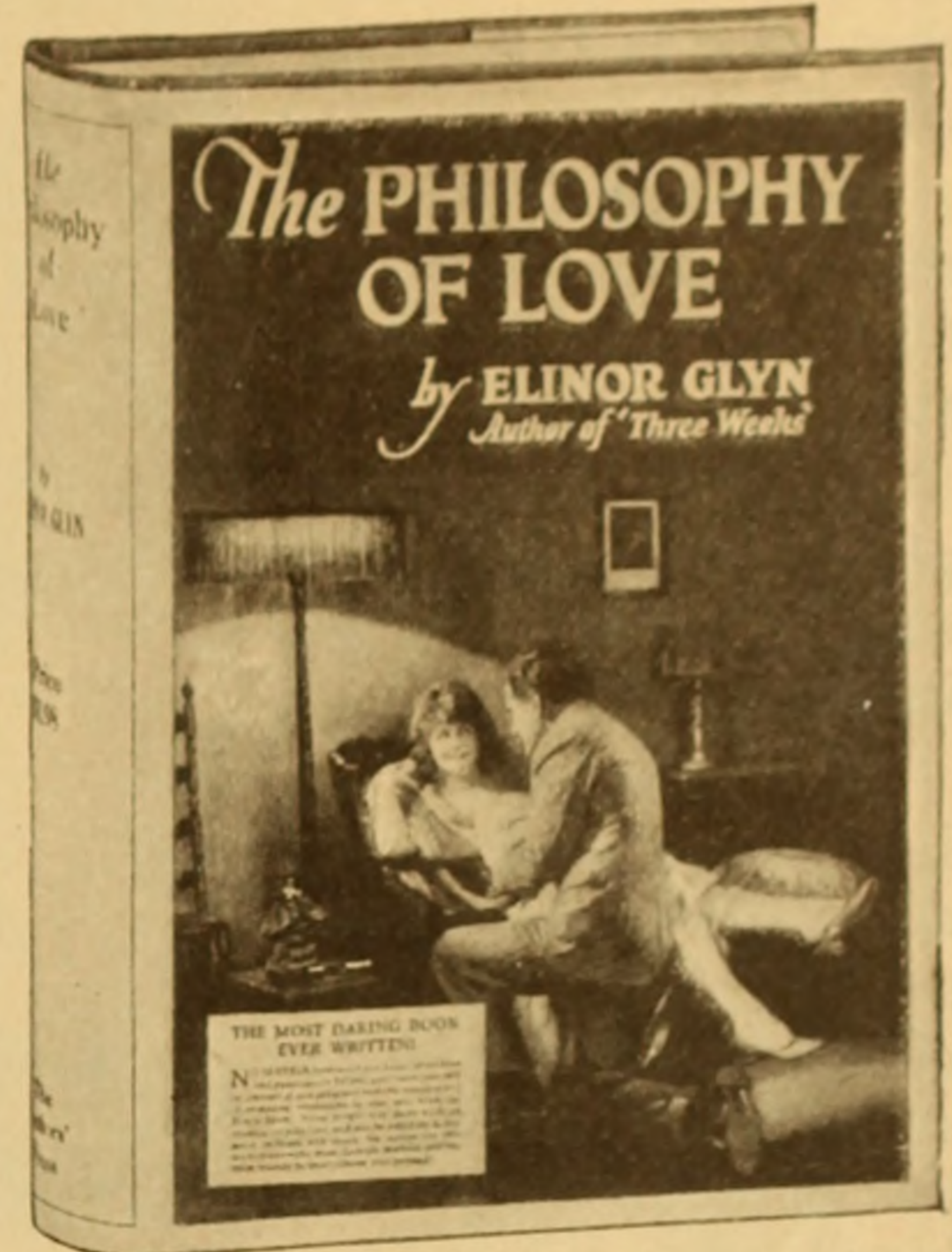
In "The Philosophy of Love," Elinor Glyn courageously solves the most vital problems of love and marriage. She places a magnifying glass unflinchingly on the most intimate relations of men and women. No detail, no matter how avoided by others, is spared. She warns you gravely, she suggests wisely, she explains fully.

"The Philosophy of Love" is one of the most daring books ever written. It had to be. A book of this type, to be of real value, could not mince words. Every problem had to be faced with utter honesty, deep sincerity, and resolute courage. But while Madame Glyn calls a spade a spade—while she deals with strong emotions and passions in her frank, fearless manner—she nevertheless handles her subject so tenderly and sacredly that the book can safely be read by any man or woman. In fact, anyone over eighteen should be *compelled* to read "The Philosophy of Love"; for, while ignorance may sometimes be bliss, it is folly of the most dangerous sort to be ignorant of the problems of love and marriage. As one mother wrote us: "I wish I had read this book when I was a young girl—it would have saved me a lot of misery and suffering."

Certain shallow-minded persons may condemn "The Philosophy of Love." Anything of such an unusual character generally is. But Madame Glyn is content to rest her world wide reputation on this book—the greatest masterpiece of love ever attempted!

SEND NO MONEY

YOU need not advance a single penny for "The Philosophy of Love." Simply fill out the coupon below—or write a letter—and the book will be sent to you on approval. When the postman delivers the book to your door—when it is actually in your hands—pay him only \$1.98, plus a few pennies postage, and the book is yours. Go over it to your heart's content—read it from cover to cover—and if you are not



more than pleased, simply send the book back in good condition within five days and your money will be refunded instantly.

Over 75,000,000 people have read Elinor Glyn's stories or have seen them in the movies. Her books sell like magic. "The Philosophy of Love" is the supreme culmination of her brilliant career. It is destined to sell in huge quantities. Everybody will talk about it everywhere. So it will be exceedingly difficult to keep the book in print. It is possible that the present edition may be exhausted, and you may be compelled to wait for your copy, unless you mail the coupon below **AT ONCE**. We do not say this to hurry you—it is the truth.

Get your pencil—fill out the coupon **NOW**. Mail it to The Authors' Press, Auburn, N. Y., before it is too late. Then be prepared to read the most daring book ever written!

The Authors' Press, Dept. 416, Auburn, N. Y.

Please send me on approval Elinor Glyn's masterpiece, "The Philosophy of Love." When the postman delivers the book to my door, I will pay him only \$1.98, plus a few pennies postage. It is understood, however, that this is not to be considered a purchase. If the book does not in every way come up to expectations, I reserve the right to return it any time within five days after it is received, and you agree to refund my money.

De Luxe Leather Edition—We have prepared a Limited Edition, handsomely bound in Royal Blue Genuine Leather and lettered in Gold, with Gold Tops and Blue Silk Markers. No expense spared—makes a gorgeous gift. If you prefer this leather edition—as most people do—simply sign below, place a cross in the little square at the right, and pay the postman only \$2.98 plus postage.

Name
(Write your name and address plainly)

Address

City and State

IMPORTANT—If it is possible that you may not be at home when the postman calls, send cash in advance. Also if you reside outside the U. S. A., payment must be made in advance. Regular Edition \$2.12. Leather Edition, \$3.12. Cash with coupon.

After Thirty—can a woman still gain the charm of "A Skin You Love to Touch"?

SOME women have a better complexion at thirty or thirty-five than they ever had in their twenties.

The reason is simply that they have learned to take better care of their skin.

At twenty, contrary to popular tradition, a girl's complexion is often at its worst.

Too many sweets—late hours—and, above all, neglect of a few simple rules of skin hygiene, result in a dull, sallow color, disfiguring blemishes, and ugly little blackheads.

By giving your skin the right care you can often gain a lovelier skin at thirty than you ever had before.

Remember that each day your skin is changing; old skin dies and new takes its place. Whatever your complexion has been in the past—by beginning, now, to give this new skin the treatment it needs, you can gradually build up a fresh, clear, radiant complexion.

The cause of blackheads and blemishes

Blackheads are caused by dirt and oil collecting in the pores of your skin. A large-pored skin, or one that is much exposed to dust and soft-coal smoke, is especially susceptible to blackheads. Blemishes are generally the result of infection from bacteria carried by dust into the pores.

Don't neglect defects like black-



Often the best of life doesn't begin for a woman until she is thirty. Often it is only then that she begins to realize herself and her own possibilities. Don't think of your age, whatever it is, as a limitation—think of it as an opportunity! Use the knowledge you have gained from life to overcome past faults and disadvantages. Make up your mind to be lovelier every year—and you will be!

heads or blemishes. They can easily be overcome by the following two treatments:—

To Free your Skin from Blemishes

Just before you go to bed, wash in your usual way with warm water and Woodbury's Facial Soap, finishing with a dash of cold water. Then dip the tips of your fingers in warm water and rub them on the cake of Woodbury's until they are covered with a heavy, cream-like lather. Cover each blemish with a thick coat of this and leave it on for ten minutes, then rinse very carefully, first with clear hot water, then with cold.

Use this treatment until the blemishes have disappeared, then continue to give your face, every night, a thorough bath in the regular Woodbury way, with Woodbury's Facial Soap and warm water, ending with a dash of cold water. In this way you can guard against a re-appearance of the blemishes.

A Special Treatment for Blackheads

Every night before retiring, apply hot cloths to your face until the skin is reddened. Then with a rough washcloth work up a heavy lather of Woodbury's Facial Soap and rub it into the pores thoroughly, always with an upward and outward motion. Rinse with clear hot water, then with cold. If possible rub your face for thirty seconds with a piece of ice.

To remove blackheads already formed, substitute a flesh brush for the washcloth in this treatment. Then protect the fingers with a handkerchief and press out the blackheads.

Special treatments for each different skin need are given in the booklet, "A Skin You Love to Touch," which is wrapped around every cake of Woodbury's Facial Soap. Follow the treatment you need regularly and see how much clearer your skin will become and what a world of difference it will make in its attractiveness.

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

Three Woodbury skin preparations—guest size—for 10 cents

THE ANDREW JERGENS CO.
902 Spring Grove Ave., Cincinnati, Ohio
For the enclosed 10 cents—Please send me a miniature set of the Woodbury skin preparations, containing:

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

If you live in Canada, address The Andrew Jergens Co., Limited, 902 Sherbrooke St., Perth, Ontario. English Agents: H. C. Quelch & Co., 4 Ludgate Square, London, E. C. 4.

Name

Street

City State

Cut out this coupon and send it to us today



Now That Winter's Here—

“IF winter comes, can spring be far behind—” was first the thought of a poet, and then a novelist took it for the theme of his story. Now we are moved thereby, to a brief, humble editorial.

For winter is here, in fact and fancy, for numberless motion-picture workers. The shut-down of so many of the big studios, even tho it is temporary, has turned the world upside down for great and small alike in this industry. But, of course, anyone with half an eye could see that things could not go on the way they were: with production costs mounting higher and higher; pictures in quantity piling up and piling up; salaries going the same gait from prop boy up; time, meaning money being flung away; competition forcing the expenditure of unprecedented sums, and so on and so forth, *ad nauseam*.

Now there never was a great revolution accomplished without the shedding of blood. No change, however trivial, has ever taken place without a disturbance of some sort. There can be no readjustment without pain. And you who are down in the valley now, who are out of jobs and facing the chill of an unknown future, no matter how intolerable you find the situation, take heart. The discomfort and suffering is only a question of time—nothing else; and when you know a thing is temporary and *will* pass, you can stand it. If one just finds the courage to stick it out—why spring will come again, and the movies and its great army of adherents will once more take their rightful places in the sun.

These things we *know* to be true.

Photograph by Aug. Rupp, Berlin



White Studio

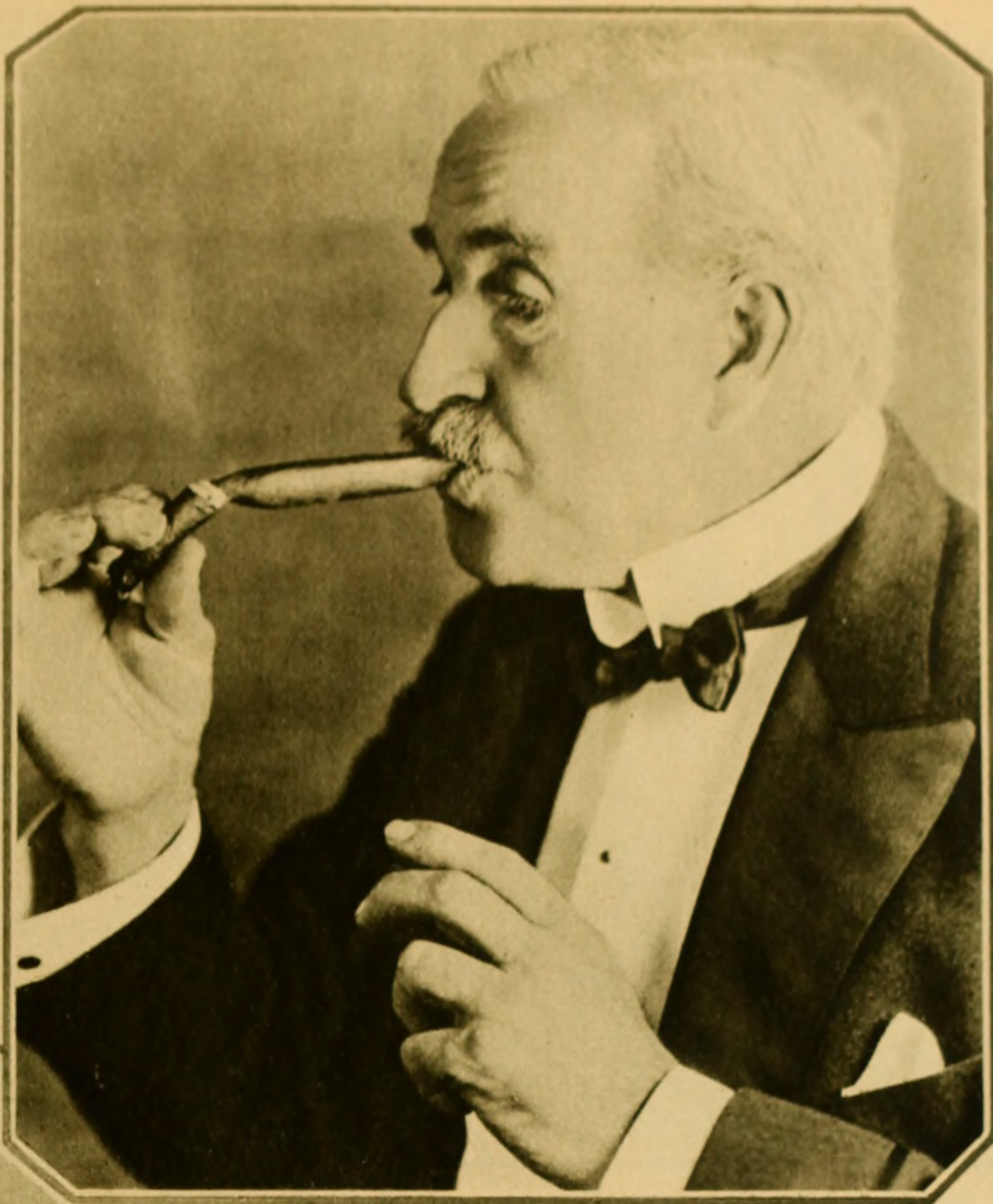
Billie Burke

Not content to be the beautiful wife of the most noted beauty connoisseur in the country, Mrs. Florenz Ziegfeld, professionally known as Billie Burke, must add new laurels to her crown each year in the drama. This year she opens late in a comedy whose title is not yet announced

Classic's Favorites

These Two Men Are Classic's Favorite Movie Stars and We Don't Care Who Knows It

Photographs by Richee



Theodore Roberts is the dean of cinema character actors. He has played more fathers, uncles and grandfathers than any other man on the screen. He is lovable, crotchety, irascible, endearing, unreasonable, peppery, gallant and adorable as the case may be. He has just completed "The Ten Commandments," in which he portrayed the patriarch Moses with great dramatic dignity. Just at present he is on tour in vaudeville

The spectacular rise to fame on the screen of Ernest Torrence is known to everyone. From the lightest of musical-comedy comedians he became the heaviest of moving-picture villains. He is booked up for months ahead always. In "The Covered Wagon," altho he was unregenerate to the end, he had his endearing moments, and in "Ruggles of Red Gap" he was wholly amusing. In "West of the Water Tower" he has a profoundly moving part—a disappointed father. We, personally, go to see any picture that boasts of him in its cast



Music Hath Charms—

By
MAUDE CHEATHAM

A great deal of fun is poked at the necessity for music as an aid to emotion, but it really serves a practical purpose. Left is Gladys Hulette having her heart stirred by the studio orchestra. Below is Marshall Neilan's string quartette, of which he makes persistent use in all his pictures. This shot was taken during the making of "The Rendez-vous"

"OF all the liberal arts," said Napoleon the Great, "it is music which has the greatest influence over the passions."

This pertinent comment is recalled as we contemplate an illuminating phase of the motion-picture industry, which is the development of music as a technical tool, both in the filming and presentation of photoplays.

Music and drama have always been more or less closely allied and as far back as Shakespeare and his fellow dramatists of the Elizabethan period—which was pre-eminently an age of minstrelsy—plays were studded with exquisite lyrics to be sung to music. In fact, in glancing thru Shakespeare's few stage directions there will be found many such orders as "Music and Song," clearly showing his idea of combining the two arts in telling a story.

The dramatic use of music probably had its birth in the early melodramas which interpolated incidental melodies to create atmosphere and heighten certain effects. The suggestion of the raging storm—the villain's deadly work and the pensive home-coming of the lovely heroine—all these were intensified by descriptive music. It glorified the love scenes too, endowing them with the glamour of romance that even the cleverest actor and stage setting failed to meet.

Every human emotion has its own musical note, or perhaps a combination of notes that coincides and emphasizes its meaning.

Richard Wagner's wonderful success in setting great dramatic themes to music is given a concise description by Bernard Shaw, an ardent admirer of the composer. He says: "The main leading motifs are so emphatically impressed upon the ear while the spectator is following a strong

dramatic expression that a requisite association is formed unconsciously."

This is precisely what is being done today in motion pictures.

To Geraldine Farrar is given the credit of first realizing the tremendous aid music brings to actors and directors in their work before the camera.

When she began filming her operatic success, "Carmen," Miss Farrar found it impossible to get into the spirit of the story without the familiar music and asked that the score be played in the studio the same as if she were



acting in the theater. Now there is seldom a scene demanding emotional expression that is made without appropriate musical setting.

The great studios in Hollywood regularly employ many skilled musicians, ready with a large repertoire in order to meet all dramatic exigencies.

While large orchestras are frequently needed for certain elaborate scenes, the usual combination consists of a piano or movable organ, violin and cello, which furnishes the accompaniment for the tense moments that thrill thousands of film fans thruout the world.

Under this influence the actor loses his self-consciousness and readily drops into a natural grace, as well as responding to the rhythm, emotionally.

It quickens the blood that warms the heart and tho the wise ones insist that its appeal is only to the emotions—never binding the intelligence, for it carries no definite ideas, it certainly creates eloquent back-



grounds upon which the sentiments and passions play.

Cecil De Mille keeps a violinist on his pay-roll the year around and uses this music for every scene. When the occasion demands it, he adds other instruments. This he does entirely for his players and he allows them to choose their favorite selections.

He believes, however, that music lessens the director's critical capacity, which should be ever active, and I have seen him many times sitting with his fingers in his ears as he watched a scene being filmed to the seductive music of a splendid orchestra. For this reason too, Mr. De Mille insists that his players keep their voices pitched very low—he does not want to be swayed by the quality of their tones, which form a subtle avenue for emotional expression—and one to which he is peculiarly susceptible.



At the top of the page is Glenn Hunter making a scene from "West of the Water Tower." Note the three musicians doing their best to help Glenn toward the proper mood. Above is Jane Novak playing for Victor Schertzinger and her sister Eva on the studio organ. It doesn't seem to be going so well. Right: Music is a very pleasant accompaniment to kissing, we are sure Monte Blue thinks, and doubtless Irene Rich finds it pleasant too—the music, we mean



Left: Ruth Dickey and her ten-piece orchestra were transported on sand sleds to the sandy desertlike location Cecil De Mille selected for some of the scenes of "The Ten Commandments." In the picture Charles de Roche and Leatrice Joy take a hand to "spell" the musicians. Below is Eric von Stroheim and his regular orchestra on a peak of the Panamint mountains on the edge of "Death Valley." Altho heat prostrations threatened, they played away for the successful climax of "Greed"

He often tells his cast: "Remember, cameras have no ears. Act your feelings. Don't be content to speak them. When the picture is shown on the screen, it must stand on the acting and nothing else."

In his new mammoth production, "The Ten Commandments," music has become one of the several fascinating elements in the upbuilding of the various periods in which Mr. De Mille seeks to interpret the Mosaic Law.

Fred Niblo always has music when directing his masterpieces. In studying the reactions of his actors to this influence he has made a significant discovery. Said he: "I find that women respond far more readily to melodies played in the lower register and men to those pitched in the treble. This is but the natural psychological attraction of masculine and feminine in tone."

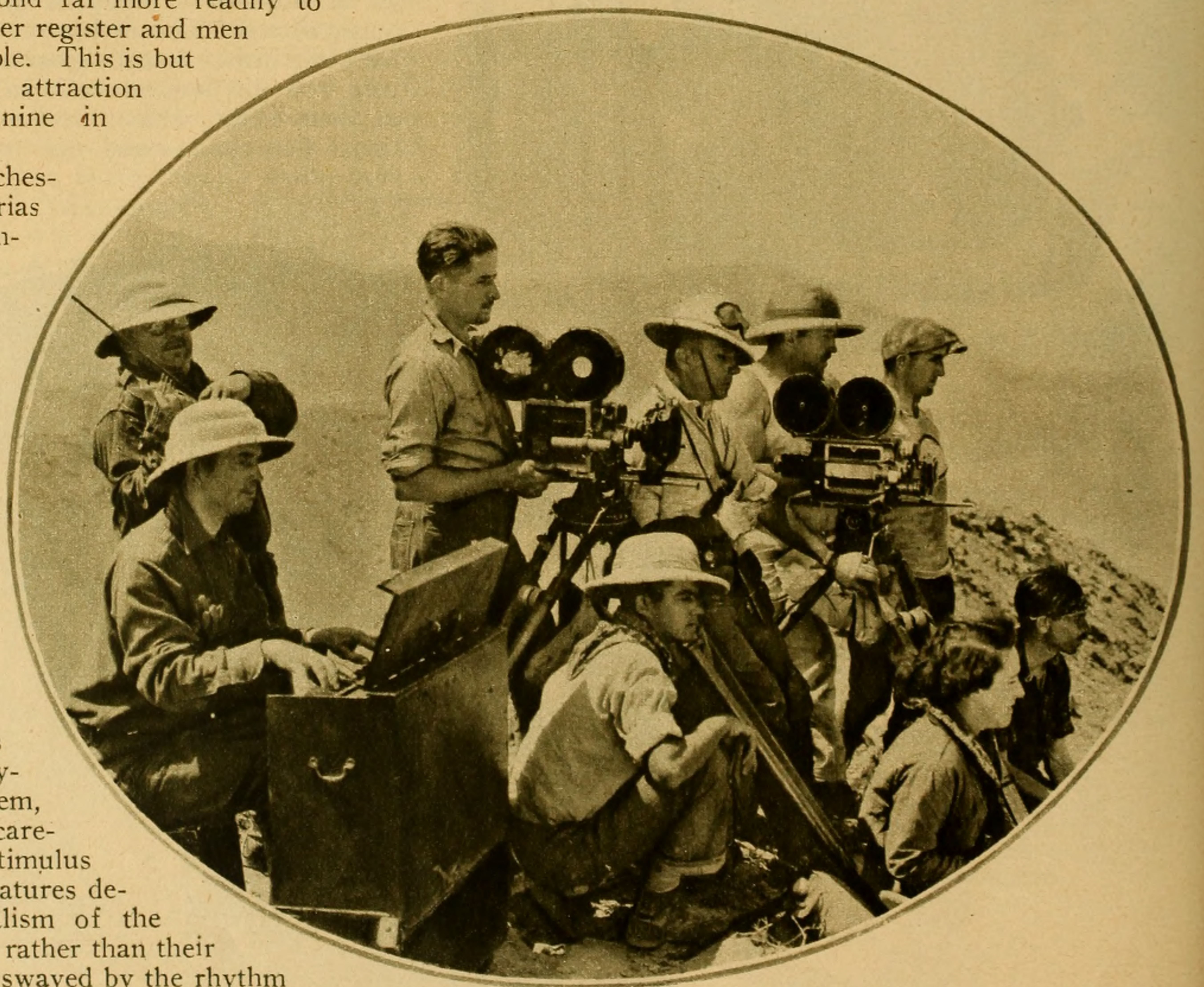
With an eight-piece orchestra playing the dramatic arias from "Pagliacci," as inspiration for a series of tragic scenes being made by the strolling players in his new production, "Scaramouche," Rex Ingram stopped to remark that everyone responds to music to some degree.

"I know little of the technique of this art," said Mr. Ingram, "yet a Wagnerian opera stirs me tremendously. While I invariably use music in my scenes, delving into the preferences and prejudices of my players to find what moves them, I believe it must be used carefully, for it gives a false stimulus to the action. Sensitive natures depend upon the emotionalism of the music to carry their scene rather than their own acting. They are so swayed by the rhythm

that they think they are expressing it thru pantomime when in reality they are merely feeling and their body is placid."

The many-sided brilliance of Eric von Stroheim would naturally include a knowledge of music. He plays the violin like a professional and brings to it that vitality that characterizes his other achievements. Understanding music and human nature so perfectly, this genius arranges his music scores as he plans his continuity, practically making an opera of his pictures while filming them.

(Continued on page 86)





Townsend

Mme. Olga Petrova

This brilliant Polish woman has trifled with many arts, obtaining a measure of success in all she has touched. At once a playwright, an actress, an author, a poet, a producer and director, a magnificent *poseuse*, she still retains a beautiful feminine charm and an incomparable social grace. Someone has said that glamour never happens on women who do things. But Olga Petrova is glamorous. She is at present on tour acting in a condensed version of her own play, "The Hurricane"



Edwin Bower Hesser

The Mutual Admiration Society

By
HARRY CARR

Blanche Sweet takes two pages to tell what she thinks of her husband; but Marshall Neilan needed only two lines to tell what he feels about his wife

Left is a recent portrait of "the most extraordinary personality on the screen," Blanche Sweet. Below, as Anna Christie in O'Neill's drama of that name

I HAVE always wondered about these stars who are directed by their own husbands.

Whether at the breakfast table the lord and master tastes the coffee and says: "This is worse than your close-up in that love scene in the third reel."

Or if perhaps she waits until he gets his face lathered and he is sliding down the difficult slope north of the upper lip before she reproaches him with giving all the good scenes to the vamp lady in the picture.

Well, Blanche Sweet says not. Positively no.

Her husband is Marshall Neilan.

A great many picture experts agree with Blanche that he is the one great genius that the cinema has thus far produced.

He and Blanche have been in pictures together since the early Biograph days when she was a little dancer called in for a special scene in one of the first Griffith pictures and "Mickie" was a boy driving an automobile.

The writers of "success stories" like to refer to Marshall Neilan as the chauffeur who became one of the greatest directors in the world. Far be it from me to crush the illusions and artistic yearnings of any gent now piloting a taxicab; but the fact is Mickie was an actor and the ravishingly handsome young Valentino of his day on the screen while



still a mere boy. His auto career was a kid performance. But, anyhow, this is what Blanche says about it.

"They are all wrong about Mickie. Everybody around the studio thinks that Mickie is a careless, happy-go-lucky idler who drifts in late to the studio and just sort of makes the thing up as he goes along.

"I used to think so myself until we were married.

"The fact is that Mickie is doing his hardest work when he appears to be playing.

"I can always tell at home when he is working out a big scene in his mind. Our home life straightway takes on an atmosphere of jazz and excitement.

"Mickie whirls me around to jazz emporiums at loud and unusual hours of the night. We dance at road houses and Mickie gives prizes to the best fox-trotters and we whirl thru a round of pleasure until I am positively dazed and dizzy.

"I have learned from experience to know that at these times, Mickie is working out some big situation in a big story.

"There are many minds—big, creative minds—which work like this.

"No doubt there are some creative writers who need quiet and

Left is another "Anna Christie character study. On another page this photoplay is discussed as the best of the month. Below is the Irish "Mickie" Neilan who ranks among the first ten directors of the screen



Mandeville

Evans, L. A.



solitude; but the Mickie Neilans of this world need the stimulus of motion and excitement. It seems to rouse their thoughts and stimulate their imaginations—just as a race-horse needs another horse as a pace-maker.

"Mickie very seldom talks about his pictures at home. I am glad he doesn't. It would be miserable to have a home life made up of Kleig lights and baby spots and scenarios.

"Sometimes he brings up the subject of some play and discusses the situation. In the earlier days of our married life I used to torture my brain trying to help him with these situations. I know better now. I know from experience that he never really talks of the play he is thinking about. When he talks of one, I know that he is working out the details of some other one. So I have learned that the way I can best help the family fortunes is to sleep with my boots at my bedside like a fireman and be ready to go tearing around the dance halls and the jazz places while my talented husband wrestles with the muse.

"Sometimes it takes Mickie a long time to work out a story. I know that he had the idea of "The

(Continued on page 84)



White Studios

Odious

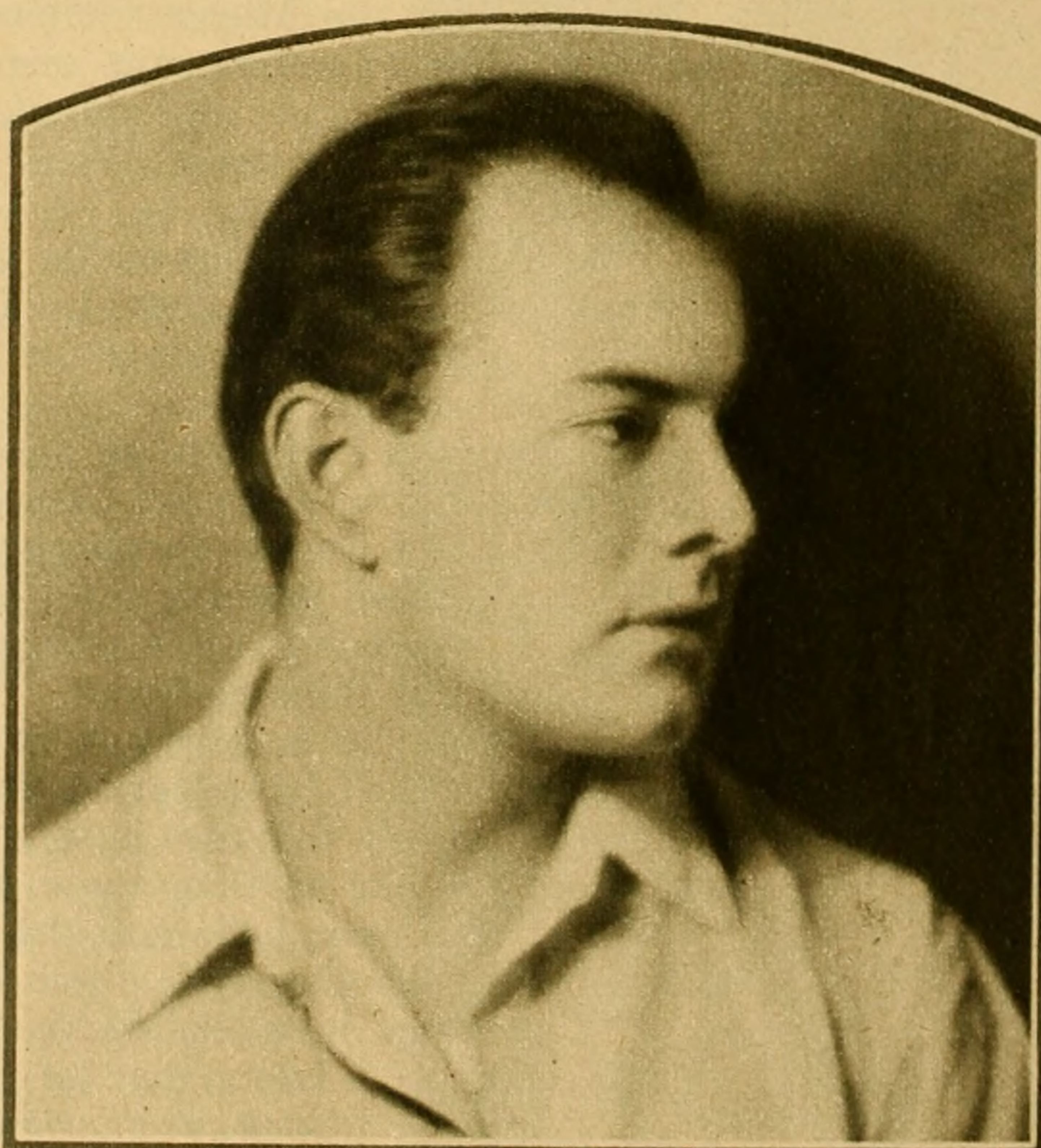
and Pictorial

The "Scaramouche" Of the Stage

It is interesting and a bit exciting to have two "Scaramouches" running on Broadway at the same time. It invites—no—it challenges comparison. Indeed, it makes comparison inevitable. CLASSIC, which serves the interests of both stage and screen, finds itself in a difficult position—for one "Scaramouche" is unquestionably superior to the other. Making due allowance for the limitations of both mediums, we believe the motion-picture the finer, truer and more entertaining



White Studios



This is Sidney Blackmer himself and above, in the character of André-Louis Moreau. To us he is still Sidney Blackmer, a rather earnest, serious-minded, likable chap

Goldberg

Above is Margalo Gillmore as Aline de Kercadiou, who makes of her a pretty, petulant, sweetly feminine and altogether human and understandable person. She looks as pretty as it is humanly possible in the lovely soft colors of her billowing costumes, but she did suggest the ladies that conceal boudoir lamps, telephones, powder boxes and so forth

Comparisons

Contrasts

The "Scaramouche" Of the Screen

Ramon Novarro in the title rôle is satisfyingly picturesque and disturbing. He swashbuckles a bit, is scornful and sardonic at times, romantic and tender at others. At no time does one get a thrill out of Blackmer's Scaramouche. It is kindly and gentle, quietly determined, persistently idealistic and not very exciting. This does not seem to us consistent with the character, who, if you recall, "was born with the gift of laughter and a sense that the world was mad"

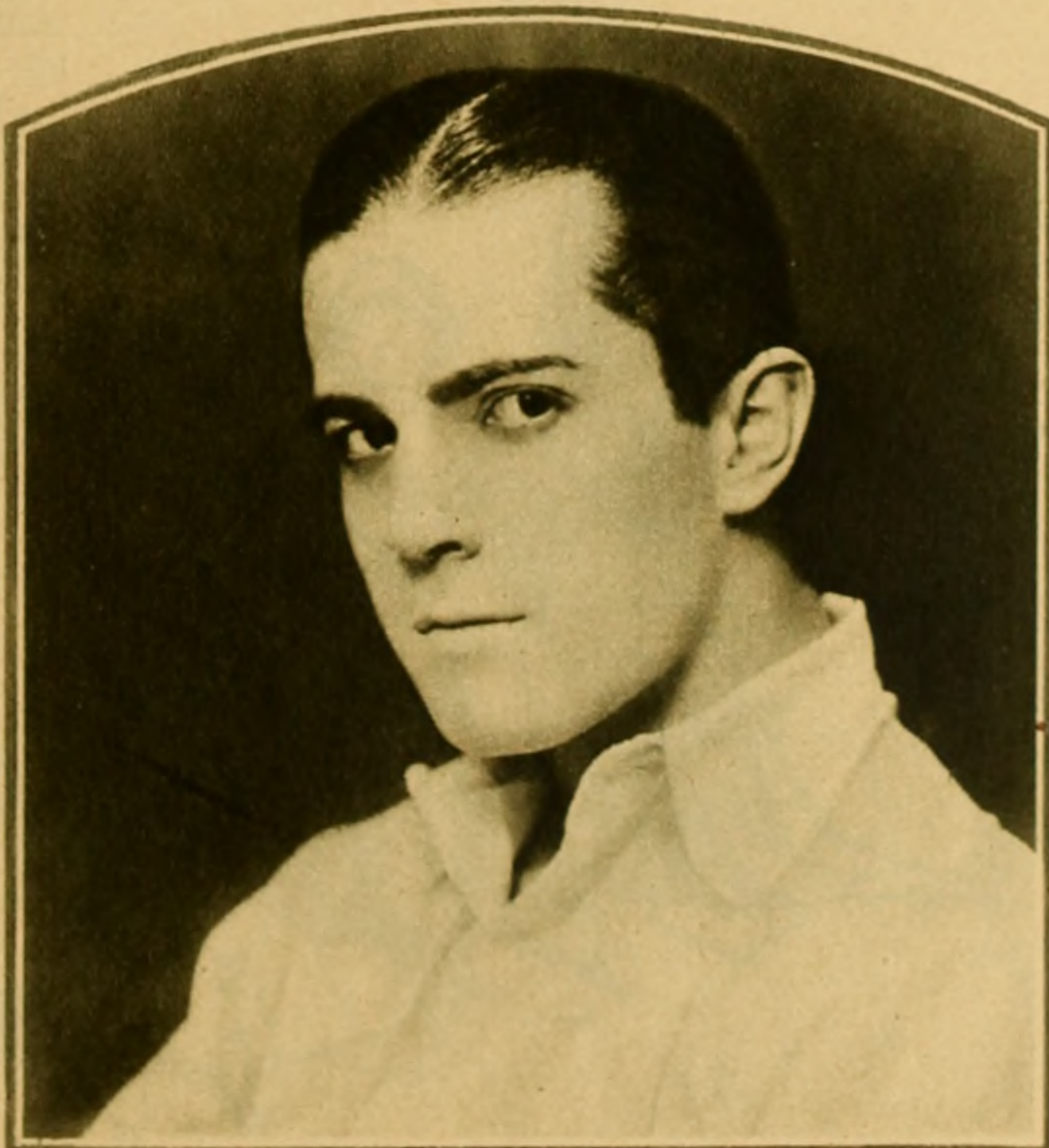


Melbourne Spurr



Hoover Art Studios

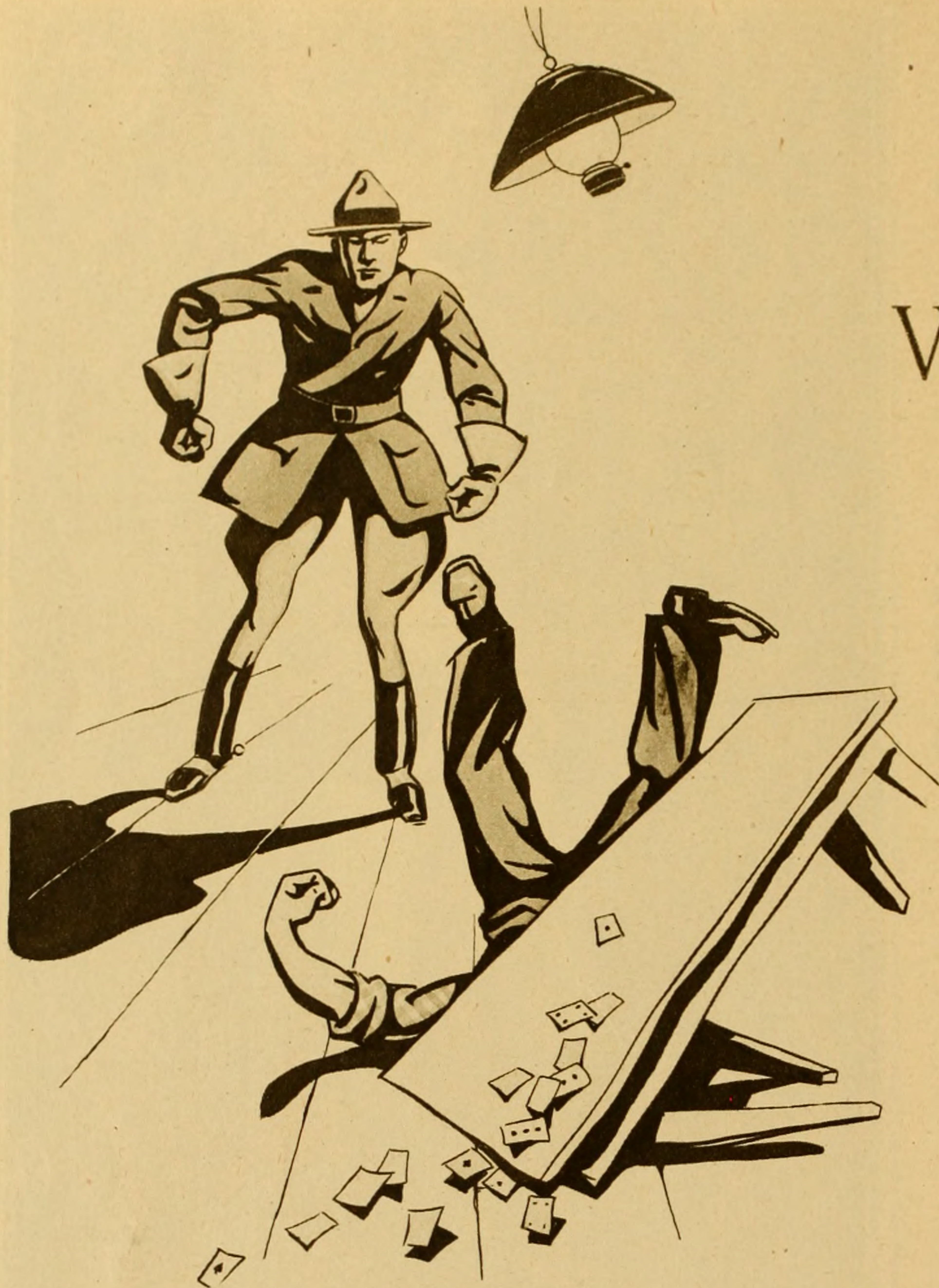
This is Alice Terry as the Lady Aline de Kercadiou, the beloved of André-Louis. There was a consistent hauteur and dignity in her performance, tho we found it less moving than Miss Gillmore's. Even lacking the undeniable aid of color, she was surpassingly pretty. The white wig also helped the illusion of the period



This is Ramon Novarro himself, and we call your attention to the similarity in pose and costume with Sidney Blackmer across the page. Above is his Scaramouche, a romantically youthful and beautiful figure

The Things We Cant Escape in the Movies

Drawings and Text
by Eldon Kelley



HE ALWAYS GETS HIS MAN

It is practically assured from the first reel that no half-breed trader, however bent on trouble, can cope with one of the Northwest Mounted Policemen. No thrill here

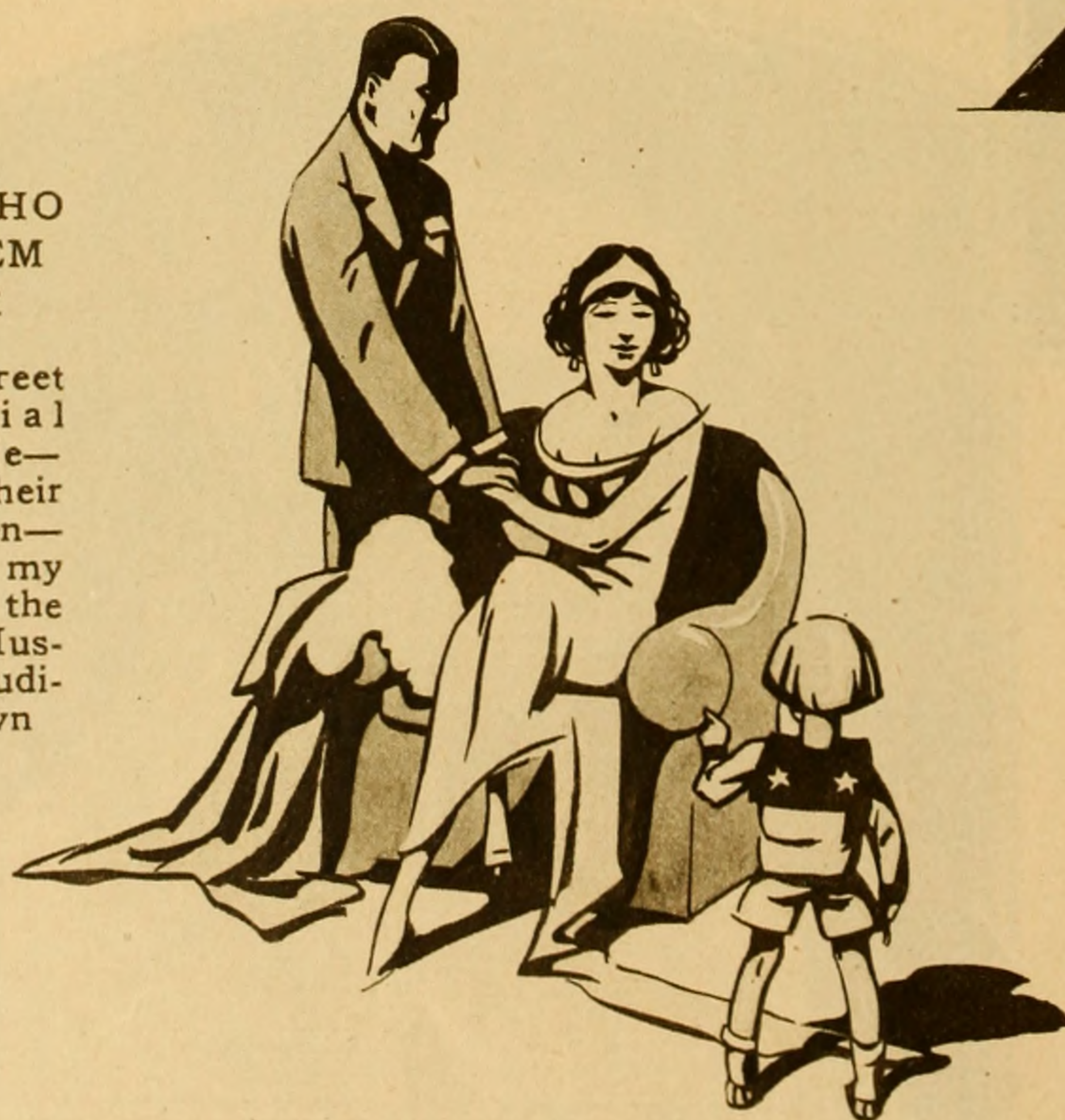


THE SUPERPRODUC- TION, "WHAT ARE THE WILD WIVES DOING?"

Containing for the most part a cut-back to ancient Egypt (including a few news-reel shots of the late lamented Tut-ankh-Amen's tomb) and showing Cleopatra in all her glory—and little else

THE CHILD WHO 'BRINGS THEM TOGETHER

Lonely Wall Street husband — Social Butterfly wife—about to live their own lives when—"Daddy, is dat my mumsie?" lispes the little child. Husband, wife and audience break down



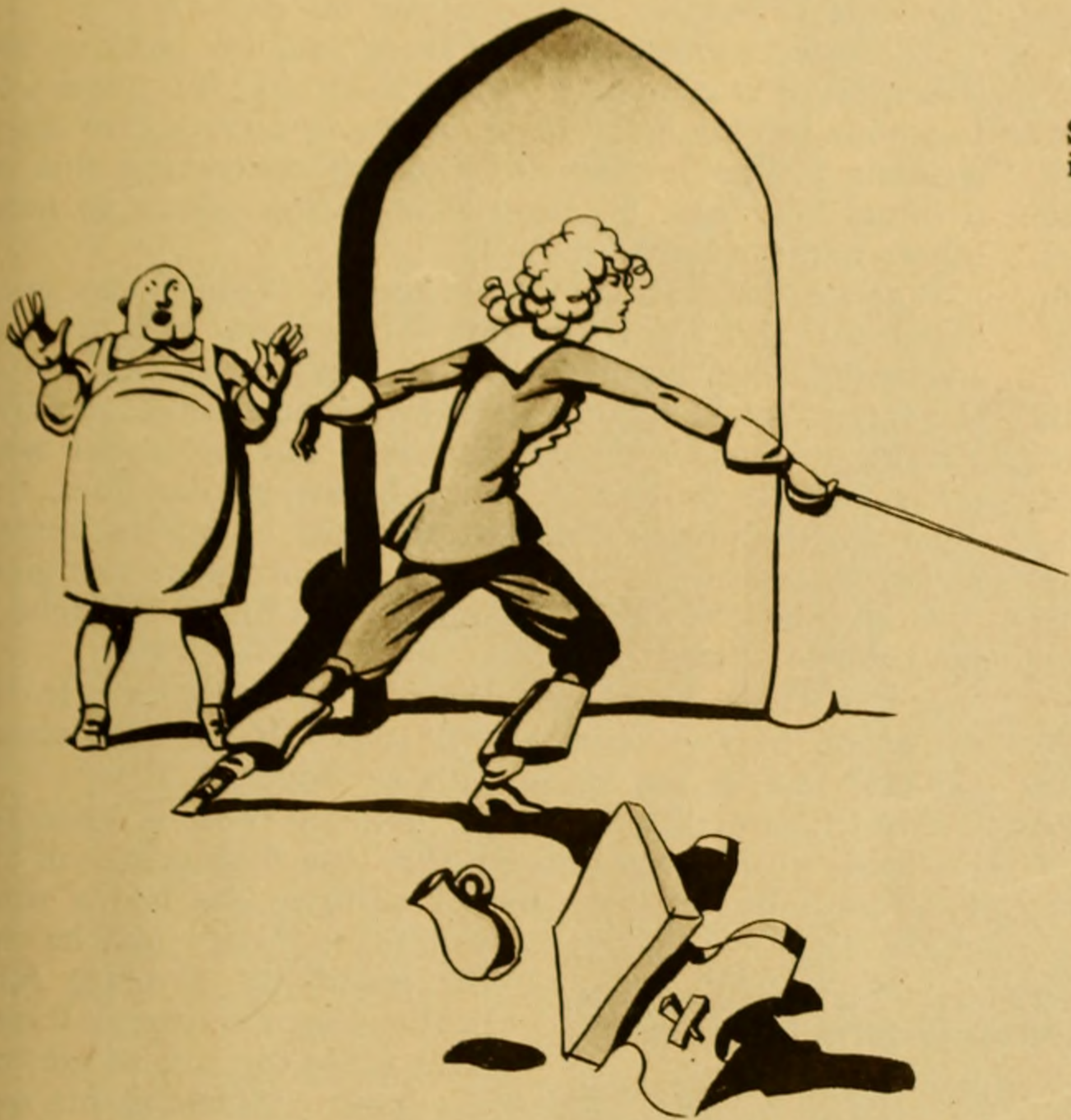
“Something old,
Nothing new—
Much that’s borrowed,
Naught that’s true!”

(With apologies to whoever said it first)



THE RURAL DRAMMER

Showing the indispensable picket fence and the compromising situation that makes it hot for the gal. Ye Gods and little Gishes!



THE COSTUME FLOOD

Imogene, the *daughter*, mind you, of an effete aristocracy, disguises herself in boots and britches and indulges in numerous imbroglios. No one penetrates her disguise—but the audience



THE INEVITABLE
WALL STREET
STORY

Adolphus Mugg, financier and only father of the beautiful Miss Mugg, has just lost all on the street. Little does he dream that the man who ruined him is the news-boy he thoughtlessly ran over years before in his Rolls Royce. Does the young man marry Miss Mugg before the show is over? Of course!



THE CINDERELLA
STORY

“Oh,” she captions, “how you frightened me.” Poor thing, she is working as a servant in the mansion of her aunt, who has bilked her out of her rightful fortune. Does she fall in love with the rich young man next door? Ten guesses!

The Powers Behind the Screen

Who's Who in the Motion-Picture Business

By STANTON LEEDS

EDITOR'S NOTE.—*This is the fifth and last of the series of five articles on the business end of the motion picture and a discussion and a description of the truly great personalities that have put the movies on the map*

WHAT about the boy politician, the pride of the G. O. P.—what about Will H. Hays? In ducking out of politics for a fat job in motion pictures did he sell his Indiana birthright for a mess of pottage? Should he have stuck to the Cabinet, strung along with President Harding, or was being boss of the screen worth more, as his friends declare?

Meanwhile, is he boss of the screen? Hardly. With men like Adolph Zukor, Carl Laemmle, William Fox, to say nothing of William Randolph Hearst and Frank J. Godsol with their reorganized Goldwyn company, and entirely forgetting a dozen or so other fast steppers already in power or rapidly getting there—with these in the motion-picture game is it likely a Republican politician is bossing the works?

It is not. The truth is that Mr. Hays is working with these men, his backers and employers, and using his keen political sense, his gift for maintaining harmony, to their advantage and the screen's. Outside of his original mistake, his calm acceptance of the weird belief that there was something the matter with pictures, that they were really naughty, his backers seem to feel that he has done very well.

But the assumption, very generally taken for granted thruout the country, that so far as motion pictures are concerned Mr. Will H. Hays is *it* in the sense that Judge Landis is *it* in baseball—this assumption is mistaken. The power behind the screen lies elsewhere.

It is vested in such as Zukor, whose history is the history of the growth of pictures from nickelodeon to a big-ten, three-ring circus; in men like William Fox, who has fought it alone; in such as Carl Laemmle and his right-hand bower, R. H. Cochrane; in such an amazing and variously gifted person as William Randolph Hearst who, when asked if there were money in pictures, replied, "my money is in them."

There are others, but for the moment consider these—consider Carl Laemmle in particular. During these ten years when Zukor has been large in the limelight, during this time when H. E. Aitken and many others disappeared altogether from the field, during this time that saw at least the temporary eclipse of such men as Samuel Goldwyn, P. A. Powers, R. A. Rowland, W. W. Hodgkinson, Lewis Selznick, J. D. Williams, R. S. Cole, J. Stuart Blackton and so on—during this time Laemmle has persisted.

People got into the way of shouting at his pictures, Universal pictures, "cheap." But Universal went right on. Others made more expensive pictures. Others went under. Laemmle and Universal went on. Year in, year out, with the pace pulling this, that and the other runner, Laemmle kept them coming to see his pictures.

The price seemed to please them, and the pictures, and when, all of a sudden, out of a clear sky, this same Carl Laemmle produced the most expensive picture ever made, it seemed time to seek information concerning this individual who kept his head above water where so many others had drowned.

It seems that the man knows figures. Others may guess about art and have all sorts of notions, but he, Carl Laemmle, bases his ideas on bed-rock, facts, the food of the fattest bankrolls. Also he remembers actual pictures. Knowing what they paid, he has a fair notion of what other pictures will pay if they follow similar lines, for, after all, the number of possible plots is strictly limited. In short, the hot air that artists and dreamers are given to—this doesn't bother Laemmle. He has (and right in his head) the statistics.

All morning he studies these same statistics. In the afternoon he sees anyone who calls. If the idea stands the acid test of the figures, it's a Universal idea.

An entirely different type, William Fox is generally credited with being himself the best film editor in the business. Before the time of pictures, he had a small

vaudeville circuit and he saw the possibility of using films in those same theaters. Rather than be dependent, he got into the habit of making his own pictures. In more ways than one, they are his very own. Either assertively masculine or correspondingly feminine, they have a quality that keeps audiences saying, "if that isn't the truth!"

Their humanity, their story value, however, is only part of the story so far as William Fox is concerned. From political life, he picked as a partner a young Irishman, a former reporter and once secretary to the Police Commissioner of New York, Winfield R. Sheehan. A man whose abilities are so extraordinary, whose vision is so far-sighted that he has been given, to hold him, almost a controlling interest in the Fox enterprises, the boyish appearing Winnie Sheehan is one of the comers in pictures, one of that industry's assets.

His future is problematical,
(Continued on page 85)

Undeniably one of the "Powers," is Carl Laemmle, president of the Universal Pictures Corporation





La Pucelle

JOAN OF ARC, THE MAID OF ORLEANS
Famous Heroines No. V. Posed by Pola Negri

Everyone knows of the peasant girl of Domremy who watched her sheep on the hillside and saw the visions that raised her from the ranks of common mortals; that fired her with the divine determination to free her country of the English yoke; that placed her at the head of the armies of France, which she led to unforgettable victory. She was finally betrayed into the hands of her enemies and burned at the stake in 1431, when she was just nineteen years old. Her true story reads like a golden legend. Her martyrdom was the most shameful in history, but her glory redeems the dark past.

Foreign

Cineman Glances Over

FRANCE

THERE are certain advantages in failure, and the failure of French films to conquer the American market, tho marking a definite commercial setback for French producers, is already beginning to show artistic benefits which might have been much longer in developing had the effort to invade America been successful. As pointed out last month, French as well as other foreign producers, with the vast transatlantic market luring them, have been concocting film monstrosities supposedly conceived after the American pattern but in the end failing to be either American or anything

else; a mongrel product in which American invention was grotesquely travestied and European artistry basely betrayed. The mistake of the foreign producers was that they chose to compete with America in the one field in which they had no chance, lavishness of production, while they ignored the one element which alone could place them on a footing with American productions, the advantages of Old World background and Old World artistry. This error has evidently been perceived now, and the result, so far as France is concerned, is a

series of films which, diverging widely from the American standard, yet can hold its head up beside the best American productions. The completeness of the about-face in French film methods may be seen in the fact that within the last two or three months at least half a dozen productions have appeared in which extreme simplicity of setting is the rule and in which the native soil is dramatized and native talent is given the full burden of the film.

A beginning in this direction, and a most successful one, was made with "Crainquebille," Anatole France's masterpiece, with the star rôle entrusted to De Féraudy, one of the



Above is a scene from a German film called "Such Are Men." Mr. Ziegfeld's influence seems to have extended to the Eastern hemisphere. Right is the beautiful Russian star, Mme. Kovanko, who has the lead in a photoplay based on Turgenev's "The Song of Love Triumphant"



Above is Pedro de Cordoba in an English film, "I Will Repay." Right is a scene from the picture version of Mallarmé's immortal poem, "Geneviève"



Films

The European Studios

greatest character actors in France. Every foot of this film is French, with no effort to disguise its nationality, and the result was that it was sold at once for the American market. This success has paved the way for a series of productions in the same manner, real native products, both subject and treatment faithful to the soil and spirit of France. Among the new films of this kind are "Little Jacques," Jules Claretie's classic, a French "Oliver Twist" with a strong strain of Gallic intensity running thru it; "Geneviève," Mallarmé's classic pastoral romance, picturized with all its beauty and poetry charmingly preserved; "The Urchin of Paris," a homely, humorous domestic drama which loses none of its interest for being written for an older generation; "Faithful Heart," the tragedy of a French port town against a sombre background of harbor life; and several other films of a kindred nature.

Pictorially, "Geneviève" is perhaps the most beautiful of the series, the photography and poetic treatment being faultless, but emotionally "Little Jacques" is the most effective. The story is hardly original, verging on the melodramatic, but it is so well told, so truthfully executed, as to give the narrative the quality of stirring reality. The picture is a great advance over the abortive efforts à l'Américaine which preceded it.

ITALY

Simultaneously with the French reversion to native subjects and native treatment, the Italian producers reveal a similar tendency, after having exploited, like the other European producers, ill-starred efforts to make films in the
(Continued on page 81)



Above is a Russian picture based on the life of the great Shakespearean actor. It is called simply, "Kean." Left is a vendetta about to be consummated. It is from an Italian film called "Supreme Love." Below is a Swedish picture romantically titled "The Eyes of Love"



Left is a bit from a French film, so typically French in every aspect that one might call it "one hundred per cent. French"



Au Sauce Piquante

Cinema Spice for
Jaded Appetites



Melbourne Spurr



Clarence S. Bull

Some of us like our movies highly seasoned, and then again some of us can take them or leave them alone. We for one, like them well flavored. It saves mental indigestion anyway. We don't go to the movies to be put to sleep, but to be entertained, and no one can deny the entertainment value—per capita, we'd better say—of this page



Nickolas Muray

Upper left: Norma Talmadge as an Ouled-Nail dancing girl in "Dust of Desire" is most provocatively beautiful. Above: Jean Haskell, a little Goldwyn treasure, gives a pleasant tang to many an otherwise flat movie. Left: Dolores Rousse, a delicious bit from Fox's box of spices



THREE men, that golden morning in Northern Canada, were thinking of one thing, a woman, and they thought of her according to their three points of view. To Michael Devlin, of the Northwest Mounted, a woman was something to be possessed. He had known—and possessed many in his thirty hard-lived years, but none like this one, wild and elusive and, for all of her life lived among trappers, miners, drunken Indians, fiercely virginal. Rose Bocion . . . the hoofs of his horse on the hard forest path beat out the name, Rose, a blossom to be plucked, a fragrance to give delight or what were roses—or women—for?

With hot, desirous memory he conjured her up now and she danced before him down the path, the sun sprinkled on her dark hair, the young curves of her, the lips that invited, the eyes that mocked, and the look of his face was not good to see. "Damn her!" he muttered, "she gets into a man's blood! I'm drunk with her. She's a fever I've had since that day I found her on her raft drifting toward the Anger o' God Rapids and brought her ashore to the Trading Post. That gave me a right to her, didn't it? I thought she felt it, too, but last night——"

His great hand with the white furrow of an old wound across it tightened on the reins with the suggestion of crushing something. Last night he had held her in his arms, and it had been like clasping the wind. *She had not been there.* And when he had demanded of McCollins, the old factor who had adopted her, the meaning of the change, he sensed in her, that canny Scot had been evasive and taken refuge in philosophizing.

"The mair I know wummen the less I know about 'em! But one thing certain, they dont gie their love for a debt that is owed but for a gift whaur they will."

Michael Devlin uttered an oath, and because his

Tiger Rose

Written in Short-Story Form

by

DOROTHY DONNELL

instinct was the simple primitive one of hurting when he felt pain he lashed at his patient horse. "If it's that dude engineer chap, Norton, I'll teach him to meddle with what's mine!" he muttered. "When I get back from this trip I'll settle it—I didn't drag her out of the river for him to kiss——"

In the Company's Store, McCollins the factor was thinking about Rose too; the anxious, timid thoughts of old age which knows humbly that it is helpless to aid youth because it speaks another language. He had lived a long existence here in the Northland, he had read few books, known few people, yet he had seen Life. When he thought of Rose Bocion he thought of her as a duty, something to be guarded, protected, a flower to be sheltered from harsh storms.

"'Tis a hard thing," he reflected as he sorted the settlement mail which had just arrived by canoe, "that we must pay so dear for experience in this world and then 'tis no use to anyone; we cant gie it to them we lo'e. I hae ma doots about this young city mon. He doesna belong up here and Rose does. An' there's a look in her eyes these days that wummen dont wear unless the thocht o' some mon puts it there. But there's nae use meddlin' wi' young folks. They must cut their own fingers before they can learn that a knife can hurt, an' there's the pity!"

The other man who was thinking of Rose Bocion was tall and good to look at, and wore his rough homespun with an easy grace, all of which the girl was aware of, tho she was not looking at him as she sat on the broken oak limb swinging her feet and singing a wild folk-song about a maiden who loved a *loup-garou*——

To Bruce Norton, engineer in charge of the railroad surveyors, women in general were something of a nuisance; in particular, incomprehensible creatures of mysterious moods who wanted to marry one. But this girl before him, with her naïve remarks, her amazing



Michael Devlin of the Northwest Mounted finds Rose Bocion drifting down the river on a raft toward the Anger o' God Rapids, pulls her out just in time, carries her back to the trading post, where she collapses

Norton straightened as tho a whip lash of memory had flicked him on the heart. His face grew grim.

"There are men who make a woman look like that—damn them!" he said slowly, "I knew one once. Wolf man fits him very well. Wolves are dangerous. They should be killed."

He got hold of himself hurriedly, smiled at her. "Go on! Tell me more. I know you're not Mr. McCollins' real daughter, but I dont know whose daughter you are. Perhaps you just growed like Topsy—that's the way you seem, like a part of all this—" his gesture brought the dappled forest, the blue rushing river

simplicity and her beauty which was half that of a wild wood creature, and half the age-old lure of Eve, vaguely disturbed him. Rose . . . Rose, a flower of the forest instead of the garden. Last night, in his board shack he had written a poem about her, called her "Tiger Rose."

"You know about thas *loupgarou*?" she asked, pausing abruptly in her song. Under the elfin masses of her hair her eyes grew wide and solemn, her voice dropped a full octave to the deeps of awe, "he is ver' bad to fall in love wiz, because on'y half he is nize han'some young man and the res' of the time he is a wolf. The *loupgarou* eat the heart ri' out of a girl who love wiz heem. Yes, thas so! Ask anybody!"

Bruce leaned against a tree, arms folded, watching the play of emotion on the vivid face under lazy eyelids. "You dont believe that, Rose! Aren't you a Christian?"

She nodded with conviction, "Yas, I'm a Christian, sure as hell!" she affirmed, and looked startled at his

shout of laughter, "all the same I know what I know! Me, I saw a woman thas had her heart eaten by the *loupgarou*—always she put the hand over the place where the wolf man hurt her, always she hunt for heem wiz face that mek like this!" Amazingly the young, fresh curves before his eyes took on haggardness, the eyes were haunting wells of tragedy. Bruce

with the surveyors staking out a line along it, the far hills into the woods.

Sitting lightly, swinging her feet in their Indian moccasins, Rose told him her simple Odyssey, her lonely childhood in the far deep woods with only her trapper father and the tame wildcat for companionship, her father's death—"I buried heem," she said simply, "the ground was froze and it was ver' hard work. He wanted a priest to read prayers before he died. He theenk mebbe he go to hell wizout. Me, I don' theenk so. *Monsieur le bon Dieu* is a *gentilhomme*."

What a child she was, Bruce thought, feeling her words tug at his heart. Before such marvelous simplicity he felt old and disillusioned and paternal. He was only twenty-four, and one can be older at twenty-four than at any other age. "Then you came to the settlements?" he prompted, for she had fallen into one of her rich silences. That was the reason he had noticed her first

and taken her from his general category of women who talked incessantly. If Rose hadn't anything to say, she said nothing.

"I mek a raft," she nodded, "but the river he is ver' bad. I goin' be drown mebbe but Michael Devlin hear me yell and comes. Papa McCollins got no daughter. I stay. Thas five year now."

"Michael Devlin," Bruce

TIGER ROSE

Fictionized by permission from Warner Brothers' production of the adaptation by Edmund Goulding of the play by Willard Mack. Directed by Sydney Franklin and personally supervised by David Belasco. The cast, starring Lenore Ulric:

- Rose Bocion ("Tiger Rose").....Lenore Ulric
- Michael Devlin.....Forrest Stanley
- Father Thibault.....Joseph Dowling
- Pierre.....André De Beranger
- Dr. Cusick.....Sam De Grasse
- Bruce Norton.....Theodore Von Eltz

frowned, "the big Mounted, eh? I suppose you're very grateful to him?"

Rose was puzzled. Grat'ful? I don' know thas grat'ful? He breeng me red ribbons from the beeg town. It mus' be ver' nize in the town——"

Bruce shook his head. "You'd hate it! Nothing green or sweet—grey, dirty stone canyons where the sun never shines," he went on to paint a sordid picture of ugliness and dirt and people, all hurrying, hating each other, thinking of money, fighting each other for money, but at the end Rose only smiled. She slid down from her branch and stood before him, looking up with unwavering eyes.

"But you would be there," she said, "I tink me I lak any place where you were there too!"

Under the tight jersey she wore her low breasts rose and fell swiftly. Her cheeks were the color of sun-ripened fruit, but the warm tint did not deepen altho Bruce Norton could feel himself blushing. She was not such a child after all, seventeen or eighteen perhaps, and lovely enough to turn any man's head. He adopted a fatherly tone, taking one hard little hand in his own. "The place for Roses is out of doors, not shut up in stone cages! I'll send you a picture of the kind of houses people live in in the city when I go back, houses like mountains——"

Terror sounded in her voice, "You're going away, yas? Dont go! I love you—I love you lak hell!"

Bruce Norton stood still, staring startled into the implacable face of Memory. "Think what you came here to do! Think of the vow you made beside your mother's bed—your mother who died of a broken heart! Are you free to play at love-making?"

As tho he could forget for more than a few moments at a time the thing that had brought him up into this wilderness, the thing that had shadowed his youth, the thing that lay between him and any hope for the future! But just for now, just for a few days might he not be free from it, free to be young and happy?

He lifted the brown little paw he held and kissed the back of it ceremoniously. "I'm not going away yet, little Rose," he smiled, "you dont mean what you just said, of course. Some day when you've grown up you'll marry Devlin or some one who lives up here and be very happy but now before I go we'll be friends, wont we?"

She looked at him slantingly, hid her eyes behind smooth creamy lids. "All ri'!" sighed Tiger Rose, "if

She came closer, her face ghastly. "They 'ave foun' heem?" "They haven't—yet," Cusick snapped, "the damn fool could have gotten away—but he said he had to come back to see you. Where can we hide him?"

you lak thas better, I lak thas too! We be fren's."

Indian summer with its poignant hint of sadness, its golden gift of beauty and sunshine without promise for the future, made of the Northwest woods in the days following a magic place, an enchanted land to Bruce Norton, without yesterdays or tomorrows. Because he knew the shortness of his moment he made the most of it. While his surveyors languidly drove their stakes, while the river murmured a background to their voices, he and Rose sat together under the trees and he talked as he had never talked to anyone before, of the books that he had read, the shy unspoken boy dreams he had dreamed. Rose chatted too, in her quaint broken English, and made wreaths of crimson and yellow maple leaves. Her moods were sudden in their changes, one moment she was a teasing elf, crowned with red haws, the next and she was become a tragedy queen reciting a weird folk tale.

And then one evening at dinner in the factor's house McCollins said casually: "We're tae have another citizen in the settlement. Meester Norton, a mon frae your own part o' the wurruld. The new company doctor is cooming tomorrow. His name is Glendenning—Robert Glendenning."

Bruce Norton laid down his knife and fork, but said nothing. Surprised at the silence, the old factor glanced across the table and saw a strange thing; he saw a man die before his eyes and go on breathing. Indeed in a moment Norton spoke, too, about some trivial subject, but he was a dead man speaking nevertheless, a man who had definitely resigned his hold on life.





Only at the end of the meal did he refer to the new company doctor. "Tomorrow, I think you said Doctor Glendenning was to arrive?"

McCollins nodded, puzzled. "Aye, he wrote that he wud drive himself from the Landing. He'll be here by noon I'm thinkin'. Do ye—perhaps ye might be knowin' him?"

Bruce Norton shook his head. His voice had an edge, "I have never had the pleasure of meeting the doctor personally. But I had a—a friend who knew him some years ago. I—have heard of him."

He went out into the darkness and presently, not knowing where his steps were leading him, he found himself in the grove where he had spent enchanted hours this last week, as a ghost returns to the scene of old happiness. The moon was up now and in the white light that lay across the grass he saw Rose, and as she came toward him he knew that she was no longer a child or an elf but a woman, a woman to be held close, to be kissed. . . .

He kept his arms rigid at his sides for

Above: He started to his feet with the groan of a savage beast and had made two bounds for the door when the revolver in Rose's hand spoke shrewishly

fear that they might go out to her. "I am going away, Rose," he tried to speak matter-of-factly, "I have something I must do——"

Her cry stripped the words from his lips: "You tak' me too! I will be ver' good—I dont be any trouble. You tak me!"

"I—cant——"

She was Tiger Rose now, fighting for what she wanted. "Ees it then some oter girl? I will keel her—I will scratch her dam face! I will mek an image of her and stick pins into her heart!"

Bruce held the quivering little figure by the wrists. "There's no one else, Rose. I cant explain——"

He felt the fierceness ebb from her. The small face under the wild dark hair seemed to shrink still smaller: "Then—you don' want me? Scuse please—Michael Devlin, he lak' me, I didn' think——"

Her agony awoke echoes in his own soul, taught him his heart. "No, no, Rose! Not that, not that—God, if I only could stay with you, marry you, live here all my



Left: Tiger Rose in agonized suspense watches the tramping feet of her lover's hunter until at last they lead him up to bed. But they soon came back——

years——” Somehow she was in his arms. They clung together, two children frightened of the dark. Against her hair he whispered wild things, broken words of tenderness, and at last a little of the truth. Years ago a man had wronged his sister, left her to die in disgrace. The shock had killed their mother. He had been searching for the man ever since, and now he knew where to find him. . . .

“I see,” Tiger Rose said quietly, “you do not need to tell me what you mus’ do. But—afterward——”

He shook his head dumbly, his hands, on either side of her face straining it back to his gaze as if he were committing it to memory, “I have given you my trouble to bear,” he said bitterly, “I have made you grow up, Rose. Will you ever forgive me?”

“Forgive? I don’ know thas word,” she smiled thru her tears, “I guess when you’re in love wiz someone thas all the word you know!”

He did not kiss her good-bye, because he knew that if he kissed her he would not go.

A heavy-eyed Rose was pouring the factor’s coffee the next morning when Michael Devlin, wearing his uniform, aggressively brought his news.

“I’ll be staying here a few days, sir, if you can put me up,” he announced, portentously, “maybe you haven’t heard? There’s been murder done! The new company doctor was shot early this morning between here and the Landing, and what’s more it’s known who did it!” He shot a spiteful glance of triumph at Rose; “no more nor less than the fine city dude that’s been staying under your roof—one of the Injuns saw him running thru the woods!”

McCollins’ cup went down with a clatter. “So that was the meanin’ of his face last night! Devlin, I’ve been a God-fearing mon a’ ma days, but yon laddie is no common criminal. I hae na doot the mon needed a bit o’ killin’ an I’m dommed if I dont hope Norton gets awa!”

The Mounted Policeman laughed unpleasantly. “Small chance! We’ve got fifty men on horseback beating up the woods—he’ll be behind bars before night—ouch!” he uttered a yelp of anguish as Rose neatly overturned a cup of scalding coffee on his hand.

The settlement joined the man hunt. All day the baying

of dogs and the far-off shouts of the searchers came to the straining ears of Rose Bocion as she stood behind the counter in the company store, all day as she weighed out sugar, and measured off calico she was trying to bribe Le Bon Dieu to let her lover escape. “— know, Mis’eu Dieu, you couldn’ help heem, but mebbe You jus’ look the other way one lil’ minute——”

Dusk hung like cobwebs in the corners of the room when Doctor Cusick, the settlement physician, came in, closing the door behind him. He was a middle-aged man with a face chiseled by old emotion as a stone is worn by strong currents. He spoke rapidly. “Rose, I think you are a girl who can be trusted not to faint or go into hysterics if I tell you something.”

She came closer, face ghastly. “They ’ave foun’ him?”

“They haven’t yet,” Cusick snapped, “the damn fool could have gotten away clean, but he chose to come back, said he had to see you again.

Well, love’s a disease there’s no cure for but time! I found him on the back road and brought him here, under the buggy robes. Where can we hide him?”

She pointed to the trap-door in the rough flooring.

“Down there among the boxes—— Queek! I hear them come. Mon Dieu, all the day I ’ave the great fear but now I fear nothing! Now there is somesing I can do——”

One moment she stood folded in Bruce Norton’s arms, then violently she thrust him away. “We are mad! Me, I t’ink thas a dam bad time for mak’ love.”

“She’s right, my boy!” Cusick said grimly, “get down into the cellar. Tomorrow we’ll figure some way to start you toward the States.”

The trap-door slid into place. Rose turned to the doctor, “W’y you do eet? W’y you help us?”

Cusick looked suddenly old. “Because his shoes fit me!” he answered slowly, “if he hadn’t killed that skunk I should have. You see Norton’s sister happened to be—my wife. Hark! Someone’s coming——”

When Devlin opened the door, Rose, humming a little song, was measuring out castor-oil with a steady hand.

Her face had lost its pallor, her eyes shone, she gave the policeman a gay nod. “Mebbe you lak’ the house to stan’ treat wiz this, yas? Bon nuit, Mis’eu Doctor! Come in tomorrow and see w’y Papa got him seek in his back——”

(Continued on page 78)



The policeman’s revolver in his hand, Bruce came to the side of Tiger Rose. “My brave little girl! But it’s no good, dear. I’ve decided to face the music”



Waxman

Eleanor Boardman

Tradition chained this young girl to a narrow path, bound her to a past generation, linked her with a staid old family atmosphere. But early in life she asserted her right to be a person on her own account and not just an echo of past formality. A pretty pioneer, Eleanor!

Rhythm and Rebellion

By
MAUDE CHEATHAM

Right is a recent portrait and below is Eleanor Boardman's appealing Amelia Sedley in "Vanity Fair." Her current picture is "The Day of Faith"



ELEANOR BOARDMAN spells REBELLION! You would never guess it when you see her on the screen in those sweet, sympathetic rôles that have brought a delightful rhythm to a number of recent pictures.

"That's just it," wailed Eleanor, "They always give me goody, goody parts when I would rather play characters——"

I laughed. It was amusing to find a girl with her lovely angelic face, and eyes that flood quickly with womanly tears, craving to mask her charms in vampire and worldly rôles. It is nearly always the other way.

Her rebellions date away back. In fact, they first burst forth when she suddenly discovered that her pioneer spirit had been placed in a staid old Philadelphia atmosphere. According to the program, her life lay cut and dried before her. Traditions chained her to a narrow path.

When she asserted her independence to think for herself, which she frequently did, she was rebuked. She was expected to be merely an echo of past generations.

"Families are a wonderful institution," admitted Eleanor, "but they have a distressing way of arresting any development of individuality. Seldom is a child given the freedom really to grow—to become a definite personality."

I imagine the battles were spirited. She was like a bird hopping about on the family limb, blinking at the sun and longing to try her wings to reach it.

At eighteen she ran away to New York.

"For the first time I really breathed," she explained.

"Of course, I had a hard struggle, I expected this, and I also had several bad experiences but these taught me to live.



She was both down and out. She had no job and no money; things were hopelessly quiet in New York and she was beginning to wonder if, after all, she was to be beaten. And then came the wonderful opportunity to come to California with a chance at the Goldwyn studio.

She hasn't lost the thrill of it yet, despite her level head and poise, and I rather suspect she pinches herself sometimes, to see if it is really true.

After luncheon we drove up to her home on Whitley Heights where she lives alone with a funny little maid. Eleanor says that people with opinions should travel the single path.

The house is typical of its owner. It is extremely artistic and there is a spaciousness in the large living-room with its friendly fireplace, grand piano and rows of books. Long windows on three sides offer magnificent views of Hollywood and the hills. A few pieces of rare tapestry decorate the walls—"I hate new, shiny things—they have no background," she explained.

(Continued on page 76)

I could feel myself waking up, a delicious sensation of vivid realities swept me along and I began to feel—to thrill—to grasp dimly what it was all about. I think I had been numb before. And then I found that life is very short when you begin to *live*—there is so much to crowd into the days. Our span is so brief—in point of years—we must fill it to the brim."

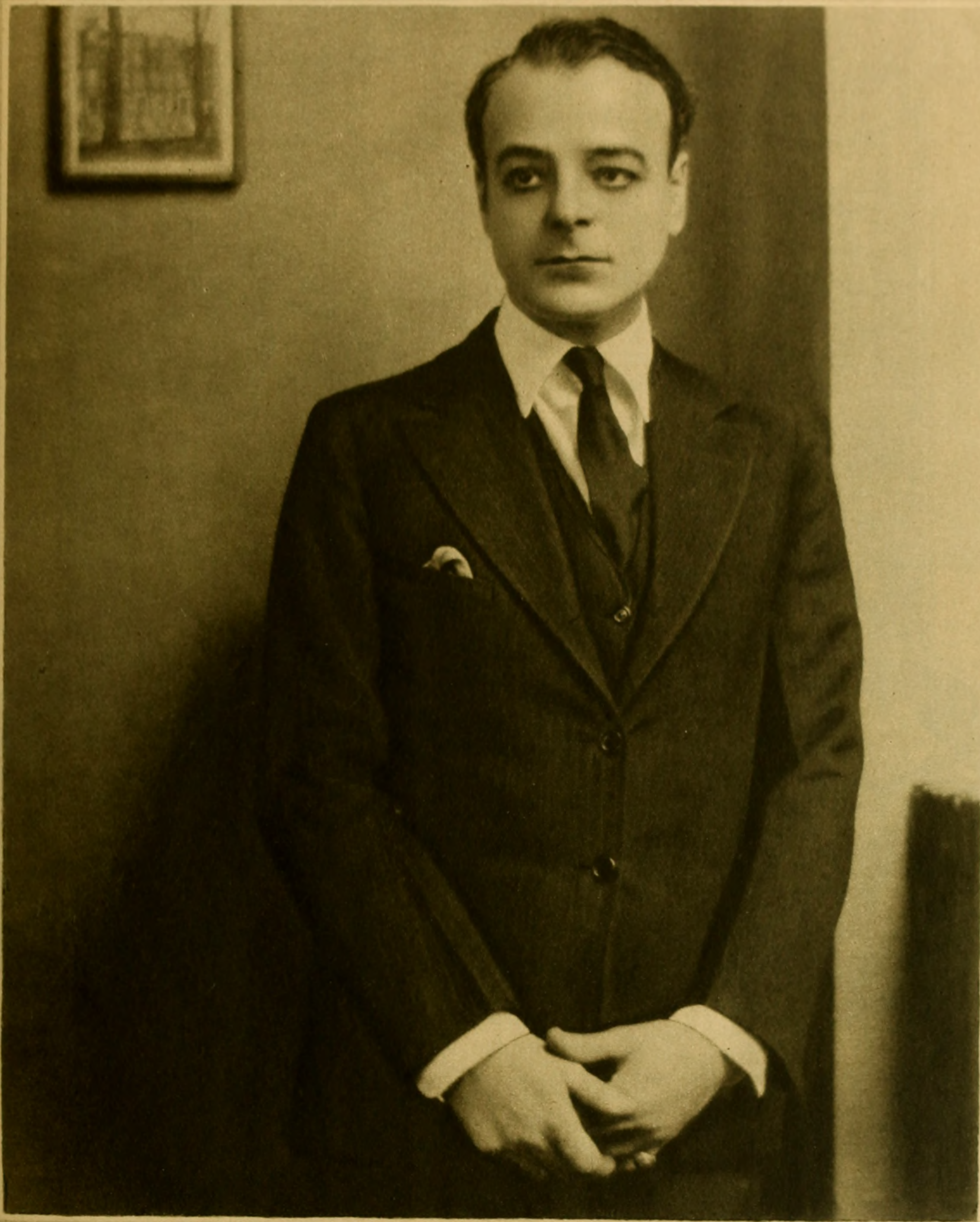
It wasn't very long before Miss Boardman landed in a Broadway chorus, then she won a small part in Arthur Hopkins' "A Very Good Young Man." She lived in a dingy little boarding-house and spent most of her salary on ballet lessons as a part of her dramatic training.

This is illuminating, for it discloses the directness of her ambitions. Today, she is as slim and straight as a young tree, with every muscle in full coordination; she has mastered that rarest of all accomplishments, a perfect gliding walk in which every movement is of grace.

We'll admit that Eleanor Boardman forced her first steps toward a career but her sudden and phenomenal jump into motion-pictures, playing leading rôles after two films, shows she is a petted child of the fairies.



Upper left is Eleanor Boardman in her own back yard. Above, she tries to paint a little, and we'll aver we'd like to 'sit for her whether she knows how or not. Left, a Waxman portrait.



Nickolas Muray

Lowell Sherman

Who is the hero of one of the most picturesque and colorful dramatic successes on the New York stage. That is "Casanova," in which he was billed as an "Arch-Rogue," but turned out to be rather a gentle than a villainous Casanova. It looks as tho he had deserted the movies for good



The stars of "The Marriage Circle," which Lubitsch is making for Warner Brothers. They are: Marie Prevost, Adolphe Menjou, Ernst Lubitsch, Monte Blue, Creighton Hale, and Florence Vidor.



When Lubitsch Directs

By HARRY CARR



WHEN Lubitsch is directing a picture, he has an odd way of entertaining a visitor. At the end of the scene, he comes over to where you sit and gives you a little character sketch of the actor who has been performing.

For instance, when Florence Vidor finished her scene and the camera stopped clicking, he came over and painted her psychic picture: "She haf beauty; but she got distinction; she got good family. It show on the screen."

Which made us all wonder what he was going to say about Marie Prevost. Marie has many ardent admirers, but I think that even Marie herself gulped a little with a stonishment when Lubitsch picked her as one of the finest actresses he has seen in America and gave her the big part in his new picture, "The Marriage Circle," upon which he is staking his career.

Marie Prevost says of Lubitsch: "To act even one scene under his direction is not only an education but a revelation." Lubitsch says of Marie Prevost: "She is a goot actress—she haf life und animation und she got emotion. But she got hoomer too. No actress is goot in a heavy rôle unless she haf got also a sense of hoomer."

"When I first came to America," said Herr Lubitsch, "my position was a very difficult one. The war was just over. I didn't know a soul. I arrived in Hollywood one drizzling cold foggy night when it seemed that even the climate was against me. As a matter of fact, I was treated everywhere with kindness and sympathetic cordiality; but, of course, I couldn't know that was going to happen. Consequently, in my first picture, I had to make all kinds of concessions to what they told me the American people wanted. I made my first one that way. This one I am going to make to please Lubitsch."

So, just as he tossed away all the other stale ideas that movie convention had built, so he airily ignored the actresses whom Hollywood had stamped "great" and picked out a graduate bathing young lady for his great acting part.

At the end of one of her

scenes, Lubitsch came bustling out of the set, dragged me out of the studio and around behind an alley and explained himself.

"My peechar—I dont know if he is good. He cant know about a peechar until you see him on the screen but Marie Prevost she is goot. She is a goot actress—she haf life and animation and she got emotion. But she got hoomer too. No actress is goot in a heavy rôle unless they got a sense of hoomer, especially what you call vamps."

Marie, herself, is a very frank outspoken young lady. And being such, she makes no secret of the fact that she is staggered by what has happened to her. It isn't so long since Marie's chief claim to artistic distinction consisted of the most beautiful legs in the world. They got her a job at Mack Sennett's old comedy lot.

Marie was sitting on a camp stool on the edge of the Lubitsch set as she talked about it. She was all covered up this time in a very beautiful evening gown. But she was just the same candid, unspoiled Marie as in the one-piece bathing-suit days.

"Over at the Sennett lot," she said, "I was one of the few girls who could really swim. I had to double for the girl stars and sometimes I even doubled for the men. In those days, it didn't matter what happened to me if the pulchritude of the



Above is the great director in an informal moment and below he is directing Florence Vidor in a troublesome bit. He says of her: "She haf beauty; but she haf distinction; she got goot family. It show on the screen"



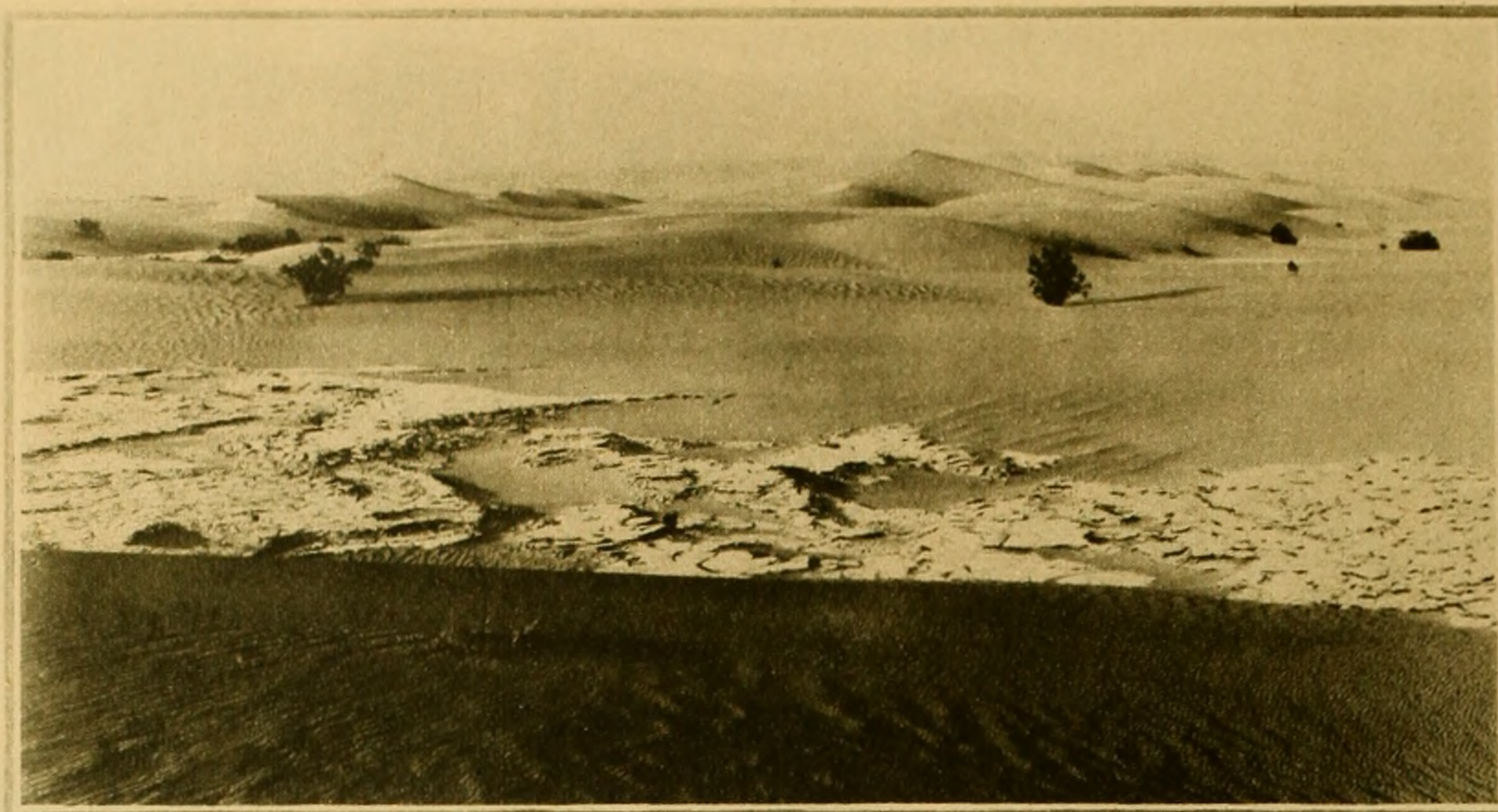
real actresses was not damaged. To say the least, life was not monotonous, I never knew whether I was going to be alive or dead at the end of the day.

"Incidentally, the shock to my family when they saw me on the screen was considerable. And they were not the only ones shocked.

"One of the tragedies of my young life was one of these shocks. I was very much enamored of a young man whose mother was a very strict Presbyterian with a natural horror of young women who made their living play-acting.

"My boy friend tried to convince her that I was different. His arguments prevailed to the point where I was invited to a family dinner to be put thru my
(Cont'd on page 80)

"On Location"

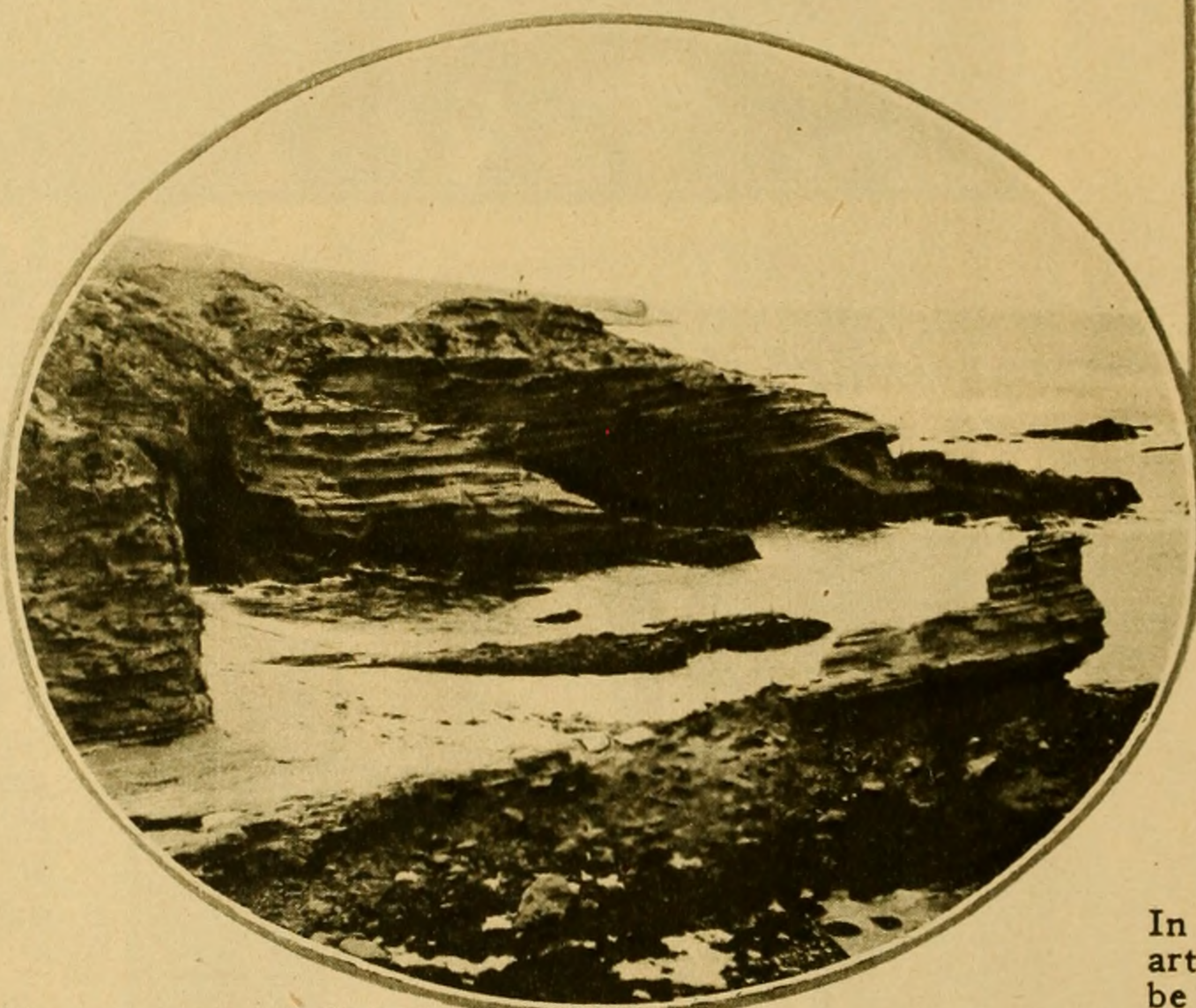


Above is the awe-inspiring tract of land known as Death Valley for the appropriate reason that sixty-three out of sixty-five miners died of thirst when they went prospecting there in 1849, and many others have died since. It is in the southeastern part of California and the hottest place in the world. Von Stroheim completed "Greed" there

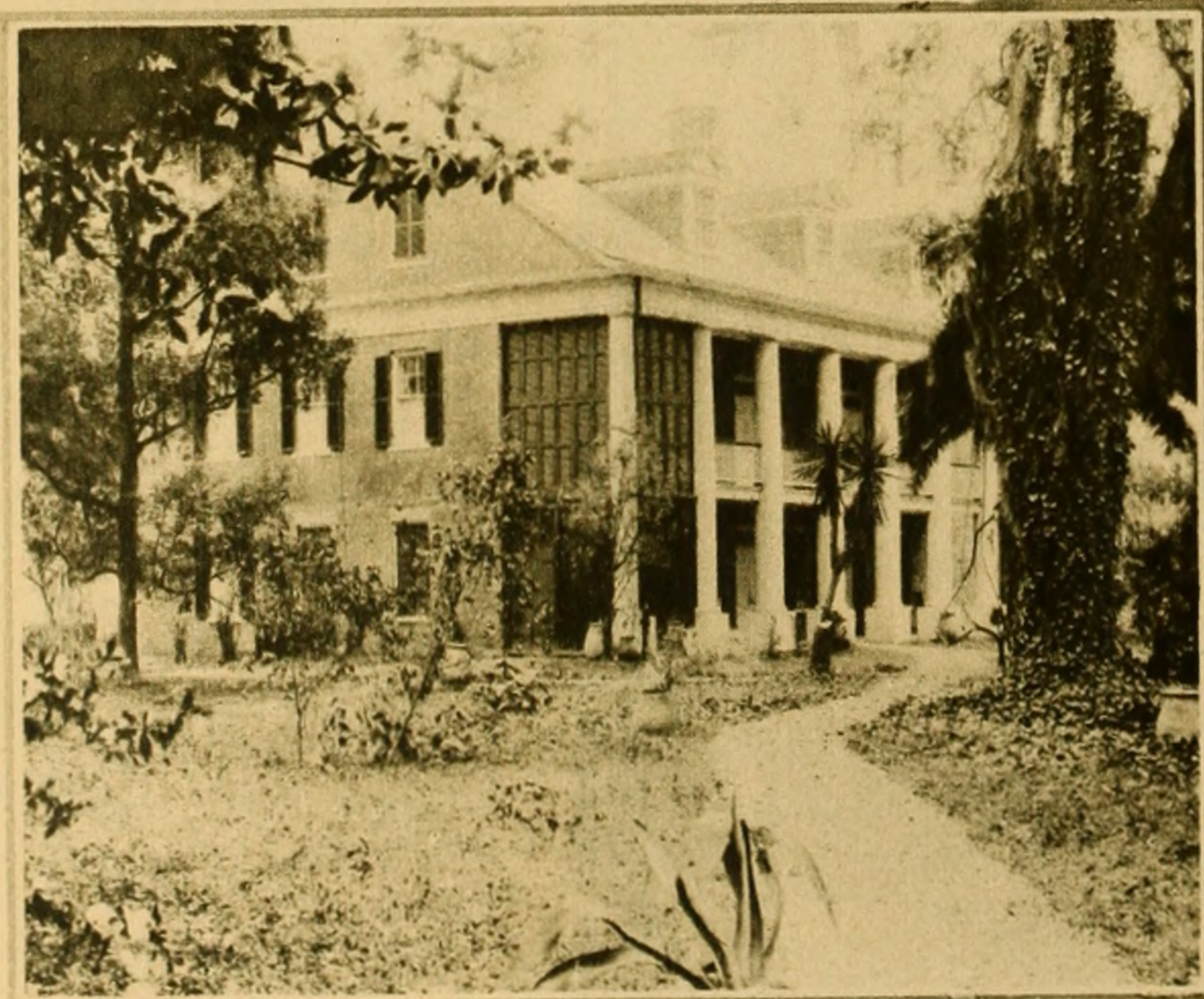


Above is an ancient Roman ruin, one of the beautiful and authentic backgrounds for "The Eternal City." It is just outside of Rome

In the oval is a location picked for "Cap'n Dan." It is off the coast of California. Below is the historic Weeks Hall Estate, "Shadows-on-the-Teche," in and around which D. W. Griffith shot many scenes for "The White Rose." It is in western Louisiana on the bayou Teche



In no one field of endeavor, artistic or commercial, is there to be found so much beauty, interest and variety as on the screen, not to mention its educational value. Movie maligners' most frequent taunt is that we are "commercial." We offer the evidence on these two pages in refutation



Right is a section of the endless Florida swamps, unwholesome and treacherous, where King Vidor took his company to make "Wild Oranges," the Hergesheimer story, for Goldwyn



*"From Greenland's
icy mountains
To India's coral
strands—"
(Or thereabouts)*



Across the page is an American desert, but the picture above was taken in the Egyptian desert at Ghizeh, near Cairo. For most of us that are sit-by-the-fires, the view of the great pyramids and the mysterious sphinx to be had in the movies, will constitute our traveling experience. William Fox had "The Shepherd King" made here



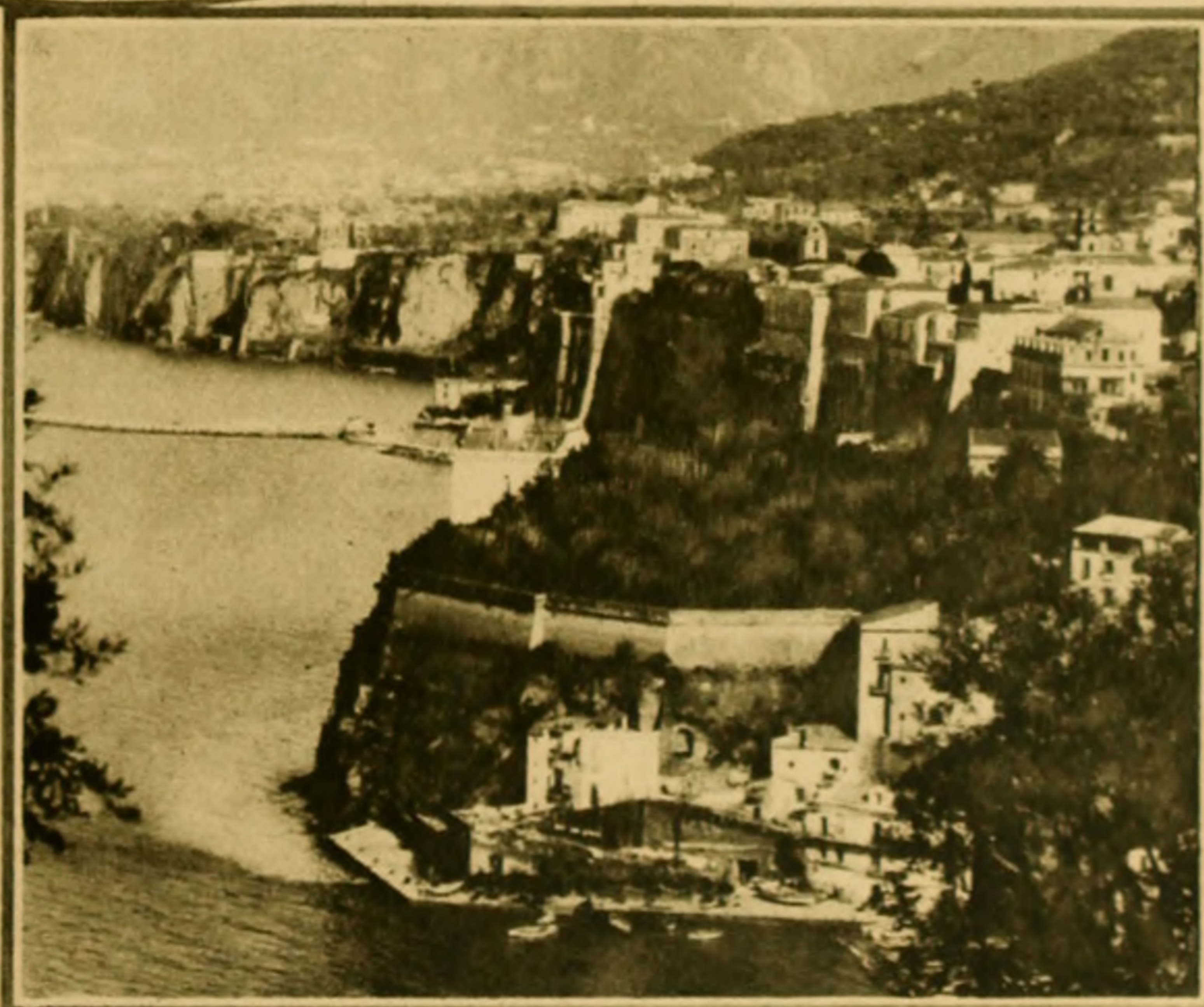
Above is a view in our own most beautiful spot, Yellowstone National Park, where Rupert Hughes took all of the final scenes in "Law Against Law"



Left is a beautiful vista up in the Canadian Rockies. Tom Mix, seeking authenticity for his picture, "Where the North Begins," selected this mountain chain for it. Below is the exquisitely beautiful Bay of Naples in whose haunting vicinity "The White Sister" was made

These wonderful locations are spread practically all over the globe and you must appreciate that it costs a great deal of money to take whole companies to these far places. This, however, seems to us a justifiable expense, far more worthy than the building of lavish sets. The artistic return is greater

Abbé



Left is a doorway and the moldering walls of a thirteenth-century abbey, Beaulieu in Hampshire, England. This interesting ruin served as a background for J. Stuart Blackton's "The Virgin Queen"



Photograph by Evans, L. A.

A Midwinter Maid

Colleen Moore has adopted a new manner, like Mae Allison and Lillian Gish. It is a roguish flapper sort of halo, and we find it very becoming. As the unrestrained flapper heroine of "Flaming Youth," she has at last come into her own. All the critics commend her. More power to ye, Colleen!

Classic Considers—

The Great and the Near Great



© Claude Harris, Ltd., London

CECILIA LOFTUS

Just because she is back over here in the United States again amusing and delighting us as she used to do more years ago than we can remember. Because age has not withered her charm and vivacity, nor has custom had a chance to stale her infinite allure. Because she literally stops the show whenever she offers her imitations on the Keith circuit. But mostly because we shall never forget her, tho we have forgotten her name, when she played with E. H. Sothern in "If I Were King"

GEORGE WALSH

For the very good reason that he has taken a new lease on life in the movies and has the most promising future ahead of him of any other star who started when he did. Because he is June Mathis' choice for Ben Hur, and we remember that she discovered Valentino. Because also, altho he is a wonderful athlete and has, without exception, the most perfect physique of any male star of the screen, he has gone in for things that required brain rather than brawn and gotten away with it



Clarence S. Bull

OTTO H. KAHN

Chiefly because of the dignity and charm of his letters to Caruso, which were published in Caruso's biography. And because he is at once a banker, a philanthropist, a financier and a liberal patron of the arts. He is president of several railroads, director of numerous trust companies, honorary member of various opera and theatrical companies, including our own Metropolitan; a Chevalier of the Legion of Honor of France, a Knight of the Order of Charles II of Spain, a Commander of the Order of the Crown of Italy, and—a Citizen of the United States

© Keystone View



W. Somerset Maugham Is With Us Again

By B. F. WILSON

EVERY time I see Somerset Maugham he is in the act of being sketched. The last time I saw him a well-known newspaper artist was sweating blood in a mad endeavor to get the famous author's features down on his sketch-pad; this time a very young Mexican boy with an unspellable name, who by the way has an uncanny gift of caricature, was trying to catch a straw of likeness from the inscrutable face of his subject.

The portrayal of this English writer has been the despair of every artist and cartoonist on both sides of the Atlantic. They have all tried and failed. Every well-known caricaturist from Max Beerbohm on down has had a sling at it—but Mr. Maugham says: "I can draw only one conclusion—my face must be so utterly void of interest that there is nothing to work from."

This, however, is polite rot. The face of the author is one you could never forget. Disillusionment marks the lower part with deep lines about the mouth. The keen eyes ordinarily cynical, can upon occasion warm into human tolerance. When he laughs—a rare occurrence—he is transformed. He seems momentarily to throw off the cloak of worldly scepticism and becomes almost boyish in expression.

He had visited this country again for the purpose of rehearsing his latest play, "The Camel's Back," which the Selwyns have produced. He very rarely behaves in this fashion—in fact, he never goes near the theater when a play of his has been accepted for production. I asked him why he had done so this time.

"I had rather an unfortunate experience with my last play," he replied. "You know, I don't exactly care to have my plays rewritten by the managers. So I decided that I would attend the rehearsals personally. I've been frightfully busy of late with nothing but rehearsing. You know, I have just had a play put on in London which I am glad to say has turned out to be a sensation. The name of it is 'Our Betters.' It was produced in this country some years ago, but unfortunately, it didn't seem



Maurice Beck and Helene Macgregor, London

England's most distinguished author-playwright, Somerset Maugham, came over to this country for the rehearsals of his play, "The Camel's Back," a scene from which is pictured on page 46 of this issue. This is positively the only interview he gave and CLASSIC is fortunate to have secured it. "Rain" is also from his gifted pen

possibilities and can take chances that a European manager would never dare to. He hasn't any money he can afford to lose. You people over here have a whole mass of theaters which of course have to be filled. Your managers have so much money that they can say when a play is offered them, 'Now look here, this is a new idea. I wonder how it will get over. I think I'll try it and see what happens.' Very few of the writers in Europe, therefore, have turned out plays recently. They feel it a waste of time. I happen to be particularly fortunate, but after I get back to Europe I don't intend writing any more plays immediately.

"They are going to turn 'The Moon and Sixpence' into a play to be produced here next season. I hope they will be able to get Lionel Barrymore for the lead.

"I expect to be here for about six weeks then I shall return to London, shut myself up in my house and get to work on my novel. It is going to be a long one, the provisional title is 'The Painted Veil.' However, I have had so much misfortune with titles that I don't know what I shall really call it. Every time I get a very good one

(Continued on page 84)

to please American audiences."

I recalled having heard that it was one of the most brilliant farces ever seen in this country. Its author was at that time comparatively little known over here. It was before the days of "The Moon and Sixpence," "The Circle," and others. Also before the days of "The Demi-Virgin," "Getting Gertie's Garter," etc. Even when the first two were produced, they made very little money for their owners, while the parties of the second part reaped a golden harvest. Which goes to show you that you never can tell what an American audience will like.

"The English stage is in a period of stagnation," he continued. "Nobody is writing any plays, no one, comparatively speaking, is producing any. I think America at the present time is the theatrical center of the world. A producer over here can see

Right is the beautiful Japanese Print scene from "Artists and Models." In the oval is Otis Skinner in another of his delightful characterizations. This season it is Sancho Panza, the philosophical squire of Don Quixote



Below is the Stone family: Fred, his wife Allene, and his daughter Dorothy, bright star of the new musical extravaganza "Stepping Stones." Dorothy made a great hit—almost stole the show from her father

Apeda

The Photographer

Takes the Stage



White



Left is Beryl Mercer in her interesting rôle of Queen Victoria. Beside her is George Forren as Gladstone. Below is the banquet scene from the hit of the season, "The Swan," by Ferenc Molnar. The set is so dignified and lovely that the audience bursts into irresistible applause before a word is spoken

White



White



Classic's
 Monthly Department
 of the Theater



White

Above is a scene from a curious drama called "Spring Cleaning," in which a man (Arthur Byron) introduces a prostitute (Estelle Winwood) into his own home by way of showing up his wife and her friends



White

Above: One of the nine plays of a wonderful season, "Tarnish." Ann Harding is pictured with Mrs. Jacques Martin



White

Above is a moment from the Maugham comedy-drama, "The Camel's Back." The actors are: Violet Kemble Cooper, Arthur Lewis and Charles Cherry. Right is "The Failures," a rather more grim than usual Theatre Guild offering. Left to right: Winifred Lenihan as the actress, Jacob Ben-Ami as the author, Erskine Sanford as the musician, Dudley Digges as the Art Theater manager



Bruguière

Variety
Is the Spice
of This Season



White

Four of the leads in "One Kiss." Clare Kummer's "comedy with music." They are: Oscar Shaw, Louise Groody, Ada Lewis and John Price Jones



Above is Roberta Arnold in a typical Golden production, "Chicken Feed," which deals with wives and their nearly always inadequate allowances



White

Above is Jane Cowl as Mélisande, with J. Sayre Crawly as Arkel, in a scene from the most tragically beautiful of all Maeterlinck's haunting and beautiful dramas, "Pelléas et Mélisande." Left are: General Stuart (James Durkin), Robert E. Lee (Berton Churchill) and Stonewall Jackson (David Landau), all from Drinkwater's "Robert E. Lee," which took a bad flop



Richard Burke

Walter Hampden,
Playing Superbly,
Makes "Cyrano de
Bergerac" The
Play of the Month



© Mary Dale Clarke

This is the second of Mr. Macgowan's monthly articles on the stage for CLASSIC. An unfortunate accident at the height of Mr. Hampden's success in "Cyrano" caused a three weeks' suspension of performances. They have, however, now been resumed and those interested may see it at The National Theater, New York.

The World's Most Famous Nose

By KENNETH MACGOWAN

AFTER creating the greatest nose in all history any writer ought to be satisfied to die. Edmond Rostand was not. He insisted on living on into his thirties, his forties, even his fifties. And all to no purpose. The author of "Cyrano de Bergerac" never created a facial blemish, let alone a whole character, to equal the nose or the soul of the Gascon cadet.

Perhaps Rostand made a mistake when he did so well by Cyrano. Certainly the fellow threw "L'Aiglon," "Chanteclair," and all the rest of his plays in the shade. More than that, he was too tremendous a hero to get himself very much acted. Coquelin learned the two

hundred pages on which Cyrano monopolized attention in the two hundred and fifteen pages of the play, and actor after actor has stood in awe of Coquelin ever since. Richard Mansfield played this Gargantuan part over here, and, tho a few American actors have talked about reviving the play, the only one who had done so up to the present season — Robert Lorraine — cautiously turned Englishman and emigrated before he tried it. A great part and a great acting tradition have almost killed a great play.

Francis Bruguiere

But now Walter Hampden comes cheerily along, and revives "Cyrano" as a mere
(Continued on page 92)



The Movie of the Month

By LAURENCE REID

Mr. Reid Selects "Anna Christie" as the Best Photoplay of This Month and Explains Why

EUGENE O'NEIL'S Pulitzer prize play, "Anna Christie" (First National), comes to the screen a vigorous, stirring document. Here is one instance where the producer has not made a single departure from the original. On the contrary, he has approached the author's vital subject with deep appreciation of its dramatic sweep, its rich characterization—and its very human attributes—with the result that we have a picture of breadth and substance—a picture comparable to "A Woman of Paris" in its direct, progressive action, the carrying a much more significant theme.

Thomas H. Ince, like Chaplin, has marked out a clear path for himself. Defiant of censorship, he has had the audacity and the sincerity to tell the truth as O'Neil

presented it—without throwing a sop to the sentimentalists. And so we have "Anna Christie"—one of the boldest dramas of life in the raw that has ever been screened.

In certain States, we can hear the censors crying: "This is too strong; it is liable to offend." On the other hand, those of us who would see life expressed realistically are crying in the wilderness for just such screen treatment as is revealed here. Mr. Ince has gambled. He has chosen no path which beats around the bush. He has seen his goal, striven for it and

reached it—and the O'Neil drama is his profit. The encomiums we passed on to Charles Chaplin will have to be shared with Thomas H. Ince. One has plunged into the superficialities of life, the other into the realities. And yet how like each other are these stories—in the manner of their compact treatment.

Eugene O'Neil, a realist, sketches life as he sees it. That life may expose raw crudities—but it is invariably moving and compelling. Woven deep in the fabric is a vital spiritual note. We will say that there is more

of a spiritual quality in "Anna Christie" than in all the sugar-coated slices of sentiment which masquerade under the name of humanity. It carries a comforting quality in its revelation of human frailties—because it strikes at the very vitals of character—showing us how tricks of circumstance guide our destinies. If the censors would look beneath the raw surfaces and see the rugged heart-beat inside, they would have no occasion to point thumbs down.

It is seldom that such a bold document reaches the screen with its vital ingredients intact. Surely Ince hasn't been guided by the idea that his throbbing opus will be passed along to the tender fledglings. Yet, even these fledglings will take nothing from it but worthy impulses.

The director has kept faith with the play—right down to the most unimportant detail. We may miss the ruggedness of the spoken line, but compensation is effected through the range of the camera to catch a most authentic atmosphere. Ince has so shaped his scenes and guided his players—that we seem to be actual participants. He makes us feel O'Neil's psychology of distressed souls—that emotions guide the heart and mind. The author has played upon the superstition that molds the character of sailor-folk. His figures have tasted the

dregs of life—yet all are playboys and playgirls.

O'Neil knows his subject and Ince has kept faith with the text. He releases no sentimentalities, nor any conventional sops. He takes the subject and penetrates into the cross-currents of the human heart—showing us a superstitious, child-like old sailor who ridiculously tries to defy the deep with a futile cry: "Dat old devil sea!" He would keep his daughter away from it—knowing the anguish he has caused his wife who had waited in vain

(Continued on page 95)



These are the people who most profitably helped to make "Anna Christie" better than all the other screen plays of this month. Left to right: George Marion, John Wray, Blanche Sweet and William Russell

The Celluloid Critic

TWO adaptations of highly successful novels bid for recognition in the First National entries, "Ponjola," and "Flaming Youth." The first mentioned is an adventure yarn fashioned from a familiar formula, but thru a clever manipulation of plot and incident framed against an effective background—and played with creditable feeling, it takes on a value which should also cause it to become highly popular on the screen.

If you are not in the know concerning the title, let us state that "Ponjola" is the Kaffir word for whiskey. And it serves as the medium toward the degeneration of a man who has given too much thought to business and romantic reverses executed by a crooked partner and an unappreciative girl.

The idea will be recognized as having served the screen many times before. But its treatment is different. It features the exploits of a beautiful young Englishwoman who journeys to South Africa to escape the embarrassment of the law.

While in Paris she is balked in a suicidal venture by a stranger who is returning to the veldt. He takes her into his confidence—as a result she takes a new lease on life—and even goes so far as to accompany him to South Africa disguised as a man.

What follows is an extremely conventional line of adventure and incident—with the masquerader holding the interest thru her radical disguise. While her sex could be easily identified, for the purpose of the plot—she gets away with it. And regenerates the man who had run away from his character.

There is a deal of melodramatic incident and a fair quota of thrills in this picture—which, as a sample of its kind, is interesting screen fare. Anna Q. Nilsson makes a startling appearance as the heroine. She has not spared the shears in trimming her locks and she makes a wonderfully attractive young man.

James Kirkwood employs his poise and repression to good advantage. He can convey more soul tortures than most of his contemporaries.



Above: Young Douglas Fairbanks in "Stephen Steps Out." Left: Harrison Ford and Ethel Shannon in "Maytime"



Right: Barbara La Marr in "The Eternal City." Below: Anna Q. Nilsson and James Kirkwood in "Ponjola"



AN effort to be naughty but nice is the little movement behind "Flaming Youth," which is the latest visualization of flapperdom. So we have the usual exposé of the fast jazz life, tho it is shown against a much more effective background than what is customarily depicted. Some may call it *risqué*—but it is mostly suggestion—without much flair of subtlety. We are offered an undressing party for the big swim (no picture of society fast-steppers is complete without its swimming episode)—and so on until we discover that mamma's little girl is growing up and demands expression.

Colleen Moore, once the story gets under way, gives a capable performance of the jazz-crazed flapper. She is pert in appearance and to the point in her craving for a good time. She gives pure "white" kisses and when "red" kisses are forced on her pouty lips, she flames up with indignation. She is not far from being a pathological study—is little Patricia Fentriss. She observes hectic "doings" in her home and decides to participate. Her mother has been discovered in the arms of a man—a mother who has succumbed to the giddy life. After her death her

most faithful admirer shows a great interest in the girl—who must experience a harrowing adventure aboard a yacht before she is lugged out of danger.

It is artistically designed—this picture, and its petting and "necking" parties will doubtless establish long lines at the box-office. But it skims the surface most of the time. We would catalog it as bright and playful, but artificial.

THERE seems to be no end to a picturization of the stormy days of French history. Here we have in "Under the Red Robe" (Cosmopolitan) an elaborate exposé of the silk and satin period when Richelieu ruled the affairs of state during the reign of Louis XIII. Unfortunately this vital character—one of the dominant figures of his time—is allowed to pass almost unnoticed once he is introduced—in order that the picture conventions may be obeyed. Thus we have a long, tiresome

Laurence Reid Reviews the Latest Photoplays

romance developed between a young scallawag — gifted with the sword, who is sentenced by Richelieu to bring back a rebel or suffer the loss of his head in the basket — and the rebel's sister.

An unwieldy pattern — this, which falters in robbing the cardinal of the spotlight — and permitting the romance to take away the historical value. Furthermore, there is little variety in the love episodes. On the credit side is a gorgeousness of design — capitalized in an array of beautiful settings and costumes — which are truly suggestive of the period. There is not so much an air of solidity and massiveness as there is one of

color and richness. Occasionally it stirs us with a dramatic stroke—such as the death of the spy—and Richelieu's humiliation when he suffers the loss of his power for a day. It's a picture which has a distinct ocular appeal, but which is not skilfully constructed to indicate the real intrigue of court.

Most of the acting leaves us cold. John Charles Thomas is a robust and fleshy cavalier, but is too awkward and too stiff of posture to be the gay charmer of Weyman's book. Alma Rubens does not scale any emotional heights as the heroine. Robert B. Mantell's Richelieu is too theatric of expression.

ANOTHER unwieldy design is "The Eternal City" (Goldwyn-First National), which has little in common with the book. True, it carries Hall Caine's atmosphere, title—and a suggestion of his



Alma Rubens in "Under the Red Robe"

Below: Thomas Meighan and Lila Lee In "Woman Proof"



Bill Hart in "Wild Bill Hickok"



Edward Horton in "To The Ladies"

Colleen Moore in "Flaming Youth"



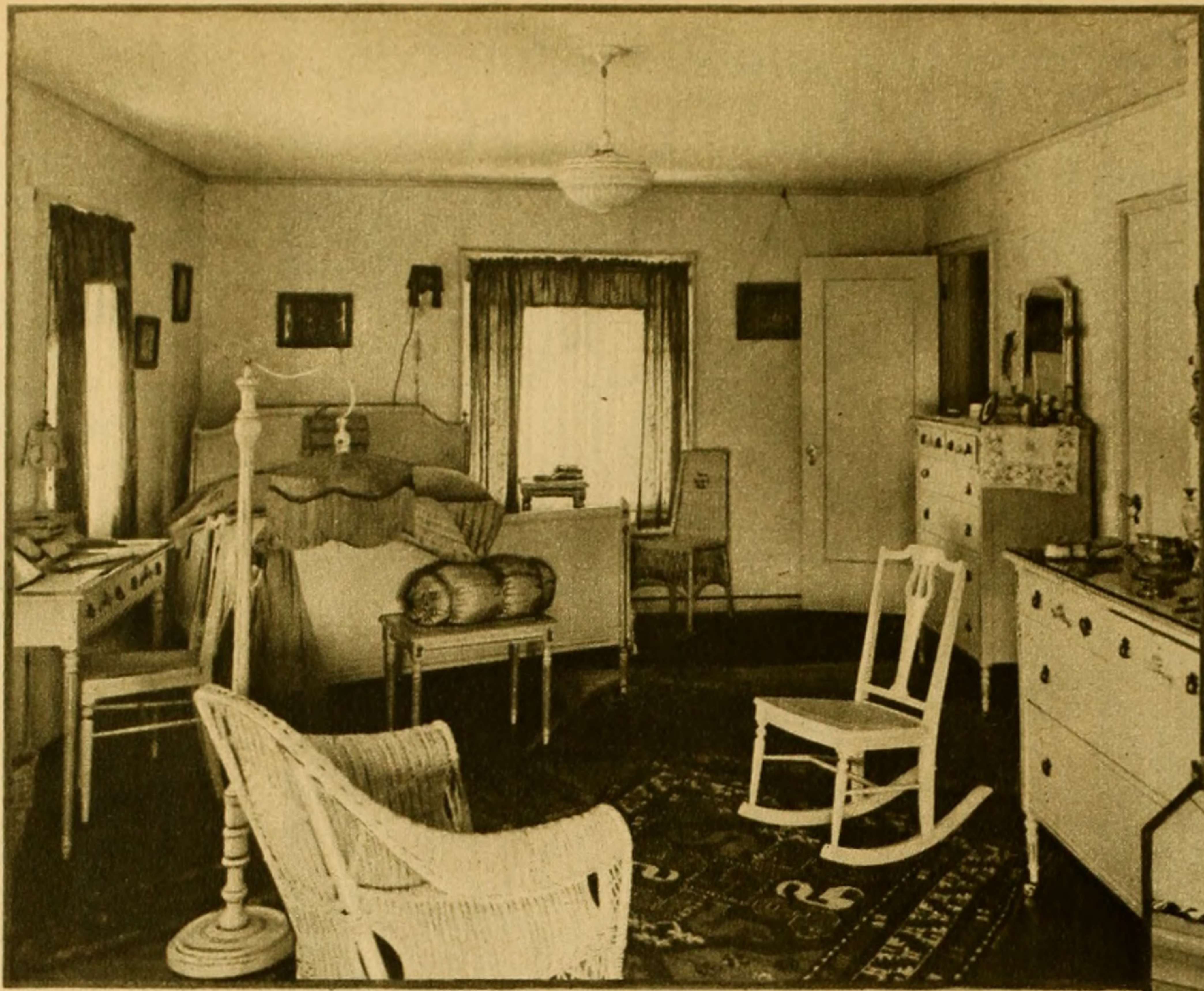
comes back, the picture has lost every suggestion of surprise. The puzzling query here is why the sponsors relied upon such an ancient theme in their modernization of the novel. There is a deal of storm and stress before her honor is vindicated. Indeed, the scenes become involved with much melodrama—which introduces conflict of a propaganda quality when the Fascisti are introduced. The hero has enlisted as one of Mussolini's most trusted lieutenants. At the proper moment he strikes against the arch-rebel who is the very man who involved the girl in scandal.

The picture is rambling of story and tries to cover too much ground. The spiritual note is striven for, but poorly indicated. And the acting is anything but inspired. Barbara La Marr is permitted too many close-ups, so that her portrayal impresses us as a photographic

(Continued on page 96)

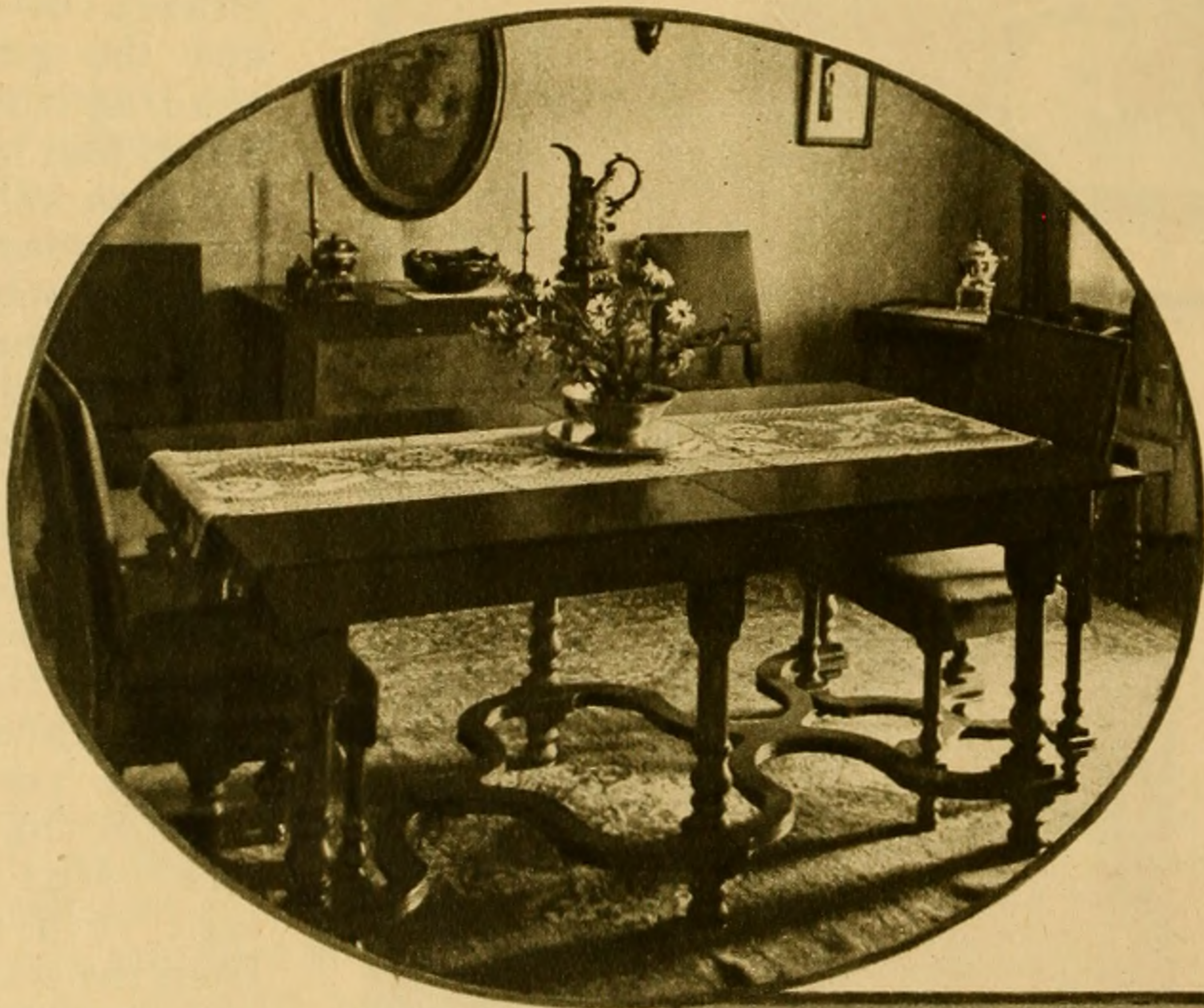
romantic conflict, but there is nothing impressive about it aside from some Roman backgrounds, such as the Fascisti storming the Coliseum—and other ancient landmarks.

We are offered an artificial story of children who grow up as lovers. Now comes the Great War with the boy enlisting thru patriotic enthusiasm—and the girl reading the report that he has been killed in action. Which plants the reason why she becomes victimized by a wealthy *roué*. One may see the climax indicated far in advance. It is a certainty that the youth will return from the war and surprise his erstwhile sweetheart with another.



The salary of June Mathis as editorial director for Goldwyn pictures is \$100,000.00 a year. It is not surprising that she should have a charming home. It was designed by Louis Benton, of Los Angeles, and decorated by Miss Mathis herself with the assistance of the designer. These photographs were taken by George D. Haight

Above is one of the bedrooms, dainty and charming, in its rose and white and ivory-painted furniture



Above is the dining-room in dull blue and rose with ivory woodwork. The furniture is Circassian walnut, the rug an oriental. Right is Miss Mathis' own study with its typical California atmosphere. It is done in red and green and the furniture is mission. You should have great respect for this room, for it is here that Miss Mathis earns her salary



Above is a little out-door sun-room facing the grounds, insuring privacy and peace





Hollywood Homes

No. XVI

The home of June Mathis, Goldwyn's Editorial Director, is pictured here

At the top of the page is the view from the street. The house is of soft Italian pink stucco with a dark-red tiled roof. The planting is admirable and the lawns and garden unusually trim



Left is Miss Mathis in her living-room arranging the roses from her own garden. A charming home and a charming hostess. Note the odd effect the California sun has on the tiles of the roof at the top of the page

FROM the movie vocabulary in "The Best Moving Pictures of 1922-23," by Robert E. Sherwood:

GROSS, *v.* To make money. It is applied only to pictures. ("This film will gross a million dollars.")

In other words, William Fox's "Temple of Venus" is a million dollars' worth of grossness.

✦ ✦ ✦

"God never meant laughter to be full of daggers that dig into the heart," says the heroine in "The Temple of Venus."

This fella, now, Fox, just knows everything, ain't it?

✦ ✦ ✦

At this writing, Gene Sarazen, the golf enthusiast, is to be married to Pauline Garon, the First Flapper of Filmdom.

Looks as if he had an almost perfect approach.

✦ ✦ ✦

Later: Miss Garon has denied that she is betrothed to Mr. Sarazen, thus laying him a mean stymie.

✦ ✦ ✦

If you ask us, it's our opinion that the whole affair's the bunker.

✦ ✦ ✦

Whatever harsh words may be justly spoken of the legitimate stage, at least it spares us the puerile effect of the gel's face appearing deep in the heart of a rose. Nor, as in "His Children's Children," do devils ever emanate from wine-cups and flaming matches to philosophize in illiterate subtitles. We fatuously thought such trick photography was as dead as a dinosaur's egg.

✦ ✦ ✦

Devils in their proper place, to be sure, are not without a certain dignity. Embellishing the advertisements of corn-cures, dyspepsia tablets and Underwood's Picnic Ham, for instance, they are hot stuff.

✦ ✦ ✦

"His Children's Children" also offers an interesting example of the proper Christian sentiment. In what might be called a prolog, Grandpapa is shown whooping it up on the observation platform of his private car with

a Fancy Person. A lassie, however, from a nearby group of Salvation Army choristers brings him the Light. Grandpapa morally renovated, his mistress becomes most offensive to his sight. "Get out!" he says in a fine frenzy of righteousness. "Here are your things—go!" And out she goes, without benefit of clergy, or any spiritual reinforcement whatever.

Now that's no way for a gent to treat a lady!

✦ ✦ ✦

OUR OWN CENSORSHIP STANDARDS

A casual examination of the platforms of the various state censorship boards has practically forced us to form one of our own. So far as we are concerned, the boards

have failed utterly in the proper execution of their duties. And then, one always gets better results when one does things oneself, doesn't one?

Our rulings are as below:

1. There will be not more than three bathing beauties shown in any one scene. All bathing beauties must enter the water. Bathing suits obviously designed not for comfort but for the exploitation of the female

form divine will be frowned upon. This need not apply to news reel pictures of beauty contests.

2. There will be no more pictures of swimming-pool parties countenanced until July 24, 1978.

3. Scenes of motion-picture actors and actresses presumably engaged in a set of tennis will be strongly disapproved. This goes for golf, also.

4. No actor over forty-five will be permitted to take the part of a student in scenes of college life.

5. Scenes displaying the star in improper lingerie will either be cut out entirely or given a reasonable amount of footage. A little knowledge is a dangerous thing.

6. The wearing of caps with evening clothes by male actors will be discouraged.

7. All scenes showing the actual consumption of food at a civilized repast will positively not be tolerated unless the performers are made to stop acting naturally. (*Very probably to be continued.*)

✦ ✦ ✦

"Surely," said the Boss (who is more of a Darn Good Pal than a boss), "you are going to write something about 'A Woman of Paris.'" And so we are. Charles Spencer
(Continued on page 90)



Photograph by Clarence S. Bull

Courtesy of Ina Anson and Goldwyn Pictures

The Immortal Clown

With Specially Posed Photographs of Larry Semon
by Lejaren à Hiller

LITERATURE is filled with portraits of the tragic clown, the fun-maker who carries in his heart the burden of a great personal sorrow, but who laughs away the hours in gay hearted abandonment, while his soul suffers because of grief he dare not reveal in his guise of purveyor of merriment.

In all literature there is no more tragic figure than the clown made famous by Caruso, the Pagliacci of the opera, with whom we have all laughed, over whom we have all wept; the shadow of whose tragedy has brought to the stage one of those wonderful and sublime moments which are the very pinnacle of human experience.

There have been many sympathetic portrayals of Pagliacci which have added dramatic art to lash the imagination and awaken in the heart and soul a sense of grief so almost divine as to be next to unbearable.

It was a daring thing to plan—to give to art-lovers photographic portrait

Right: Here the clown has yielded gradually to conviction and the grim determination to avenge betrays itself in his features. Below is portrayed an abject and hopeless despair. Revenge has not brought relief. These are fine and sympathetic studies. Bravo, Mr. Semon!



Here is a new Larry Semon telling the familiar story of Pagliacci's grief and despair. Above is the funny man without a care in the world, the old Larry Semon at his best. Left is the first hint of his wife's unfaithfulness, which, in his surprise, he is not quite ready to believe



studies of Pagliacci; to believe that any man could, by mere facial expression, bring to us the grief portrayed by the classic clown, relive for us the scenes of that tragedy in silence, making us remember our hurt and crying sympathy which the voice of Caruso has left as a memory in our ears.

Lejaren à Hiller, well-known artist-photographer, has made such an attempt, and he chose from his long sought-for subjects and original of his picture-studies, Larry Semon. . . . Semon, who has made us laugh till we cried . . . Semon, the clever . . . the agile . . . the merryman, without a suggestion of sorrow in the world.

"I looked and looked almost in vain," says Mr. Hiller, "for a man who could interpret these master-studies, but could find no one. However, when I met Larry Semon,

I felt, at last, I had discovered my man. Mr. Semon has shown a new side of the artist in him thru these portraits. He portrays his own story and in a way that you can fairly hear the sobs, the grief of one betrayed.

The studies are of the clown—in his usual mood; the funny man without a care, giving of his fun. What did he know of grief? What did he suspect of treachery?

Then the first hint of his wife's unfaithfulness; the surprised man, not quite ready to believe, not quite ready to yield to the impulse of jealousy. Life is still funny, tho something in it is becoming complicated.

He yields gradually to conviction, then all his pent-up emotions are aroused . . . the gay nonchalance for which he is famous, droops

(Continued on page 94)



Flashes From the Eastern Stars

Of the Stage, on the Screen.

Caught by the Editor



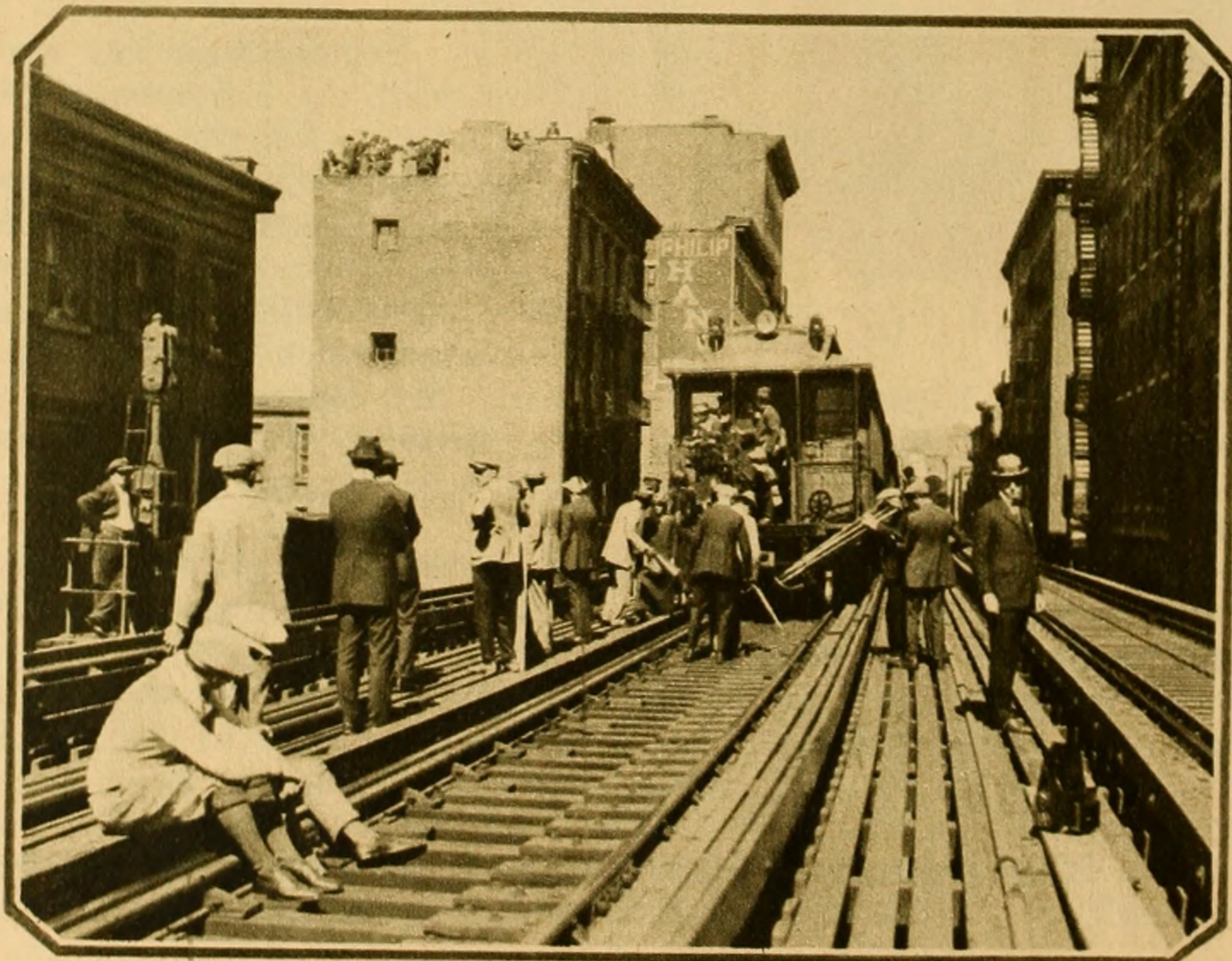
Apeda

Above: Alice Delysia, of "Topics of 1923."
Below: J. Hartley Manners and his wife,
Laurette Taylor, back in New York

© Underwood and Underwood



Above is John P. Brawn on tour with Frank Craven in "The First Year," playing with conspicuous success the Mr. Livingstone of the play. Below are the dear(?) familiar "L" tracks of New York, in, on, and around which, Director Emmett Flynn made most of "Nellie the Beautiful Cloak Model"



THE pleasantest thing we can think of that has happened so far in the movies, is that **Lillian Gish** and **Richard Barthelmess** will play "Romeo and Juliet" on the screen. There is no debating the appropriateness of the choice. Lillian and **Dorothy** are both in Italy for the filming of "Romola." "Romeo and Juliet" will also be made there, and "Joan Of Arc," starring Lillian Gish, will be deferred until later. * * * **Richard Barthelmess** is in the midst of "The Enchanted Cottage," upon completion of which he will join the Gishes in Italy. **May McAvoy** has the lead in this picture. **Holmes Herbert** is playing Major Hillgrove, the blind officer. **John S. Robertson** is directing. He will also direct "Romeo and Juliet." * * * **Al Woods** has put into rehearsal a new play by John Hunter Booth, titled "Softy." **Robert Ames** is the featured player. Elizabeth Murray, Florence Flinn, Jack Raeffael and William Calhoun are in the cast * * * **Flora Le Breton**, the English motion-picture star, who is creating a very favorable impression on American producers, thinks New York is about the most interesting place she ever visited. She is fascinated by the electric signs. The other day the Wrigley Spearment sign attracted her interest so long that she stood watching it for quite a long time until the crowd gathered around her. Miss Le Breton was not aware of the crowd until a policeman came up and informed her that she was obstructing traffic * * * **Dr. Daniel Carson Goodman**, author-producer, and **Alma Rubens**, star of "Under the Red Robe," now playing at Cosmopolitan Theater. New York City, have announced their marriage. It took place last August * * * Fourteen gallons of chewing gum remover have been used since the opening of the **Music Box Theater** in keeping theater chairs safe for the spectator. The liquid has been used to separate individual piles of fully masticated gum from furtive parking spaces under the theater seats. Fifteen cuds of chewing gum has been the average discovery following performances. The objectionable wads of gum have been found on bannisters, walls of the theater, carpets, under seats in the beautiful lounge, and under arms of chairs. Every known or suspected place is explored each day by the cleaning squad. Do you do this? We hope not * * * **Gloria Swanson** does an apache dance in her newest Paramount picture, "The Humming Bird," which will be a revelation. For weeks she has been practising the weird dance creation with **Aurelio Coccia**, who, for the last ten years, has been dancing it thruout the United States.



Left are Pauline Frederick and Lou Tellegen playing together in "Let No Man Put Asunder." Right are Jane Cowl, Rollo Peters and Kate Terry, famous sister of Ellen and one of the great Juliets of the stage. Below is "Mother Ashton," with her little niece and her staff of deft, polite and attentive Japanese, who help make her newly opened tea-room the success it deserves to be, and is



"The apache dance is cruel, fierce, and wild," explained Coccia. "Many people believe that it has been exaggerated by dancers, but that is not so. One night in Paris while making the rounds of the cafés in the Montmartre district in search of color for my dance, I was fortunate enough to witness a little triangle drama between two apache men and a girl. One of the apaches, seeing the woman with his rival, picked up a bottle and smashed it to fragments on the floor. He deliberately cut his hand with a piece of the glass, advanced to the defiant girl, seized her with his bloody hands and began to dance to the strains of the notorious Mattischiche. It was a fascinating sight." Miss Swanson had to give up work on this picture for nearly two weeks due to a particularly severe case of "Kleig eyes" * * * Glowing reports of the effectiveness of F. Scott Fitzgerald's comedy, "The Vegetable," drift in from Atlantic City, where Sam H. Harris first presented the play. It is being prepared for a Broadway showing with Ernest Truex as star. * * * Lee Kugel, who says he counted them, reports that 3,000 actors, actresses and dancers yesterday afternoon stormed the doors of Morris Gest at the Princess Theater seeking engagements in Max Reinhardt's "The Miracle." * * * Homer

Croy, author of "West of the Water Tower," has just offered a prize of \$100 for the best bit of writing done during the current school year by a student of the University of Missouri. The award is very unusual. Mr. Croy says he doesn't want any red tape connected with it and wants to "encourage some student who has the writing germ buried in his soul and who thinks no one cares." Mr. Croy was formerly a student at the

University of Missouri. Just at present he is a kind of literary hero among the undergraduates because "West of the Water Tower" has become a best-seller and has just been produced as a motion picture by Paramount, with Glenn Hunter in the star rôle. * * * Probably no member of the theatrical profession has traveled more extensively than Miss Georgette Harvey of the "Runnin' Wild" company, the all-colored musical show now playing in New York City. Miss Harvey, tho comparatively a young woman, has spent fourteen consecutive years playing thruout Europe and Asia, ten of which were spent in Russia. During her long stay in the latter country she witnessed five revolutions, and was in Petrograd at the time of the overthrow of the late Czar. Her recital of the terrible experiences which she was forced to undergo are dramatic in the extreme. Desiring to leave the country, she was thwarted at every move and accomplished it only after traveling across Russia to Siberia and the far East. During this trip she personally saw more than two hundred executions. An uneviable record! * * * After four months of searching the market for a suitable story for George Fitzmaurice's second independent production, Samuel

Goldwyn announces the acquisition of Joseph Hergesheimer's novel, "Cytheria," and

work will begin the latter part of this month. The director is now in Cuba, selecting locations. * * * Nita Naldi is in New York again after a long stay on the Coast. Her plans are undecided. * * * Colleen Moore has been honeymooning, a bit late, but still honeymooning, in this greatest of cities. She has been buying furniture for her new home. She has been (Con. on page 102)

Ball



The Yankee Consul

By NORMAN BRUCE



"I'VE seen people down in the mouth before," said Jarvis with mournful relish, "but I never saw one down in the mouther than Mr. Ainsworth. No, sir. Thank you, sir." Jarvis always thanked you. He was imported from England, and he knew what was expected of him.

"No desire to gather him roses while he may, eh?" Morrell commented sympathetically, reaching for the bottle of Bourbon on the tray in the butler's hands, "finds no comfort in the jolly old flowing bowl and all that kind of thing? Maybe some girl has turned him down. We must *cherchez la femme* in cases where a fellow with everything he wants in the world suddenly discovers that he doesn't want anything."

"I dont think it's that, sir," Jarvis shook his head, "I've been thru three affairs of the 'eart with young gentlemen I've 'ad the honor of serving and I know the symptoms. Thank you, sir."

"It cant be money troubles," Morrell reflected, "his income tax looks like a movie star's salary. Liver, perhaps."

"I've been butler to two livers, sir, and one gout," Jarvis sighed, "there's nothing wrong with Mr. Ainsworth's 'ealth, I'm certain. If I may venture a suggestion, sir, I think he needs a h'interest in life and if he doesn't get it," he made an eloquent gesture of putting an invisible pistol to his forehead and pulling the trigger, "I was once second footman to a suicide, sir. Thank you, sir."

Left to himself and the Bourbon by the grateful Jarvis, Jack Morrell laughed, then frowned. He had known

Dudley Ainsworth since freshman year at Yale and between them existed that rare thing that men never put into words—friendship. If he had occasion to speak of it, Morrell, shying in horror from sentiment, would have said that they were Dud Damon and Jack Pythias. He had noticed his chum's depression but Jarvis' report gave him the first hint of its seriousness.

"I must put the old bean at work," he told himself, "it's hard to think with nothing to do it with, but it's got to be done! Let's see, if he isn't in love he ought to be——"

Dudley Ainsworth, lounging in shortly afterward, barely glanced at his friend. He flung himself into a chair, fumbled for a cigaret and when the match went out, irritably tossed the unlighted cigaret away. The muscles of his handsome young face were drawn so taut that he looked as tho he were wearing a mask but his hands shook, and catching Morrell's glance he thrust them into his pockets.

"Damn!" he said drearily, "Damn everything!"

"Come out to dinner with me," Jack suggested, "I can manage the wine and the women and I might even be persuaded to oblige with a song!"

Ainsworth shook his head. "Have to dress, and I'm sick of dressing. D'you ever stop to think, Jack, how many more times we'll have to dress before we die? How many shirt studs we'll have to put in—Gad! When I look ahead to forty years of tying my necktie and brushing my hair, I feel as tho I couldn't go thru with it!" His voice had risen to the pitch of hysteria. Jack Morrell was shocked. Lord, but the poor chap was in a bad way—in another moment he'd be bursting into tears!

"Dont worry, your hair wont last another forty years, m'boy!" he said flippantly, "do come along, Dud! I want you to meet a girl, reg'lar stunner, my sister's chum at Vassar, but she doesn't wear blue stockings, and she doesn't flap either. Hairpins instead of a bob, and uses her head for something besides a parking place for a hat. You'd like her."

It appeared that Ainsworth wouldn't go across the street to meet Helen of Troy. Women *talked*, which was bad, or else they expected to be talked to, which was worse. Argument and pleading were of no avail, and then Morrell played his trump card.

"The trouble with you, Dud, you're out of the game, you're sitting on the side-lines instead of being out on the field where you belong. A job is what you need. Look here, I'm willing to bet you ten thousand dollars that if you go to work for a month and live on what you can make life will look entirely different to you."

Ainsworth stared wanly. "A job! What d'you suppose anyone would hire me to do—I'm the most useless object on God's green earth, I'm as worthless as a corpse and I take up a good deal more room. Job! I couldn't get a job to pound sand in a rat hole!"

For reply, Jack turned to the telephone. "Listen, girlie, I'm not doing this to exercise the 'phone," he added earnestly after giving a number. "I know, sweetie, that the line is busy and the party dont answer and all that. Why not be original and get me the number?"

Dudley Ainsworth listened with a wry smile. He told

himself that the plan was preposterous, that he wouldn't be a party to it, and yet he made no move to interfere, even when, from the one-sided conversation on the 'phone, he deduced that he had been hired by the Happy Days Travel Bureau to sell steamship tickets and distribute gaudy booklets over a counter for twenty-two dollars and fifty cents a week, somewhat less than he usually spent on cigars. Morrell hung up the receiver triumphantly. "There you are! Remember the conditions, one month's work and you're to live on your pay. If at the end of the time you don't confess life is worth living, I'll hand you a check for ten thousand!"

"You're a fool, Jack," his friend remarked listlessly, "but I'm desperate enough to try it. And if it doesn't succeed I won't want your money, I'll just let you treat me to a cyanide cocktail. I'm tired of sticking around this stale, flat and unprofitable world waiting for something to happen."

"I have a hunch you'll find your job—interesting." Morrell said cryptically, "well, so long! Of course I don't mingle much with the proletariat, and our stations in life will be different from now on, but maybe I'll drop in now and again to wring your horny hand of toil."

The first two days at the travel bureau were unusual enough to provide a young millionaire who had never been into such a place with a few novel impressions. Faithful to the terms of the wager, Ainsworth took a frightful room in a lodging-house on Twenty-third Street where the sheets smelled of boiled cabbage and the carpet was like decayed vegetation, and since he must choose between three meals a day in dirty lunchrooms or one meal a day in a decent if modest restaurant he decided on the latter and found himself really hungry for the first time in weeks. He was even able to smile feebly at the thought of Jarvis' horror if he could see the tin tub in the lodging-house's one bathroom and the pink powder scattered on the lavatory by the hall-bedroom manicurist—a determined blonde.

But on the third morning the dark cloud of depression settled down again. It was all so futile—the booklets of standardized tours with their specious pictures of pagodas and Roman ruins, the cheap people who came in to talk about cheap cabins. With the morbid fancy of a sick and jaded mind, Ainsworth seemed to see the Inverted Bowl of old Omar and underneath, crawling

"For love of ze good Saint Mike zat you Americans worship, do not leave me—I am in so great trouble—but I cannot tell you jus' now—I write—" The ventilator clicked shut as another woman's hand drew the girl away from the window

aimless as ants, the human millions caught in the trap of existence. From these thoughts he was roused by a familiar voice asking casually for a ticket to San Domingo.

"San Domingo," stammered Ainsworth, "for Heavens' sake why would you want a ticket to San Domingo?"

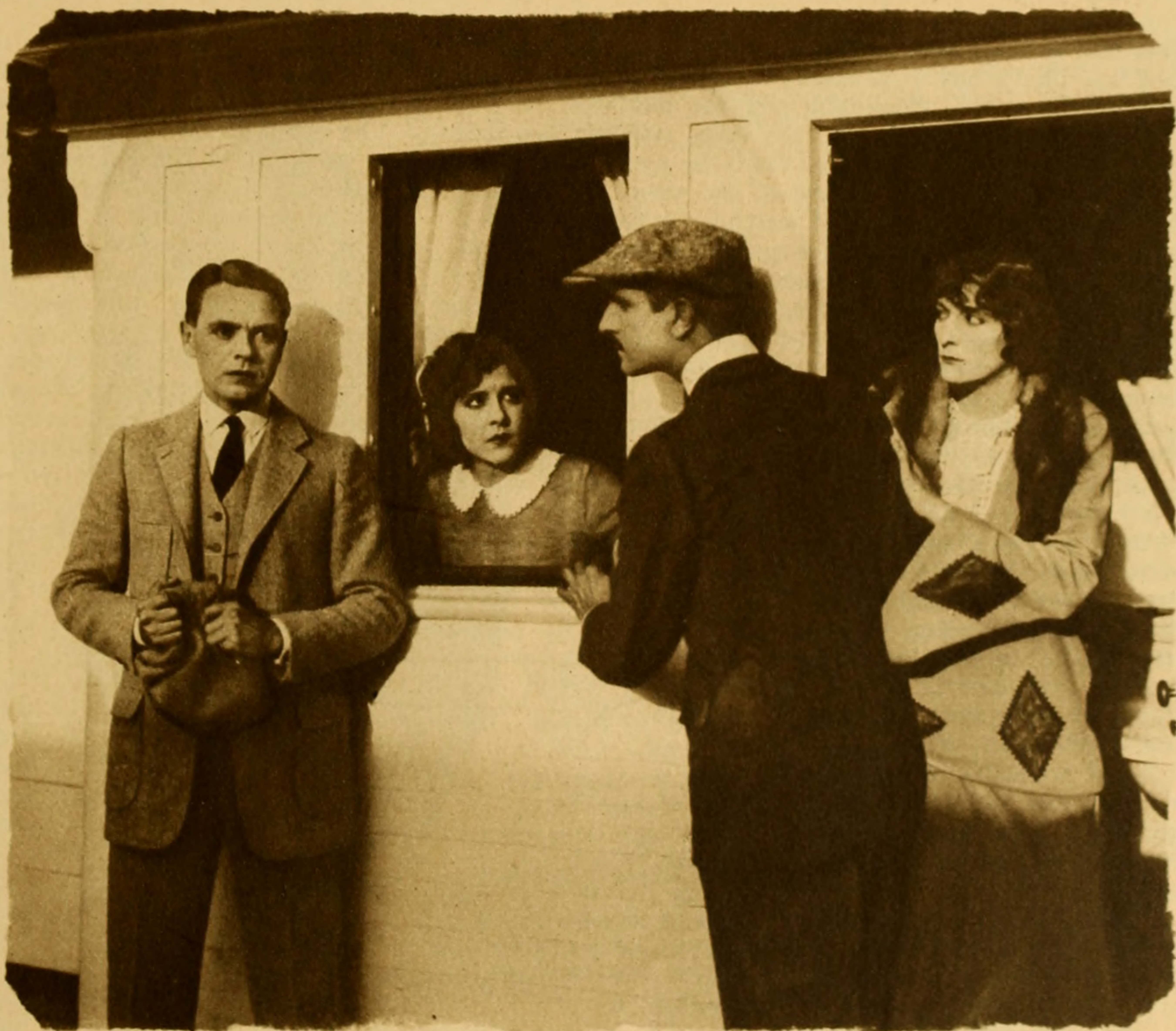
"In order to travel there, of course, my good fellow!" Morrell said blandly, "Steamship *Mariposa*, sailing this afternoon. Come, come, hurry up!"

"I say, Jack, if you're really going to San Domingo, I'll come along," Ainsworth automatically placed a blue ticket in an envelope and pushed it over the counter, "you were wrong—there's no kick to this job, and the fellow in the room above mine plays 'Old Black Joe' on a cornet all the evening!"

"Tut, tut, what are the working classes coming to?" Morrell grinned, "think of your wager! Picture me sitting under palm with a book of verses, a jug of wine, and a charming Thou, but as for you work hard, my boy—work wins, you know! See you later!" With an airy wave of his hand he strolled out, almost colliding in the doorway with an agitated young lady of such unusual beauty that Ainsworth who had been about to dash after his friend stood still in his tracks staring dazedly at the dark pale loveliness revealed by the lifting of the heavy black veil she wore.

"As the *Mariposa* she sail yet?" the young lady inquired with a foreign accent which Ainsworth could not quite place, "ave the boat to San Domingo a'ready depart?" And now he saw that she seemed to be laboring under some emotion. The bosom of her dress rose and fell swiftly and she cast frequent glances toward the door.

Dudley Ainsworth had led an entirely average life. The women he had known had been dancing partners or dinner neighbors, charming, carefully trained to please, perfectly understandable even to the meaning of the conscious look in their blue, black or brown eyes when they gazed at him.





"I'll be damned if I will!" Ainsworth returned promptly. What would have happened next he did not know and he did not particularly care. A fellow like a musical-comedy king giving orders to a citizen of the United States!

But this woman was different, tantalizing, mysterious. She was like a flirt of a scarlet fan in a carnival crowd, laughter in stormy moonlight, she was like—

Confusedly he heard his own voice assuring her that the *Mariposa* had not gone. Dizzily he was conscious of following her hurrying figure to the door, of standing bareheaded on the pavement watching a foreign-looking gentleman and a lady with diamonds in her ears hurry her into a taxicab which a moment later was lost in the tide of traffic, but not before he had caught a memory of a wild white face pressed to the window, the gesture of a little hand, whether in farewell or entreaty he did not know.

A snicker brought him back to his surroundings and the consciousness that he lacked a hat. Behind his counter once more Ainsworth sold several tickets with entire disregard for such small details as destination and date, then for the third time that morning the Steamship *Mariposa* was the subject of excited inquiry. An elderly man, face almost hidden behind an underbrush of ginger-colored whiskers, stood as close to the counter as his girth would allow, banging a tattoo with a rusty cotton umbrella.

"Looky here, young man," he addressed Ainsworth belligerently, "my name is Abijah Boos."

He seemed to expect

some comment, but not exactly the one his hearer made. "Of course," Ainsworth murmured, "it couldn't be anything else. What can I do for you, Mr. Boos?"

The umbrella increased its tempo. "You can take this here passport and ticket and go aboard the Steamship *Mariposa* and git my luggage off'n her before she sails. I've changed my mind. I'm going to stay over for the Independent Order of Woodman's Ball."

The Unknown Lady had asked for the *Mariposa*—in ten minutes Dudley Ainsworth, before whom even head waiters were wont to grow servile, was hurrying up the gangplank and diving down into a hold odorous of bilge to seek the belongings of one Abijah Boos. Over mountains of trunks and foot-hills of suit-cases he toiled, bruising his shins and barking his knuckles. At last, triumphant he emerged from the nether regions and

beckoned a steward: "I have a couple of trunks down here," he said briskly, "I want you to throw them off on the dock."

The man stared, grinned. "Sorry, sir, but I can't throw that far," he snickered, jerking a thumb toward a porthole, "you see we're ten miles out already!"

Ainsworth rushed to the port-hole—green billows, foam embossed, and not a sign of land! He shrugged all responsibility from his shoulders. Morrell, with his idiotic wager had got

THE YANKEE CONSUL

Fictionized by permission from Associated Exhibitors' production of the screen adaptation by Raymond Griffith and Raymond Cannon of the musical comedy by Henry M. Blossom, Jr., and Alfred G. Robyn. Directed by James W. Horne. The cast:

Dudley Ainsworth.....	Douglas MacLean
Jack Morrell.....	Arthur Stuart Hull
Leopoldo.....	Stanhope Wheatcroft
Donna Teresa.....	Eulalie Jensen
Don Raphael Deschado.....	George Periolat
Maria.....	Patsy Ruth Miller
John J. Doyle.....	Fred Kelsey
Duncan, ship's purser.....	L. C. Shumway
Ripley, retired consul.....	Gerald Pring
Servant.....	Bert Hadley

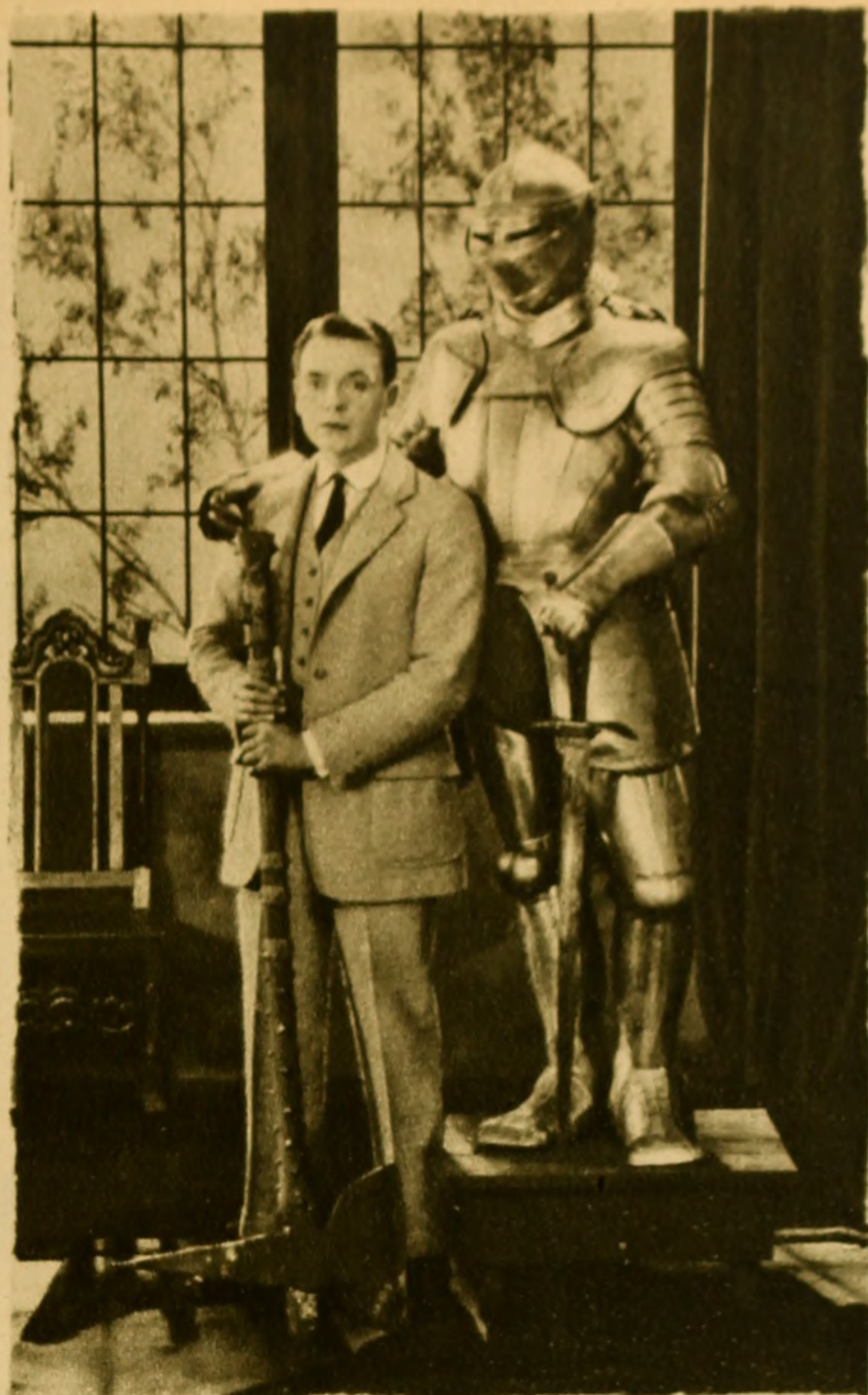
him into this, Morrell must get him out. But did he want to get out? What if the lady of the black veil and eyes like the perilous seas in fairy lands forlorn were on board? He was amazed at the way his pulses quickened at the thought. He felt suddenly alive, eager, as he went up the companion-way stairs to the smoking-room.

Morrell, a tall glass in front of him, greeted him without surprise and listened to his story with an only perfunctory interest. His rotund countenance wore a worried look as tho he were waiting for the worst to happen. "Do you notice how we're rocking?" he asked feebly, "always did hate the water! I get seasick every time I take a bath—'fraid I'm not going to be able to help you much. But you're all right, you've got Boos' passport and ticket—"

"Think I look like that bird?" Ainsworth displayed the whiskered countenance on the passport indignantly, "it would take me a month to grow a crop of foliage like that!"

The boat gave a lurch, climbed a steep wave and shuddered violently. Morrell turned green, and rose in haste. "Might take your own picture and stick it on the passport," he murmured, "I—got a camera and flash-light powders—oh Lord, I think we're rolling worse—ugh!"

Ainsworth strolled out on deck. Perhaps it would be better to go back with the pilot. By the second time around he was certain that it would. Habit reasserted itself—how could he ever have dreamed for a moment of impersonating a man with an unspeakable name like Abijah Boos? What would Jarvis say? He would have to use the contents of the trunks in the hold and he knew beforehand that Abijah would wear nightshirts. Impossible. He stopped, startled. A hand was rapping on the glass window of the stateroom he was passing! As he drew nearer, the girl whom he had seen in the travel bureau appeared a moment at the port-hole. Hurried words reached him thru the ventilator: "For the love



Above: The Yankee Consul poses for his picture blissfully unaware that the suit of armor will soon come to life and hack at him with the battle-ax. Right, below. "A joke?" he asked softly . . . "was it all a joke, my dear? The things I said to you . . . the things you said to me?"



of ze good Saint Mike zat you Americans worship, do not leave me. I knew firs' time I see that you were brave. I am in the so—great trouble but I cannot tell you now, I write—"

The ventilator clicked shut as another woman's hand, old, but bedizened with rings, drew the girl away from the window. And at almost the same moment the foreign-looking gentleman who had hustled her away in the taxicab strolled out on deck, regarding Ainsworth with the smile of the cat just before it devours the canary. "Ah-h!" Dudley did not care for the way he said it, tho his tone was polite, "we are to be fellow travelers. Permit me to introduce myself—Señor Jose Leopoldo, ver' much at your service. And you, señor, are—?"

Ainsworth made his decision rapidly. "My name is Abijah Boos, and I am traveling to San Domingo for my health."

Leopoldo tapped him confidentially on the chest with a dazzling nail. "Take my advice, my young fren'," he purred, "San Domingo will not be healthy for you. If you are wise and do not wan' lose what health you a'ready got, take a steamer back as soon as we land!"

A search among his namesake's effects confirmed Ainsworth's forebodings as to that gentleman's taste in night-wear. Another

(Continued on page 100)

The Principals
of a
Notable
Production

Warner Brothers
Present
John Barrymore
in "Beau Brummell"



John Ellis



A
Beau
and
Two
Belles

John Ellis



At the top of the page is Mary Astor in the rôle of Lady Marjorie Alvanley. To play opposite John Barrymore is a distinction of which this young girl should be very proud. Directly above is Carmel Myers as Lady Hester Stanhope. People are talking about her now as tho she were a new discovery

Left is John Barrymore, America's most distinguished actor, in the title-rôle of "Beau Brummell," the stage play that Richard Mansfield made famous. Above is a bit from the picture. This film promises to be one of the truly great of the season, certainly one of the most beautiful and artistic



Abbé

The Rejected Suitor

An English Imitation of a Popular American

Gertrude Laurence does an imitation of Irene Castle that is more like Irene than Irene is herself. Miss Laurence is an English beauty and one of the stars of the starriest of English Revues, André Charlot's. The Selwyns have imported the whole troupe, body and soul, principally—well, they are beautiful, and you will have a chance to see their—well, every shining soul in the late winter when the Revue will reach New York City



Melbourne Spurr

Richard Dix is that rarity, a Hollywood bachelor. He is one of the most popular of the younger leading men and has just signed a five-year contract with Famous Players

THE original little bird who tells people things has its nest in a date palm on Hollywood Boulevard. As soon as you arrive in town, you hear its piping:

"They say he isn't—well you know—"

Here's the real dope on So-and-So—"

But there is one note noticeably missing in the litany of gossip. That chatty little bird has got nothing—not a single darn thing on Richard Dix.

"No use trying to interview me—everybody who ever tried it says I'm too normal," he said apologetically as we balanced our trays on the rails in McComber's Cafeteria. Some stars should be interviewed only in a dramatic setting of dark Tudor oak, sandalwood scent and the half light of flickering candles, but the cheerful noonday atmosphere of a cafeteria with the bracing smell of coffee and the brisk clatter of china as accompaniments seems a more fitting locale for a chat with Dix.

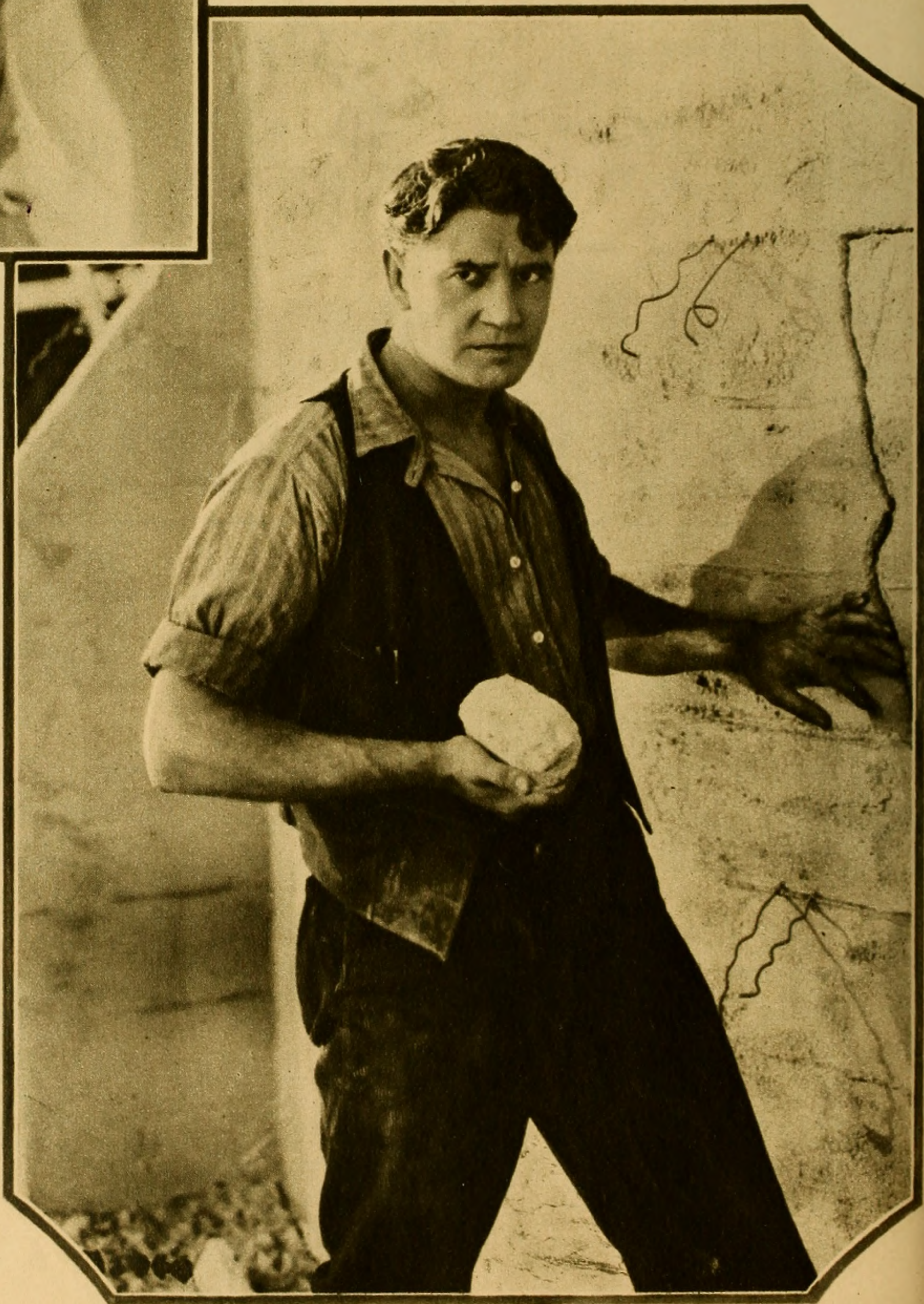
Dixit

By DOROTHY DONNELL

"Yes," he continued, when the important matter of which kind of pie was settled, "I get to the studio at nine o'clock, work around here all day and afterwards go home like a regular commuter. Sometimes I've thought that maybe I ought to go in more for complexes or inhibitions or something a little bit, well—goofy!"

Neither on the screen nor off, does Richard Dix play a part. Every man knows him at once for a member of the order of Reg'lar Guys, the chap he'd like to go fishing with, the sort of boy he'd pick for a son or a son-in-law. Every woman recognizes him the moment she sees him as the Next Door Boy she went to school with and made fudge for—the one who played short-stop on the high eleven and sat evenings on the front porch railing while

(Continued on page 87)





Edwin Bower Hesser

Norma Shearer

Is one of the younger movie set in Hollywood, of more than usual promise. She has just completed the engaging rôle of Mimi, in "Lucretia Lombard," second only in importance to the star

The Hollywood

Transcribed by



Above: The female apache is Viola Dana, pretty thoroly disguised too. The young man-about-to-end-it-all is Warner Baxter, who is playing opposite her in, "In Search of a Thrill." Right: Even Farina, the great Hal Roach star, has her directorial moments. Her-or-er-his name, by the way, is Allan Clay Hoskins. Below: Netta Westcott, the English beauty, visits Tom Forman's company while they were making "The Virginian"

NOW that the worst of the excitement is over and we can all breathe again, it is discovered that the casualties of the motion-picture shake-up were not quite so terrible as they sounded. Sundry and various people—mostly scenario writers—are out of jobs; but the good old wagon is trundling along just the same.

The truth is, the motion-picture panic was brought on deliberately to reduce salaries to a sane point. Last April and May there happened to be a sudden scarcity of actors and the resultant emoluments rose to a point that sounded like a handful of German marks. Every actor bought an arithmetic and hunted up the highest number he could find by way of weekly pay envelope. There were various other business complications, but this was the main reason for the closing of several studios.

Altho some of the big stars are a trifle chagrined to find themselves "rented out" by the Famous Players-Lasky Company to other companies, there are not many out of work.

* * *

Leatrice Joy has been passed along to Thomas H. Ince who is about to make a South Sea picture something on the order of "Rain." The part of the missionary, in this instance, will be taken by Percy Marmont who made such a hit in "If Winter Comes." The indifferent, cynical husband will be played by Adolphe Menjou. It is a terrific tragedy.

* * *

Even Bebe Daniels, the darling of the Lasky lot, has been rented out. She is going to play Katherine, in a modernized version of "The Taming of the Shrew," which is to be screened by the youngest of all the producers, Bennie Zeidman. Petruchio will be played by Norman Kerry. Bebe feels very much excited at the prospect of playing in a Shakespearian production.

Bebe is also thrilled by the fact that her young and girlish aunt, Elena Griffin, who was formerly an actress, is going back to her screen career. It isn't every girl who has an opportunity to chaperon aunty past the pitfalls that lurk in the cinema.

* * *

Charlie Chaplin, I understand, is again busy with soul revelations. Every so often, Charlie feels that he should write the real story of his life, sparing nothing; just ripping the cover off his innermost ego in the fashion of Mary MacLean. The trouble is, when Charlie comes to read it over, it always embarrasses him so that he tears it up.

Charlie has a devoted friend who is one of the great surgeons of the world. They have the most ferocious quarrels over Charlie's autobiography and the doctor



Boulevardier Chats

HARRY CARR

always ends by storming out of the house with the remark: "All I ask is to get that fellow in a bed in my hospital sometime; I'll show him."

* * *

So many girls are pouring into Hollywood looking for fame and fortune in the movies that the Hollywood Chamber of Commerce is issuing a circular warning, to be sent to the four quarters of the earth, telling pretty girls that the movies are already overcrowded and there isn't a chance in ten thousand of getting a living job in any studio.

* * *

The overflow of talent and beauty has created a curious industrial condition in Los Angeles. The employment agencies are so crowded with youth and baffled beauty humbly looking for jobs as stenographers, etc., that a plain girl hasn't a chance.

Los Angeles business men, seeking help, have grown so amazingly particular as regards the pulchritude of their hired help that one man even sent in an order for a girl who would look well with his new set of mahogany furniture.

The disappointed girls who cant even stenog will face a hard winter. The charity organizations of Los Angeles have helped many to go back to the homes they left.

* * *

The champion scandal of the winter has been provided by Barbara La Marr, who electrified Hollywood by causing the arrest of a well-known theatrical lawyer on a charge of blackmail. According to her accusation, he demanded \$25,000 to suppress a divorce suit about to be brought by her husband, N. Bernard Deely, in which, the lawyer said, thirty-seven co-respondents were to be named. Mr. Deely denies that he had any connection with the affair. Thru the help of Miss La Marr's manager, a trap was laid for the lawyer with marked bills. He is now out of jail on bail.

* * *

When the detectives searched his office, they found what seemed to be the papers of a suit for divorce in which Blanche Sweet was plaintiff and Marshall Neilan, her husband, was defendant. According to the allegations of the suit, Blanche alleged that Mr. Neilan had married her only to defraud her of her legal rights and had thereafter refused to live with her. Both Neilan and Miss Sweet say that the paper is a fake; that they are living together happily and that no divorce suit was ever thought of.



Above: Ella Hall, the wife and star of Emory Johnson, and their two cunning youngsters, pose for their picture in their own charming garden. Left: Walter Hiers demonstrates his versatility in a most alarming manner. We trust the sword swallowing is not to be a permanent performance. Below: The beloved clown of the screen, Will Rogers, is introduced to "Our Gang" by little Mickey Daniels, their leader





Above: The great prima donna, Margarete Matznauer, and her daughter Adrienne meet Elinor Glyn on a recent visit to Hollywood. Right is a sketch of Jaqueline Logan as Bessie Brook in "The Light That Failed"



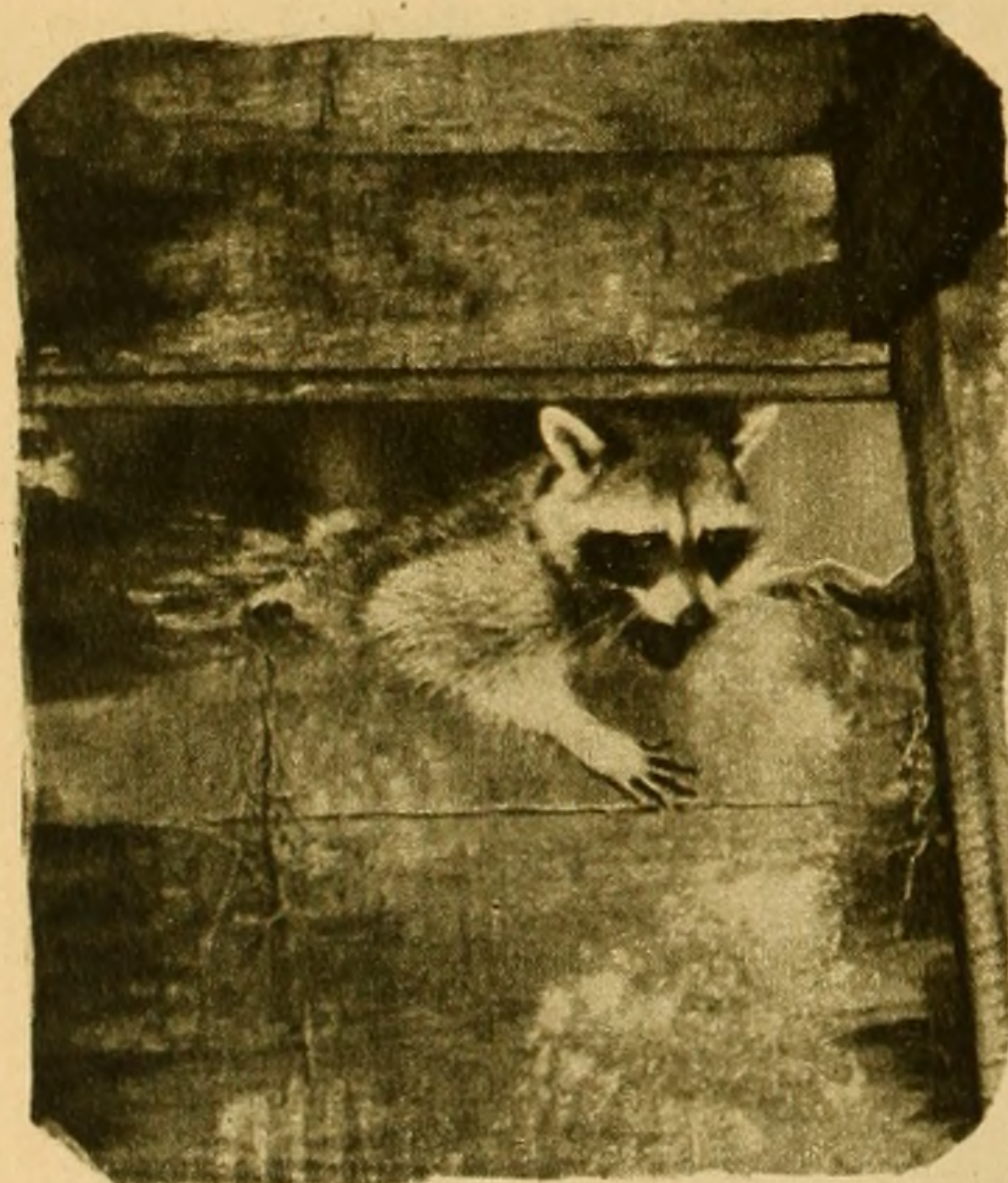
Renée Adorée cracked five ribs and all but mashed her face in the other day when the brake of her automobile kicked up and let her slide down-hill into the front of a rapidly approaching street-car. Her motor was smashed into splinters and so was she—almost. She is now in a hospital dwelling in deathly terror least some of her friends will visit her. The reason for Renée's lack of sociability is that her nose was badly misused by the street-car and she has to wear an immense plaster right across the front of her countenance.

When Claire Windsor sailed the other day for the wilds of Algeria to appear in a motion-picture with Bert Lytell, she is reputed to have left an aching heart behind her, said organ pounding in the thorax of John Steele, the tenor. Claire runs neck and neck with Constance Talmadge in the number of engagement rumors.

The beautiful Connie, by the way, has returned to the Coast after a Fifth Avenue vacation, quite content to be a Californian. She has always, until now, felt like an exile when in Hollywood; but the big town didn't seem to have the same charm this time. For some reason, very few of the actors want to return East to live any more.

Eugene O'Brien, who is one of the California converts, is in the throes of house-building. That is to say, of house-settling, for the edifice has been completed. His friends accuse Gene of trying to carry off all their furniture. They say that whenever he comes to call now, he casts baleful and covetous eyes at all the choice things in the house and wants to convince you they

(Continued on page 74)



Above: One of the cast of King Vidor's "Wild Oranges" looks things over. Right is—well, really, the picture is self-explanatory.



An Interview with Mrs. O.H.P. BELMONT on the care of the skin

"A woman who neglects her personal appearance loses half her influence. The wise care of one's body constructs the frame encircling our mentality, the ability of which insures the success of one's life. I advise a daily use of Pond's Two Creams."

Alva E. Belmont

LT was in the beautiful great hall of Beacon Towers on Sand's Point, Port Washington, Long Island, that I first talked with Mrs. O. H. P. Belmont.

I was excited and eager for the interview because I knew that Mrs. Belmont not only has given lavishly to women's causes from her colossal fortune, has been and is a tremendous worker, but also is particularly interested in woman's special problem of how to keep her force and her charm through middle life and later.

From all this I expected to meet a very commanding woman the day I visited Beacon Towers. But Mrs. Belmont, on the contrary, is quiet and gracious and sweet. She could not have been a more charming hostess.

She herself opened the grilled iron door and I stepped into the big hall with its impressive mural paintings of the life of Joan of Arc and its wide doors opening straight onto Long Island Sound. Here, I felt instantly, is the spirit of beauty strengthened by sincerity.

After we had admired the glorious view she showed me the pictures of her two sons, and of her grandson, who will some day be one of England's dukes, and—very proudly—the latest snapshot of her very young Ladyship, a small great granddaughter.

"How fine textured and fresh her skin is," I thought. And she has just acknowledged herself a great grandmother!"

Begs Women not to Neglect Themselves

"**N**OW," she was saying smilingly, "I suppose you want me to tell you what I think is the relation between a woman's success and her personal appearance."

"Yes," I admitted, "Just how important do you think personal appearance is?"

"It is vital. That is just as true for the woman at home or in business as for those who are socially prominent.

"Don't you know," she said, "how often the woman with an unattractive face fails in the most reasonable undertaking? Nothing is so distressing. Neglect of one's personal attractions generally comes from ignorance and as I am greatly interested in the success of women in every possible way, I urge them not to neglect themselves."



The Library of Mrs. O. H. P. BELMONT at Beacon Towers on Long Island, where this interview was given.

Mrs. Belmont, now President of the National Woman's Party is known all over America for her active services in securing the suffrage for women. Mrs. Belmont is also interested in better conditions for women, is strong for the abolition of child labor and for the improvement of Children's Homes. She is a trained architect; her three magnificent residences—Villa Isoletto in France, the famous Marble House at Newport, and the imposing country home, Beacon Towers on Long Island, being the products of time not devoted to politics and business.



Pond's Two Creams
used by the women who must keep their charm, their beauty, their influence.
EVERY SKIN NEEDS THESE TWO CREAMS

Frenchwomen say, Cleanse and Protect

"**Y**OU spend a part of each year in France. Do Frenchwomen use creams much?" I asked Mrs. Belmont.

"In France," she said "they have always used cleansing creams and protecting creams, knowing that water is not enough and that the face cannot stand much strain and exposure."

"Then you think women should use two creams?"

"I know they should. That is why I advise the daily use of Pond's Two Creams, so that women can keep their charm and influence as long as they need them—and that is always," she smiled.

Use this Famous Method

GIVE your skin these two indispensables to lasting skin loveliness—the kind of cleaning that restores each night your skin's essential suppleness, and the freshening that, besides protecting, brings each time the beauty of fresh smooth skin under your powder.

For this, two distinctly different face creams were perfected—Pond's Cold Cream and Pond's Vanishing Cream.

Every night—with the finger tips or a piece of moistened cotton, apply Pond's Cold Cream freely. The very fine oil in it is able to penetrate every pore of your skin. Leave it on a minute. Then remove it with a soft cloth. Dirt and excess oil, the rouge and powder you have used during the day, are taken off your skin and out of the pores. How relaxed your face is. *Do this twice.* Now finish with ice rubbed over your face or a dash of cold water. Your skin looks fresh and is beautifully supple again. If your skin is very dry, pat on more cream, especially where wrinkles come first—around the eyes, the nose, the corners of your mouth—and leave it on over night.

After every cleansing, before you powder, and always before you go out—Smooth on Pond's Vanishing Cream *very evenly*—just enough for your skin to absorb. Now if you wish, rouge—powder. How smooth and velvety your face feels. Nothing can roughen it. When you get up in the morning, after a dash of cold water, this cream will keep your skin fresh and untired for hours. And it will stay evenly powdered.

Use this method regularly. Soon your face will be permanently fresher, smoother and you can count on the charm of a fresh, young skin for years longer than would otherwise be possible. Begin now. Buy both Pond's Creams tonight in jars or tubes at any drug store or department store. The Pond's Extract Company.

GENEROUS TUBES

MAIL THIS COUPON WITH 10c TODAY

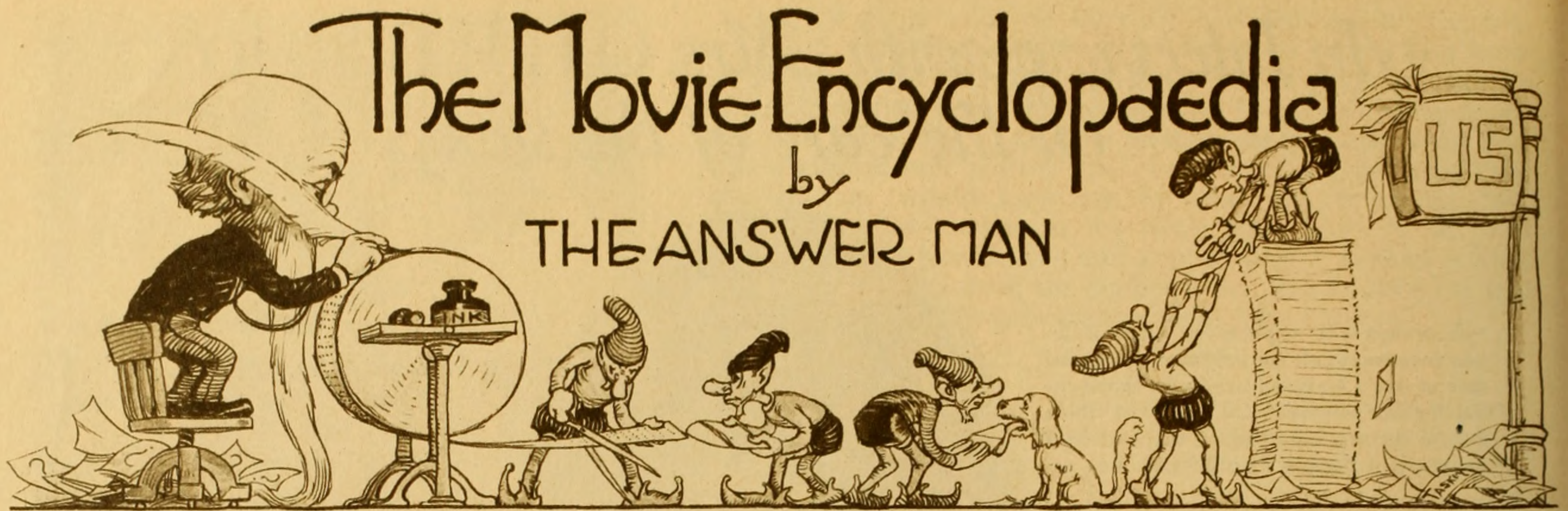
The Pond's Extract Co.
132 L Hudson St., New York

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

Name _____

Street _____

City _____ State _____



BROWN EYES.—Hope you haven't broken any of your resolutions. Gertrude Messenger is fourteen and Buddy is her brother. That was Hope Drew in "Hollywood." Marie Prevost and Harry Myers in Elinor Glyn's "How to Educate a Wife."

MILDRED P.—Well, I will try to believe you, but as Ovids said: "We are slow to believe what, if believed, would hurt our feelings." So you like Mary Hay. So do I. Richard Barthelmess in "The Enchanted Cottage." All right, come along any time. I'm always here.

A READER.—Tom Mix has deserted the Western pictures for a story of the North, "North of the Hudson Bay." Kathleen Key supports him, but Tony the famous horse is not in the cast.

BERTHA C.—You have the right idea, "God made the country, but man made the dangerous curves." Watch your step. Yes, Bert Lytell is married to Evelyn Vaughn. He is in Europe now. Conrad Nagel is with Goldwyn, and is playing in "Three Weeks." Also in "Blood and Gold." Yes, I shall buy me some buttermilk with the fee you enclosed.

MARGARET M.—You had better watch your calories, and remember that there are 3,000 calories per pound in peanuts. This is nearly three times as much as in any other food. The colon is five feet long. Why Hope Hampton has red hair. Oh yes, Alice Calhoun, Miss Dupont, Wanda Hawley, Pat O'Malley and Warren Kerrigan in "A Man from Brodney's."

CHERRY STONE.—Yes, I love them too. Any kind of shell food. I see you are all for Richard Barthelmess. Yes, he is twenty-eight, and born in New York City. Married to Mary Hay. Pola Negri in "Shadows of Paris" and "Sans Gêne."

MARGUERITE.—I should say you are not old. The oldest widow on the U. S. pension rolls is now past one hundred and four years of age. No, Norma Talmadge is not playing in "The Garden of Allah" now, but she hopes to do that picture some time. Cullen Landis is twenty-eight.

WAIPUKURAN.—No, I am not that old. I dont remember the Battle of Waterloo which was fought on June 18, 1815. Yes, I would be glad to have the views. No, I have never been to Honolulu, but I should like to go some time.

EVELYN BROWN EYES.—Alas! Many an enamored pair have courted in poetry, and after marriage lived in prose. Barbara Castleon, Albert Roscoe and Raymond Bloomer in "The Net."

EDNA B.—Thanks for the card. Guess you know all I know about Valentino, so there isn't any more.

JEANIE.—As Charles Kingsley says: "Never lose an opportunity of seeing anything beautiful. Beauty is God's handwriting, a wayside sacrament, it is a charmed draught, a cup of blessing." Jack Mulhall is married to Evelyn Winans.

FEATHERS.—Cheer up, no man is free who is not master of himself, and hope is a splendid thing for such as have the strength to bear it. Eddie Burns in "Jazzmania." Rodolph Valentino was born on May 6, 1895. No, I dont know his favorite color. What next!

BRIGHT EYES.—Knowledge will introduce you, and good breeding will endear you to the best of companies. So you should like to see me dancing with my long beard. You'd be surprised. I can do the new finale, too. So you would like to see more of Miriam Batista. She is playing right along. Yes, Mahlon Hamilton and Betty Blythe in "Recoil," now being made abroad.

SYRIE.—Well, the highest exercise of charity is charity towards the uncharitable. That was Orville

Caldwell in "The Eternal Two" with Corliss Palmer. Yes, Wallace Beery in "Patsy." Ramon Novarro in "Thy Name is Woman." He is now in Egypt playing in "The Arab."

JUNE.—Your letter is mighty interesting, and I would advise marriage and a home with kiddies for you, in preference to a business career. You dont seem to belong to the business world. As Robert Louis Stevenson says: "To marry is to domesticate the recording angel. Once you are married there is nothing left for you, not even suicide, but to be good."

MAMA'S BABY.—Well, well, well, what do you mean by saluting me as "Hello Kid." Well, I should worry, it makes me feel younger. I certainly am over eighty years old, and just had another birthday too. Father Time and I are twins. No, Monte Blue is not married. Aileen Pringle is married, but I haven't her husband's name. No, Richard Dix is not married.

TUESDAY.—Call on a business man at business time only, and on business, transact your business and go about your business, in order to give him time to attend to his business. I should say you are frank. Address Constance Talmadge at United, 5341 Melrose Avenue, Los Angeles, California.

AMERICAN BEAUTY.—What do you expect? He that would have the perfection of pleasure must be moderate in the use of it. Noble Johnson was Friday in "Robinson Crusoe." No, none of the players you mention are married. So long for this time.

HAPPY.—I'm glad of that. Address Ruth Roland at 3828 Wilshire Boulevard, Los Angeles, California. The little boy is Edward Treboal. Come in again some time, but you must shun idleness, as it is the rust that attaches itself to the most brilliant metals.

MRS. C. R. T.—That's pretty classy paper you are using, was it a Christmas present? Lucille LaVerne was Gloria's Aunt in "Zaza." You know that Mary Pickford adopted her sister Lottie's child. Tell your hubby he is all wrong.

TOM MIX.—So you think I am very successful. 'Tis to laugh. Most people would succeed in small things if they were not troubled with great ambitions. Yes, Tom Mix is with Fox, 1401 Western Avenue, Los Angeles, California. He has brown hair. Address Rodolph Valentino at Ritz-Carleton Productions, 6 West Forty-eighth Street, New York City.

OLIVE.—No, I never lend. Friendship ends where loan begins. Flo Hart was Kenneth Harlan's first wife. Yes, to your last. Selah!

ANNA S.—No, Monte Blue is not married now. You can reach him at Warner Brothers, Bronson Avenue and Sunset Boulevard, Los Angeles, California. Conway Tearle is married to Adele Rowland. I know that King Baggott has been asked to produce "Ivanhoe" by an English company, but I am not sure that he will do so.

DULCY.—Oh, are you a dulcy? Knowledge and timber should not be much used till they are well seasoned. Norma is twenty-eight and will be twenty-nine May 2nd. Jack Mulhall is free lancing right now, and Claire Windsor is with Goldwyn.

COMANCHE KID.—Hurrah! Well, if you ever come across some one who thinks he knows it all, treat him as if he did, and let him go. Buck Jones is twenty-eight and is playing in "Cupid's Fireman." I do believe Jane Novak is Swedish.

EMMA F. M.—And books are windows thru which the soul looks out. Barbara Bedford was Mona, Carl Miller was Claude, Barbara La Marr was Kate in "Cinderella of the Hills." Reginald Denny is married to a non-professional. The same of Buck Jones. Write me some more.

(Continued on page 82)

This department is for information of general interest only. Those who desire answers by mail, or a list of film manufacturers, with addresses, must enclose a stamped, self-addressed envelope. Address all inquiries: The Answer Man, CLASSIC, Brewster Buildings, Brooklyn, N. Y. Use separate sheets for matters intended for other departments of this magazine. Each inquiry must contain the correct name and address of the inquirer at the end of the letter, which will not be printed. At the top of the letter write the name you wish to appear, also the name of the magazine you wish your inquiry to appear in. Those desiring immediate replies or information requiring research, should enclose additional stamp or other small fee; otherwise all inquiries must wait their turn. Let us hear from you.



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

Protecting your skin with powder and rouge

By MME. JEANNETTE

OH, you lucky women of today who know—or can learn—the pleasant roads to Beauty through fragrant avenues of cosmetics that help and do not harm! It is a proven fact that good cosmetics actually *benefit* the skin.

A pure, harmless vanishing cream, powder, or rouge, such as Pompeian, performs a distinctly beneficial service to the skin, in addition to its beautifying effect.

This service is that of protection. Creams, powders, and rouges all put a soft, gossamer film over the delicate surface of the skin that guards it from sun and wind, dust and dirt.

Again, the lip stick tends to protect the lips from chapping, roughening, and cracking. It keeps them soft and mobile.

Pompeian Day Cream (vanishing), Pompeian Beauty Powder, Pompeian Bloom (the rouge), and Pompeian Lip Stick, like all Pompeian Preparations, are absolutely pure and harmless. They are formulated with a care as great as though they were intended for medicinal uses and in a laboratory always scrupulously clean.

Coupled with their purity will be found the other desired qualities of cosmetics—naturalness of effect, high adhering property, attractiveness of perfume.

Do not overlook the importance of the Day Cream in achieving the most successful effects from the use of other Pompeian "Instant Beauty" Preparations. This cream provides a foundation for powder and rouge that makes them go on more smoothly, adhere much better, and blend with each other more perfectly than when they are used without it.

"Don't Envy Beauty—Use Pompeian"

DAY CREAM (vanishing)	60c per jar
BEAUTY POWDER	60c per box
BLOOM (the rouge)	60c per box
LIP STICK	25c each
FRAGRANCE	25c a can
NIGHT CREAM	60c per jar

(cold cream)

POMPEIAN LABORATORIES, CLEVELAND, OHIO
 Also Made in Canada

Pompeian Beauty Powder

IS YOUR SKIN A GRATEFUL SKIN?

There is an intriguing loveliness about a clear skin.

Rose-petal enchantments of the skin are much more possible to attain than the average woman realizes.

Pompeian Night Cream is a necessity to this cultivation of a lovely skin. It is a remarkable cleansing cream, and at the same time it has properties that make it healing and softening to the skin.

A Cleansing Cream

A dirty skin does not always declare its uncleanness by an immediate appearance of being dirty.

Pompeian Night Cream is supremely effective as a cleanser. It is pure, and scientifically compounded, and effectively accomplishes its work in cleaning the skin.

Just before retiring, and while your skin is still warm from the pleasant exercise of your bath, apply the Night Cream to your face and neck and shoulders. Use your finger tips for the application of the cream, rubbing it in swift little circular movements. This will loosen the dirt and release the closed pores to healthy activity. Wipe off with a soft, clean cloth.

A Softening Cream

The continued use of soap and water will make the average skin very harsh, and this harshness encourages wrinkles and other skin-unsightliness. Pompeian Night Cream counteracts this tendency and softens with its healing qualities.

If your skin is very dry it will be helpful for you to use this cream every morning and night regularly. But if your skin is oily it will be sufficient to give it a thorough cream bath at night only, following it with a quick ice rub.

Mme. Jeannette

Specialiste en Beauté



Get 1924 Pompeian Panel and Four Samples For Ten Cents

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

TEAR OFF, SIGN, AND SEND

POMPEIAN LABORATORIES
 2128 Payne Avenue, Cleveland, Ohio

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

Name _____

Address _____

City _____ State _____

What shade of face powder wanted: _____



The North Wind Doth Blow

And We Shall

Have Snow—



Below is Beverly Bayne (Mrs. Francis X. Bushman) and her little son out at the Whitman Bennett studios enjoying themselves between scenes

Across the top of the page are Tom Mix and some of his company way up—"North of Hudson Bay." Below is Hedda Hopper at her home on Long Island



Above: Little Fay McKenzie and Frankie Darro are tired and cold and they don't care whether they lose their jobs or not. They are on location for "Judgment of the Storm." Director Del Andrews excused them for the day



Are You Ready for the Ash-Can?

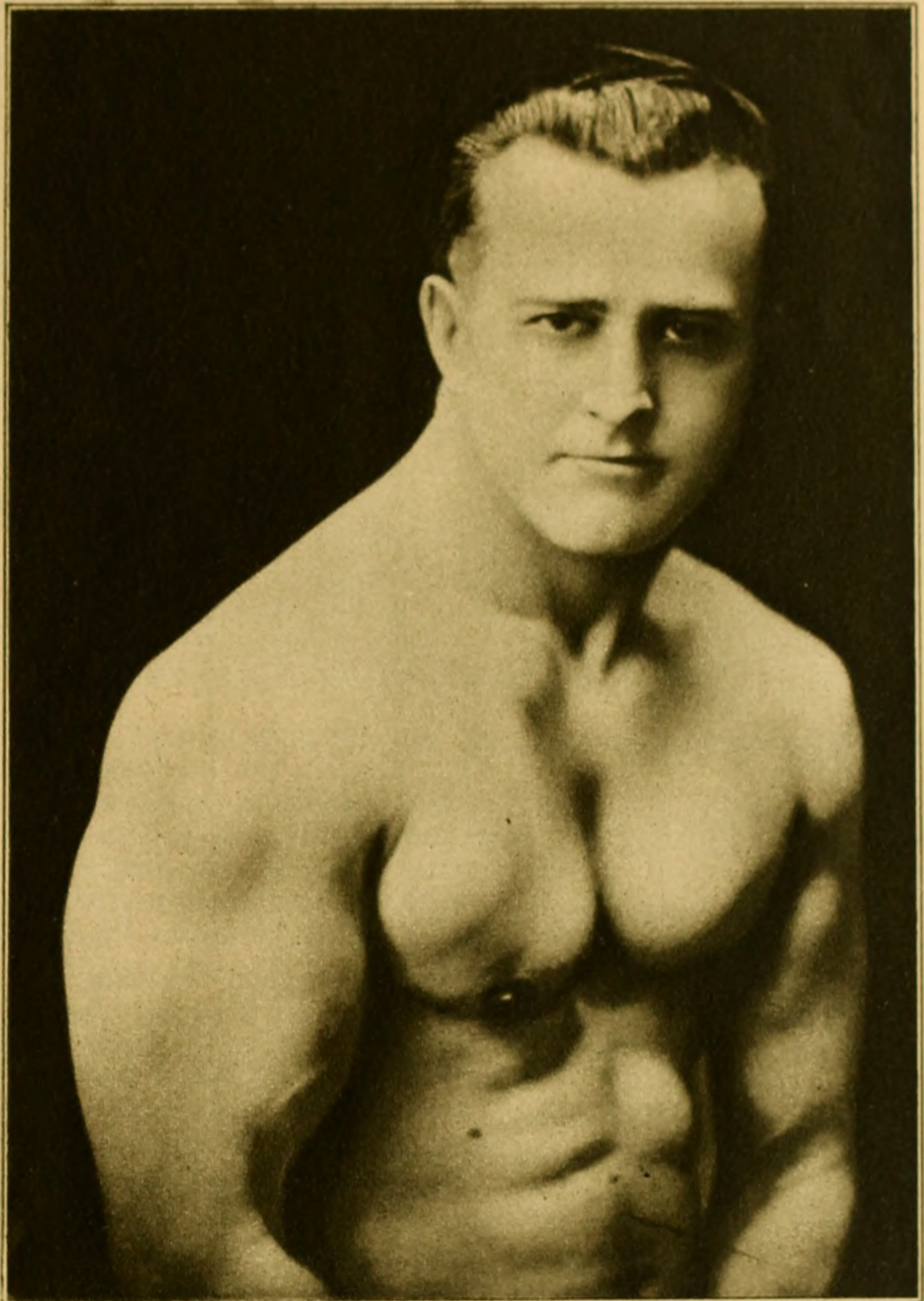
Do you realize what it means to neglect your body? Do you know that you will clog up with waste matter and deaden your life just as ashes do in a furnace? Are you going to drag yourself through a life of misery and be ready for the undertaker when you should really be only starting to enjoy life? Come on and brace up. Take a good hold of yourself and shake those cobwebs out of your brain. Give me a chance at that weak backbone of yours and let me put a pair of man sized arms into those narrow shoulders.

Pills Never Made Muscles

I am not a medical doctor. I don't claim to cure disease. Neither do I put any self-assumed title of Professor before my name. *I am a builder of muscle*—internal as well as external. I claim and can prove that by proper exercise you can even build muscle in and around your heart and every vital organ. The kind that shoots a thrill through your veins and reaches every crevice of your body. I add years to your life, and oh boy! what a kick you get out of every day you live. And talk about big, brawny arms and legs, or broad backs and husky chests—just take a look through this winter's copies of Physical Culture Magazine and see for yourself. You will see a few pictures of my pupils there—living examples of the Earle Liederman system—doctors, lawyers, business men, but every last one of them good enough to pose as professional strong men. Some are in better shape than men who are now acting as instructors to others.

Pep Up

What are you going to do about it? Don't sit idle and wish for strength. That will never bring it. Come on and get busy. You must have it, and I'm going to give it to you. I don't promise it, I guarantee it. You don't take any chance with me, so come on and make me prove it.



Earle E. Liederman
America's Leading Director of Physical Education

Send for My New 64-Page Book

“MUSCULAR DEVELOPMENT”

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

EARLE E. LIEDERMAN
Dept. 1802, 305 Broadway, New York City

EARLE E. LIEDERMAN
Dept. 1802, 305 Broadway, New York City

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

Name.....

Street.....

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



A perfect base for face powder. Apply a little cream. When nearly dry dust on the powder.

Copyright 1923
A. S. Hinds Co.

*Now for his Face!
Let's give him*

Mama's Complexion Cream



In the sick room Hinds Cream gives grateful comfort to the patient, also keeps nurse's hands soft.



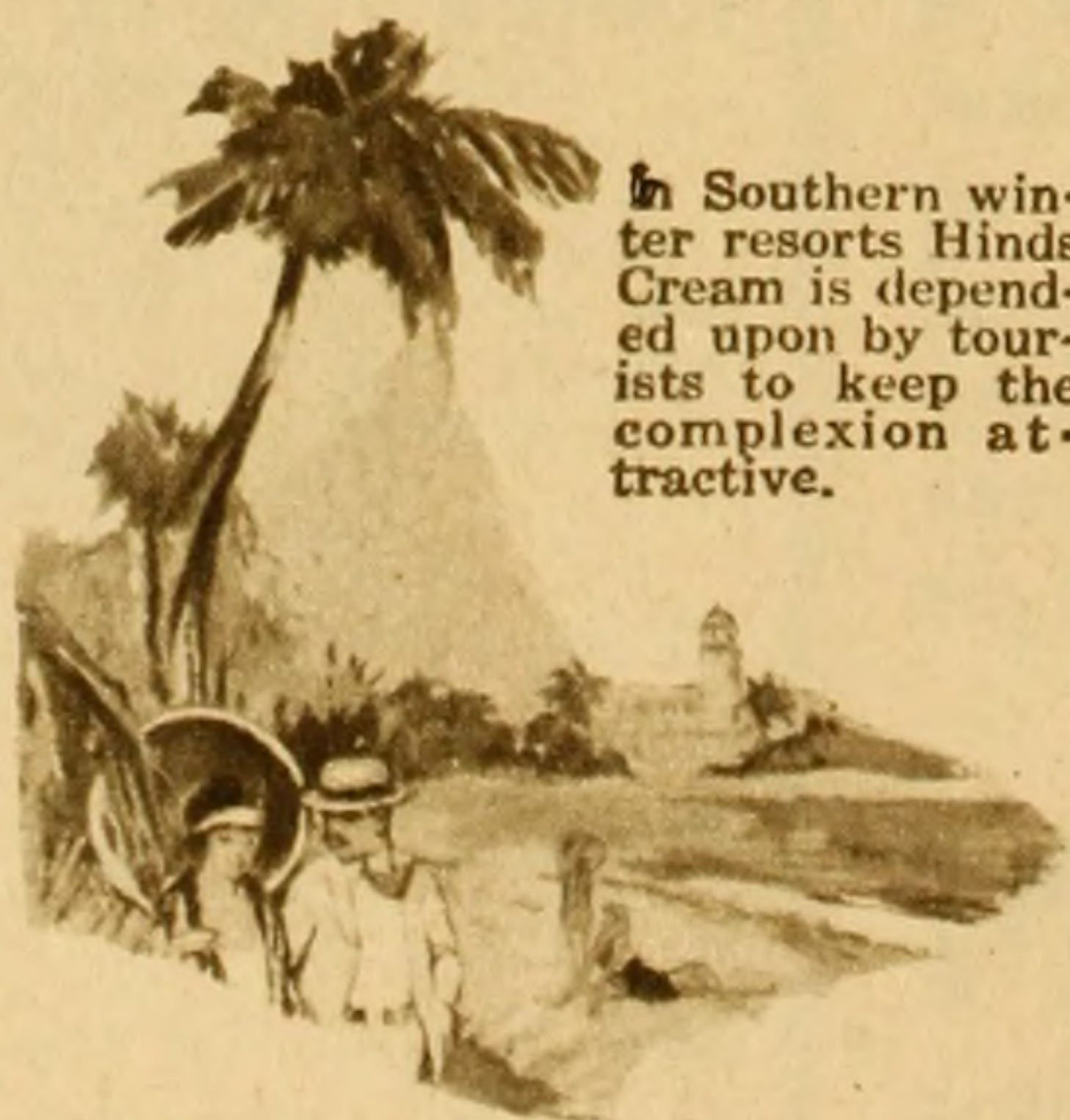
Chapped cheeks, hands, knees, and ankles quickly relieved with Hinds Cream.



For baby's skin troubles Hinds Cream soothes and comforts. Dilute the cream one-half with water.



After shaving use Hinds Cream to soothe and relieve irritation from close shave or soap.



In Southern winter resorts Hinds Cream is depended upon by tourists to keep the complexion attractive.

COLD winds injure a delicate, tender complexion, and so does the sudden change from indoors to frosty air. Roughness and chapping usually follow any prolonged exposure unless the skin is protected with a softening and healing emollient like HINDS Honey and Almond CREAM.

Many who love the bracing, cold weather have found that by applying Hinds Cream to any sore, irritated surfaces, or to parts of the body that have been chafed or compressed by warm clothing, they can make themselves comfortable at once.

You can use this cream freely at any time, on the face, neck, arms and hands, with absolute assurance of deriving gratifying results. It is economical and agreeable. The treatment is simple.

Hinds Cre-mis Face Powder, surpassing in quality and refinement; distinctive in fragrance and effect. White, flesh, pink, brunette. Boxes 60c, 15c. Samples 2c.

All dealers sell Hinds Honey and Almond Cream, 50c, \$1.00. We will mail a sample for 2c, trial bottle, 6c traveler size, 10c. Try-out box of 5 samples, assorted, 10c. Booklet Free.

Write A. S. HINDS CO.
Dept. 22, Portland, Maine, U. S. A.



If you have ever wondered what the ten commandments looked like, here they are

The Hollywood Boulevardier Chats

(Continued from page 68)

would look better in his house than in yours. He is now the leading man for Norma Talmadge in "Secrets."

* * *

Pola Negri bravely signalized the fact that she has torn all the "Ritz" out of her soul one day this week when she ordered the wall that surrounds her "set" torn down. When she first came to Hollywood, she was very up-stage and whenever visitors came, she demanded to know who "those people" were and insisted that they be shooed off. But, as time goes on, Pola becomes a regular fellow. Now she works out in the open with the rest of the folks like a nice girl. Upon the completion of her latest picture, "The Shadows of Paris," she is going on a long vacation to Honolulu where she will probably pass the holidays. It will probably be February before she begins another picture. It is very likely that this picture will be "Madame Sans Gene."

* * *

Laurence Trimble, who directed the "Strongheart" dog stories, has discovered another Richard Barthelmess, so he thinks, in the person of a twenty-year-old Dartmouth college boy named Allen Vincent whose father is a banker in Seattle. Trimble met him in New York and gave him a five-year contract after two days' acquaintance.

* * *

One of the saddest events that the film colony has ever suffered came this week with the death of Allen
(Continued on page 89)

The Inside Story of Princess Pat

By the Only Woman Who Witnessed the Discovery of the Complexion Tint that Duplicates Nature

"Now Watch what happens!"

You could have heard a pin drop as the analyst's words caused all eyes to gaze intently at my face. Science had solved an old and perplexing beauty problem with a new, mysterious tint. The moment had arrived for demonstration.

Two years of hard work led up to this hour of triumph. There had been day and night testings of rouges—of every conceivable color. Whole weeks devoted to first oneshade then another in an effort to overcome that common fault of all the old-fashioned rouges—the purplish, artificial look which makes their use so obvious. Then the day when the right tint was found! It is an interesting story.

How the True Tint Came to Light

When a new use of ingredients produced this first "true" tone it was regarded curiously; no one realized its full significance; so different was the color, it was fortunate we even tried it. But the rule was to test everything on the face. So for the thousandth time a new tint was applied to my cheeks.

The first demonstration of this marvelous new color brought one surprise after another. It was first believed to be just a particularly happy choice for my complexion—or for skins the same as mine. But tests quickly followed on every conceivable type of skin from darkest to lightest—with the same miraculously natural result. Then came the thought that perhaps only sparing use could be made of the new tint. So to the tiny amount that had achieved the perfect color, more and more of the tint was applied. The coloring merely

deepened; there was no sign of artificiality. Next came the question of lights and exhaustive light tests made the triumph complete. Even old-time rouges were acceptable in the kindly gleam of lamp or candle light, but the Tint called Princess Pat stands the severe test of a brilliantly lighted room, or glare of noonday sun. The new tint becomes and appears your color from the moment applied. Nature varies it on your face and unfailingly produces exactly the right degree and tone to give the color you should have.

That is why you are not aware of the numbers all around you who use this new natural tint. The color is too natural to permit detection. So women who never used ordinary rouge have taken joyfully to Princess Pat.

Really Waterproof

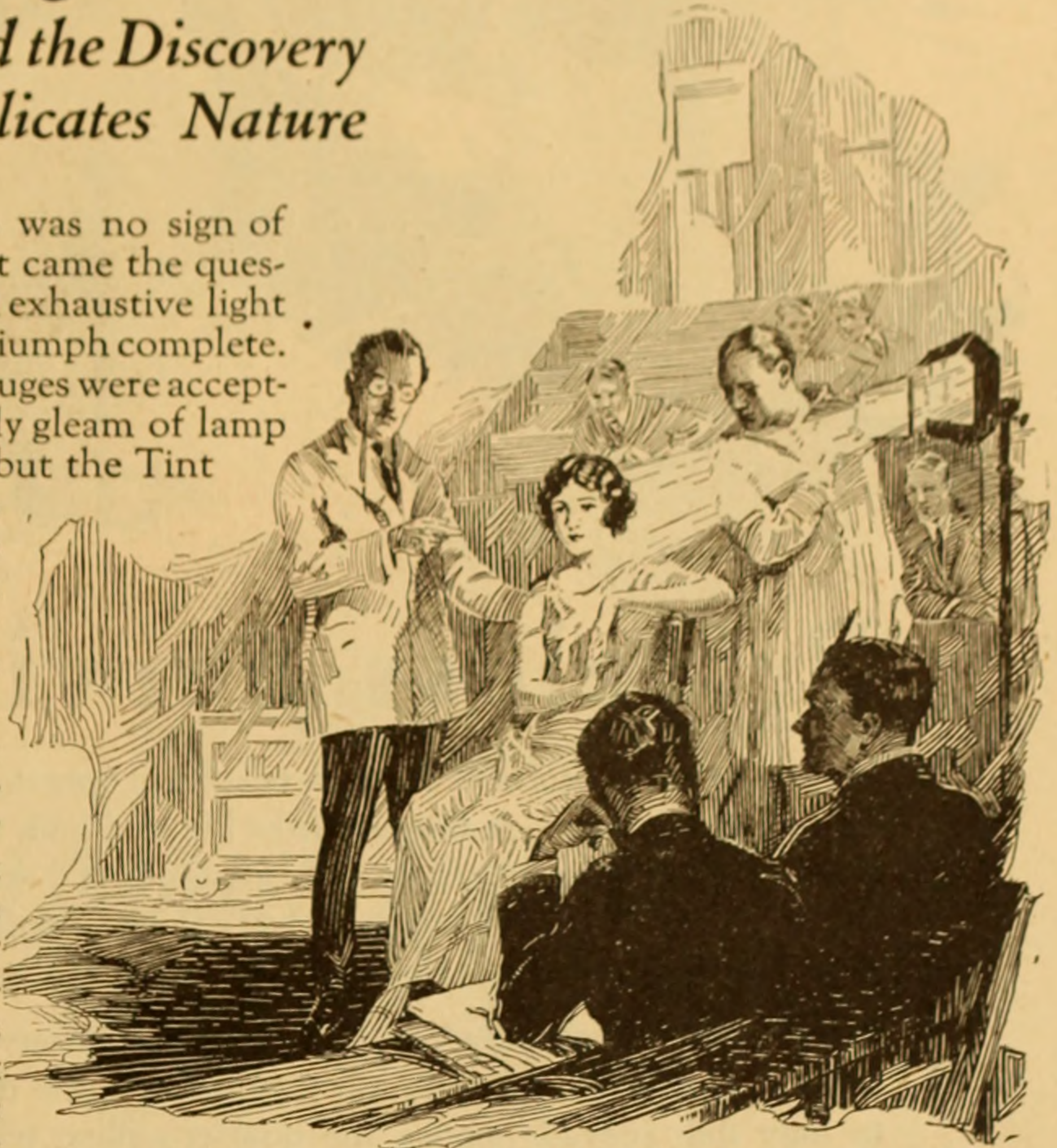
Since the day Princess Pat tint was introduced many thousands have made its acquaintance. It is the identical tint today as when the first tiny bit was produced and tried; and it brings the same color charm to any cheek. You'll be glad to know it's been made waterproof—completely so. Profuse perspiration will not affect it—nor even surf bathing—yet a bit of cream, or soap removes it.

And remember: there's only one shade! No "matching"—no need to; for this true tone blends with any

complexion. Science thus gives you the means of imparting natural color to your cheeks—to any degree desired. A color that's perfectly natural—color you can control—a gentle glow of color that has no beginning or end—a tone only blending can bring. Why use an obvious rouge? Try Princess Pat!

Avoid Imitations

The success of Princess Pat Tint has called forth many so-called "orange rouges." But these lack the secret which causes Princess Pat Tint to change color when applied—and without this secret Nature cannot blend the color to exactly meet the requirements of your individual need.



"A Tint That No Light Could Make Appear Unreal"

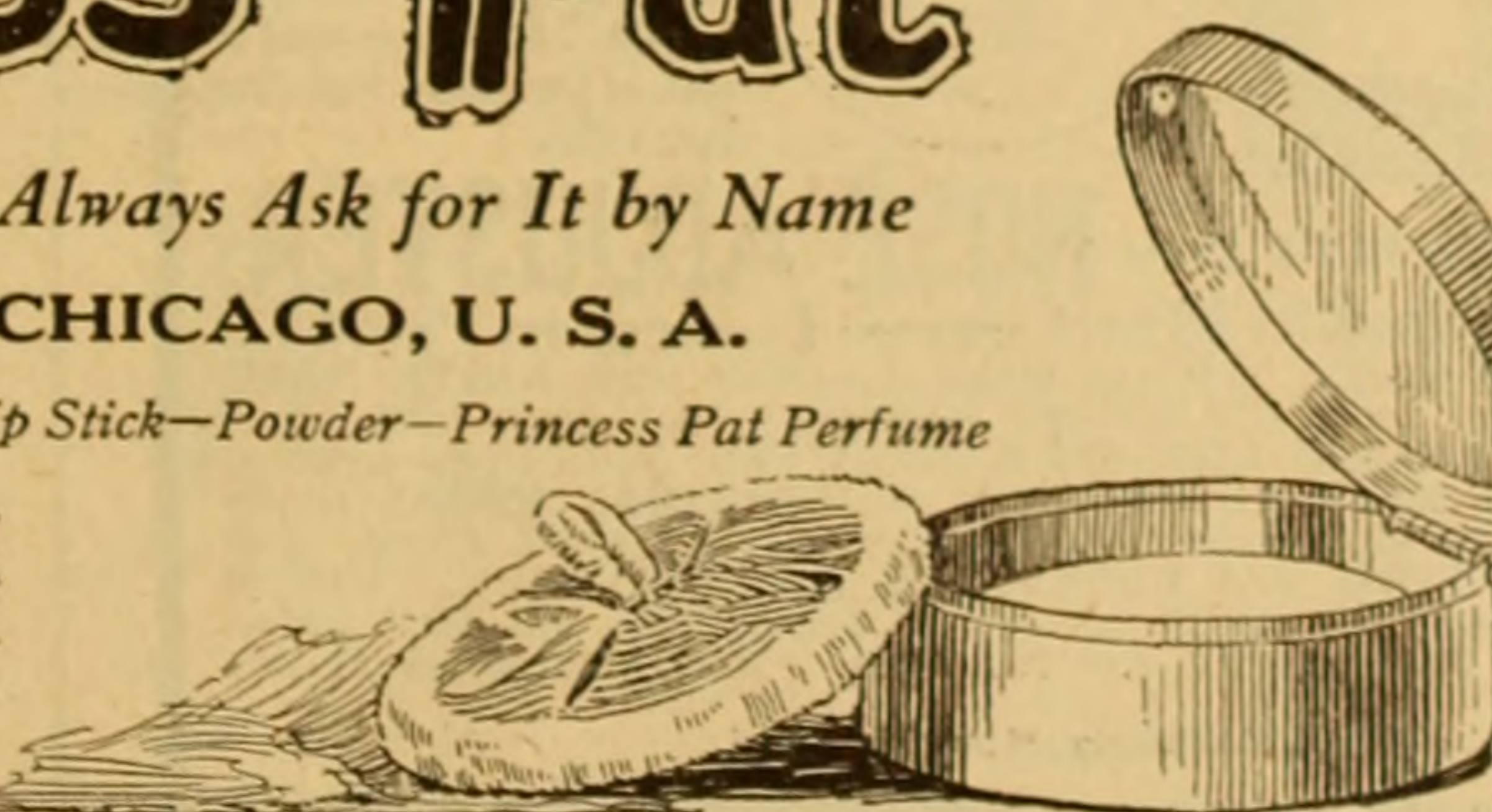
Princess Pat

The New, Natural Tint : Always Ask for It by Name

PRINCESS PAT, LTD., CHICAGO, U. S. A.

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

NOTE:—Princess Pat Lip Stick gives natural color to the lips—just as Tint does to the cheeks. It exactly harmonizes with any complexion, any coloring and any light. Cannot be detected as artificial.



FREE!

Until the shops have been sufficiently stocked with Princess Pat Tint to meet all calls for it, we shall take pleasure in sending to individuals a week's supply—without charge.

PRINCESS PAT Ltd.
2701 S. Wells St., Dept. 42, Chicago

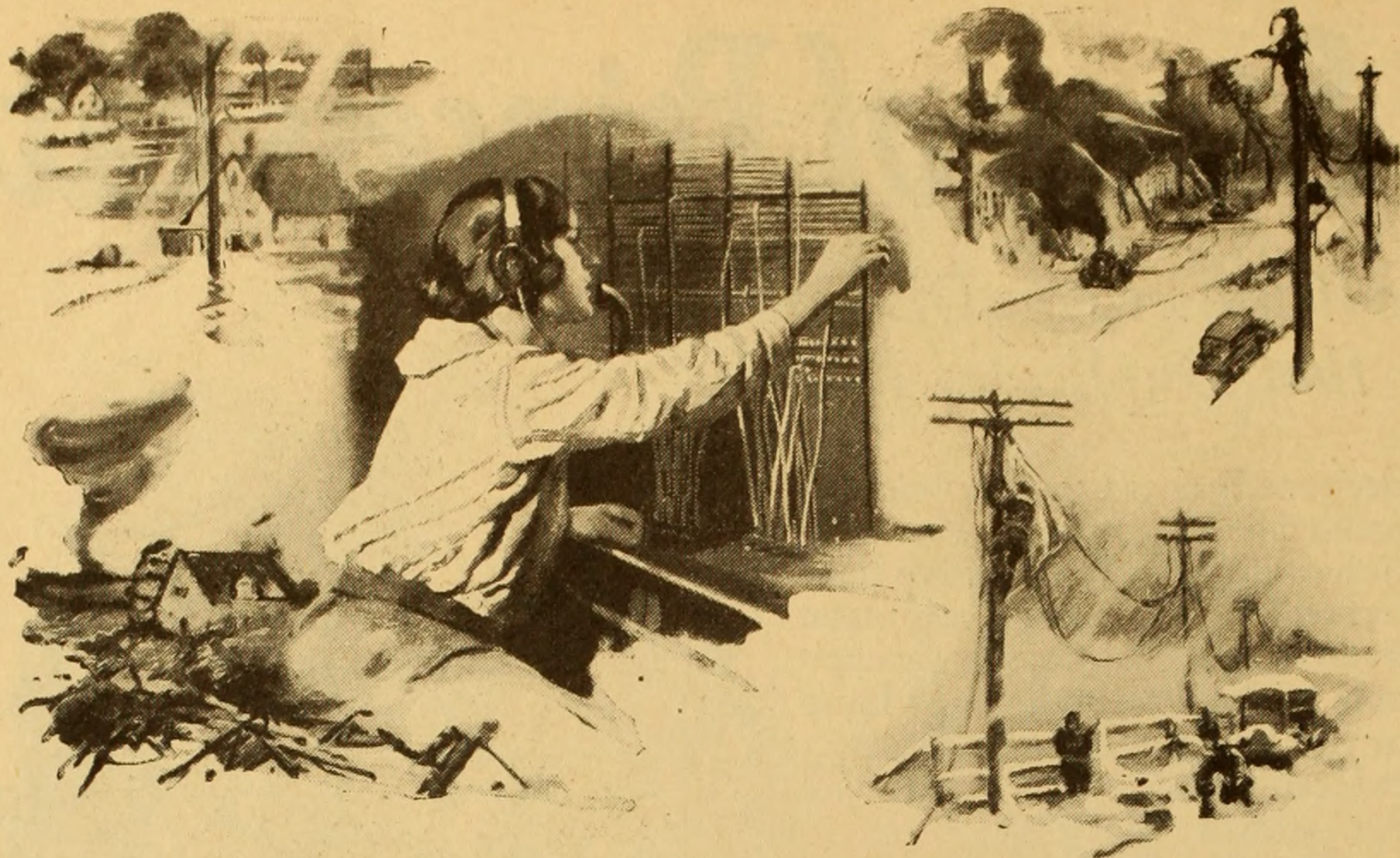
Entirely FREE, please forward me postpaid, a complimentary supply of the new Princess Pat Tint.

Name (Print):

Street:

City:

State:



Priceless Service

Despite fire or storm or flood, a telephone operator sticks to her switchboard. A lineman risks life and limb that his wires may continue to vibrate with messages of business or social life. Other telephone employees forego comfort and even sacrifice health that the job may not be slighted.

True, the opportunity for these extremes of service has come to comparatively few; but they indicate the devotion to duty that prevails among the quarter-million telephone workers.

The mass of people called the public has come to take this type of service for granted and use the telephone in its daily business and in emergencies, seldom realizing what it receives in human devotion to duty, and what vast resources are drawn upon to restore service.

It is right that the public should receive this type of telephone service, that it should expect the employment of every practical improvement in the art, and should insist upon progress that keeps ahead of demand. Telephone users realize that dollars can never measure the value of many of their telephone calls. The public wants the service and, if it stops to think, cheerfully pays the moderate cost.



AMERICAN TELEPHONE AND TELEGRAPH COMPANY
AND ASSOCIATED COMPANIES
BELL SYSTEM

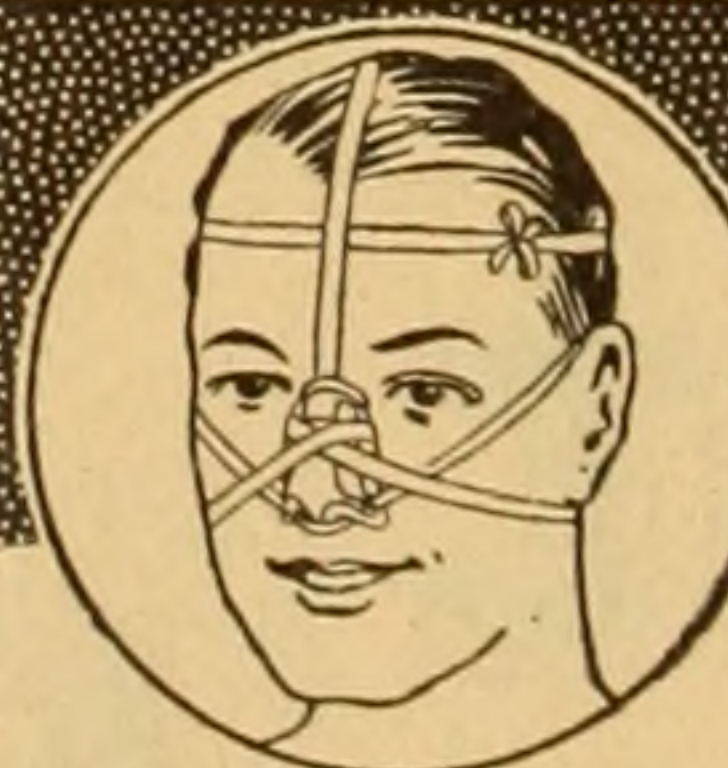
One Policy, One System, Universal Service



SPECIAL SIZES
FOR CHILDREN

SEND NO MONEY

A PERFECT NOSE FOR YOU



GOLD MEDAL AWARDED
"for distinguished service to
mankind" by International In-
ventors Exposition, New York,
Feb. 1923.

ANITA - The Genuine - PATENTED - NOSE ADJUSTER

Winner of GOLD MEDAL — Highest in Merit — Lowest in Price

Support nature and look your best. If your nose is ill-shaped, you can make it perfect with ANITA NOSE ADJUSTER, in a few weeks, in the privacy of your own room and without interfering with your daily occupation. No need for costly, painful operations. ANITA NOSE ADJUSTER shapes while you sleep—quickly, painlessly, permanently and inexpensively. The ANITA NOSE ADJUSTER is the ORIGINAL NASAL SUPPORTER absolutely guaranteed. Highly recommended by physicians for misshapen and fractured noses. Self adjustable. No screws. No metal parts. GENTLE, FIRM and PERFECTLY COMFORTABLE. Beware of imitations! Write today (just your name and address) for FREE Booklet, "Happy Days Ahead," which explains how you can have a perfect nose—and our blank to fill out for sizes. Money refunded if not fully satisfied with results.

The ANITA Company, Dept. 229, ANITA Building, Newark, N. J.

Rhythm and Rebellion

(Continued from page 36)

Two important events had occurred the day of our interview. First, she had turned down one of the most coveted rôles Goldwyn had to offer, the film to be made in Italy, too. "If anyone had told me a year ago that I would do such a thing, I would have thought him crazy," said Eleanor. "But after considering it from every angle. I felt it was best."

Then, Goldwyn had loaned her to Universal and on the morrow she was to begin work on a film version of Booth Tarkington's "The Turmoil," under Hobart Henley's direction, playing the leading character.

We fell to talking of her various rôles. Her first was in "Gimme," then came "The Stranger's Banquet," where she had her only chance as a "heavy"—and liked it. Then came Amelia in "Vanity Fair," which she feels was too weepy but which the critics united in declaring to be a beautiful portrayal. This brought her to the leading rôle in Rupert Hughes' "Souls for Sale," and everyone recalls her delightful Sidney in "Three Wise Fools." "The Day of Faith," soon to be released, shows her in a straight leading rôle.

Miss Boardman has an intriguing way of viewing herself and her work in a detached manner, and she studies her limitations as well as her possibilities. This is an encouraging sign. She is not content to win thru her beauty, nor are her eyes blinded by her success, but are sharply alert to future triumphs.

Do dreams come true?
Ask Eleanor Boardman.

O FOOLISH WIND

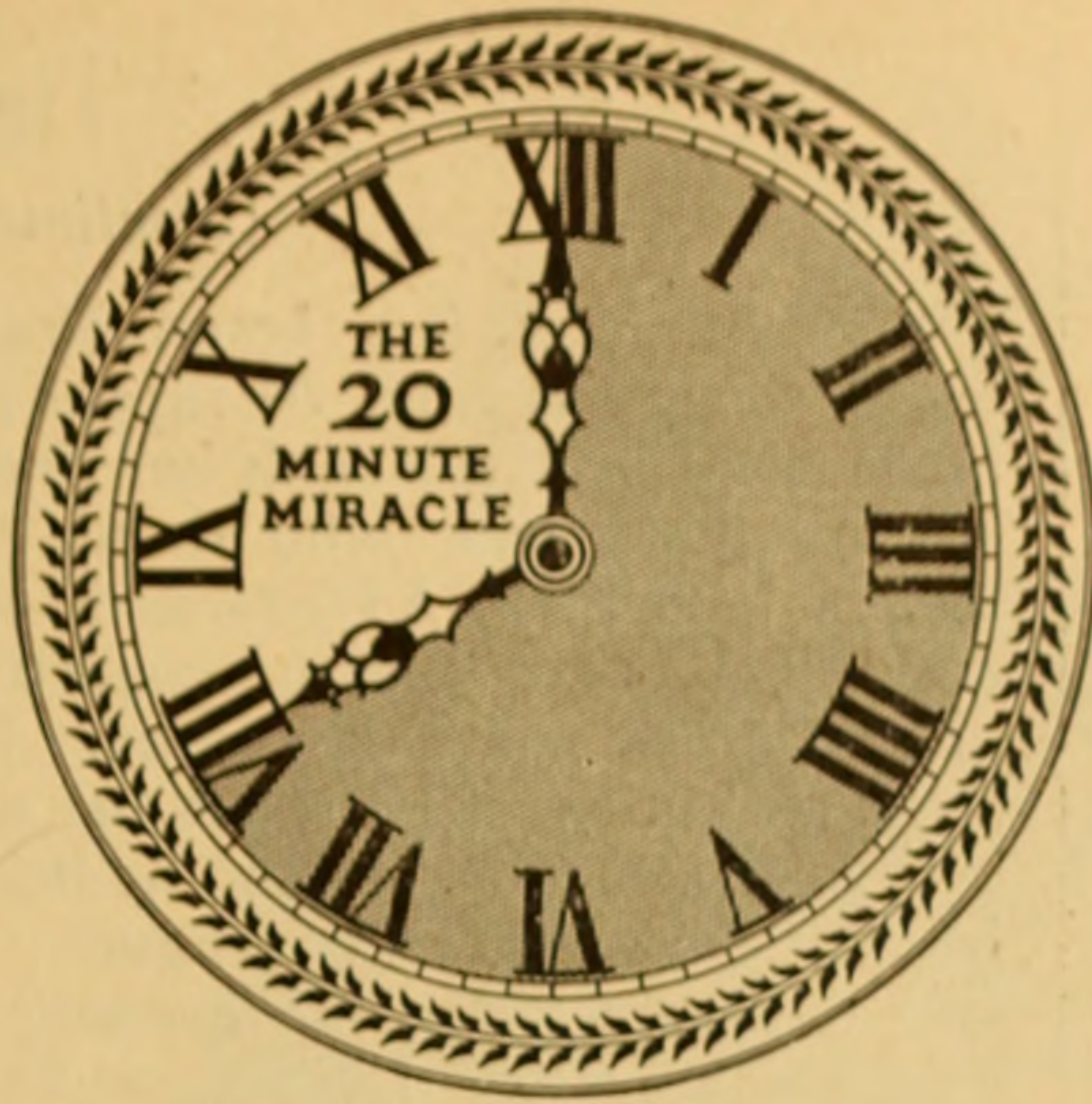
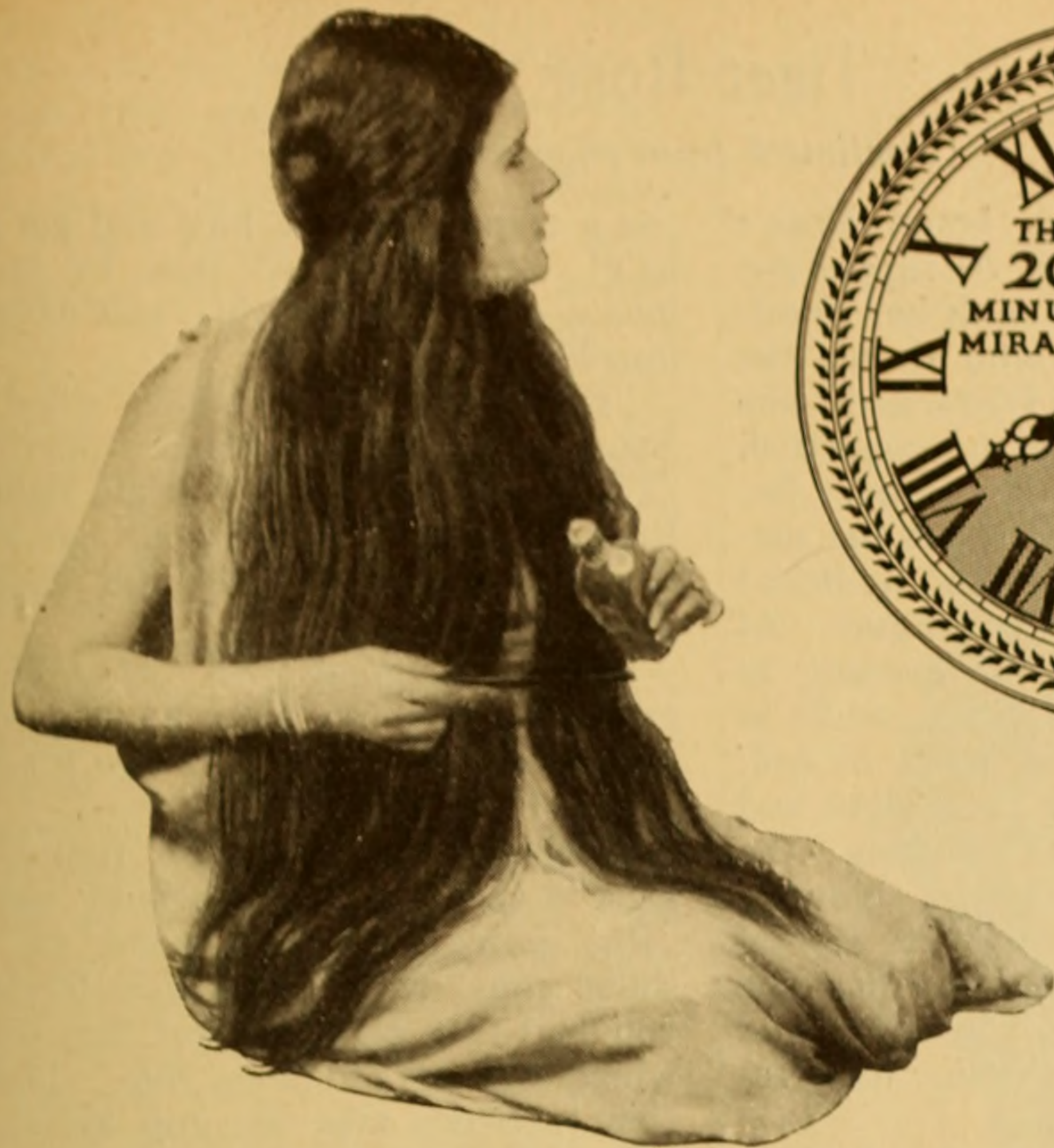
By LOUISE LIEBHARDT

O sighing wind among the willow wands,
O sobbing wind among the willow wands
Where rests thy heart whose breaking
seems to shake
The fragrant stillness of the night, and
moaning cadence make
Of all that borders on this secret pool.

O grieving wind among the willow wands,
O weeping wind among the willow wands,
Hast lost thy love, who fickle from thee
now hast turned
To seek new romance? Ha! Hast thy
love fires burned
Thy heart to ashes? Thou art fool.

O moaning wind among the willow wands,
O foolish wind among the willow wands,
To mourn one love when many wait but
for the breaking dawn
To seek thy kisses, and upon thy favor
fawn.
Waste not thy tears. The night has turned
thee fool.

O simple wind among the willow wands.
O silly wind among the willow wands.



Marvelous New Spanish Liquid Makes any hair naturally curly in 20 minutes

The Spanish Beggar's Priceless Gift

by Winnifred Ralston

FROM the day we started to school, Charity Winthrop and I were called the tousled-hair twins. Our hair simply wouldn't behave. As we grew older the hated name still clung to us. It followed us through the grades and into boarding school. Then Charity's family moved to Spain and I didn't see her again until last New Year's eve.

A party of us had gone to the Drake Hotel for dinner that night. As usual I was terribly embarrassed and ashamed of my hair.

Horribly self-conscious I was sitting at the table, scarcely touching my food, wishing I were home. It seemed that everyone had wonderful, lustrous, curly hair but me and I felt they were all laughing—or worse, pitying me behind my back.

My eyes strayed to the dance floor and there I saw a beautiful girl dancing with Tom Harvey. Her eye caught mine and to my surprise she smiled and started toward me.

About this girl's face was a halo of golden curls. I think she had the most beautiful hair I ever saw. My face must have turned scarlet as I compared it mentally with my own straggly, ugly mop.

Of course you have guessed her identity—Charity Winthrop, who once had dull straight hair like mine.

It had been five long years since I had seen her. But I simply couldn't wait. I blurted out—"Charity Winthrop—tell me—what miracle has happened to your hair?"

She smiled and said mysteriously, "Come to my room and I will tell you the whole story."

Charity tells of the beggar's gift

"Our house in Madrid faced a little, old plaza where I often strolled after my siesta.

"Miguel, the beggar, always occupied the end bench of the south end of the plaza. I always dropped a few centavos in his hat when I passed and he soon grew to know me.

"The day before I left Madrid I stopped to bid him goodby and pressed a gold coin in his palm."

"*Hija mia*," he said, "You have been very kind to an old man. *Digamelo* (tell me) *senorita*, what it is your heart most desires."

"I laughed at the idea, then said jokingly, 'Miguel, my hair is straight and dull. I would have it lustrous and curly'."

"*Oigame, senorita*," he said—"Many years ago a Castilian prince was wedded to a Moorish beauty. Her hair was black as a raven's wing and straight as an arrow. Like you, this lady wanted *los pelos rizos* (curly hair). Her husband offered thousands of *pesos* to the man who would fulfill her wish. The prize fell to Pedro, the *droguero*. Out of roots and herbs he brewed a potion that converted the princess' straight, unruly hair into a glorious mass of ringlet curls.

"Pedro, son of the son of Pedro, has that secret today. Years ago I did him a great service. Here you will find him, go to him and tell your wish."

"I called a *coche* and gave the driver the address Miguel had given me.

"At the door of the apothecary shop, a funny old hawk-nosed Spaniard met me. I stammered out my explanation. When I finished, he bowed and vanished into his store. Presently he returned and handed me a bottle.

"Terribly excited—I could hardly wait until I reached home. When I was in my room alone, I took down my hair and applied the liquid as directed. In twenty minutes, not one second more, the transformation, which you have noted, had taken place.

"Come, Winnifred—apply it to your own hair and see what it can do for you."

Twenty minutes later as I looked into Charity's mirror I could hardly believe my eyes. The impossible had happened. My dull, straight hair had wound itself into curling tendrils. My head was a mass of ringlets and waves. It shone with a lustre it never had before.

You can imagine the amazement of the others in the party when I returned to the ballroom. Everybody noticed the change. Never did I have such a glorious night. I was popular. Men clustered about me. I had never been so happy. My hair was curly and beautiful.

I asked Charity's permission to take a sample of the Spanish liquid to my cousin at the Century Laboratories. For days he worked, analyzing the liquid. Finally, he solved the problem, isolated the two Spanish herbs, the important ingredients.

They experimented on fifty women and the results were simply astounding. Now the Century Chemists are prepared to supply the wonderful Spanish Curling Liquid to women everywhere.

Take advantage of their generoustrial offer—

I told my cousin I did not want one penny for the information I had given him. I did make one stipulation, however. I insisted that he introduce the discovery by selling it for a limited time at actual laboratory cost plus postage so that as many women as possible could take advantage of it. This he agreed to do.

Don't delay another day. For the Century Chemists guarantee satisfaction or refund your money.

No Profit Distribution of \$3.50 Bottles

(ONLY ONE TO A FAMILY)

We are offering for a limited time only, no-profit distribution of the regular \$3.50 size of our Spanish Curling Liquid.

The actual cost of preparing and compounding this Spanish Curling Fluid, including bottling, packing and shipping is \$1.87. We have decided to ship the first bottle to each new user at actual cost price.

You do not have to send one penny in advance. Merely fill out the coupon below—then pay the postman \$1.87 plus the few cents postage, when he delivers the liquid. If you are not satisfied in every way, even this low laboratory fee will be refunded promptly. This opportunity may never appear again. Miss Ralston urges that you take advantage of it at once.



Wavy Bob

CENTURY CHEMISTS
(Originators of the famous 40 Minute Beauty Clay)
710 W. Jackson Blvd., Chicago

Send No Money--Simply Sign and Mail Coupon

CENTURY CHEMISTS Dept. 485
710 W. Jackson Blvd., Chicago

Please send me in plain wrapper, by insured parcel post, a full-size \$3.50 bottle of Liquid Marcelle (Spanish Curling Liquid). I will pay postman \$1.87, plus few cents postage, on delivery, with the understanding that if, after a five-day trial, I am not elated with the results from this magic curling fluid, I may return the unused contents in the bottle, and you will immediately return my money in full.

Name

Street

Town..... State.....

If apt to be out when postman calls, you may enclose \$2 with coupon, and Liquid Marcelle will be sent you postpaid.



A Matchless Marcel



Lovely Curls

Free Trial Bottle

Read Special Offer



Gray Hair— Stop It!

—Here is the way

Mary T. Goldman's Hair Color Restorer isn't a new experimental preparation, for I invented it many years ago to restore my own prematurely gray hair. It is a clear, colorless liquid, clean as water, which restores the perfect original color to graying, bleached or discolored hair; perfect results assured. No interference with shampooing, nothing to wash or rub off, but soft, clean, fluffy, natural hair which renews your youth.

Now I have discovered a new method of application which hastens results and improves the health of the hair. Fully explained in my free trial outfit, containing trial bottle of restorer with full directions for making test on single lock. Mail coupon for absolutely free bottle and let me prove how easily, quickly and surely your gray hair can be restored.

In the coupon be sure to state the color of your hair carefully. Enclose lock of your hair if possible.

Mary T. Goldman's Hair Color Restorer

Please print your name and address

Mary T. Goldman, 195-B Goldman Bldg., St. Paul, Minn.
Please send me your FREE trial bottle of Mary T. Goldman's Hair Color Restorer. The natural color of my hair
blackdark brown..... medium brown.....
auburn (dark red).....light brown
light auburn (light red).....blonde.....

Name

Address



Large List New
Vaudeville, Acts,
Stage Monologs,
New Minstrel Choruses and Novelty
Songs, Blackface After-pieces and
Crossfire, Musical Comedies and
Revue, Musical Readings, Novelty
Entertainments, Wigs, Beards,
Grease Paints and other Make-up
Goods. ILLUSTRATED CATA-
LOGUE FREE. WRITE NOW.

T. S. Denison & Co., 623 So. Wabash, Dept. 42, Chicago



Have a Satin-Smooth Hair-Free Skin

With NEET Virginia Brown Faire removes hair without slightest danger to the skin or complexion. Just apply NEET, a dainty cream, as mild as your favorite cold cream. Spread it on and then rinse off with clear water. That's all; the hair will be gone, rinsed away, and the skin left refreshingly cool, smooth and white! Old methods, the unwomanly razor and severe chemical preparations, have given way to NEET, the accepted method of well-groomed women everywhere. Used by physicians. Money back if NEET fails to please. 50c at Drug and Department stores Trial tube 10c by mail.

Hannibal Phar. Co., 627 Olive, St. Louis, Mo.



Tiger Rose

(Continued from page 33)

For the next few hours Rose's gaiety was unflagging. At supper she made them all laugh with her mimicry of the squaw who drank the violet perfume. Afterward she danced for them, flinging coquettish glances at the sullen Devlin over her shoulder until greed crept to the surface of his muddy eyes and he licked his thick lips with his tongue. At last the danger for the evening at least seemed over. Devlin, candle in hand, creaked up the stairs to bed, the factor kissed her good night and followed. She was making the rounds of the oil lamps, blowing them out when a heavy hand fell on her shoulder. Without turning she knew by the odor of tobacco and gin that Michael Devlin had returned.

"Came back for a good-night kiss, girlie," he chuckled, "maybe I'll take two—or three. I've waited long enough for them, you tantalizing little devil!"

She would have struck him across his leering face but a sudden thought held her hand. Bruce Norton must not hear anything. If she could only cajole this man into forgetting his drunken love-making just for this time—

She drew away, but his great arms dragged her back. His hot breath scorched her cheek. "Guess you're not grieving over that dude after all! Like Michael a lil' bit, dont you? And you're going to like me a whole lot more before I'm thru!"

Never before in her tempestuous life had Rose smiled when she wanted to rage, spoken sweetly when she wanted to shriek out the picturesque epithets of the settlement. "W'at they say—'Get your man' firs', and then get your woman!" she urged, with desperate guile. "Pleas' not tonight! Mebbe tomorrow I lak' you lil' bit."

"No you dont!" Devlin grinned, his embrace stifling her, "tomorrow may never come." Hot lips sought her throat. She struggled silently, futilely, biting back the cry that surged to her lips. Only the sound of shuffling feet and panting breasts broke the silence.

"You beast, let go of her!"

The dropping of the trap-door brought Devlin around, hand on gun. Rose, freed from the intolerable embrace, fell back against the counter staring from the furious face of the man she loved to Devlin's exultant grin as he leveled his revolver at the newcomer. "You, eh! Say, this means promotion for me all right!

Set a trap to catch a bird and get a ba'r! Better not move now, I'd just love a chance to use this, you damn murderer!"

"Executioner is a better word," Bruce Norton suggested quietly, "I'll come along with you all right. Rose, as soon as we're gone, go up to your room and bolt the door. Good night, dear!"

"Make it good-bye!" Devlin grated, and burst into a jangling laugh. "Give yourself away for a woman! That's a hot one—"

"Mebbe it's not so dam funny!" Rose's voice sounded behind him. "Put your hands up—queek or I shoot you. Me, I t'ink you forgot you had two guns! I got this one when you try to kees me. Thas right! Bruce take his gun away—lak' so!"

The policeman's revolver in his hand Bruce came to the side of Tiger Rose, "My brave little girl! But it's no good, dear. I've decided to face the music! I wouldn't be worthy of you if I ran away."

Never moving her eyes from the discomfited Devlin, glowering in the corner, Rose tried argument and entreaty in vain. It was for Cusick, shambling in at this point, to add the final plea. "Beat it, boy! D'you think it's going to make this little girl any happier to have you in jail? If you love her, go while you've got the chance."

Devlin watched the leave-taking sullenly. To the righteous anger of the Mounted Police was added the jealousy of the mere man. This girl was his—hadn't he pulled her out of the river? And now he must sit here helpless and watch her give another man the kisses rightfully his! As the door closed behind his rival, he started to his feet with the growl of a savage beast and had made two bounds toward the door when the revolver in Rose's hand spoke shrewishly. The policeman stopped, wavered, and with an absurd expression of amazement sat heavily down on the floor clutching at his arm.

"She winged me," he muttered in vast astonishment as Cusick bent over him examining the wound, "that little tiger cat winged me. Say, what is women comin' to these days when a fellow cant beat em up lawful?" he was quite plaintive about it. "Dont tell 'em she did it! Say I shot myself accidental," he begged the doctor abjectly, "I'd never hear the last of it on the force."

The door opened. Bruce Norton stepped back into the room. To the

eyes of Tiger Rose he had never looked so tall, so strong, so much a man—like one of the more-than-mortal heroes of her old folk tales. It was to Cusick and Michael Devlin that he spoke as tho in some language that she could not understand. "God knows I want her to be happy, but—a fellow cant hide behind a woman's skirts! I'm not ashamed of what I did to Glendenning, but if I sneaked off now and left her to bear the blame of helping me I'd hate myself the rest of my days. Blow your whistle, Devlin—you get your promotion after all!"

The shriek of the whistle tore the silence to ragged shreds. The revolver clattered from Rose Bocion's nerveless fingers as she sank sobbing into a chair, crying the first tears her fierce young eyes had ever shed. For all time the Tiger was gone, leaving only a woman.

Outside sounded footsteps, voices. In the moment that was left him Bruce Norton bent above her, patting her hair clumsily. "I'm sorry, dear, but there's some things a man cant do. Dont grieve so—somehow I've got a notion that when the jury hears how it was they wont be hard on me."

She lifted her head, eyes shining thru the tears. "Grieve! I cry because I am so glad!" Rose answered womanwise. "I cry because I t'ink you are mos' brave an mos' best man in all the world!"

One kiss, held close against the strong pounding of his heart, and he was gone. "Cheer up, Rose," Doctor Cusick called back from the doorway, "if there's any justice in Canada and any chivalry left in men's hearts he'll soon come back to you."

Rose smiled, "Yas, me I t'ink he will soon be back wiz me!" she answered confidently, "Monsieur, Le Bon Dieu ees—what you say?—a gentleman!"

JOURNEY'S END

By LESLIE NELSON JENNINGS

I have been long away, now,
But what are foreign lands!
I have come home to stay, now—
Give me your hands!

Ask not, because you love me,
If I have been unwise;
Silently lean above me
With patient eyes!

What tho we stand or fall, dear,
Go saved or unconfessed—
I can forget it all, dear,
Against your breast!

I can forget the danger,
The foes, the fellowships!
I've been too long a ranger—
Give me your lips!

(Seventy-nine)



What Charm Excels Pearly Teeth?

Combat that dingy film

What adds so much to charm and beauty as pearly teeth?

You see them everywhere today: A new way of teeth cleaning has come. Millions now employ it. This offers a ten-day test, to show you.

They now fight film

Teeth are clouded by that viscous film you feel. It clings and stays. Soon it forms a dingy coat. Then teeth lose their luster and beauty.

Film holds food substances which ferment and form acid. The acid causes decay. Germs breed by millions in it. With tartar, they are the chief cause of pyorrhea.

After long research, dental science discovered two ways to fight that film. One disintegrates the film at all stages

of formation. One removes it without harmful scouring.

These methods have proved effective. A new-type tooth paste applies these methods daily. The name is Pepsodent.

It brings a new dental era to the homes of some 50 nations.

Delightful secrets

Pepsodent brings other essential effects. It multiplies alkalinity of the saliva, which is there to neutralize mouth acids. It multiplies the digestant for starch deposits.

Its use multiplies the power of these natural protecting agents.

Send the coupon for a 10-day tube. Note how clean the teeth feel after using. See teeth become whiter as film disappears.

You will prize these benefits: You will want your family to have them. Clip coupon now.

Protect the Enamel

Pepsodent disintegrates the film, then removes it with an agent far softer than enamel. Never use a film combatant which contains harsh grit.

Pepsodent PAT. OFF.
REG. U. S.

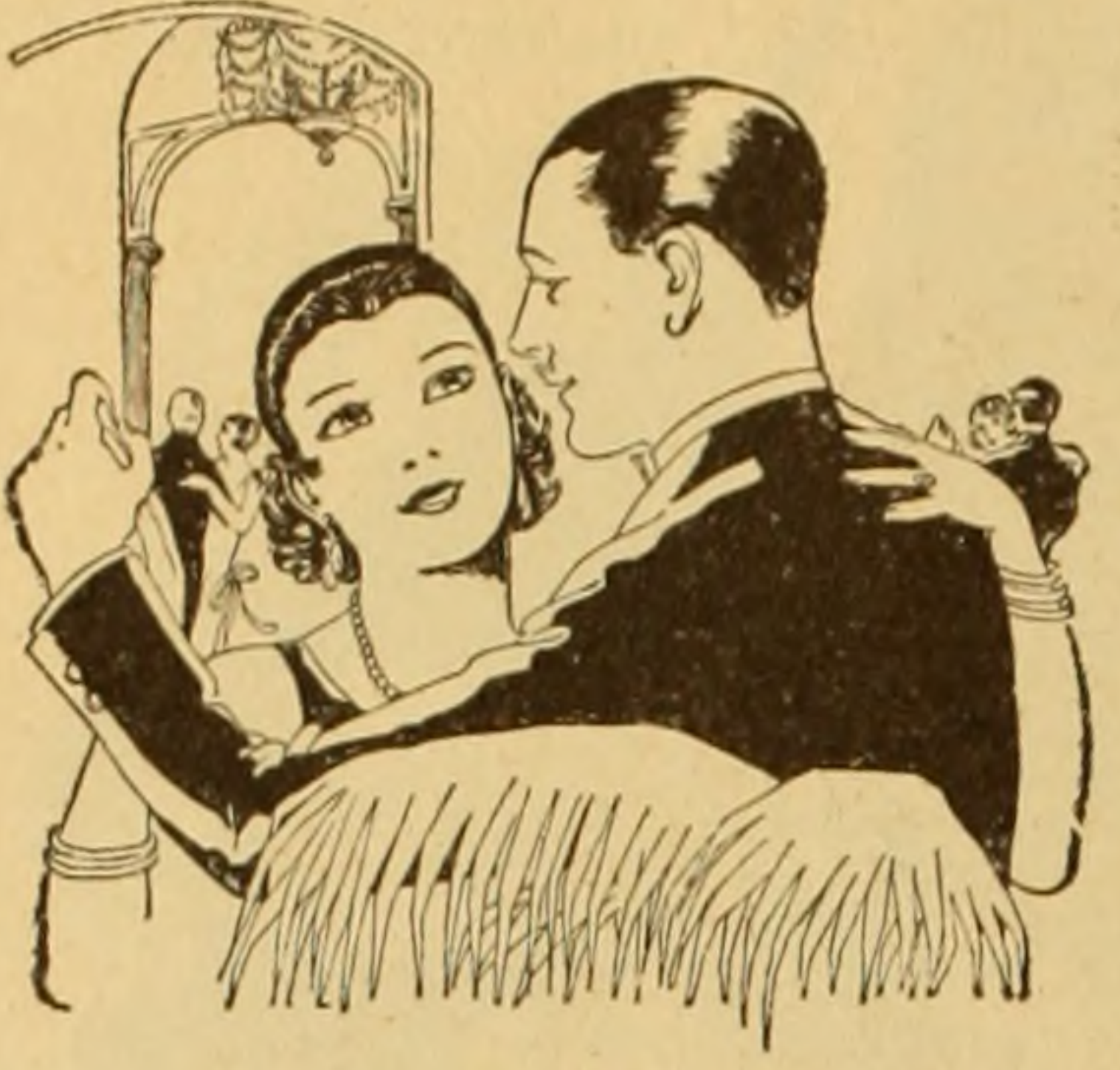
The New-Day Dentifrice

A scientific tooth paste, now advised by leading dentists the world over.

10-DAY TUBE FREE ¹³⁹³

THE PEPSODENT COMPANY
Dept. 646, 1104 S. Wabash Ave., Chicago, Ill.
Mail 10-Day Tube of Pepsodent to

.....
.....
Only one tube to a family.



Do Your Eyes Dance, Too?

Night-time is so enchanting when it brings parties, dinners and dances. But night-time often finds you with your EYES dull and heavy, and you feel that the evening is ruined.

A few drops of *Murine* before going out in the evening will instantly enliven those drowsy EYES and makethem dance with light. It takes away not only the tired look but the tired feeling.

Use *Murine* night and morning and keep your EYES always clear and sparkling. It's easy to apply, and contains no belladonna or other harmful ingredients.

Our attractively illustrated book, "Beauty Lies Within the Eyes," tells how to properly care for your Eyes, Brows and Lashes, and thus enhance their beauty. Send for a copy of this helpful book. It's FREE.

The Murine Company
Dept. 23, Chicago

MURINE
FOR YOUR
EYES



Own Your Own Hohner

Meet Jack Frost and Tuneful Hohner, the twin merry monarchs of winter. What lively zest and rollicking gayety they bring to every outdoor sport and fireside frolic!

WINTER SPORTS HARMONY

Winter's the time for jolly music. You've just GOT to have a Hohner mouth organ now. It puts life and punch into big parties or little; it brightens up those lonely hours when the storms keep you at home. You can learn to play it in an hour—any kind of music you like. Ask the dealer for the Hohner Free Instruction Book—if he is out of them, write "M. Hohner, New York" for a copy. Hohner Harmonicas are sold everywhere; 50c. up.

HOHNER HARMONICAS

When Lubitsch Directs
(Continued from page 39)

paces. I was so polite and demure on that occasion that you could have written books of etiquette just following me around and listening to what I said. To my intense relief, the mother of my sheik agreed that I would pass muster. In fact, she unbent to the extent of admitting that I was a sweet girl—or something like that.

"The next day I was working in a comedy. The particular scene that I was adorning had to do with the supposed raid of a den of vice. Of course, the sheik's mother had to come along just as the police patrol wagon backed up to the curb and I was carried out, fighting and kicking, in the arms of three policemen.

"It was no use trying to tell her it was just a movie. The next time I met her, she passed me by in cold and cutting scorn and the highest altitude ever attained by any human nose was hers when next we met."

Marie left the comedies flat to go to Universal to make a few starring pictures and she appeared in "Brass" and one or two other important productions at Warner Brothers before she got this big chance with Lubitsch.

She says that, when she first saw the part Lubitsch had planned for her—a cynical, skittish young Viennese wife—a vamp—she took the script indignantly to the office of the Warner Brothers and handed it back to them. She couldn't see it at all. Finally, however, the producers prevailed upon her to try it.

"And then," she said, "I began to go to school. I never realized what acting really meant until I began to hear Mr. Lubitsch's voice coming to me from behind the camera.

"He deals in subtleties that I never dreamed of before. His marvelous technique consists of elements and effects that I never heard of before.

"At first it was terribly discouraging. He made me do simple scenes—just coming in and out of rooms—fifteen or twenty times. At first it seemed as tho there wasn't any sense to it all. Then it began to dawn upon me what the art of acting was all about, and it seemed intolerably and impossibly difficult. Then I began to see as he saw it.

"He is a tremendous and wonderful artist. To act even one scene under his direction is not only an education but a revelation."

And, as for Lubitsch, he only says, "Yes; she's goot; she's a goot actress; she haf emotion but she got hoomer too.

"Is the picture goot; vell, I hope. "But she is goot. Ja. Gewiss."

SOME FOLKS INDULGE IN HOBBIES THAT COST MONEY

But I Prefer My Magazine Business Because It Brings Me Pleasure and Money At The Same Time



We are glad to introduce to our readers, Miss Agathe Zimmer, whose remarkable courage and sunny disposition have gained for her a lasting friendship among a host of people—her customers in the Magazine business which she conducts.

Money alone did not induce Miss Zimmer to become one of our representatives. What she wanted most of all was something interesting to do—something which she could pick up or drop at will and still would be worth while.

In her magazine business, Miss Zimmer has found employment for her spare time—work which is as profitable as it is pleasant. And she now sends this message to every woman who may have a need for more money—"The Magazine Business is the most profitable line to follow that I know of. If you have an hour or two a day or week to spare and want more money, take my advice and join the Staff of the Brewster Publications."

SPARE TIME OR FULL TIME

Some of our most successful representatives today are men and women who started as spare time workers. It is so easy to get on to and there are so many people to do business with, that practically all you need at the start is the "will" to get ahead. Why be satisfied with a small income when more money and a business of your own are within your reach? Join the money class by sending in the coupon below, today.

CUT HERE
Subscription Department.

BREWSTER PUBLICATIONS, INC.
175 Duffield Street,
Brooklyn, N. Y.

Please tell me how to turn my spare time into money through your plan.

Name.....
St. and No.
City.....
State.....

Foreign Films

(Continued from page 27)

American style and to go far afield in the quest of subjects in order to conceal the Italian identity of the production. The Italian conversion, however, is as yet half-hearted, and, as indicated in "Supreme Love," an effort at compromise is made, the producer still adhering hopefully to the theory that an English subject will find a more favorable response in the Anglo-Saxon market. To this end, tho the story has a purely and characteristically Italian setting, the leading male rôle is that of an Englishman. Sir James, an old English aristocrat, brings his son Harford to Italy in the hope that the climate will cure him of his malady.

The adventures that follow, shifting from England to Italy and from Italy to England, constitute what the producers regard as the Anglo-Italian touch which will assure the film a run in the British Isles. But the most attractive parts of the picture are the scenes taken in Italy, with the Italian atmosphere and background pre-eminent, once more proving that European film talent is at its best when it adheres to its own soil and tradition.

RUSSIA

Contrary to the methods pursued by the other foreign producers, the Russians have adhered pretty strictly to native subjects until now, with excellent results. If the Russian films are today the most noteworthy in Europe, it is chiefly because they have not gone far afield in quest of material but have found it on their own soil or in their own literary tradition. Having made their start in this way, they are perhaps well qualified to borrow from the best tradition of other countries. A divergence from their loyalty to Slavic subjects is marked by the film, "Kean," a dramatization of the life of the great Shakespearean actor. Kean's amours were numerous and varied, the inevitable accompaniment of the idolatry which he enjoyed during his supremacy, but it is part of the irony of his life that his doom should have come thru the one innocent passion of his career. This ironic element is dramatically brought out in the Russian production.

In "The Song of Love Triumphant," based on a story by Turgenev, tho the action takes place in Italy during the period of the Renaissance, the spirit of the narrative remains Slavic in its essence. The settings of the film are imposing, and the beauty of Mme. Kovanko, in the rôle of Valeria, contributes to its success.

(Eighty-one)

One Box Free

At Drug Stores
and Drug Departments
Present Coupon



May Odors

In your breath—insure them

One of the gravest social offenses is bad breath. One of the commonest, too. Yet the offender is usually unaware.

Cigars or cigarets may cause it.

Or decaying food between the teeth.

Or affected teeth or gums.

Or a stomach disorder. Or certain foods and drinks.

That offensive breath, however caused, kills nearly every charm.

A mere breath perfume suggests concealment. You seek to hide an odor, and everybody knows it.

A May Breath tablet combats those bad odors, whether from the mouth or stomach.

It is an antiseptic mouth wash in tablet form—a purifier. It brings the odor of spring to the breath. In the stomach it also acts as an aid to digestion.

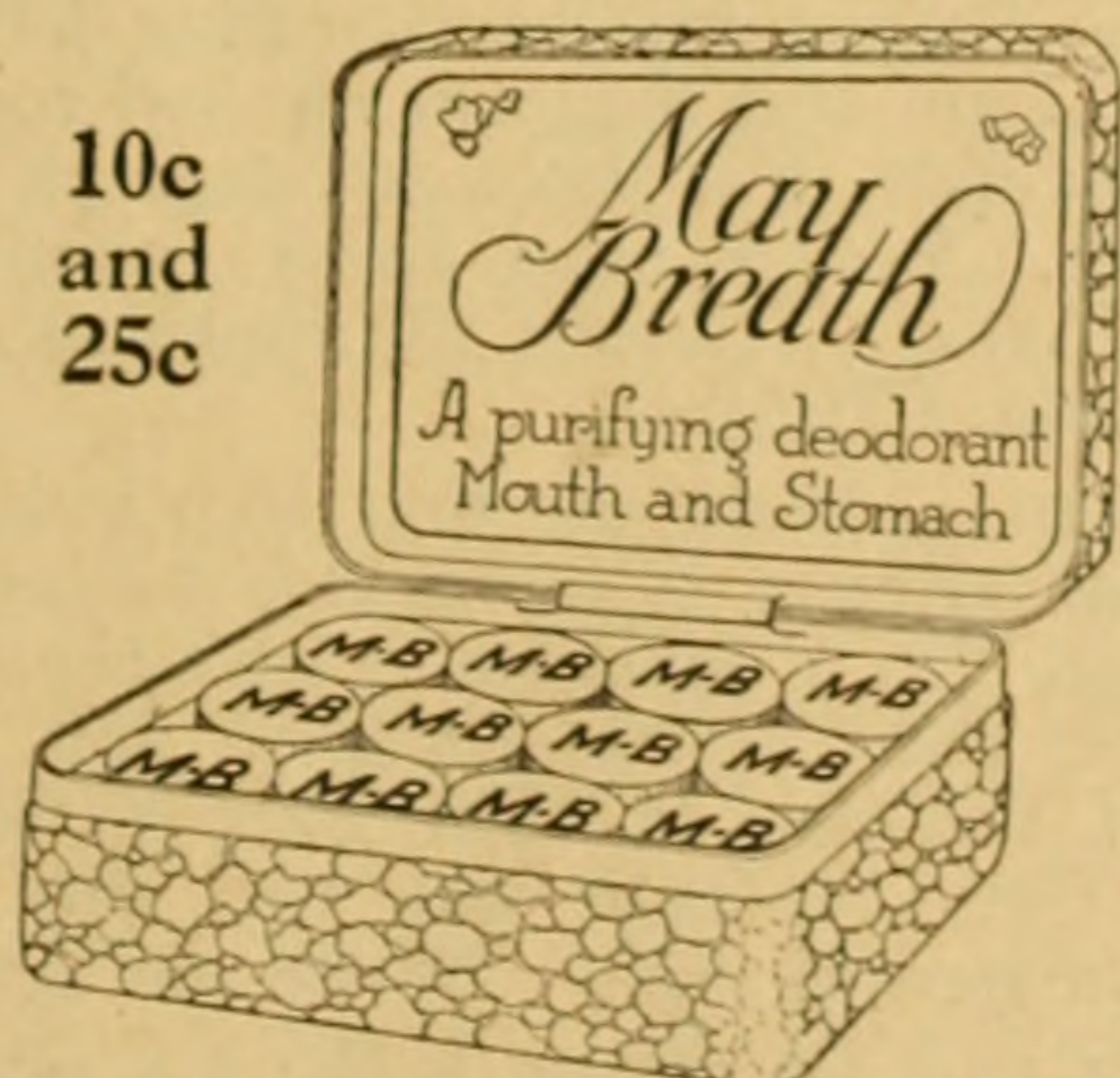
This method successfully overcomes bad breath. It combats it because it is a complete deodorant.

Carry May Breath with you—in your pocket or your bag. Before any close contact, eat one and you are safe.

Dainty, careful people do that everywhere today. They never risk offense.

Let us buy you a box to show what May Breath means to you. Cut out the coupon and present it—now. This is something you need and want.

May Breath is candy tablets designed to deodorize both the mouth and stomach. Not a mere perfume, but an antiseptic purifier. Carry it with you.



10c
and
25c

GOOD FOR A 10c BOX

Present this coupon to any druggist or drug department for a 10c box of May Breath free. He will charge to us.

All leading druggists now have May Breath. If your druggist fails you, send coupon to us. Only one box to a family.

TO DRUGGISTS: These coupons will continue to appear. Redeem as per our offer, send to us as they accumulate, and we will pay you 10 cents each in cash.

MAY BREATH COMPANY

1104 So. Wabash Ave., Chicago

The Movie Encyclopædia

(Continued from page 70)

EVENING MAIL.—Constance Talmadge in "The Dangerous Maid." Conrad Nagel and Wyndham Standing are playing in Alma Rubens' "Blood and Gold." Baby Peggy in "Captain January."

GEORGETTE.—Ah, but I do like it. Lon Chaney is an American. Richard Dix is twenty-eight. Yes, they do say he is engaged to Lois Wilson. Holmes E. Herbert is playing in "The Enchanted Cottage." Your English is splendid, and I hope to hear from you again.

CY.—Well, as Carlyle says: "Make yourself an honest man, and then you may be sure that there is one rascal less in the world." Ralph Graves is twenty-six, and Antonio Moreno is married to Mrs. Daisy Danzinger.

G. M. L.—So you have been reading the **CLASSIC** ever since it began. That's a long time. Glad to hear about "Robin Hood" in London. I hope you write to me soon again.

AUSTRALIAN ADMIRER.—The great difficulty about advice is the preponderance of quantity over quality. No, Jacqueline Logan is not married. She played in "The Light that Failed." Viola Dana's "Angel Face Molly" will be released as "The Good Bad Girl."

RODOLPH VALENTINO FAN.—Most of the players you mention are with Famous Players, 1520 Vine Street, Los Angeles, California.

MARY E.—You've got to be stronger than that. A woman's hopes are woven of sunbeams; a shadow annihilates them. Be brave. Bessie Barriscale is not playing now.

STUD FARMER.—That's some letter of yours. You got your wish—yes? Can't very well give you the cast for "The Four Horsemen," but Rodolph Valentino was Julio, Alice Terry was Marguerite and Brinsley Shaw was Celendonio.

MANUEL.—I'm sorry, but I don't know the picture you mention.

IVY M. W.—All I know about canary birds is that a long body and thick, smooth plumage are marks of a good canary. Males only sing. King Vidor is directing Laurette Taylor in "Happiness" at the Metro Studios. How did you know green ink was my favorite. Pearl White is playing in "Terror."


PATTE.—Never respect men merely for their riches; but rather for their philanthropy; we do not value the sun for its height, but for its use. The only place I know of where you can get Ramon Novarro is at the Metro Studios. Why not try it

LITTLE MOONMOTH.—Eugene O'Brien is playing with Norma Talmadge in "Secrets." This is a story of crinoline days in America and England.

IVAN.—Thanks for the charming letter. You bet I am still living in my hall-room, and right now it is about ten degrees below zero. Yes, I have always admired George Arliss. Address the Fairbanks at Hollywood, California.

GLENVINA.—Well, the first step toward useful knowledge is to be able to detect falsehood. No, I never lie, it isn't because I cannot, tho. Myrtle Stedman and not Kathryn Williams in "The Famous Mrs. Fair." Cleo Madison was the wife in "The Dangerous Age." Write me again.

BRIC-A-BRAC.—Censure is the tax which a man pays to the public for being em-



**Welcome
to New York
and the
Alamãc**
71 ST STREET AND BROADWAY
A masterpiece of modern hotel
creation. Most convenient, yet
quiet. A revelation in hospitality
and service, offering many innova-
tions including Servidors, taxis, etc.
Unique Congo Room—Medieval
Grille and Blue Room Restaurants.

*New York's
latest hotel achievement*

LATZ OWNERSHIP—MANAGEMENT



How to care for Dull Hair

You cannot expect hair which is naturally devoid of lustre to look brilliant or exceptionally bright after an ordinary shampoo. You must use a shampoo that is *different*—a shampoo that will add real beauty to your hair—**GOLDEN GLINT Shampoo**. This shampoo will make your hair look so much prettier, so much more attractive, that you will just love to fuss with it. In addition to the clean freshness any good shampoo gives, it offers something unusual, something new, something more than a promise. This "something" is a secret you'll discover with your first Golden Glint Shampoo. 25c a package at toilet counters or direct. * * * * * J.W. Kobi Co., 652 Rainier Ave., Seattle, Wash.

Golden Glint SHAMPOO

LABLACHE FACE POWDER

Winters come and go—Lablache stays on. What the complexion needs to protect, beautify, and preserve—Lablache provides. Economical, clinging, pure, and safe. Delicately fragrant.

Two Sizes—50c & \$1.00

of druggists or by
mail. Flesh, White,
Pink, or Cream.
Refuse substi-
tutes—they may
be dangerous.

Sample Free

BEN LEVY CO.
French Perfumers, Dep. C.
125 Kingston St., Boston, Mass.



A COMPLETE BASEBALL OUTFIT FREE!

**Come On Boys! The Base-
ball Season Will Be Here
Before You Know It. Get
Your Outfit Now**

It might be good and cold when you read this offer. Perhaps you will be hugging the fire and summer will be farthest from your thoughts. But don't you let a little bit of cold weather or snow either for that matter, make you forget what is going to be expected of you when you take your position on the nine next season. Now is none too soon to be thinking and talking about the games you are going to win and how your team will size up against the other teams in your League. Think of the cheer you'll get if you "blossom" out this Spring in a brand-new uniform, and glove, and bat 'n' everything.

**You Can Be
At The Bat In
This Uniform
When The
Ump' Calls
PLAY BALL**



In return for a little of your spare time, we will give you this complete uniform free—shirt, trousers, cap and belt. All we ask you to do is to get three people to subscribe for the **CLASSIC**. You know this magazine, otherwise you wouldn't be reading this offer. Therefore it should be an easy matter for you to interest your friends in having the **CLASSIC** come to their homes. For a whole year's subscription, the price is only \$2.50—a saving of 50 cents over the newsstand price.

Now don't wait for any further word from us. Hustle out and get your three subscriptions. When you have them all, then send us their names with this ad and the \$7.50 collected, and the uniform is yours. By the way, don't forget to sign your own name too so we'll know to whom the uniform should be sent and also tell us what size to send. The suits range in size from 4 to 14.

Remember, only three subscriptions. Mail you order to

The Treasure Chest Department

Motion Picture Magazine

175 Duffield Street,

Brooklyn, N. Y.

inent. Lloyd Hughes and Bebe Daniels in "The Heritage of the Desert." So you think I should have a stool to sit on in my picture above. I want to grow tall.

FRANK H.—Yes, and the error of certain women is to imagine that, to acquire distinction they must imitate the manners of men. Yes, Edwin Mills in "His Children's Children." Aileen Pringle is the daughter-in-law of Sir. John Pringle, former governor-general of Jamaica. She gave up social fame and a great fortune to appear in pictures. So they say.

GENEVIEVE.—Is that all that is worrying you, whether I am a man or woman. Got you guessing. Well, cheer up, I'm not so bad. No, Eugene O'Brien is not married.

BROWN EYES.—I never knew so many brown eyes. Buddy Messenger is fourteen, and he has brown eyes and hair. "Stephen Steps Out" was Douglas Fairbanks, Jr.'s first picture.

BABE OF OXFORD.—One is alone in a crowd when one suffers or when one loves. I understand perfectly. Andrée Lafayette has returned to Paris where she will make a picture for American producers. She expects to return in about three months. Write me again.

KATHARINE.—Yes, I believe in reading the good books—recognized old masters before reading so much fiction. What is a great love of books? It is something like a personal introduction to the great and good men of all past times. Yes, Bert Lytell is abroad now. Baby Peggy with Principal Pictures, Los Angeles, California.

ANXIOUS.—Glad to see yourself here, are you? Lois Wilson and Lila Lee are not sisters. Douglas Fairbanks was married to Beth Sully. He and Mary Pickford have been married since March 28, 1920. So you would like to see a picture of Milton Sills and one of Gloria Swanson on the cover.

MICKY.—Your letter reminds me of what Oliver Wendell Holmes said: "I should like to see any kind of a man distinguishable from a gorilla, that some good and even pretty woman could not shape a husband out of." Anna Q. Nilsson in "Flowing Gold." Pearl White is playing in Paris.

GOLDA BAKER.—Yes, it is the lack of moral balance that makes genius akin to madness. J. Warren Kerrigan is thirty-four, and he has never been married. He is with Vitagraph now. Glad to hear from you. Do write to me again.

IRENE F.—Richard Barthelmess is five feet seven, and Conrad Nagel is six feet.

WILDFLOWER.—That was Forrest Stanley in "Bavu." Naomi Childers is playing in "Restless Wives." Gloria Swanson in "The Humming Bird." King Baggott takes credit for discovering Mary Philbin when she made her first hit in "Human Hearts." She is playing in "The Inheritors."

SWEET BLUE EYES.—How are you today? Cullen Landis in "Pioneer Trails." Glenn Hunter is twenty-four. Anita Stewart and her brother, George Stewart, are in vaudeville.

CUCU BLUE EYES.—As a rule, we suffer more than we inflict. Yes, Pedro de Cordoba is to play in "I Will Pay."

FLORENCE R.—Another foolish child. All the way from Australia to get into the movies. Well I hope you have better luck with your music. I have never heard of that picture. Can you tell me more about it?

Would You Think from this Photo that I Ever Weighed 200 Lbs?

By JESSICA BAYLISS
(of Bryn Mawr, Pa.)

"I HAD just about all the *avoirdufois* I could carry around when I first heard of getting thin to music. I am only 5 ft. and 5 in. in height and not of large frame, and 191 lbs. made me positively conspicuous as you can well believe. It was beginning to tell on my arches; I had difficulty in walking any distance. Dancing became out of the question, and I had become a regular stay-at-home when a friend prevailed on me to try the much-talked-of reducing records.

"The first session with this method was a complete surprise. I had expected it would be something of a bore—the things I had tried in the past had all proved so. But the movements that first reducing record contained, the novel commands and counts, and the sparkling musical accompaniment made it extremely interesting. I used it for over a week for the sheer fun of doing it. I felt splendid after each day's 'lesson.' Even then I scarcely took the idea seriously. Surely, this new form of play could not be affecting my huge superfluity of flesh; it must have been ten or twelve days later that I weighed myself.

"I had lost eight pounds!

"No one had to urge me after that! I secured all five of the records and settled down in earnest to reduce. A week later the same scale said 174 lbs. Another week only showed a six pound loss; but the week following I had taken off nine more pounds.

"As I progressed in the lessons I found them growing more and more interesting, and each new and unique movement began improving my proportions in new places. The over-fleshiness at my neck was a condition I never dreamed could be affected by these methods, but it was; even the roll of fat that had foreshadowed a double-chin disappeared in time.

"In six weeks I was dancing, golfing and 'going' as of yore. I got another saddle horse. I started wearing clothes which did not have to sacrifice all style in an effort to conceal. And it is quite needless to say I was delighted and elated. At the end of nine weeks I weighed exactly 138 lbs.—a reduction of fifty-three pounds. I submit my experience in gratitude for what Wallace's wonderful records have done for me. I am humbled by the recollection of how I once fairly scoffed at the enthusiasm of others in what I deemed at the time a mere fad. I shudder to think that I might have remained indifferent to this method. Only a woman who has been over-whelmingly fleshy can appreciate what my new appearance and feelings mean to me. As for those who need reduce but a few pounds to make their figures what they would like them to be, it is pitiful to think that they do not know this easy way—or perhaps do not believe it."

What more can be said of reducing? Mrs. Bayliss' start was made with the full first lesson record which Wallace sent her without cost or obligation. The same offer is open to you. If you, too, do not see remarkable results in only a few days, don't keep the record, and don't pay Wallace anything. Why not use the coupon now?

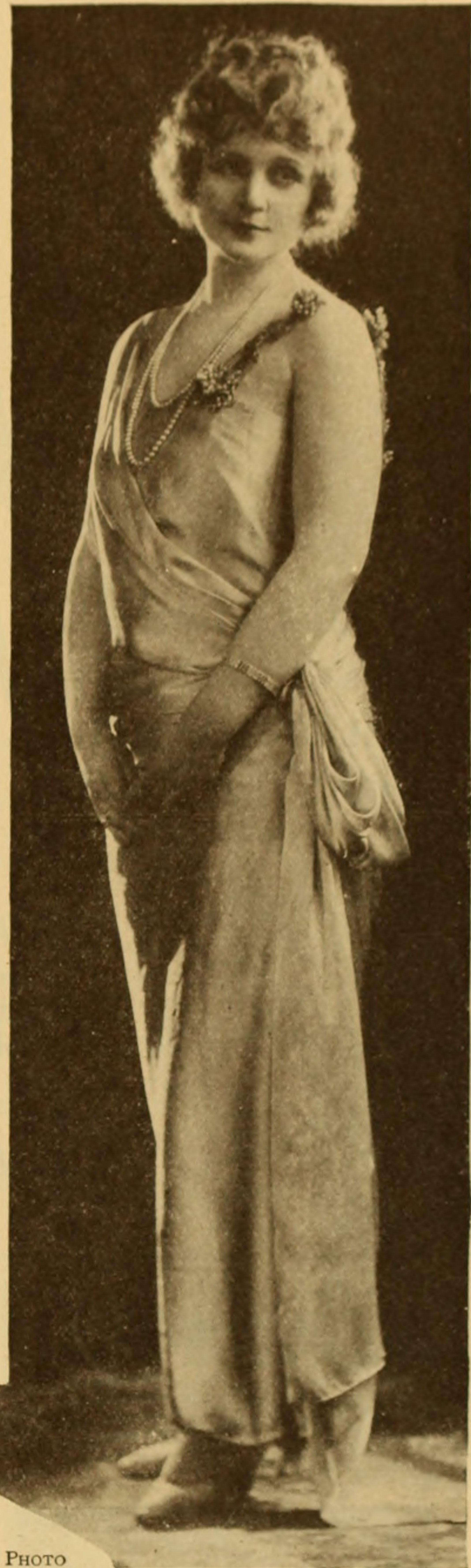


PHOTO BY DRURY

WALLACE
Dept. 32, 632 S. Wabash Ave., Chicago

Please send me FREE and POST-PAID for a week's free trial the Original Wallace Reducing Record.

Name

Address

"What a whale
of a difference
just a few cents
make"

All the difference
between just an ordinary
cigarette and the most skillful
blend in cigarette history.

FATIMA
— a mild cigarette

You can be quickly cured, if you

STAMMER

Send 10 cents for 288-page book on Stammering and Stuttering, "Its Cause and Cure." It tells how I cured myself after stammering 20 yrs. B. N. Bogue, 7703 Bogue Bldg., 1147 N. Ill. St., Indianapolis

Why Not Improve Your PERSONAL APPEARANCE

Send for Booklet showing photos of men with and without the PERFECT LEG FORMS for BOW LEGS AND KNOCK KNEES. Also BRACES for children for PERMANENT CURE.

PERFECT SALES CO., Dept. 63
140 N. Mayfield Ave., Chicago, Ill.



**ARE YOU GROPING
IN DARKNESS?**

Let Me Tell You, FREE! Would you like to know under which Zodiac Sign you were born and what significance it has in shaping the destiny of your life?

Your opportunities in life, future prospects, happiness in marriage, your friends, enemies, success in all undertakings and many other vital questions, are indicated through Astrology, the most ancient and interesting science of the world.

I have made Astrology my life's work and offer to all readers of this paper the most interesting astrological interpretations of the Zodiac Sign under which you were born.

If you will send your full name, address and exact date of birth in your own handwriting, your astrological interpretation will be sent to you in simple language which you can readily understand. A great surprise awaits you. Enclose 10 cents to cover cost of this notice and postage. Address me personally. —DHASSI

TARA STUDIO, 1133 Broadway - Desk 16-A - NEW YORK

The Mutual Admiration Society
(Continued from page 19)

Eternal Three" for two or three years before he finally worked out the details to the point where he was ready to begin shooting."

Now, by rights, Mickie should be interviewed about Blanche. We know what Blanche has to say about Hubby. What has Mickie to say about Wifey?

Well, just try to interview Mickie! Just try it; that's all. You might as well have tried to interview the eclipse. If you ask Mickie about the national debt, it makes him think of a story about a rattlesnake which tried to swallow a gopher. And then he sees an army aviator he used to know on the other side of the café and—that's that.

But one day Mickie and I were sitting in a darkened projecting-room looking at an old Biograph picture in which Blanche and Mickie were both acting. Mary Pickford and Dorothy Gish and Henry Walthall and a lot more were also in it. Blanche was then a rather sallow girl with enormous masses of blonde hair, a funny-looking long dress hanging around her heels.

Suddenly out of the darkness I heard Mickie mutter half to himself and half to me.

"By God, Blanche just had it—even then. In spite of all that crude stuff, she was wonderful. She's got the stuff you cant learn. You just gotta have it. And she's got it."

W. Somerset Maugham Is With Us Again

(Continued from page 44)

some one comes along and uses it before I have a chance to.

"After I have finished my novel I expect to get to work on another play. You know, I envy people who haven't an idea in their heads. I have this mass of mental notes and no matter what I do, I cant escape from them. I should like to have about six months' holiday, for I am very tired, but I am simply forced to go on writing."

Maugham has stopped giving "messages" in his late work. He declares it is like butting a stone wall to try to put over the truth. In "The Circle," as brilliant an exposition of human kind as anyone would ever hope to see, he discovered that the message shocked everyone who saw it. There was truth in it—there was an inevitable futility, and a terrifying knowledge of what humanity is really like—but humanity doesn't care to have the mirror held up too closely to nature.

The Powers Behind the Screen

(Continued from page 24)

but his activities indicate as well-rounded and balanced a personality as Zukor's. Where Lichtman is pre-eminently the salesman; Schulberg a picker; Arthur Friend a lawyer and organizer; Charles H. Duell an outsider with Fifth Avenue backing, and others, men with either a present that has been defined or only a past, Sheehan has everything and a future behind the screen distinctly worth guessing. Like Hearst, he reaches only toward maximum.

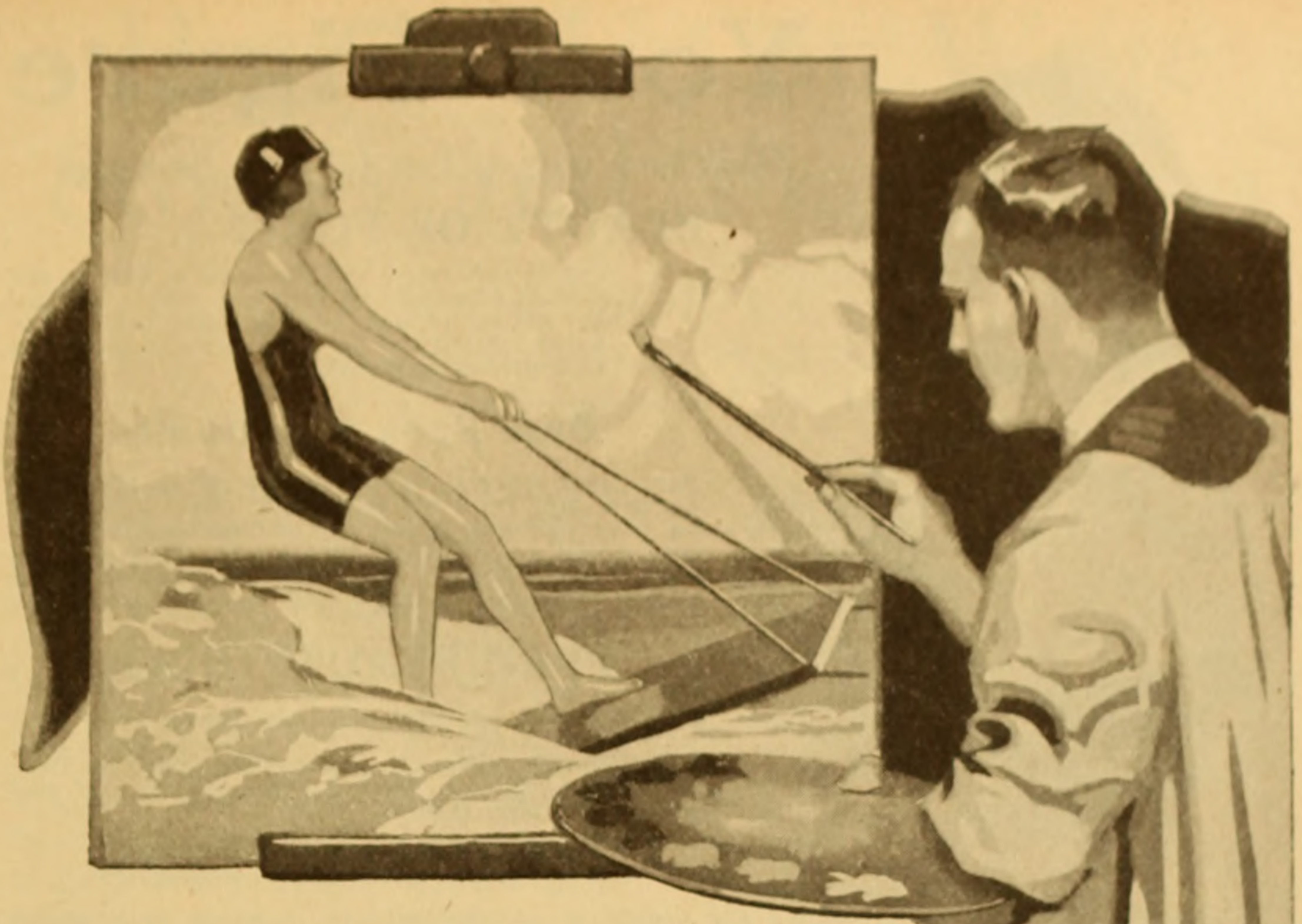
To Mr. Hearst, moreover, in so far as it isn't Zukor's, this present in motion pictures, and the more immediate future, may be entirely opined.

No one else has quite his exceptional sense of what the American public wants in the way of entertainment. That has been amply demonstrated by the unparalleled success of his newspapers. He has, too, a mind that sees the every-sided possibility of any proposition. Interested in politics as he is, he has not read Roman history in vain nor forgotten that a fundamental precept of all polity is to keep the people amused.

The person who does this most widely and effectively, other things being equal, is a country's most popular person. This was true of Cæsar. It was true of Theodore Roosevelt. It may come to be true of Hearst. If it does, Mr. Hearst will have reached out his hands for the greatest political opportunity modern life presents.

Bernard Shaw foresaw it when he said, "give me the motion picture and I'll give you a revolution." Those politicians who gave Will H. Hays their blessing when he left political life—they foresaw it, but their hope, of course, was that the former Postmaster-General would give us evolution, not revolution. Others have also foreseen it, particularly those who describe Chaplin, Fairbanks and Mary Pickford as the greatest ambassadors this country has ever had. There is the crux of the opportunity, the fact that pictures are a universal language, intelligible in any tongue, clear to any understanding all the wide world over. Hence it comes that he who sees in them a world force, who masters them sufficiently to make them acceptable to all the world instead of a single country, has in his hands a weapon for good or evil whose power is beyond imagination to measure.

Each and all, meanwhile, are like the particles in a kaleidoscope, tumbling brightly into place to form the vision of a more and more marvelous future.



DRAW YOUR WAY to Fame and Fortune

THE modern successful Commercial Artist dresses well, lives in a fine home, drives his own car and enjoys the luxuries of life. He is well paid for his drawings and is independent. Modern business firms spend millions of dollars annually for drawings and advertising illustrations. Present-day advertising literally could not exist without commercial art—it is a necessity.

Your Opportunity If you can draw, you have a talent which only a few possess. Then why compete with the crowd in ordinary occupations? Train your drawing ability for practical work, and take the surest road to success.

The Federal School Will Train You

by the most modern methods. This fascinating and easily understood home study course contains exclusive lessons and drawings prepared by many nationally known artists, Charles E. Chambers, Franklin Booth, Neysa McMein, Edw. V. Brewer, Charles Livingston Bull and many others among them. An *individual criticism* given on every lesson of the course.

We don't claim any trick methods. Any artist of standing will tell you there are none. We do, however, teach you correct principles and direct your training along lines that bring proficiency most quickly. The Federal School management is the same as that of the Bureau of Engraving, a large Commercial Art establishment which has for a quarter of a century successfully served modern advertisers. That's why the Federal School has become America's Foremost School of Commercial Art. Hundreds of our students and graduates are making good. Why don't you get into the game? Through the Federal Course you can prepare yourself in a fraction of the time it would otherwise take.

Send today for "Your Future"

This handsome book explains all about Commercial Art as a profession and how to secure a training in that line. It shows examples of our students' work—after all the only real proof of the worth of any school's method. Send 6 cents in stamps for "Your Future" now—while you have it in mind. Just write your name and address plainly in the coupon below, giving your age and occupation.



COUPON

Federal School of Commercial Designing

1016 Federal Schools Bldg., Minneapolis, Minn.

Please send me "Your Future" for which I enclose 6 cents in stamps.

Name.....

Age..... Occupation.....

(Write your address plainly in the margin)

America's Foremost School of Commercial Art

Your Figure

Has Charm Only as You Are Fully Developed

BEAUTY OF FORM

can be cultivated just the same as flowers are made to blossom with proper care. Woman, by nature refined and delicate, craves the natural beauty of her sex. How wonderful to be a perfect woman!

Bust Pads and Ruffles

never look natural or feel right. They are really harmful and retard development. You should add to your physical beauty by enlarging your bust-form to its natural size. This is easy to accomplish with the NATIONAL, a new scientific appliance that brings delightful results.

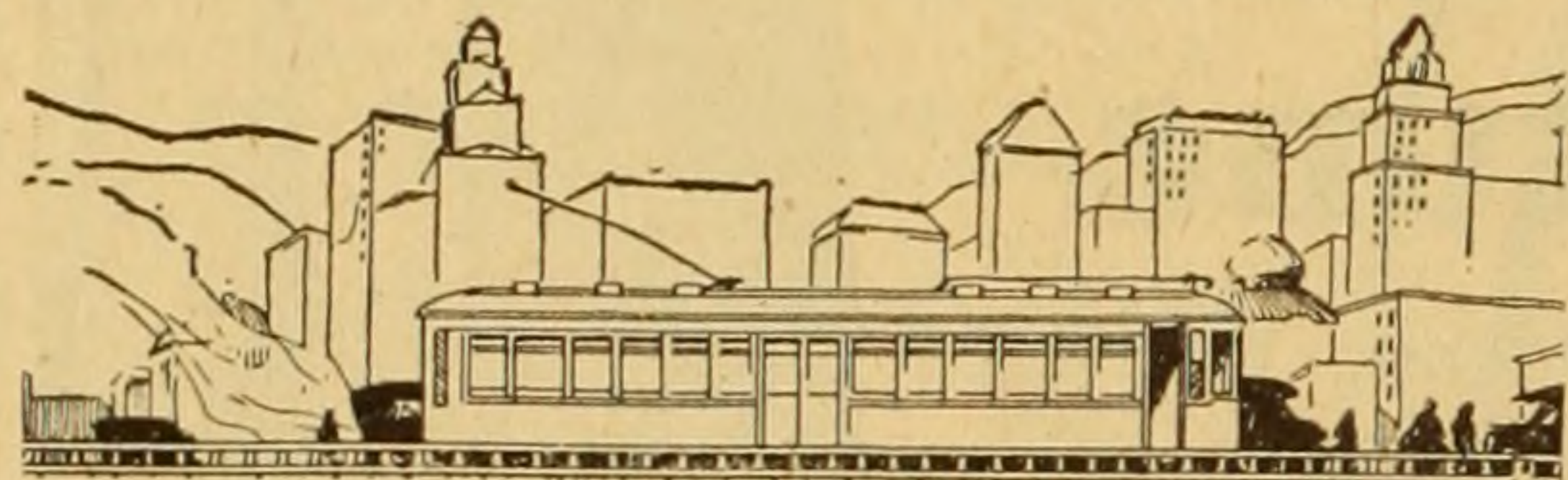
FREE BEAUTY BOOK

If you wish a beautiful, womanly figure, write for a copy of the treatise by Dr. C. S. Carr, formerly published in the Physical Culture Magazine, entitled: "The Bust—How It May Be Developed." Of this method Dr. Carr states:

"Indeed, it will bring about a development of the busts quite astonishing."

This valuable information, explaining the causes of non-development, together with photographic proof showing as much as five inches enlargement by this method, will be sent FREE to every woman who writes quickly. Those desiring book sent sealed, enclose 4c postage.

THE OLIVE COMPANY Dept. 210 CLARINDA, IOWA



BE A RAILWAY TRAFFIC INSPECTOR

EARN UP TO \$250 PER MO.

POSITION GUARANTEED

Many big opportunities for trained men in this new, uncrowded profession. Healthful, outdoor work; travel or remain near home; something new every day. Contact with high railway officials.



Start at \$110 per Mo., expenses paid, after 3 mos. spare-time study at home. Hundreds of successful graduates. You can't help but succeed!

POSITION GUARANTEED

Our guarantee states that tuition will be refunded to you if, upon graduation, position is not obtained for you, paying at least \$110 per mo. and expenses.

YOU TAKE NO RISK

If we don't secure you a position after completing course we refund all you have paid. We must train more men for positions open.

Training is simple, easy, quick. You can easily qualify. Send today for full details.

STANDARD BUSINESS TRAINING INSTITUTE,
Buffalo, N. Y.

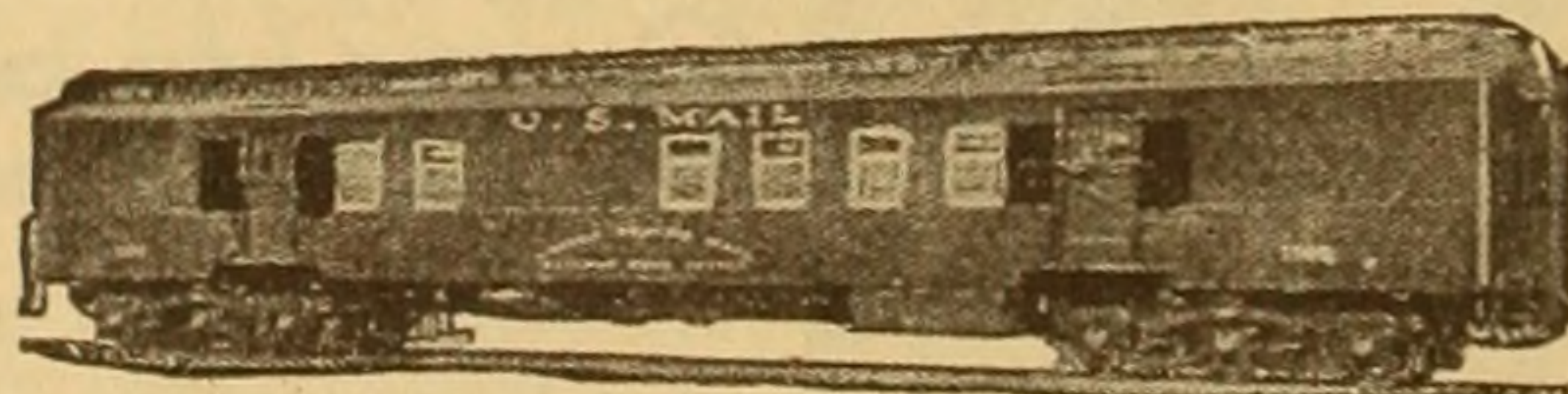
—MAIL TODAY—
Standard Business Training Institute,
Buffalo, N. Y.

Send me, entirely free, Booklet No. D-59 giving full particulars about course in Railway Traffic Inspection.

Name.....
Street.....
City.....

SEND US YOUR FILMS
Mail us 20c with any size film for development and six prints, or send us six negatives, any size, and 20c for six prints. Trial 5x7 enlargement in handsome folder, 25c. Overnight Service.
ROANOKE PHOTO FINISHING CO.
207 Bell Ave. Roanoke, Va.

WANTED
RAILWAY MAIL CLERKS
\$1600 to \$2300 Year
MEN—BOYS 18 UP.
MAIL COUPON IMMEDIATELY
Steady work. No layoffs. Paid Vacations
Common Education Sufficient:
TRAVEL—SEE YOUR COUNTRY



FRANKLIN INSTITUTE,
Dept. F259, Rochester, N. Y.
Sirs: Send me without charge, (1) Sample Railway Mail Clerk Examination questions; (2) List of Government jobs now obtainable; (3) Send free illustrated book, "How to Get Government Jobs."
COUPON
Name.....
Address.....

Music Hath Charms—
(Continued from page 16)

Marshall Neilan plays both the piano and pipe organ and as he shouts "Shoot" to his cameraman, he calls the name of the selection he wants played to his orchestra.

It would seem, "Once a Russian always a Russian" so far as music is concerned, for Theodore Kosloff and Madame Nazimova both demand those glorious melodies of their native country, the works of Tschaikowsky, his "Chanson Triste," "Meditation," Rubinstein—his "Bacchante," "Melody in F"—for their big moments.

Tho Mary Pickford loves music and insists on real artists for her orchestra, she does not need this aid to stimulate her emotions.

"I rather doubt the wisdom of too much music on the set, for it causes a false estimate of our own work," Miss Pickford pondered the question, wrinkling her pretty forehead.

"While we were on location making 'Tess,' we discovered that one of the truck drivers played a mouth organ. He had a list of favorite tunes like 'Shall We Gather at the River,' 'Buck and Wing,' and 'Swanee River,' and these were inspiration for most of my scenes."

Mary especially likes Charles Wakefield Cadman's "Land of the Sky-Blue Water," while the minor strains of Massenet's "Elégie" make a profound appeal to her susceptible little heart and many of those wistful, poignant moments that live in our memories, were enacted to these melodies.

Warner Baxter makes the girl's hearts go pit-a-pat to operatic selections. He once shone in musical comedy, and let the orchestra burst forth with "Kiss Me Again," or "Oh Promise Me," and there's no holding Warner. Cullen Landis says he's afraid his emotions are jazzy, for it takes such classics as "Livery Stable Blues," or "Three O'Clock in the Morning" to make him emote.

Milton Sills takes his arts separately. He is not moved by music during his work and if he could have his way there would be none. This may be the result of his discriminating taste, for unless the music exactly supplements his mental balance he finds it disturbing rather than helpful. Lewis Stone confesses the chief good it does for him is to put a spark of life into the barnlike skating-rink atmosphere of the large studios—"We respond to music just as a column of soldiers quicken their steps to the cheer of the drum corp," he said.

Gloria Swanson loves luring waltzes, and "Visions of Salome"

How YOU Can Write Stories and Photoplays

By ELINOR GLYN

Author of "Three Weeks," "Beyond the Rocks,"
"The Great Moment," Etc., Etc.

FOR years the mistaken idea prevailed that writing was a "gift" miraculously placed in the hands of the chosen few. People said you had to be an Emotional Genius with long hair and strange ways. Many vowed it was no use to try unless you'd been touched by the Magic Wand of the Muse. They discouraged and often scoffed at attempts of ambitious people to express themselves.

These mistaken ideas have recently been proved to be "bunk." People know better now. The entire world is now learning the TRUTH about writing. People everywhere are finding out that writers are no different from the rest of the world. They have nothing "up their sleeve"; no mysterious magic to make them successful. They are plain, ordinary people. They have simply learned the principles of writing and have intelligently applied them.

Of course, we still believe in genius, and not everyone can be a Shakespeare or a Milton. But the people who are turning out the thousands and thousands of stories and photoplays of to-day for which millions of dollars are being paid ARE NOT GENIUSES.

You can accept my advice because millions of copies of my stories have been sold in Europe and America. My book, "Three Weeks," has been read throughout the civilized world and translated into every foreign language, except Spanish, and thousands of copies are still sold every year. My stories, novels, and articles have appeared in the foremost European and American magazines. For Famous Players-Lasky Corporation, greatest motion picture producers in the world, I have written and personally supervised such photoplays as, "The Great Moment," starring Gloria Swanson, and "Beyond the Rocks," starring Miss Swanson and featuring Rodolph Valentino. I have received thousands and thousands of dollars in royalties. I do not say this to boast, but merely to prove that you can be successful without being a genius.

Many people think they can't write because they lack "imagination" or the ability to construct out-of-the-ordinary plots. Nothing could be further from the truth. The really successful authors—those who make fortunes with their pens—are those who write in a simple manner about plain, ordinary

events of every-day life—things with which everyone is familiar. This is the real secret of success—a secret within the reach of all, for everyone is familiar with some kind of life.

Every heart has its story. Every life has experiences worth passing on. There are just as many stories of human interest right in your own vicinity, stories for which some editor will pay good money, as there are in Greenwich Village or the South Sea Islands. And editors will welcome a story or photoplay from you just as quickly as from any well-known writer if your story is good enough. They are eager and anxious for the work of new writers, with all their blithe, vivacious, youthful ideas. They will pay you well for your ideas, too. Big money is paid for stories and scenarios to-day—a good deal bigger money than is paid in salaries.

The man who clerked in a store last year is making more money this year with his pen than he would have made in the store in a life-time. The young woman who earned eighteen dollars a week last summer at stenography just sold a photoplay for \$500.00. The man who wrote the serial story now appearing in one of America's leading magazines hadn't thought of writing until about three years ago—he did not even know that he could. Now his name appears almost every month in the best magazines. *You don't know whether you can write or not until you try.*

I believe there are thousands of people who can write much better stories and plays than many we now read in magazines and see on the screen. I believe thousands of people can make money in this absorbing profession and at the same time greatly improve present-day fiction with their fresh, true-to-life ideas. I believe the motion picture business especially needs new writers with new angles. I believe this so firmly that I have decided to give some

simple instructions which may be the means of bringing success to many who have not as yet put pen to paper. I am going to show YOU how easy it is when you know how!

Just fill out the coupon below. Mail it to my publishers, The Authors' Press, Auburn, N. Y. They will send you, ABSOLUTELY FREE, a handsome little book called "The Short-Cut to Successful Writing." This book was written to help all aspiring people who want to become writers, who want to improve their condition, who want to make money in their spare time. Within its pages are many surprises for doubting beginners; it is crowded with things that gratify your expectations—good news that is dear to the heart of all those aspiring to write; illustrations that enthuse, stories of success; new hope, encouragement, helps, hints—things you've long wanted to know.

"The Short-Cut to Successful Writing" tells how many suddenly realize they can write after years of doubt and indecision. How story and play writers began. How many rose to fame and fortune. How simple plots and ordinary incidents become successful stories and plays when correctly handled. How new writers get their names into print. How one's imagination properly directed may bring glory and greatness. How to WIN.

This book and all its secrets are YOURS. You may have a copy ABSOLUTELY FREE. You need not send a penny. You need not feel obligated. You need not hesitate for ANY reason. The book will be mailed to you without any charge whatever.

Get your pencil—fill out the coupon below. Mail it to The Authors' Press before you sleep to-night. This little act may be the turning point of your whole career. Who knows?

THE AUTHORS' PRESS, Dept. 88, Auburn, N. Y.

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

Name.....

Address.....

City and State.....



Elinor Glyn

Dixit

(Continued from page 64)

the Bunch sang "Shine On, O Silvery Moon" in close harmony. And because the public knows Dix and likes him, he has had no vacations between pictures in the three years he has been on the screen, and has just signed a five-year contract with Lasky.

In one respect at least Richard Dix is the most remarkable person in Hollywood. His eyesight is apparently good, he is twenty-eight years old and yet, in this town of lovely, lovable and often beloved ladies he is a bachelor. He has never been married, almost married or unmarried.

The plain little stenographer with the shell spectacles had gazed wistfully after him when we passed her table; the starched waitress behind the counter had been recklessly lavish with the cream in his coffee; the famous scenario lady in the imported gown had patted his shoulder when she went by; but still he has managed to remain Hollywood's only bachelor.

"How do you get away with it?" we asked—for interviewers rush in where theatrical angels fear to tread.

Dix seemed honestly puzzled. "What chance does a movie star have to get acquainted with girls?" he demanded pathetically. "I don't suppose I meet half a dozen people a year outside the studio. You can't get away from your screen personality in this game. You're always on exhibition and that makes your

New Life to Hair from Tropical Tree

I AM writing this from my uncle's plantation in the West Indies, where I came recently to live. The first thing I noticed was that all women on this island have the most beautiful hair—thick, abundant, and shining with life and health. Today, my once scraggly locks are long, and I, too, have loads of hair.

No doubt many would welcome this secret of the tropics that makes hair so long and luxuriant. It is the use of Kakoa seed, that Nature must have just meant for people's heads. Just a tiny bit of this pure, white paste nourishes hair marvelously—for all types. Young and old, darkest natives and fairest blonds from England, enrich hair roots and pigments with Kakoa and soon have a wealth of soft, glossy hair. Tourists know the secret, and many send for Kakoa every year; it seems as if every boat brings more requests for this wonderful natural stimulant. But now my uncle has permitted preparing and packing enough Kakoa for all who may write and ask for supply.



JUANITA REQUA

Ask for Proof; I'll Send It FREE

It will cost you *nothing* to learn how this natural aid to hair growth works, and will work on *your* hair. I don't want a penny unless it *does*. All I ask now is your name and address; send it now, on the coupon printed here. Before long you can possess a head of hair which anyone might envy!

REQUA & Cia. 220 S. State Street, Chicago, U. S. A. (62)

Please send postpaid, without cost or obligation, data covering the complete Kakoa treatment which is guaranteed to bring hair to abundant thickness, full life and brilliance.

For

At



How to Cultivate A "Rose Leaf" Complexion

A cleanser and skin food in one its use is a daily refreshment. Dr. Palmer's Almomeal keeps the skin delightfully healthy, correcting oily and dry conditions alike. Use it like soap. Ask your dealer.

DR. PALMER'S ALMOMEAL COMPOUND

Send 10c for large sample package.

HOLTON & ADAMS, 27 East 22nd St., New York

Name _____ Street _____ City _____

New Easy Way to learn Fancy Dancing

Studio Costume and Record Free



Famous teacher-danceuse now gives her training in this wonderful accomplishment through clever, new home-study system. Develop your innate grace and charm by becoming an accomplished Fancy Dancer. Amazingly easy and simple with this extraordinary method given to you.

Right at Home!

Let me send free proof that you can quickly become a charming Fancy Dancer. Instinct inborn in every girl. Large repertoire, from simple compositions to classical numbers and advanced toe-dancing. Students prepared in short time for public appearance, home entertainments, stage, etc. Low cost. Free equipage. Write for "The Art of Fancy Dancing"—sent free, no obligation.

MADAME LUDWIG STUDIOS Studio 1512, 1105 Lawrence Ave., Chicago

Mothers teach your children—girls over 12 teach themselves

contacts with people unnatural. They look at you as a curiosity instead of a regular human being. There's one place tho, where I can go and not be Richard Dix, the film actor, and that's Minneapolis where I was brought up!" he chuckled reminiscently, "nobody is a celebrity in his home town. Too many old ladies to remember about the times he swiped apples off the fruit-stand by the fire-house and other youthful sins! I played in stock three years in Minneapolis but all the time I was simply 'that Dix boy.' That's why youngsters leave home I expect—to find people who will take them as seriously as they take themselves. Anyhow that was the way with me."

Acting, it seems, didn't run in the Dix family. His father, in particular, regarded Richard's stage symptoms when they began to develop in high school as one might stuttering or kleptomania or any other misfortune that afflicts the best of families. Pish! The boy was to be a doctor—let's hear no more of this play-acting nonsense!

But a surgeon who faints at the sight of blood is as badly off as a burglar with hay fever. The University of Minnesota came next—till Richard found that studying interfered with his regular college work which was the dramatic club. And so at last came the local stock, then leading man with the Morosco Company in Los Angeles and then the screen.

It seemed, we suggested, almost a pity to be a success at twenty-eight. What more was there to look ahead to? Where, in other words, did he go from here?

Dix's face took on the grim lines it wears when he is doing a he-man rôle on the screen. They make him look ten years older. "Some day I want to be at the other end of the megaphone." There were no fist-clenching heroics about the way he said it, but you caught his earnestness. "You're darn right! The way things are done on the screen there's not much chance to develop, but the director can do anything. I want to try the new technique, the 'Woman of Paris' sort of thing. There's a great play for you! Screen people who act like human beings. . . ."

Human—that is a word Dix uses often, a word that expresses his own personality as no other. He has always been cast in "good" rôles. In "The Ten Commandments," his most important picture, he is the one of the two brothers who keeps 'em, not the one who breaks 'em. But in spite of the handicap of some impossibly virtuous parts he manages to make real characters out of them.



"KILRUTE" Hair Destroyer

is demanded by men and women from coast to coast because it is effective, easy to apply and guaranteed absolutely harmless leaving the skin positively lovely. "KILRUTE" is a combination treatment—never before anything like it. Accept no substitute—insist on "KILRUTE" the genuine, the hair destroyer. Results guaranteed or money refunded. For sale at all good stores or direct from us. Write for free booklet.

Kilrute Company, Dept. B., 247 W. 72nd St., N. Y. C.



Youth-Ami Skin Peel

A New Scientific Discovery which painlessly and harmlessly replaces the old skin with a new and removes all Surface Blemishes, Pimples, Blackheads, Discolorations, Sunburns, Eczema, Acne, Birthmarks, etc. A non-acid, invisible liquid. Produces a healthy new skin, beautiful as a baby's. Results astounding. Booklet "The Magic of a New Skin" free in plain sealed envelope.

Youth-Ami Laboratories, Dept. KB, 30 E. 20th St., New York

NEW LIQUID MAKE-UP FOR THE EYES

Gives Instant Beauty to Lashes and Erows

At last Science has perfected a liquid make-up for the eyes that is really water-proof. Tears, bathing, perspiration cannot affect it.

It goes on evenly for it is applied with a glass rod that comes with each package and dries instantly. It contains a natural oil which stimulates growth, so that the lashes won't break off or become brittle. Easy to use, instantly effective.

Makes lashes look luxuriant, brows well arched and groomed. Try Lashbrow Liquid today. Is on sale at all good Toilet goods counters everywhere.

FREE TRIAL

For introductory purposes, we will send you free a generous supply of Lashbrow Liquid. And we will include a trial size of another Lashbrow product. Lashbrow Pomade, which quickly stimulates the growth of the brows and lashes. Clip this announcement, enclose 10c to cover cost of packing and shipping and send it at once to Lashbrow Laboratories, Dept. 232, 37 West 20th Street, New York City.



Develops Bust Like Magic!

During the past 15 years thousands have added to their captivating glory of womanhood by using

GROWDINA

for bust, neck or arm development Great Discovery of Parisian beauty expert. Harmless, easy, certain results accomplished quickly. Marvelous testimonials of efficiency. Confidential proof and literature (sealed) on request. Write now. Mlle. Sophie Koppel, Suite 903, 503 Fifth Ave., New York

SELL US YOUR SPARE TIME

You can earn \$15 to \$50 a week writing show cards in your own home.—No canvassing.—A pleasant profitable profession easily and quickly learnt by our new simple graphic block system. Artistic ability not necessary.—We teach you how, and supply you with work.—Distance *no* object. Full particulars and booklet free.

WILSON METHODS LIMITED—DEPT. 5-B
64 East Richmond, Toronto, Canada.



Constant powdering cannot rub off this Rouge

PERT is a rouge which stays on! It lasts all day or all evening, through wind or warmth, until you remove it yourself with cold cream or soap and water. Pert is a waterproof rouge, orange-colored in the jar, but changing to a becoming pink as soon as it touches the skin. At drug or department stores or by mail, 75c.

Ask to see the new Pert Lip-stick with unique mirror, 75c.

Send a dime today for a generous sample of Pert rouge. Another dime will bring you a sample of WINX, for darkening the lashes.

ROSS COMPANY
78 Grand Street New York

Pert Rouge

Musical



Novelty Instruments

Not toys—but high-grade practical instruments for Symphony or Jazz orchestras. Great for solo work at Club, Lodge or Legion gatherings or home entertainments. Anyone can play with a few simple lessons, furnished with each instrument.

Musical Pitch Fork Mando-Zi Harp Glassaphone Musical Saw Jazz-O-Nette Hohner Sax

Free Trial Try any of these instruments for 15 days. If not satisfied, if you can't learn to play it quickly and easily, return at our expense. Remarkably low prices. Easy Time Payments. Send today for new, illustrated catalog describing complete line.

MUSSEHL & WESTPHAL
489 S. Water Street Ft. Atkinson, Wis.

MAKE MONEY AT HOME

DETROIT SHOW CARD STUDIOS
215 Dinan Building, Detroit, Mich.

Dear Sirs—Without further obligation please send me your FREE illustrated book giving full particulars how I can make \$15 to \$50 a week at home in my SPARE TIME, WITHOUT CANNASSING. Also your GUARANTEE to teach me how. Supply me with WORK and pay me CASH EACH WEEK, no matter where I live.

Name.....
(Print Name and Address)
Street.....
City.....State.....

FREE Marvo BEAUTY BOOKLET

explaining how the FAMOUS MARVO LIQUID SKIN PEEL PREPARATION removes all surface blemishes, Freckles, Pimples, Blackheads, Eczema, discolorations, etc. Wonderful results proven. GUARANTEED absolutely Painless and Harmless. Produces healthy new skin as Nature intended you to have. Write NOW—before you turn this page—for full details and free "MARVO BEAUTY BOOKLET."

Marvo Beauty Laboratories, Inc., 1658 B'way, Dept. 144, N.Y.

The Hollywood Boulevardier Chats
(Continued from page 74)

Holubar, the director of "Hell Morgan's Girl," "Hearts of Humanity," "The Right to Happiness," "Broken Chains," "Hurricane's Gal," "Men, Women and Marriage," "Slander the Woman," and many other great successes. He was in Tennessee on location shooting some scenes of a new picture to be made from the "Bishop of Cottontown" when he was taken ill. He came back to California where a major operation was performed. He did not recover from the operation. His wife was Dorothy Phillips and their marriage was one of the happiest in the whole film colony. They have one little daughter, eight years old. Mr. Holubar was a San Francisco boy, born in 1890. He had been a stage actor before coming to pictures.

Two well-known figures have quit pictures. Orville Caldwell has gone back to New York to play opposite Lady Diana Manners in "The Miracle," and Guy Bates Post has abandoned the screen in disgust and has returned to the stage. Mr. Post came to the screen after a notable stage career; but had bad luck with his pictures, among which were "Omar, the Tent Maker" and "The Masquerader."

A lawsuit that has been going on for over a year between George Walsh and Tom Mix has been settled at last. Walsh left a favorite horse named "Joe" with Mix when he went East about two years ago. When he came back, the sad news was broken to him that Joe had passed to horse heaven. What was his amazement one day to see Mix riding blithely by on a nag that seemed to him to be his beloved steed. High and heavy words led to lawsuits and then to more lawsuits. It was finally demonstrated to the satisfaction of the court and even to the reluctant if mourning Mr. Walsh that his horse had been killed over a year ago in a fall over a cliff at Big Bear Lake. The horse Mix was riding was another one of similar appearance. And so the world goes on once more, breathing more easily.

Mrs. Harold Lloyd, who was Mildred Davis, was cleaning house the other day, the way brides will. She came across a dusty overcoat in the pockets of which she found her marriage license, a pair of her gloves, a crumpled-up pink rose and a roll



"I'm as Good a Man as Jim!"

"They made him manager to-day, at a fine increase in salary. He's the fourth man in the office to be promoted in the last few months. And all were picked for the same reason—they had studied in spare time with the International Correspondence Schools and learned to do some one thing better than the rest of us.

"I've thought it all out, Grace. I'm as good a man as any of them. All I need is special training—and I'm going to get it. If the I. C. S. can raise other men's salaries it can raise mine. See this coupon? It means my start toward a better job and I'm going to mail it to Scranton to-night!"

Thousands of men now know the joy of happy, prosperous homes because they let the I. C. S. prepare them in spare hours for bigger work and better pay.

Why don't you study some one thing and get ready for a real job, at a salary that will give your wife and children the things you would like them to have?

You can do it! Pick the position you want in the work you like best and the I. C. S. will prepare you for it right in your own home, in your spare time.

Mail the Coupon To-day

INTERNATIONAL CORRESPONDENCE SCHOOLS
Box 6761-C, Scranton, Penna.

Without cost or obligation on my part, please tell me how I can qualify for the position or in the subject before which I have marked an X:

- BUSINESS TRAINING COURSES**
- Business Management
 - Industrial Management
 - Personnel Organization
 - Traffic Management
 - Business Law
 - Banking and Banking Law
 - Accountancy (Including C.P.A.)
 - Cost Accounting
 - Bookkeeping
 - Private Secretary
 - Spanish
 - French
 - Salesmanship
 - Advertising
 - Better Letters
 - Show Card Lettering
 - Stenography and Typing
 - Business English
 - Civil Service
 - Railway Mail Clerk
 - Common School Subjects
 - High School Subjects
 - Illustrating
- TECHNICAL AND INDUSTRIAL COURSES**
- Electrical Engineering
 - Electric Lighting
 - Mechanical Engineer
 - Mechanical Draftsman
 - Machine Shop Practice
 - Railroad Positions
 - Gas Engine Operating
 - Civil Engineer
 - Surveying and Mapping
 - Metallurgy
 - Steam Engineering
 - Mining
 - Radio
 - Architect
 - Blue Print Reading
 - Contractor and Builder
 - Architectural Draftsman
 - Concrete Builder
 - Structural Engineer
 - Chemistry
 - Pharmacy
 - Automobile Work
 - Airplane Engines
 - Agriculture and Poultry
 - Mathematics

Name.....
Street.....
Address.....
City.....State.....
Occupation.....

Persons residing in Canada should send this coupon to the International Correspondence Schools Canadian, Limited, Montreal, Canada

\$13.45 **FRONTIER SPECIAL FAMOUS SIDE SWING**

BRAND new blue steel, 6-shot, famous Frontier Special, swing-out hand-ejector revolver with 5-inch barrel. Imported from Spain, the equal of any \$35 model, and specially priced for limited time to add new customers.

LOW PRICE SPECIAL in 32, 32-20, or 38 cal., OUR No. 35—\$13.45
EXTRA SPECIAL, our No. 260, latest 1924 model of tool steel, —32 cal.—6 shot—\$14.95. 32-20 or 38 cal.—6 shot—\$15.45.

20-SHOT "PANTHER" RAPID FIRE AUTOMATIC

LIMITED quantity of brand new, 32 cal. "Panthers." 10 shots with extra magazine making 20 rapid fire shots. Special at \$8.45

Above guns all shoot any standard American cartridge. PAY POSTMAN ON DELIVERY plus postage. Money back promptly if not satisfied.

CONSUMERS CO., Dept. A1Y, 1265 Broadway, N.Y.

Demand ASPIRIN

SAY "BAYER" when you buy—*Genuine*
Proved safe by millions and prescribed by physicians for

Colds Headache Neuralgia Lumbago
Pain Toothache Neuritis Rheumatism

Genuine → Accept only "Bayer" package
which contains proven directions.
Handy "Bayer" boxes of 12 tablets
Also bottles of 24 and 100—Druggists.

Aspirin is the trade mark of Bayer Manufacture of Monoaceticacidester of Salicylicacid

Music Lessons At Home

With Celebrated Teachers

Our simplified courses are specially prepared for home study. Not a new method. Long established School now celebrating its 20th Anniversary. Send for Illustrated Catalog. Every person who loves music should read this free book. Write which instrument you have. Get details of the lessons and our Anniversary Offer—one which means a cash credit on your tuition. Courses, endorsed by Paderewski; Piano, Harmony, Voice, Public School Music, Violin, Cornet, Mandolin, Guitar, Banjo, and Reed Organ. Careful training by Faculty in grading examinations makes the instruction personal for each individual pupil. See for yourself what others have done. You can be sure of same results.

UNIVERSITY EXTENSION CONSERVATORY
885 Siegel-Myers Bldg. Chicago, Illinois

PIMPLY SKIN made WELL

When a few applications of this wonder working lotion has cleared faces of pimples, blackheads,

acne eruptions on the face or body, enlarged pores, oily or shiny skin, you can realize why CLEAR-TONE has been tested and approved in over 100,000 Test Cases.

The simplicity of the treatment. The Story of How I Cured Myself are all explained in my free booklet. Write for your copy today and learn of the results gotten by thousands of men and women.

E. S. GIVENS
223 CHEMICAL BLDG. KANSAS CITY, MO.



Shapeliness

is easily acquired by reducing disfiguring fat in any part of the body of MEN OR WOMEN, by a few minutes' daily use of the famous invention—

DR. LAWTON'S GUARANTEED FAT REDUCER

It performs a gentle, deep-rooted massage, wherever applied, which disintegrates ugly fat, and only where you wish to lose. This waste matter is then carried out of the body through the organs of elimination.

The Reduction Is Permanent!

You can reduce from 1 to 100 pounds. No medicines, starvation diet or exercise. Used and recommended by thousands of men and women. Endorsed by physicians. Dr. Lawton's Guaranteed Fat Reducer is made of soft rubber and weighs but a few ounces. Not electrical.

Results are Positive!

Reducing results must show in eleven days or you may return the Reducer complete and receive back your full purchase price. This is Dr. Lawton's positive guarantee. Sent C. O. D. in plain sealed wrapper, or, if you prefer, remit \$3.75 plus 20 cents for postage. Send for your Fat Reducer today. Remember, it is guaranteed.

SENT C. O. D.

DR. THOMAS LAWTON, 19 W. 70th St., Dept. B-403, New York City



of bills with a rubber band around them. With many a sigh and a housewifely cluck, she sorted everything out and sent the coat to the cleaners. When Harold came home, there was dismay and a bleeding heart. It seems that he had worn the overcoat to his wedding and had reverently put it away with all these souvenirs abroad. He had intended to take it out some day and show his great-grandchildren the wedding license, the little ruffled gloves, the pink rose and even the bank-notes. Whereupon there was a wild ride by a bride to the cleaners. The coat was recovered in time with its wedding dust still on, rice and everything; and the things were hastily and ruefully shoved back into the pockets and the romance was saved.

Iris In

(Continued from page 54)

Chaplin has produced a picture that merits all the adjectives ever brought out on parade by a movie press-agent. It is remarkable in restraint, in motivity, in the excellence of the titling and in the perfection of detail. Adolphe Menjou, one of the screen's few actors, has been playing secondary rôle too long to stars whose effulgence he patently outshone. It is good to see Menjou obtain recognition at last. It is better yet for it to happen in so notable a picture as "A Woman of Paris."

We are sending no flowers to Mr. Chaplin on the story. Our orchids are all for the directing. If it is to carp at all, we regret the scene of the anguished lover falling into the fountain. It reminded us strongly of a similar bygone fountain into which Mr. Chaplin himself fell. Charlie, however, rose triumphantly to brush his gleaming teeth with the dank stalk of a rhubarb-like water plant growing conveniently from the center.

✦ ✦ ✦

Still speaking of restraint, Edward Horton, in "To the Ladies," justifies all he inspired in "Ruggles of Red Gap." He is establishing himself as a refreshing contrast to a roster of stuffed shirts. We await the third evidence of his ability with trepidation.

✦ ✦ ✦

Babby Peggy, a recent visitor to New York City, did what was expected of her nobly.

"Your skyline is remarkable," she said, "and your women (kissing two dainty fingers) are positively beautiful."

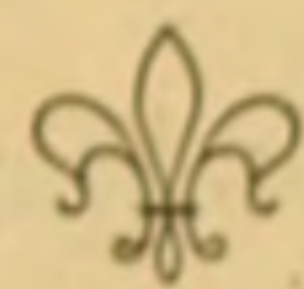
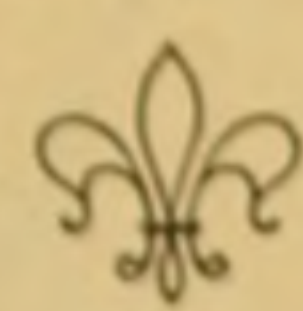
IRIS OUT

A Thrill Every Minute!

That's just about the average in the March instalment of *Thistledown*, and if you never understood the psychology of Flapperdom, you will when you've read it—a psychology in striking contrast to that of Hi Daggett's impossible sister Julia.

It was his look, even more than his words, that gave the girl, just then, the deepest thrill that Hi Daggett had ever given her.

And her eyes were so bright and candid and sweet as to cover her secret shame, as she said: "You want so much to help me? Oh, you're good!"



It is the best story of the year.

It entertains.

It vibrates.

It compels.

It thrills.

It will set you thinking.

BUT good heavens. Dolly has gone—vanished—a note pinned to a cushion tells him so. In a flash he is out of the house, into his devil car and stepping on the gas. He is off in a cloud of dust, to the ends of the earth, if need be, to find her—will he?

*You will be let in on
this thrilling event,
and several more in the*

March Instalment of

“Thistledown”

By Dana Gatlin

in the

March Motion Picture Magazine

On Any News-stand February First



She Found A Pleasant Way To Reduce Her Fat

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

She used *Marmola Prescription Tablets*, which are made from the famous Marmola prescription. They aid the digestive system to obtain the full nutriment of food. They will allow you to eat many kinds of food without the necessity of dieting or exercising.

Thousands have found that the *Marmola Prescription Tablets* give complete relief from obesity. And when the accumulation of fat is checked, reduction to normal, healthy weight soon follows.

All good drug stores the world over sell *Marmola Prescription Tablets* at one dollar a box. Ask your druggist for them, or order direct and they will be sent in plain wrapper, postpaid.

MARMOLA COMPANY

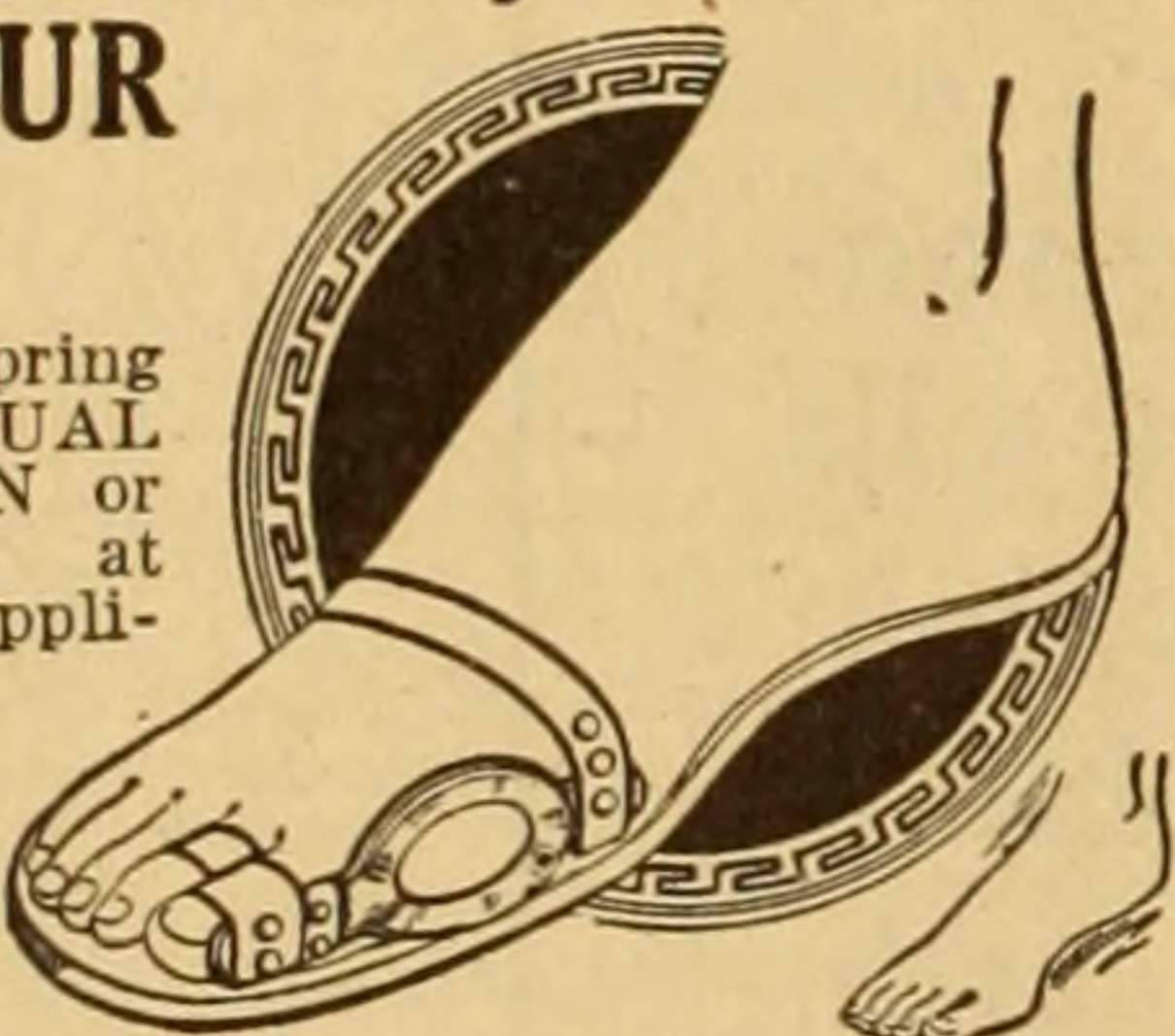
239 Garfield Bldg., Detroit, Mich.

**A Shapely Foot is a Joy Forever
BEAUTIFY YOUR FEET**

The Perfection Toe Spring REMOVES THE ACTUAL CAUSE of the BUNION or enlarged joint. Worn at night, with auxiliary appliance for day use. Send outline of foot.

**Straighten Your Toes
Banish that Bunion**

Full particulars in plain envelope
C. R. ACFIELD, Foot Specialties
Dept. 313 1328 Broadway New York



DeLuxe DIAMOND BOOK FREE!

3000

Exceptional Values in Diamonds, Watches and Jewelry

The most complete and beautiful book of its kind—YOURS FREE! 96 colored pages full of wonderful bargains—gifts for every occasion. Buy on our

Friendly Credit Terms

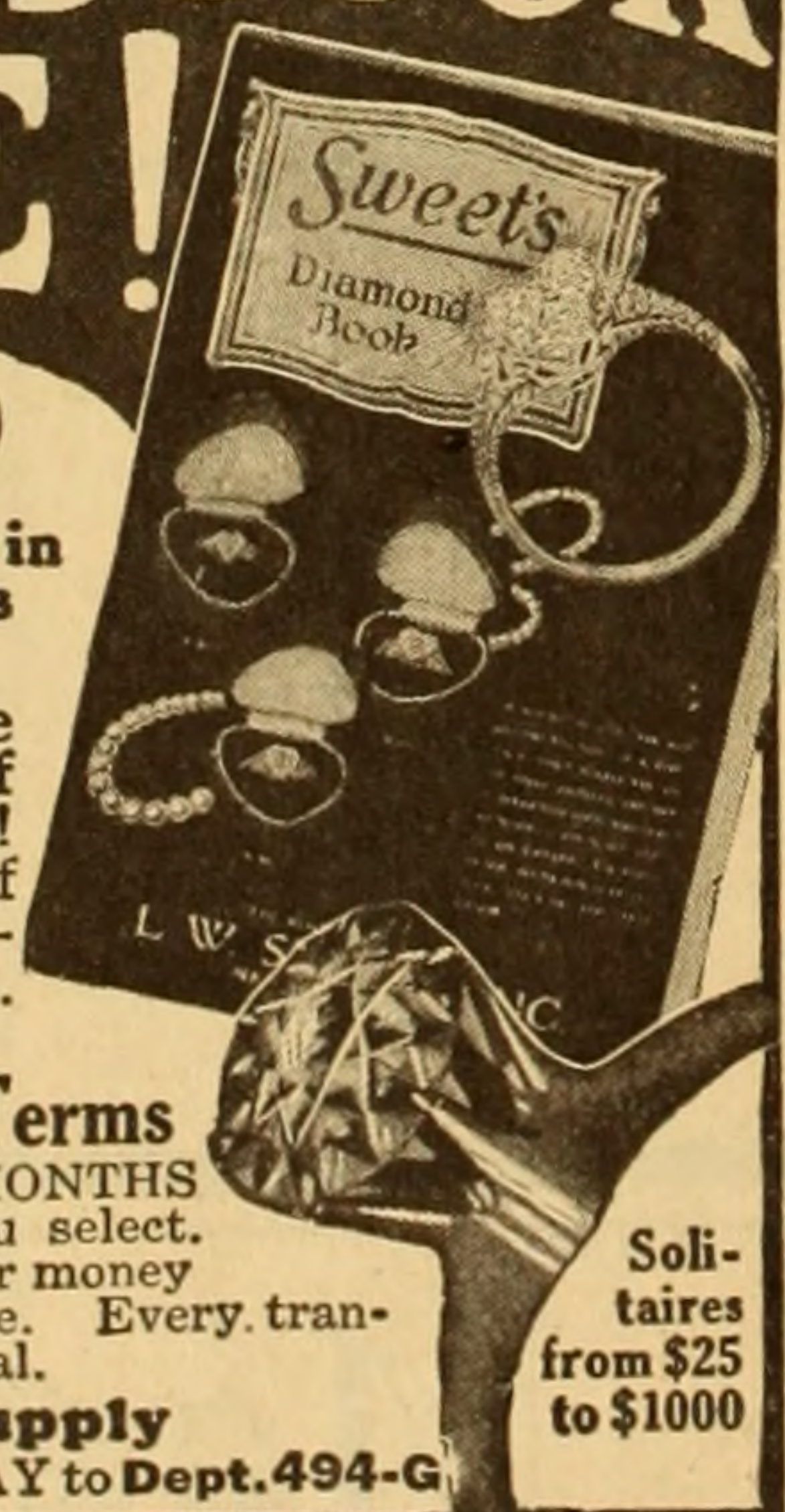
You have 10 WHOLE MONTHS to PAY on anything you select. Satisfaction guaranteed or money refunded. No Red Tape. Every transaction strictly confidential.

Limited Supply

Write for your copy TODAY to Dept. 494-G

Dept. 494-G "THE HOUSE OF QUALITY" AUTHORIZED CAPITAL \$1,000,000.

L.W. SWEET INC.
1650-1660 BROADWAY, NEW YORK



Solitaires from \$25 to \$1000

The World's Most Famous Nose
(Continued from page 48)

side-line to establishing a repertory of Shakespearean and modern dramas in the National Theater. And he revives it so well that it proves to be one of those entertainments which Broadwayites quaintly call "Wows." Audiences cheer after the fourth act, and the house manager has to sign a box-office statement for seventeen or eighteen thousand dollars each week.

This is, by the way, a poetic drama, and the star fails to marry the leading lady.

Now why the success?

Whenever "Cyrano" has been successfully produced, the credit has been divided between the playwright and the actor. It is so in the present case.

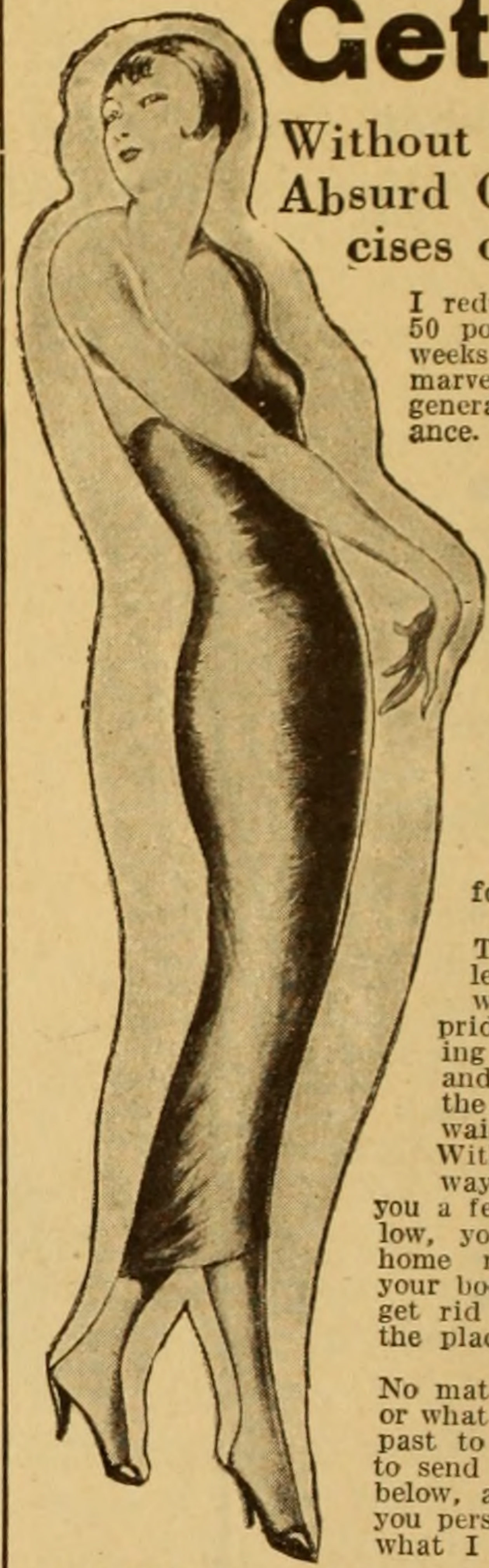
In spite of a certain Chicago scribbler, Rostand did an original and striking piece of work when he wrote "Cyrano." The Chicago gentleman, whose name I forgot but who might have been a butcher, wrote a play called "The Merchant Prince of Cornville," and he succeeded in getting a United States court to declare that, because he had written a play, "The Merchant Prince of Cornville," he and not Rostand was the author of "Cyrano de Bergerac." The matter being properly adjusted, we of a new generation discover that the Frenchman made an exciting, graceful, and truly heroic drama out of an eccentric duelist, playwright, and philosopher who lived in Paris three centuries ago.

Rostand used a remarkable number of facts out of this Cyrano's life without in the least preventing his play from being utterly incredible and tearfully convincing. We accept with cheerful alacrity the yarn that the hideous Cyrano succeeded in making love to a woman who, standing in a balcony above him, imagined his voice was the voice of her handsome but nitwit sweetheart. The fact that Cyrano loved the woman more than did the nitwit, and that the woman really loved the soul in his words—this pathetic fact makes us swallow the most outrageous impossibility in all modern drama. It is also the secret of why this is a most satisfying tragedy. Not the whole secret, of course, for Rostand writes with dramatic fervor and poetic beauty.

The rest of the credit is Hampden's, but it must not all go to the actor. Some is reserved for the part of Hampden which is director and manager. Hampden turned aside from the five dull translations that ornament my shelves, and hired

French Woman Tells How to Get Thin

Without Drugs, Diets, Absurd Creams, Exercises or Appliances



I reduced my own weight 50 pounds in less than 9 weeks and at the same time marvelously improved my general health and appearance.

Today I look, act, and feel far younger than my real age.

From the results in my own case and those of my friends, I am absolutely convinced that any man or woman burdened with rolls of ugly, injurious, unwholesome fat can take it off easily, quickly and surely by the same simple way which did so much for me.

The secret is one I learned in Paris, where women of every age pride themselves on keeping their figures slender and graceful, and where the men detest a heavy waistline or double chin. With this simple new way, which will only cost you a few cents a day to follow, you can in your own home reduce all parts of your body or you can simply get rid of excess flesh from the places where it shows.

No matter how fat you are, or what you have done in the past to reduce, I want you to send me the Free Coupon below, and I will explain to you personally, confidentially, what I did to reduce.

MADAME ELAINE, Dept. 69,
1819 Broadway, New York City.

Kindly explain to me confidentially and absolutely FREE OF CHARGE what you did to reduce. (Print your name and address)

Name.....

Address.....

If you care to, enclose 5 cents in stamps to help cover expense.

GROW TALLER!



INCREASE YOUR HEIGHT
Develop your Physical Beauty. Natural, simple method. Will increase your height and improve your appearance. Write for Free Booklet. Dept. D.

THE NATURAL METHOD BUREAU, Atlantic City, N. J.

BUNIONS

PEDODYNE "Solvent." New way. Pain immediately vanishes. Acts like magic on worst Bunions, Hump gradually disappears.

SENT ON TRIAL

To introduce we will gladly arrange to send you a Box of "Solvent" to try for your own Bunion. Thousands are sending. Simply write and say, "I want to try PEDODYNE."

KAY LABORATORIES, Dept. K-650
386 No. La Salle St., Chicago, Illinois



WRITE FOR THE MOVIES

TURN YOUR TALENT INTO MONEY
Stories Wanted by Producers

A valuable money making field
Try it!—Mail us stories or ideas, in any FORM, at once for FREE examination, criticism and advice. We give our honest services to amateurs who would convert their thoughts into DOLLARS. No experience necessary.

Free booklet sent on request.
Continental Photoplay Studio
154 Nassau St., New York
Suite III2-14, Dept. G.





TANGOS

5¢ Peanuts—crunchy, golden—with fluffy marshmallow—Bunte blended chocolate—creamy maple—all in one. A favorite for years!



A Bunte Candy

BUNTE BROTHERS · CHICAGO

Standard of Spanish Army Genuine Astra

\$7.75



Adopted by
French During
World War

The finest European pistol—**Drop Forged Blue Steel Throughout**—uses standard ammunition, an accurate, hard-hitting, brand-new weapon.

Bought before recent tariff raise. **Buy now from sole U. S. importers and save about 1/2 on these fine guns.**

\$7.75 25 cal., 7 shot **ASTRA, C. O. Q. Automatic.**
8.95 25 cal., 7 shot **ASTRA, Automatic.**
9.95 25 cal., 7 shot **ASTRA, triple safety.**
10.95 32 cal., 10 shot **ASTRA, extra magazine.**
16.95 32-20 and 38 cal. swing-out cyl. revolvers.

Write for firearms catalogue. **We guarantee perfect workmanship and material; every gun brand new; of drop forged steel throughout.** Before buying any gun insist on this guarantee. **Send no money unless you wish.** Pay postman on delivery plus postage. Money cheerfully refunded if not fully satisfied. **ACT NOW to get these SPECIAL LOW PRICES. WRITE TODAY.**

CALIFORNIA TRADING COMPANY
Dept. 92, Terminal Bldg., Los Angeles, Cal

"DON'T SHOUT"



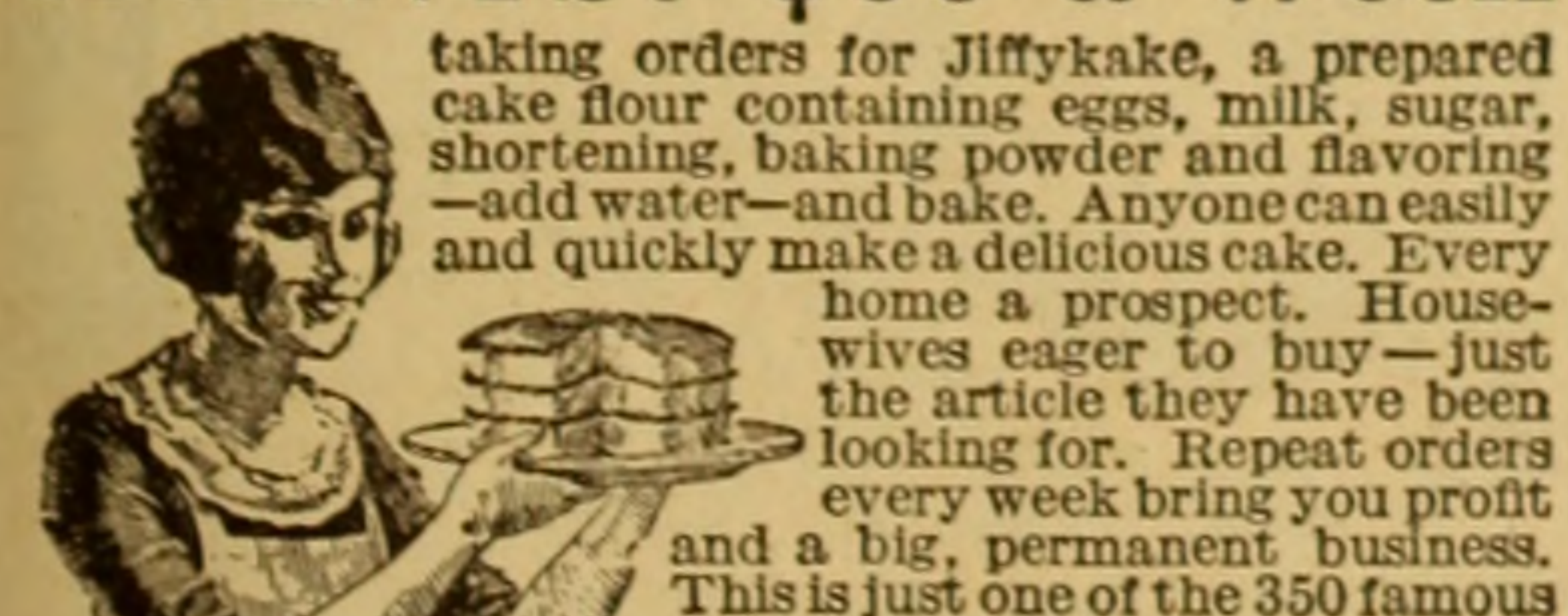
"I hear you. I can hear now as well as anybody. 'How?' With **THE MORLEY PHONE.** I've a pair in my ears now, but they are invisible. I would not know I had them in myself, only that I hear all right."

DEAF

is to the ears what glasses are to the eyes. Invisible, comfortable, weightless and harmless. Anyone can adjust it. Over one hundred

thousand sold. Write for booklet and testimonials.
THE MORLEY CO., Dept. 792, 10 S. 18th Street, Phila.

AGENTS: \$60 a Week



taking orders for Jiffykake, a prepared cake flour containing eggs, milk, sugar, shortening, baking powder and flavoring—add water—and bake. Anyone can easily and quickly make a delicious cake. Every home a prospect. Housewives eager to buy—just the article they have been looking for. Repeat orders every week bring you profit and a big, permanent business. This is just one of the 350 famous **Zanol Products** that are making men and women independent and prosperous. No experience necessary, no capital needed. We supply everything. We want good, energetic men and women to represent us. Write for money-making proposition.
AMERICAN PRODUCTS CO., 104 American Bldg., Cincinnati, O.

Brian Hooker to make a new version. It is an exceptionally fine job—fluent and beautiful and always dramatic. You would hardly know it was blank verse! On top of that, Hampden has brought together some modern scenery and lights by Claude Bragdon and Munroe Pevear, and he has drilled a rather ordinary lot of actors so skilfully that they play the piece like a whirlwind. The direction is the best that any romantic drama has had in years. It culminates the only effective stage battle that I have ever seen.

Hampden's own work as actor is not absolutely impeccable; at two or three points he loses his grip a little. But nine-tenths of the part is superbly acted. No star in America has a more flexible voice, and Hampden makes the most of it. His comedy is rich and he runs off into bravado and sorrow with almost equal ease. I have seen no other Cyrano, but I can't say that I regret it so very keenly when I am looking at Hampden's.

And yet—what about Mansfield? It is my keenest regret in the theater that when he was playing his last seasons on this earth my dramatic taste ran to "Babes in Toyland," "Mrs. Leffingwell's Boots," and "The Heir to the Hoorah." Particularly, as in the past half year Broadway has taken quite a passion for reviving some of Mansfield's notable vehicles—"Peer Gynt," "The Devil's Disciple," and now "Cyrano de Bergerac." The success that has met these plays may be a testimony to the playwrights or their newest interpreters. But it seems to me that it may have an interesting bearing on a change in public taste. Mansfield was never an enthusiast for realistic drama. He acted practically none of it. The poetic, the romantic, the demoniac, the heroic—all these types interested him, and these only. It is a heartening thing to see them interesting the American public once more.

DEFIANCE

By JOY O'HARA

Oh, pitying judges, your pity is wasted
On a dreamer, whose dream rose . . .
and reigned . . . and set
Like the morning sun. True, the Cup I
tasted—
Tasted, drank deep, and have no regret.

Love, bittersweet, to my heart I clasped,
Knowing full well what the dream
would cost,
And it still outweighs (tho' the rapture
has passed)
The world's esteem I so willingly lost.

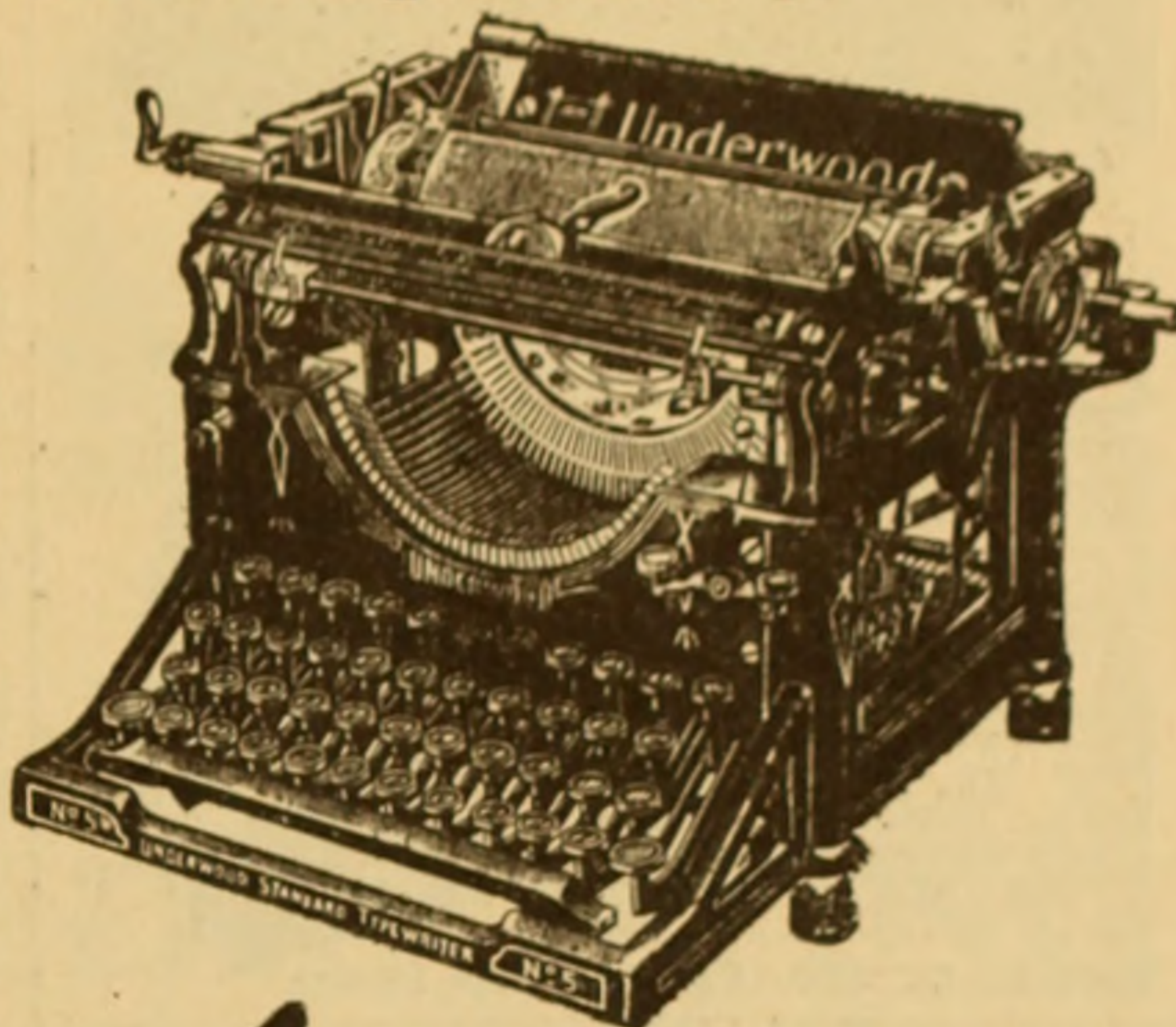
Our day was brief, but we lived it madly,
I cherished no hopes—so none were
blasted—

The price was high, but I paid it gladly,
For the Dream was sweet—while it lasted.

ONLY \$3

Brings You This Genuine Underwood Typewriter on 10 Days' FREE TRIAL

*A perfect machine,
complete in every
detail. Read all
about this great offer*



Yes, We Will Positively Ship You

this splendid Underwood upon receipt of only \$3.00. This is by far the most liberal typewriter offer that has ever been made on so perfect a machine. **Nearly two million** Underwoods have been made and sold, proving conclusively that it is superior to all others in appearance, mechanical perfection and all-round excellence.

Ten Days' Free Trial

We want you to see for yourself that this is the typewriter you ought to have, and, therefore, we make our great free trial offer. You merely send us the three dollars deposit and we ship the machine for you to try for ten full days before you decide to keep it. If not satisfied, every penny of your money will be returned to you.

Rebuilt Like New

Every Underwood we sell is rebuilt just like new. It is dismantled right to the very bottom, and remanufactured to make it just like a new typewriter, with new enamel, new nickel, new platen, new key rings, new type; a complete, perfect typewriter, with two-color ribbon, back spacer, stencil device, automatic ribbon reverse, tabulator, key shift lock, etc. **Impossible to tell it from a brand new Underwood, either in appearance, durability or quality of work.**

Easy Monthly Payments

Our easy monthly payment-plan makes it possible for YOU to own this splendid machine without having to pay out any big sum of money. You will hardly know you are paying for it. **REMEMBER, you have the full use of the machine, just the same as though it was fully paid for.**

Over 325,000 Sold

Over 325,000 people have purchased and been satisfied with our product. What better proof could anyone ask of the perfection of our typewriters and the integrity of this firm?

Your Money Back

Yes, you can have your money back if you want it. After you have examined the typewriter carefully, used it to write letters, if you decide for any reason whatever that you do not care for it, you may return it to us at our expense and every penny you have paid will be cheerfully and promptly refunded.

No Obligation on Your Part

When you send in the coupon for either further information about our great typewriter offer or for the typewriter itself on our free trial plan, you are under no obligation whatever until after you have tried it and have decided for yourself that you want to keep it.

Write Now for Our Big Typewriter Book

telling all about our great big typewriter factory. In this book we illustrate and describe all of the various processes of re-enameling, repickeling and assembling this splendid Underwood. It tells in an interesting way how each part is examined and tested carefully and thoroughly to insure the finished machine being one you will be proud to own.

**Write Right Today
Use Coupon Below**

SHIPMAN-WARD MFG. CO.

2032 Shipman Bldg., Chicago

Send me your big bargain catalog and complete details of your surprising offer, without obligation on my part.

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



Mildred Davis, Photoplay Beauty, recommends Maybelline

You, Too, May Instantly Beautify Your Eyes With

Maybelline

Just a wee touch of "MAYBELLINE" will make light, short, thin eyelashes and brows appear naturally dark, long and luxurious, thereby giving charm, beauty and soulful expression to any eyes. Unlike other preparations, absolutely harmless and greaseless, will not spread and smear on the face. The instant beautifying effect will delight you. Used by beautiful girls and women everywhere. Each dainty box contains mirror and brush. Two shades: *Brown for Blondes, Black for Brunettes*; 75c AT YOUR DEALER'S or direct from us. Accept only genuine "MAYBELLINE" and your satisfaction is assured. Tear out this ad now as a reminder.

Maybelline Co., 4750-56 Sheridan Road, Chicago



WE TEACH COMMERCIAL ART

Meyer Both Company, the largest Commercial Art Organization in the World, offers you an unusual opportunity for practical training. If you like to draw develop your talent. Study this practical course—taught by the nationally known Meyer Both Company, with twenty-two years success—who each year produces and sells to advertisers over 15,000 commercial drawings. Our teachers give you the double advantage of being instructors of proven ability, as well as artists in this widely known organization. Meyer Both instruction is the difference between successful fact and experimental theory. Commercial Art is a highly paid, intensely interesting profession, equally open to men and women. Home study instruction.

Get Facts Before You Enroll in any School.

Ask the Advertising Manager of the leading newspapers in your city, anywhere in the United States, Canada, England or Australia, about the Meyer Both Company—let them tell you about us. Write for our illustrated book "YOUR OPPORTUNITY"—for one-half the cost of mailing—four cents in stamps.

MEYER BOTH COMPANY

Department of Art Instruction

Michigan Ave. at 20th St., Dept. 55, CHICAGO, ILL.

NOTE—To Art and Engraving Firms: Secure practical artists among our graduates. Write us.

25 YEARS THE STANDARD TRAINING SCHOOL FOR THEATRE ARTS

ALVIENE SCHOOL OF DRAMATIC ARTS

FOUR SCHOOLS IN ONE. PRACTICAL STAGE TRAINING. THE SCHOOL'S STUDENTS STOCK AND THEATRE AFFORD PUBLIC STAGE APPEARANCES.

Write for catalog mentioning study desired to Secretary
ALVIENE SCHOOLS, Suite 17
43 West 72nd Street
Bet. B'way & Central Park West, New York

MAKE MONEY AT HOME

YOU CAN earn \$1 to \$2 an hour writing show cards at home in your spare time. Quickly and easily learned by our new simple "Instructograph" method. No canvassing or soliciting. We show you how, guarantee you steady work at home, no matter where you live, and pay you cash each week. Full particulars and booklet free. Write to-day.

AMERICAN SHOW CARD SYSTEM LIMITED
Authorized and Fully Paid Capital, One Million Dollars
207 Adams Bldg. Toronto, Canada.

The Immortal Clown (Continued from page 55)

away, he becomes grim, determined, an avenging angel bent on punishment. For infidelity, a life! That is the simplest solution.

One would scarcely recognize in the fury and passion of these portraits the gentle humorous features of our beloved comedian, yet Larry Semon has risen to epic heights in portraying the emotions of this study.

Then follows the physical tragedy and finally the grief. Without words, soundless, by facial expression and gesture alone, Semon conveys it in a study of human emotion that is little short of sublime.

"As a photographer I had no need to interpret to Mr. Semon my thought for these pictures. He mastered the idea at almost a single leap. He immediately saw the possibilities and his imagination swept across the chasm between the real and the unreal, and gave back the vision in a picture that seemed instilled with life, afire with feeling, convincing in its strength and abandonment to human emotion. I saw the artist in him all the while . . . every gesture of his was weighed in the balance, every flicker of feeling in his face showed that fine understanding of the value of an art-product which needed only the torch of imagination to kindle it into the flame of an inspiration.

"Larry Semon has proved himself an artist of the very finest caliber—give him something big and vitally serious to do and see how he does it. His Pagliacci is a triumph in histrionic skill—only a man who can live thru the terror of that tragedy can give it back to you as Semon gave it.

"Perhaps Semon will give us Pagliacci on the screen some day—we hope so. It would be a demonstration of those powers which we know he possesses, and it would add fresh laurels to his crown.

LIVE FULL TODAY

By LOUISE LIEBHARDT

And, if tomorrow comes
Can we rest sure in joy?
Who knows but pain
May be its grievous meed
And sorrow still the song
That now swells goldenly
Upon each passing breeze.
Live full today
And let no pleasure pass
Untasted,
And no transient beauty scorn.
Fill well the storehouse
Of thy soul's delight
With light of memory.
Who knows?
Tomorrow may be night.

**Easy to Play
Easy to Pay**

BUESCHER
True-Tone
Saxophone

Saxophone Book Free
Tells when to use Saxophone—singly, in sextettes or in regular band; how to transpose cello parts in orchestra and many other things you would like to know.

Easiest of all wind instruments to play and one of the most beautiful. With the aid of the first three lessons, which are sent free (upon request) with each new Saxophone, the scale can be mastered in an hour; in a few weeks you can be playing popular music. You can take your place in a band within 90 days, if you so desire. Unrivalled for home entertainment, church, lodge or school. In big demand for orchestra dance music.

Free Trial You may have six days' free trial of any Buescher Grand Saxophone, Cornet, Trumpet, Trombone or other instrument. Easy terms of payment can be arranged. Mention the instrument interested in and a complete catalog will be mailed to you free.

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
2034 Buescher Block Elkhart, Indiana

Art Corner Your Pictures—Album in an . . .
where you can keep them safe and enjoy them always.

Engel
5 Styles **Art Corners** 9 Colors

are on sale at Photo Supply and Album counters everywhere. They are the only Quick, Easy, Artistic, No Paste, No Fold way to mount Kodak Prints. A dime brings 100 and samples to try. Write **ENGEL MFG. CO.** Dept. 26B 4711 N. Clark St., Chicago

BECOME A PROFESSIONAL PHOTOGRAPHER
EARNING \$35 TO \$125 A WEEK

Three to six months' course. Motion Picture, Commercial, Portraiture. Practical Instruction. Modern Equipment. Ask for Catalog No. 18.

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

DON'T WEAR A TRUSS

BE COMFORTABLE—
Wear the Brooks Appliance, the modern scientific invention which gives rupture sufferers immediate relief. It has no obnoxious springs or pads. Automatic Air Cushions bind and draw together the broken parts. No salves or plasters. Durable. Cheap. Sent on trial to prove its worth. Beware of imitations. Look for trade-mark bearing portrait and signature of C. E. Brooks which appears on every Appliance. None other genuine. Full information and booklet sent free in plain, sealed envelope.

BROOKS APPLIANCE CO., 220 State St., Marshall, Mich.

Get Rid of Your FAT
Free Trial Treatment

Sent on request. Ask for my "pay-when-reduced" offer. I have successfully reduced thousands of persons, often at the rate of a pound a day, without diet or exercise. Let me send you proof at my expense.

DR. R. NEWMAN, Licensed Physician,
State of New York, 286 Fifth Ave., N. Y., Desk G 105

DIAMONDS
FOR A FEW CENTS A DAY

Don't send a single penny. Ten days Free Trial. When the ring comes, examine it—if you are not convinced it is the Greatest Bargain in America, send it back at our expense. Only if pleased, send \$1.50 weekly—at the rate of a few cents a day. This Bargain Cluster Ring with 7 Blue-White Perfect Cut Diamonds can be yours. No Red Tape. No Risk.

\$1.50 a Week
SEND NO MONEY
Looks like \$350 Solitaire No. 61 only \$59.50
We Trust You

MONEY BACK GUARANTEE

Million Dollar **FREE** Send for it today. It Bargain Book pictures thousands of Bargains. Address Dept 1512

J.M. LYON & CO.
2-4 Maiden Lane N.Y.



On a busy day
Beeman's
quiets the
nerves and
keeps you
calm — its
daily use is

"a sensible
habit"



BEEMAN'S
Pepsin Gum

AMERICAN CHICLE CO.



We have a wonderful new copyrighted system of teaching note music by mail! To first pupils in each locality we will give free a \$20 superb Violin, Tenor Banjo, Ukulele, Hawaiian-Guitar, Banjo, Mandolin, Banjo-Ukulele, Banjo-Mandolin, Cornet or Banjo-Guitar absolutely free. Also teach Piano and Organ. Very small charge for lessons only. Four lessons will teach you several pieces. Over 100,000 successful players. We guarantee success or no charge. Complete outfit free. Write today, Dept. 133, No obligation. Slingerland School of Music, 1815 Orchard St., Chicago, Ill.

NO. 1 \$2.63 NO. 2 \$3.25
NO. 3 \$5.90 NO. 4 \$4.98

WEAR SEVEN DAYS FREE

OUR MARVELOUS MEXICAN DIAMONDS
have delighted thousands of customers for 18 years. They positively match genuine diamonds. Same perfect cut, same dazzling play of rainbow fire. Stand intense acid test of side by side comparison with genuine. Noted experts positively need their experience to detect any difference whatever. Perhaps the gems you admire on your closest friends are MEXICAN DIAMONDS and you never knew it. Test a MEXICAN DIAMOND FREE; you risk nothing. Wear it seven days side by side with a genuine diamond. If you see any difference, send it back; it won't cost you a cent.

HALF PRICE TO INTRODUCE
To introduce to new customers, we quote these prices which are all you pay and just half our catalog prices.

No. 1—Ladies 1 ct. Solitaire, fine 14k gold f. \$2.63
No. 2—Gents Heavy Tooth Belcher, 1 ct. gem, 14k gold f 3.25
No. 3—Ladies 3 stone Duchess ring, fine platino finish, two 5/8 ct. first water Mex. diamonds, one blue sapphire. \$5.90
No. 4—Gents Ex. Heavy Gypsy ring, platino finish, black inlay on sides; 1 7/8 ct. first water Mex. Diamond. 4.98

SEND NO MONEY Just send name, address and slip of paper that meets around ring finger to show size. Say which ring you want. We ship promptly. On arrival, deposit price with postman. If you decide not to keep it, return in 7 days and we'll refund your money. Write TODAY. Agents wanted.

MEXICAN DIAMOND IMPORTING CO.
Dept. C LAS CRUCES, N. MEX.
Exclusive Controllers of Mexican Diamonds for 18 years.

The Movie of the Month
(Continued from page 49)

for her sailor-man. A pathetic, old figure—this skipper of a coal barge. And the drama, soaring with vital humanities—and with a spiritual tug, embraces one with an emotional sweep as the girl joins him—a girl defiant of men (she has been their plaything in an inland town)—yet succumbing to the call of love and youth. The other vital figure is the rescued sailor-man—a swaggering, blustering, coal-stoker—sure of himself and of his importance to the world. He listens to no entreaties from the old Swede and his daughter.

It might be called a quadrangle—a conflict between a hag of the water-front saloon to hold the skipper's love—and the latter's futile fight against the overpowering forces of youthful hearts. And his angry remonstrations against the sea make him a pitiful figure indeed. There is much hard drinking. Why not? Rough sailor-folk must have their grog. But beneath these raw externals (which expose the girl's life of shame—a condition brought about thru a parent's neglect and the lust of men, and the conflicts between father, lover and daughter) is a big, throbbing idea—pounding relentlessly on a major theme, that of a parent's determination to compensate for his neglect—and a spirited girl's conflict with herself. And the sea calls them to its bosom. It is the strongest force of all.

Blanche Sweet's rendition of the title rôle is marvelously human. The emotions which race across her face indicate that she lived the part thoroly. She plays with a remarkable depth of sympathy and understanding. George Marion in his original rôle of the old Swede provides picturesque characterization. He is the perfect embodiment of the superstitious salt as colored by the imagination. William Russell, playing the sailor-man, abandons himself completely to the task of revealing the influence of the sea in making its playboys swaggering, boastful adventurers, while Eugenie Besserer acts the water-front hag in a manner recognizably real.

"Anna Christie"? It surely belongs on the heights. It moves with powerful strokes—and embraces realities and humanities. And considerable spiritual comfort. So devastating is its hand of fate, so compelling is its clash of emotions—that we do not miss the spoken lines at all. It is as if we could hear them.

Look Here!



I will make you a **DRAFTING EXPERT!**

If you're earning less than \$100 a week, GO INTO DRAFTING! I guarantee to train you AT HOME the "JOB-WAY"—with actual Drafting Room Jobs. Send for my free book, find out about the wonderful opportunities to earn big money in this easy, fascinating business. Drafting experts are close to the boss—are first in line of promotion for executive positions.

\$250 to \$400 a Month!

Common schooling all you need! I train you by my copyrighted "JOB-WAY" instruction. I cover every branch of Drafting by giving you actual JOBS to do. No books or useless theory to waste your time. My graduates are SUCCESSFUL—employers prefer Coyne-trained Draftsmen. So I guarantee satisfaction or to refund your money!

FREE Experts' Drafting Outfit

"JOB-WAY" training makes you a DRAFTING EXPERT quick because you learn to do actual JOBS with the same instruments you will use when employed at a big salary. To encourage you to START RIGHT NOW, I will give you with my course this complete EXPERT'S outfit FREE. Coupon brings complete information.

LEARN AT HOME!

Thousands of big-salaried jobs all over the country looking for DRAFTING EXPERTS! Railroads, factories, builders, architects, ship yards, auto plants, Cities, Counties, States, and the U. S. Government all calling for Drafting Experts, all waiting for you to take the big pay job. Mail coupon, get my free book. Let me tell you the rest of this story personally. Address

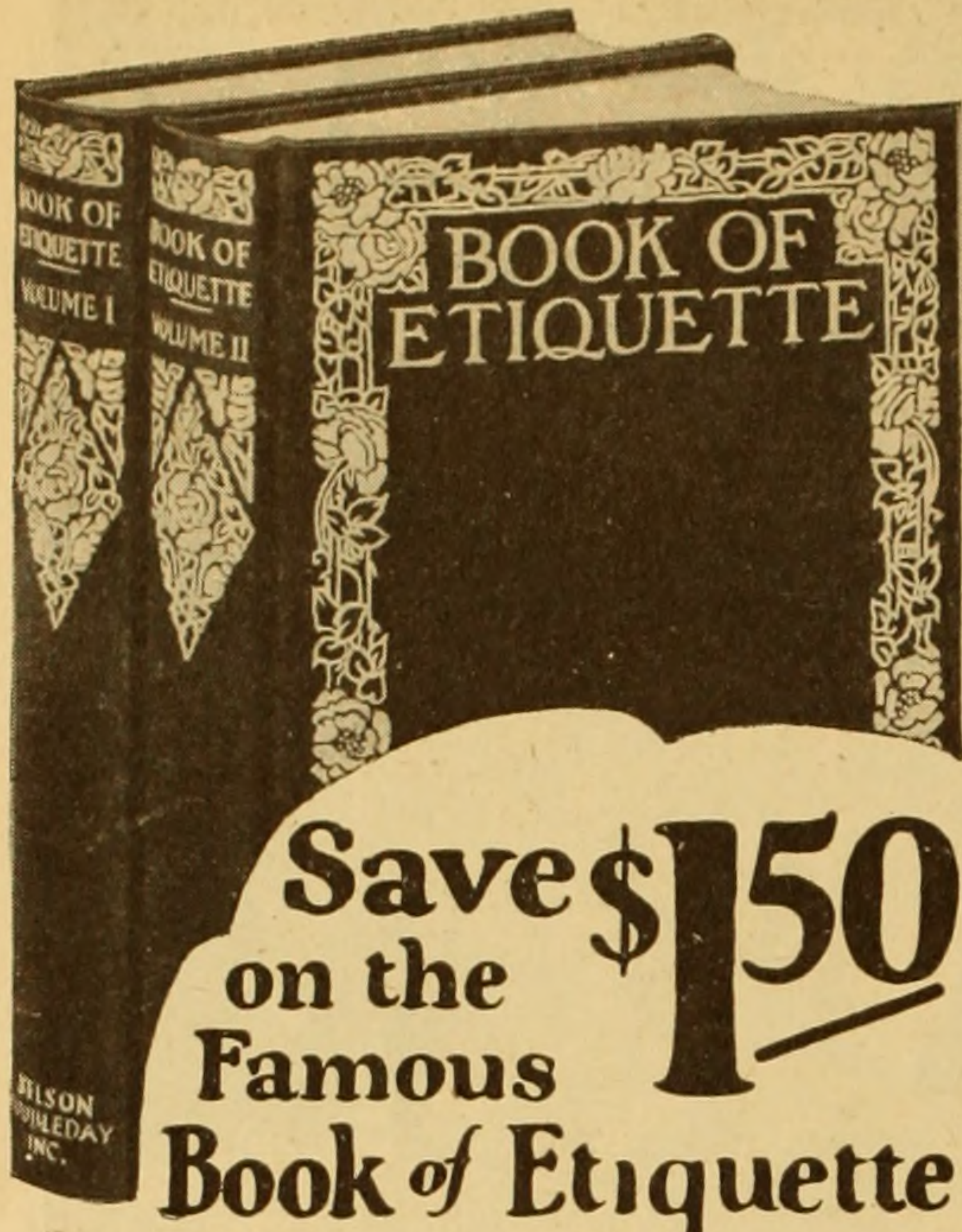


CHIEF DRAFTSMAN COYNE SCHOOL OF DRAFTING
Dept. 242. 1-9 S. Ashland Ave., Chicago

CHIEF DRAFTSMAN COYNE SCHOOL OF DRAFTING
Dept. 242 1-9 S. Ashland Ave., Chicago

Without obligating me in any way please send me your book, "Drafting, the Foundation of Industry," absolutely free. Also complete information of your rapid home-study Drafting course and Free Instruments.

Name.....
St. No.....
City.....State.....



Save \$1.50
on the
Famous
Book of Etiquette

Nearly Half a Million Sold for \$3.50
Special Short Time Offer Only \$1.98

Here's the bargain you have been waiting for. No longer do you need to say, "I'm going to get the BOOK OF ETIQUETTE some day," for your day has arrived.

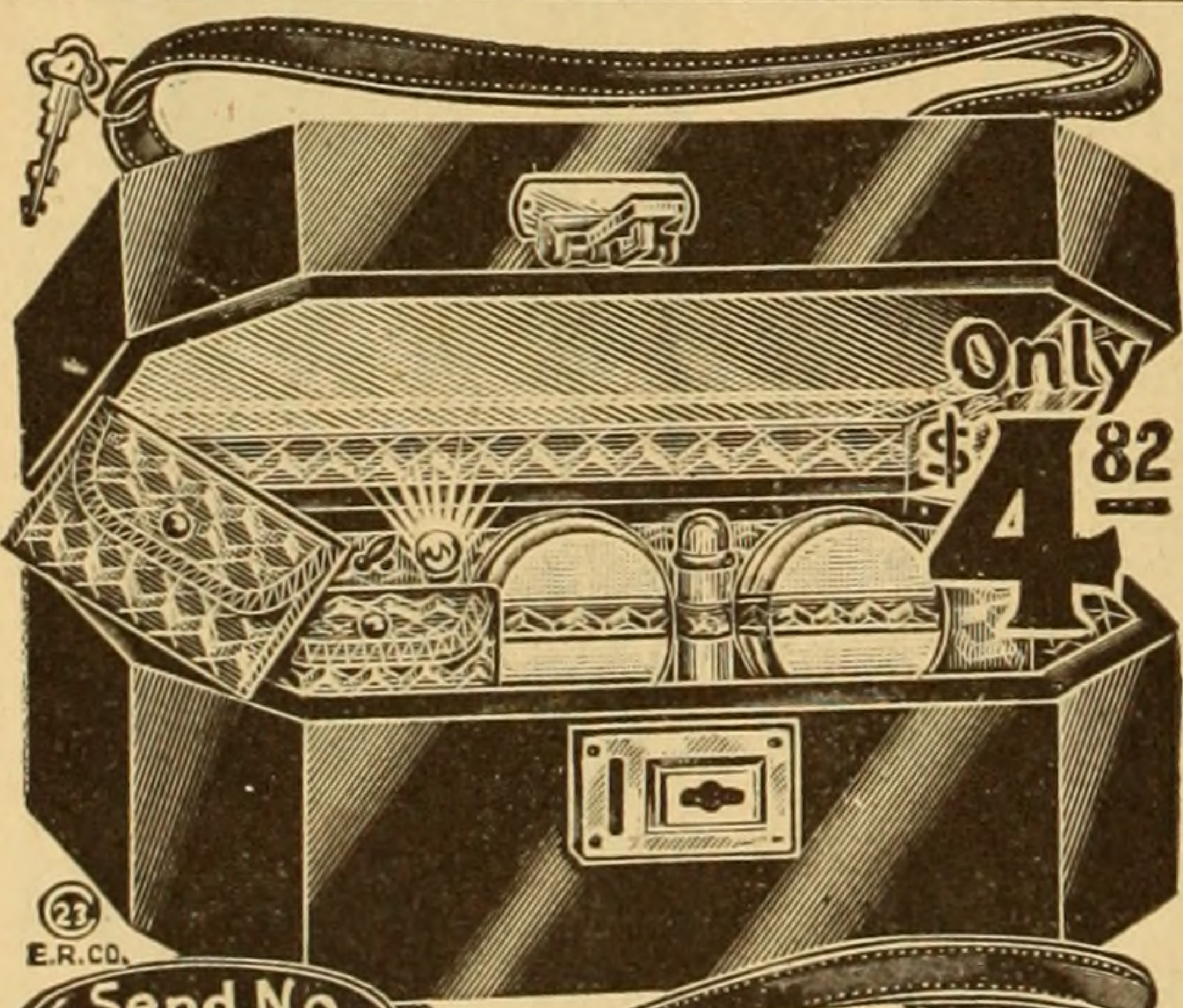
Think of getting the complete, original, authentic BOOK OF ETIQUETTE which solves every social difficulty and tells you exactly what to do, say, write and wear on every occasion, for almost half price!

Here's your opportunity to get this rare book for which nearly 500,000 people have paid \$3.50 at only \$1.98, on a no money down offer. It covers every phase of wedding etiquette, street etiquette, dinner and dance etiquette, tips for bachelors and business women and helpful paragraphs for the self-conscious and timid.

Send No Money

Just send a postcard or a letter. The complete two-volume Book of Etiquette will be sent to you at once in a plain carton. Simply give the postman \$1.98 (plus a few cents delivery charges) on arrival, instead of the regular price of \$3.50. You may return the books any time within 5 days if you are not delighted, and your money will be refunded. Write now before this remarkable offer is withdrawn.

Nelson Doubleday, Inc.,
Dept. 822, Garden City, New York.



Send No Money for this genuine "NightLight" VANITY

Only \$4.82. A Mighty Bargain. Former price \$8.50. Devoting an entire section of the factory to its exclusive manufacture has made this amazing price possible. Snappy, up-to-date and beautiful, this handsome Vanity Case will please the most fastidious. Made from the finest black moleskin, in the lustrous Patent finish over a strong veneer wood frame. The interior of the case is lined with beautiful two tone design "Cloth of Gold." A heavy mitered plate glass mirror is fixed to the inside of cover. Handsome French Ivory Toilette Fittings. A double strap handle makes it easy to carry. The size is generous, 7 1/2 in. long, 5 1/2 in. wide and 3 in. deep. Has the latest Patent Snap Trunk Key Lock as illustrated. The greatest feature of this wonderful case is the Brilliant Electric Bulb which throws a clear powerful light into the mirror at the touch of a button. It enables Milady to correct her appearance without being at the mercy of darkness. A tiny Tungsten battery that will last for months is concealed in the case. It can be replaced at any hardware store for 20c. Makes a Wonderful Gift. **FREE** with every Vanity we give a handsome "Cloth of Gold" coin and card purse. **SEND NO MONEY** Keep your money right at home; just send name and address and your Vanity will come by return mail. When it arrives, pay postman \$4.82 plus a few pennies postage. You do not risk a single penny as our Binding Written Guarantee to refund all your money if you are not satisfied is attached to every Vanity Case. **SEND TODAY.**
E. RICHWINE CO., Dept. 929
19 W. Jackson Blvd. Chicago, Illinois

The Celluloid Critic (Continued from page 51)

study. The player who seems to be mostly in character is Richard Bennett. The Italian extras are competently handled in the Fascisti scenes. The camera is unkind, however, in bringing forth any suggestion of reality. The majority of these extras appear to be having great fun out of it. The atmosphere, on the other hand, is authentic and gives the picture its sole redeeming quality.

SEVERAL hundred westerns have been ground thru the movie mill since Owen Wister wrote "The Virginian," a story which has served as one of the models for cow country pictures, but none has contained more vitality of plot and characterization than this new version by Preferred. While all of us are familiar with the bashful cowboy from Virginia who took romance so easily and gracefully—we stay to follow his exploits in love. A sympathetic character—this Virginian, played in an appropriate lackadaisical manner by Kenneth Harlan. He interests us because he is not ever performing the conventional sacrifices of the orthodox movie cowboy.

The sponsors have caught the salient points of the story and welded them into a vigorous yarn—using backgrounds which are truly eloquent. The humor is not abundant. It is compressed here in the episode involving the exchange of babies at the husking-bee. Pathos creeps in—and is presented with genuine feeling. We overlook the familiar points—such as the conflict with the rustlers—and the romance between the cowboy and the school-teacher. These obvious factors are absorbed thru a genuinely dramatic treatment of a compelling story.

But it drags interminably at times—due to an emphasis being placed upon the characters and detail—and also to the fact that we are familiar with its plot. The Virginian and the other cowhands grow tiresome toward the end.

IT is plain to be seen that James Cruze's forte is comedy, after witnessing the sparkling treatment of "To the Ladies" (Paramount). We approached this satire on business efficiency rather skeptical whether anything substantial could be made from it—seeing that the authors depended on a quantity of witticisms and a realistic slant of that most wearisome of indoor sports—banqueting. Indeed, the play depended entirely upon this banquet

"Slender at Last!"



How Wonderful it Feels!

PROMINENT women in society, business and the theatrical profession give unqualified praise to Dr. R. Lincoln Graham's prescription, NEUTROIDS, for flesh reduction. "Slender at last! Oh, how wonderful it feels," write hundreds of grateful women. Dr. Graham has more than 3000 such letters on file at his famous sanitarium on Eighty-ninth Street, New York. Without the annoyance of diet, baths or exercise, it is now possible to regain and retain the slenderness, and consequently the vitality of youth much longer than most women had expected.

Dr. Graham's Prescription is Harmless
Neutroids, the prescription developed by Dr. R. Lincoln Graham, famous New York stomach specialist, after a lifetime of research, merely reduces the yeast cells in your stomach. This causes your food to turn into firm tissue instead of fat. Neutroids have just the opposite effect of yeast cakes and preparations taken by people who wish to gain flesh. They relieve you of that bloated feeling, nausea, headache, blood pressure and all the ills of obesity—at the same time reducing you to your desired weight. Neutroids are guaranteed harmless, containing no thyroid or other dangerous drug.

Personal Consultation Without Charge
Dr. Graham would be pleased to have you consult him personally at his sanitarium or if you can not conveniently call, you may feel quite free to write him for professional advice regarding your case. This offer is open to all who order Dr. Graham's prescription Neutroids, using the coupon below.

GUARANTEE ELIMINATES RISK
Dr. Graham guarantees Neutroids to give satisfactory results; and that his prescription may be taken with safety by any one. Every woman or man who wishes to regain or retain the youthful slender appearance and vigor of youth will use this coupon without delay.

Dr. R. Lincoln Graham, 123 East 89th Street, Dept. 613 c/o The Graham Sanitarium, Inc., New York City.—Send me 2 weeks' treatment of Neutroids which entitles me to free professional mail consulting service and free booklet on Obesity. I will pay postman \$2 (plus 15c postage) on arrival of the Neutroids in plain package. I understand my money will be refunded if I do not get a satisfactory reduction from this 2 weeks' treatment.

Name

Address

EARN MONEY AT HOME

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

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

scene—since it exposed the hokum of after-dinner speeches.

Cruze, however, has enlarged upon the play. He has sensed the keynote of middle-class mediocrity—and draws the humdrum existence of a wage slave in a most human and sympathetic manner. So we have Leonard Beebe (our central character) at home and at the factory—a meek, colorless individual—whose wife goads him into asserting himself. Comes a time when he is advised that he will be called upon to make a speech at a forthcoming banquet, so he memorizes a made-to-order address, one culled from a book. The party who precedes him gives the identical speech, thus stealing his thunder. He is stricken with fear—but his wife grasps the opportunity by making an impromptu address which instantly wins her husband a long-awaited reward. There is a little conflict here which is a sort of anticlimax, but Cruze has handled his material so deftly—that the picture offers a deal of spontaneity of humor—a quality which more than compensates for the rather weak conclusion.

The banquet scene is a gem—one which is never overstressed—and keeping pace with it is a lifelike slant upon those people who buy their homes and their household goods upon the instalment plan—a slant not so well suggested in the play. It is clever satire, skilfully humanized. And expertly acted by Edward Horton, Helen Jerome Eddy, who carries away the honors, Theodore Roberts and Louise Dresser.

AN argumentative subject is given a visual hearing in "This Freedom" (Fox)—and allowing for a scarcity of action which is replaced by wordy captions, it may be called a first-rate picture. Indeed, it is the best English importation to date—and carries out its author's theories to the dot. A. S. M. Hutchinson has not written another "If Winter Comes." In the first place, it doesn't present any such idealistic figure as Mark Sabre, nor does it offer much dramatic movement. However, once its characters are all introduced, it swings into its main argument and finishes with a stirring climax.

Hutchinson argues in a familiar fashion. He would show a woman's home crumbling to pieces in her refusal to abide by the natural law of her sex—the care of that home. She will trespass on man's domains—with the inevitable result—stark tragedy. A daughter dies—and a son is disgraced—and she realizes the futility of her career. But lead-

YOU CAN PLAY THE HAWAIIAN GUITAR

Just Like the Hawaiians!

Because Our Native Hawaiian Instructors Will Show You How!

Be the Most Popular Member of Your Set, Play "When You Walked Out," "Ten Ten Tennessee," "Stella," "Louisville Lou." All the Late Song and Dance Hits. You can play First Selection in Half an Hour—and Harmonious Chords AT ONCE.

Here is your chance to get in the swim—to learn to play the most fascinating of all instruments, the Hawaiian Guitar, just as the Hawaiians do, and in an amazingly short time. Our method is so simple, plain and easy that you begin a piece your first lesson. In half an hour you can play it! Thousands of successful students prove this to be true. It is quite astonishing to find the ease with which you can master the Hawaiian Guitar—no matter how little your knowledge of music may be you can positively learn to play by our plain and easy method.

Expert Hawaiians Teach You to Quickly Master Their Secrets of This Fascinating Music

The instructions you receive from such world famous experts as Lawrence Kalaluki, Walter Kolomoku, Frank Ferrer, Carl Seville and others are invaluable. No other Conservatory can even begin to give you the expert teaching and knowledge you gain through us. And remember, while it is conceded that the Hawaiian Guitar produces the sweetest music, yet its mastery by you will be simple and quick, since there are

ONLY 4 EASY MOTIONS

to learn to be able to play any music—popular, dance, classical, native Hawaiian airs, or old time melodies and hymns. Just think of it! You need never have read a musical note in your life! For that matter, even though you haven't the slightest knowledge of any musical instrument we guarantee to teach you how to play just like the Hawaiians!

A Complete Conservatory Course!

Never before has such a complete and easily understood Conservatory Course in Hawaiian Guitar been offered. We are able to grant you this opportunity of quickly learning how to play the Hawaiian Guitar through acquiring the services of real Hawaiians to teach you.

How well this has been accomplished is proved by the fact that this is the only Conservatory teaching Hawaiian Guitar exactly as played by the Hawaiians. It is your good fortune as well as ours, that these Native Masters of Hawaiian Guitar came to this Conservatory to teach—and best of all

We Furnish Everything

When you enroll as a student in this Conservatory you receive FREE a handsome, sweet toned Genuine Hawaiian Guitar—valued at \$15.00—52 especially arranged lessons and 52 carefully selected pieces of music, as well as all necessary picks, Steel Playing Bar, etc. There is nothing extra to buy, everything is furnished.

SEND FOR TODAY

of this remarkable course—simply fill in the coupon, mail to us and we'll gladly send you full details of our complete Conservatory Course and

FREE Hawaiian Guitar Offer!

We know you will not let another day go by without enrolling as a student in this Conservatory, once you learn how quickly and easily you can master this most popular of all instruments—the Hawaiian Guitar—So mail the Coupon NOW.

First Hawaiian Conservatory of Music, Inc. Dept. 49, 233 Broadway (Woolworth Bldg.) N. Y.

Special Courses Under Famous Teachers: TENOR-BANJO VIOLIN, BANJO-UKULELE and UKULELE



--- COME ON OVER, AND BE SURE TO BRING YOUR HAWAIIAN GUITAR!

FREE

This Genuine HAWAIIAN Guitar

A Real \$15.00 Value



MAIL THIS COUPON NOW!

First Hawaiian Conservatory of Music, Inc. Dept. 49, 233 Broadway, (Woolworth Bldg.), New York. Please mail at once full details of your 52 easy lessons and FREE Hawaiian Guitar offer. This, of course, does not obligate me in the least.

Name _____
Address _____
City _____ State _____

(Please PRINT name and address clearly)

Get this Wonderful Ring If you can tell it from a Genuine Diamond SEND IT BACK

These Amazingly Beautiful CORODITE Gems are the nearest approach to GENUINE DIAMONDS that the ingenuity of man, aided by years of scientific and chemical research can produce. They have the same gorgeous, blazing flash and dazzling play of living rainbow fire. Standing the terrific acid test of direct comparison. Even lifetime experts need all their experience to see any difference. Prove this yourself.

Make this Test You risk nothing. Wear a Genuine CORODITE and a Diamond side by side on the same finger, if you and your friends can tell the difference, send it back. You won't be out a single penny. That's fair enough! If you keep the ring, price printed here is all you pay. Remember only CORODITE GEMS have the same facet cutting as genuine stones.

Beautiful hand made, hand carved mountings created in latest and most fashionable designs. Rings No. 2, 3, 4 and 8 are finished in the true Platinum effect on a base of Solid Sterling Silver. Rings No. 1, 6 and 7 are made from the finest 14K Gold Filled stock, unqualifiedly warranted 20 years. Carat Size Gems. Handsome Art Leather lined case FREE with each Ring.

- No. 1 Ladies Solitaire Fine 14K Gold Filled Ring - \$2.84
- No. 2 Ladies latest Pierced Filigree 4 Post Ring Plat. effect - \$4.19
- No. 3 Ladies Hand Carved Pierced Basket Ring Plat. effect - \$4.93
- No. 4 Ladies Hand Carved Basket Ring Platinum effect - \$3.96
- No. 5 Ladies Bridal Blossom Engraved Solitaire Ring - \$3.54
- No. 6 Mens Heavy 8 Prong Belcher 14K Gold Filled Ring - \$3.68
- No. 7 Mens Massive Hand Carved Hexagon Gypsy Ring - \$4.28
- No. 8 Mens Massive Hand Carved Hexagon Gypsy Ring - \$4.28

SEND NO MONEY just send name, address and number of ring wanted and size as shown by slip of paper fitting tightly end to end around finger. Your ring will come by return mail. When it arrives pay postman amount shown. Our money back guarantee protects you.

Money Back Guarantee You do not risk a penny. Our signed binding legal guarantee to refund your money in full is attached to every ring we sell. You must be satisfied.

Sole Importers Genuine Corodite Gems

E. RICHWINE CO., 19 W. Jackson Blvd., Dept. 901, CHICAGO

Copyright 1923

OPPORTUNITY MARKET

AGENTS WANTED

\$100 to \$250 Month. Men—women, 18 up wanted. U. S. Government steady positions. Short hours. Pleasant work. Paid vacation. List positions free. Write immediately—urgent. Franklin Institute, Dept. F-104, Rochester, N. Y.

AGENTS.—Here's the best line of food flavors, perfumes, soaps, toilet preparations, etc., ever offered. No capital needed. Complete outfits furnished free to workers. Write today for full particulars. AMERICAN PRODUCTS CO., 1692 American Building, Cincinnati, Ohio.

HELP WANTED

Movie Types Wanted. Acting ability not essential. A legitimate medium successfully used by hundreds. Send photo for full particulars. Casting Office, 304 Security Bldg., Santa Monica & Western, Hollywood, California.

HOW TO ENTERTAIN

Plays, Musical Comedies and Revues, minstrel music, blackface skits, vaudeville acts, monologs, dialogs, recitations, entertainments, musical readings, stage handbooks, make-up goods. Big catalog free. T. S. Denison & Co., 623 So. Wabash, Dept. 63, Chicago.

INTEREST TO WOMEN

LADIES EARN \$6—\$18 a dozen decorating pillow tops at home; experience unnecessary; particulars for stamp. Tapestry Paint Co., 127 La-Grange, Ind.

Important Information. Wonderful effect Tyler's Health Food has with Expectant and Nursing Mothers. Sealed literature free. Byron Tyler, Estab. 1899. 33 Gibraltar Bldg., Kansas City, Mo.

NEWS CORRESPONDENCE

EARN \$25 WEEKLY, spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 561 St. Louis, Mo.

OLD COINS WANTED

Old Coins, Large Spring Selling Catalog of coins for sale free. Catalog quoting prices paid for coins, ten cents. William Hesslein, 101 Tremont Street, Boston, Mass.

PATENTS

PATENTS. Write for Free Illustrated Guide Book. Send model or sketch for free opinion of its patentable nature. Highest references. Prompt Attention. Reasonable Terms. Victor J. Evans & Co., 621 Ninth, Washington, D. C.

PERSONAL

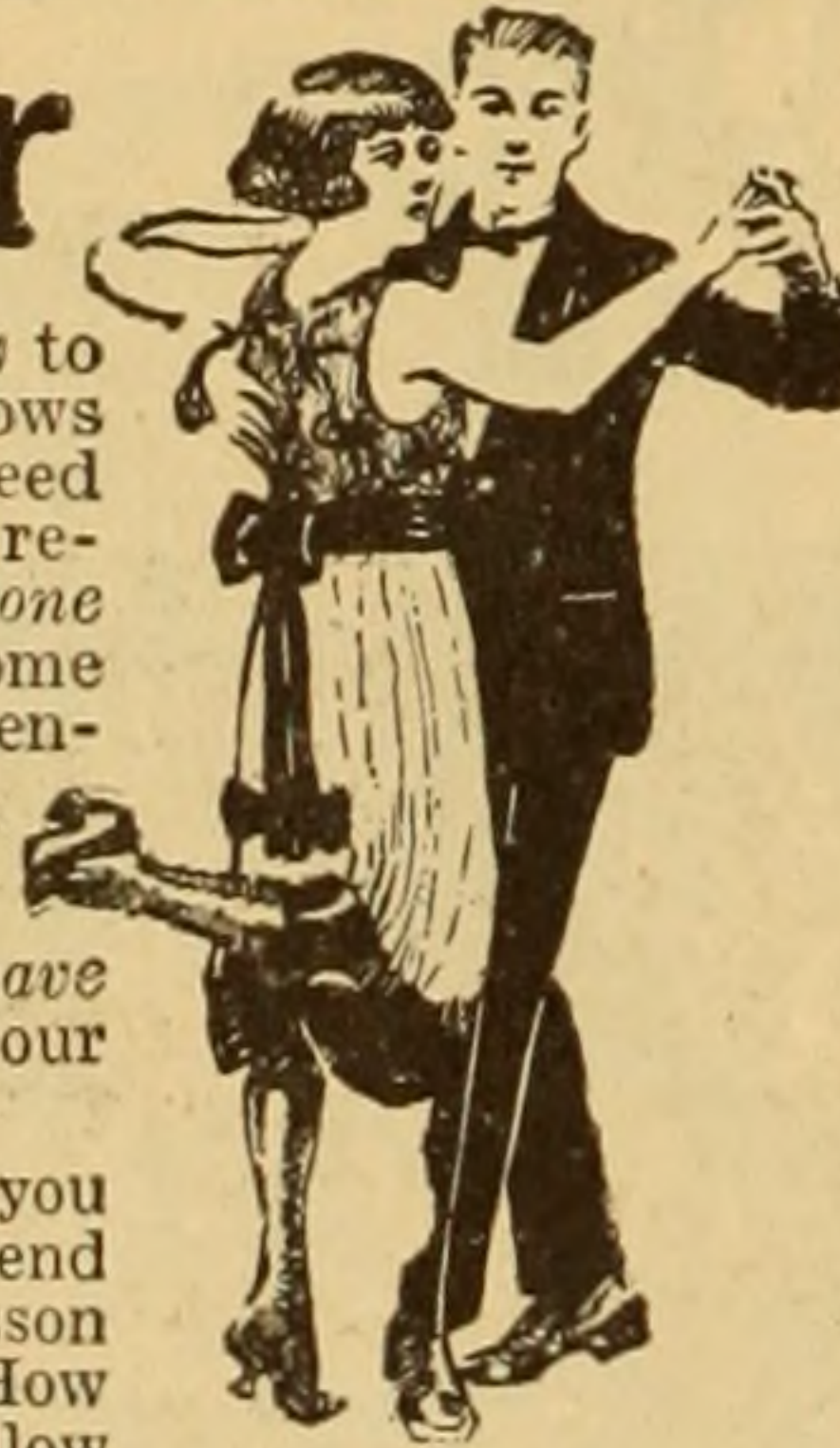
ARE YOU BASHFUL, SELF-CONSCIOUS, easily embarrassed? These troubles overcome. Send dime for particulars. L. Veritas, 1400 Broadway, New York.

Why Good Dancers Are Popular

EVERYONE admires and wants to dance with the person who knows the latest steps. There is no need of being a wallflower! By my remarkable new easy method anyone can learn the newest dances at home in a few hours. Much less expensive than from a personal teacher. No music or partner needed. So simple even a child can learn quickly. 90,000 have learned dancing by mail. Your own success is guaranteed.

To prove I can quickly make you an accomplished dancer, I will send you FREE, in plain cover, a lesson in Fox Trot, Secret of Leading, How to Gain Confidence, How to Follow and How to Avoid Embarrassing Mistakes. To help pay the cost of handling, mailing, etc., send 10c. Learn in private, surprise your friends. Act now. Be a good dancer soon.

ARTHUR MURRAY, Studio 9, 801 Madison Ave., New York



PHOTOPLAYS

Write Successful Photoplays. Big Money. Free book gives practical instructions; describes our revision, typewriting, marketing service, and commission rates. Successful Photoplays, Box 43, Des Moines, Ia.

Journalism—Photoplays—Short Stories. Plot Chart and Details free to those wishing to enter above professions or dispose of manuscripts on Commission. (The Service offered is given by Professional Authors and Editors of high standing.) Harvard Company, 433 Montgomery, San Francisco.

Big money writing photoplays, stories, poems, songs. Send for free copy America's greatest magazine for writers. Tells you how to write and sell. Writer's Digest, 622 Butler Bldg., Cincinnati, Ohio.

\$\$\$ For Photoplay Ideas. Plots accepted any form; revised, criticized, copyrighted, marketed. Advice free. Universal Scenario Corporation, 203 Security Bldg., Santa Monica and Western Ave., Hollywood, Cal.

SHORT STORIES

EARN \$25 WEEKLY, spare time, writing for newspapers, magazines. Experience unnecessary; details free. Press Syndicate, 561 St. Louis, Mo.

Stories and Photoplay Ideas Wanted by 48 companies; big pay. Details free to beginners. Producers' League, 441, St. Louis, Mo.

Stories, Poems, Plays, Etc., are wanted for publication. Good ideas bring big money. Submit MSS. or write Literary Bureau, 134 Hannibal, Mo.

FREE TO WRITERS—A wonderful little book of money-making hints, suggestions, ideas; the A B C of successful story and movie play writing. Absolutely Free. Just address Authors' Press, Dept. 14, Auburn, N. Y.

SONG WRITERS

A \$500 Cash Prize is offered for the best second verse written for the song "Remember." Those wishing to compete may receive a free copy with rules by addressing Equitable Music Corporation, 455 State Theatre, New York.

STAMPING NAMES

Stamp Names On Key Checks. Make \$19 per 100. Some make \$10 daily. Either sex. Work can be done at home, spare time. Send 25c for sample and instructions. M. Keytag Co., Cohoes, N. Y.

VAUDEVILLE

GET ON THE STAGE. I tell you how! Personality, confidence, skill developed. Experience unnecessary. Send 6c postage for instructive illustrated Stage Book and particulars. O. LaDelle, Box 557, Los Angeles, Cal.

LOOK YOUNG! BIG JAR. BETTER QUALITY.

Bring the glow of youth and health to your face with **Richardson's BEAUTY CLAY**

Cleanser and beautifier. Works like magic. Superior to all others. Costs less. Over 30 treatments to jar. **SEND NO MONEY.** Write for big jar today and pay postman \$1.50 plus postage.

RICHARDSON TOILET CO.
42 Central St., Dept. A
Bradford, Mass.

AGENTS WANTED

Agents are wanted at once in every locality to solicit yearly subscriptions for the **MOTION PICTURE MAGAZINE, CLASSIC and BEAUTY.** If you are not afraid to work hard for big pay, send for immediate appointment.

CLASSIC 175 Duffield St.
Brooklyn, N. Y.

Send For **FREE** **LOFTIS** Genuine **Diamonds** **Catalog** **BROS. & CO.** EST'D 1858 **GUARANT-ED**

DIAMONDS WATCHES

"SYLVIA" Diamond Ring
Blue white, radiant, perfect cut Diamond. The ring is 18-K Solid White Gold, carved and pierced. Special at \$100. Only \$10 down, then \$2.50 A WEEK. Also bargains at \$75 to \$600.

Rectangular WRIST WATCH
18-K White Gold 17 Jewel
\$29.75. 14-K 15 Jewels, \$24.85. Yours for \$3.50 down, then \$1.00 a Week until paid.

CASH OR CREDIT

We import Diamonds direct from European markets and sell direct to you by mail. **SEND FOR CATALOG.** There are over 2,000 illustrations of Diamond-set Jewelry, Watches, Wrist Watches, Pearls, Mesh Bags, Silverware, etc. Select as many articles as you wish and have all charged in one account. Sent prepaid for your **FREE EXAMINATION.** We can fill any requirement. Our **IMMENSE BUYING POWER** insures you **LOWEST PRICES.** We invite comparison of quality and prices. Catalog explains everything.

17-Jewel ELGIN
No. 15 - Green Gold, engraved, assorted patterns, guaranteed 25 years, 12 Size, gilt dial, \$32
Terms \$3.25 Down, then \$1.00 a Week until paid.

Satisfaction Guaranteed or Money Refunded
LOFTIS BROS. & CO. National Jewelers
Dept. K616 108 N. State St., Chicago, Ill.

Stores in Leading Cities

ing up this chaotic state, the spectator is compelled to sit thru a deal of incidental argument between husband and wife. He is indecisive as she is impulsive. And neither is able to extract any sympathy. It may be said that the heroine presents a pathological study.

The picture is often tiresome and always obvious—but it is deftly acted by Fay Compton—whose poise and understanding are sure and accurate. Her portrayal belongs in the most exclusive gallery. She seems to be the perfect embodiment of what she represents. The other players are colorless in comparison, partly because they're not sufficiently competent; partly because Hutchinson sacrifices lesser characters to make capital of his protagonist.

GEOURGE ADE has given Thomas Meighan another likely story in "Woman Proof" (Paramount). While it is a variation of an old theme, the author has a faculty of dressing up his ideas so that they appear novel and bright. This time he employs the "Brewster's Millions" formula with a twist or two. Instead of presenting one heir compelled to be married within a specified time—he shows two—in addition to a couple of heiresses. His hero is not painted as a young spendthrift, but as a hard-working youth who is shy of feminine entanglements.

The piece sparkles with bright quips and incident—and while it furnishes a typical movie finish, it is conceived and executed in such a humorous manner—that there is not a single moment of boredom suggested. It offers two or three happy surprises—one of which is the wedding on the ship—with the radio being employed to transmit the marriage to the folks at home. It releases clever satire and is played with fine appreciation by Tom Meighan.

"NOTHING is added, nothing is taken away"—to quote the slogan of a prominent bread-maker—in regard to Bill Hart's picture, "Wild Bill Hickok" (Paramount). It goes back to first principles—back to the days when the man who made gun-toting an art was a Triangle star. The spectator will be more interested in watching Hart—to discover if Bill has some new tricks up his sleeve since his retirement. But he won't be surprised, for the star still carries on in the same, old familiar fashion—crouching when pulling his trigger fingers—and shutting his eyes when the spark of romance fades from his life.

It is quite episodic, tho it does re-



She Looks up Confidingly

BUT her confidence is as much in her own beauty as in him. She knows that her eyes are bewitching, veiled as they are by WINX-darkened lashes. Although this is the final dance of a crowded evening, the WINX has lasted throughout it all. Close as he is he cannot see it—it is invisible on the lashes.

Make your eyes beautiful by darkening the lashes with WINX. Apply it with the glass rod attached to the stopper—it makes the lashes appear longer and heavier. Dries instantly. Harmless, waterproof. Unaffected by perspiration or weeping at the theatre.

WINX (black or brown) 75c. To nourish the lashes and promote growth use colorless Cream Lashlux at night. Cream Lashlux (black, brown or colorless) 50c. At drug, department stores or by mail.

Write today for samples of WINX and of PERT Rouge—enough of each to last a week. Samples are a dime each. Enclose coins.

ROSS COMPANY

78 Grand Street New York

WINX

Waterproof

YOU CAN WRITE for the MOVIES!



Producers want--need--new Ideas for motion picture plays. Attractive prices paid on acceptance.

Send us your ideas for film plots in ANY form for free and immediate examination. Not a correspondence course or school. We extend a special service to those who wish to turn their photoplay ideas into profits.

Send now for our FREE booklet, "From Photoplay Plot to the Screen," which shows a way to aspiring writers.

EARLE PHOTOPLAY STUDIOS
Suite 607F, Earle Bldg., New York

BLUE WHITE Luxite Diamond

If you can tell it from a Diamond Send it Back!

1 CARAT RINGS \$2.98. Not one diamond in a thousand has the blue, dazzling brilliancy of "Luxite Diamonds." They're PERFECT; few diamonds are! Stand acid and all other tests. Only experts can tell you haven't paid \$150.00. Hand engraved solitaire ring 14K gold \$5., guaranteed!

DON'T SEND A PENNY! Send only name, address and paper strip which fits end to end around finger. Beautiful full-size BAR PIN, set with Luxite Diamonds, platinum finish, free with ring. 3935 WASHINGTON BLVD., Dept. 709-A, CHICAGO.

FOR PHOTOPLAY IDEAS

Don't send your manuscripts to studios until first protected by copyright. Plots accepted in any form; revised, criticized, copyrighted, marketed. We are right on the ground in daily touch with the studios. Not a school--no courses or books to sell. Advice free.

UNIVERSAL SCENARIO CORPORATION
227 Security Bldg., Santa Monica and Western Ave., Hollywood, California
Send for free sample copy
Publishers Scenario Bulletin-Digest

BE A JAZZ MUSIC MASTER

PLAY PIANO BY EAR
Play popular song hits perfectly by ear. Hum the tune, play it BY EAR. No tedious, ding-dong daily practice--just twenty brief, entertaining lessons which you can master.

At Home in Your Spare Time
Send for the FREE BOOK. It tells how to start if you want musical ability at which friends will marvel.

NIAGARA SCHOOL OF MUSIC,
Dept. 630, Niagara Fall, N. Y.

Send for this Free Book

lease considerable gun-play. But the discerning onlooker will wonder over a few tricks that are exposed. For instance, how is it that Bill can fire his six-shooters fifteen or twenty times without reloading—with bullets speeding toward him on every side? Again he makes a fine target of himself when he raises his guns to the sky before shooting.

The plot exposes the hectic life of a genuine figure—back in the days when danger lurked in the frontier town. A typical Bill Hart story—even to the romance. And we call it hokum.

ODDLES of sentiment and romance gush forth in the picture version of "Maytime" (Preferred) until by the time the conclusion is reached, the number is as sticky as a molasses jug. The character of this plot calls for much repetition of scene—and because there is little dramatic movement, the action becomes uninteresting—and this goes for most of the characters. Aside from the development of the romance between the central figures, the lesser characters don't have any opportunities for emotional expression. Several stand around in dramatic postures.

It is not deftly acted, Ethel Shannon not being the right choice for the romantic girl. She appears to be playing the part more than she is living it. The quaint comedy relief of the stage is exceedingly mild and almost negligible. It strikes us as if it could have been done much better. A parade of costumes and romantic postures.

THE edge has been taken off this opus thru its having been picture-ized before—with much better effectiveness—and also because of any lack of that elusive quality known as suspense. Kipling's "The Light That Failed" (Paramount)—a tale of an artist who is stricken with blindness just as he is completing his masterpiece, is as old-fashioned as it is depressive—and aside from Percy Marmont's sympathetic study of the painter and Jacqueline Logan's brunette appeal, it fails in winning recognition to be placed in the exclusive gallery.

George Melford has much more feeling with his atmosphere, altho he has striven to make the story ring true. But why the suggestion that the artist's sight will return? Must we continually serve up pap to the happy enders? This picture is told smoothly enough, but its vital pathos is only mildly indicated.



YOU Are Wanted For A Better Job

That was the good news they brought him just a few short months ago. Then, he held an ordinary job working long and hard on small pay. TODAY he is a high salaried Draftsman earning nearly \$100 a week. How did it happen? It isn't a long story, because it's all so simple—so easy. You can do just what he has done if you'll start by reading every word—clear down to the coupon that marks your way to better pay.

It all started one evening while he was sitting at home—reading. He saw the advertisement of the COLUMBIA SCHOOL OF DRAFTING and he knew it was his opportunity to earn from \$50 to \$100 a week, in an uncrowded field with a big, sure future. He sent in the coupon. Later he enrolled for the COLUMBIA course. Today he's making real money. His brain is working, as well as his hands. He's standing on the threshold of a brilliant future with all that it means—Independence—money—success—happiness.

MADE \$275 EXTRA IN 3 DAYS. He recently received \$275 for one drawing that he made in spare time in three days.

HOW ABOUT YOU? Are you working up hill or down? Count the money in your pay envelope next pay day. You'll find the answer there.

MAKE \$50 to \$100 A WEEK. COLUMBIA will train you to be an expert Draftsman in your spare time at home by mail. There's lots of room for you if you act now.

PROMOTION IS QUICK. WE'LL QUALIFY YOU for a high-salaried position in the Drafting field and keep you in touch with openings for Draftsmen in the big machine shops, industrial plants and United States Government departments. Men who start as Draftsmen are often advanced to Chief Draftsmen, Chief Engineers, Production Managers, and so on.

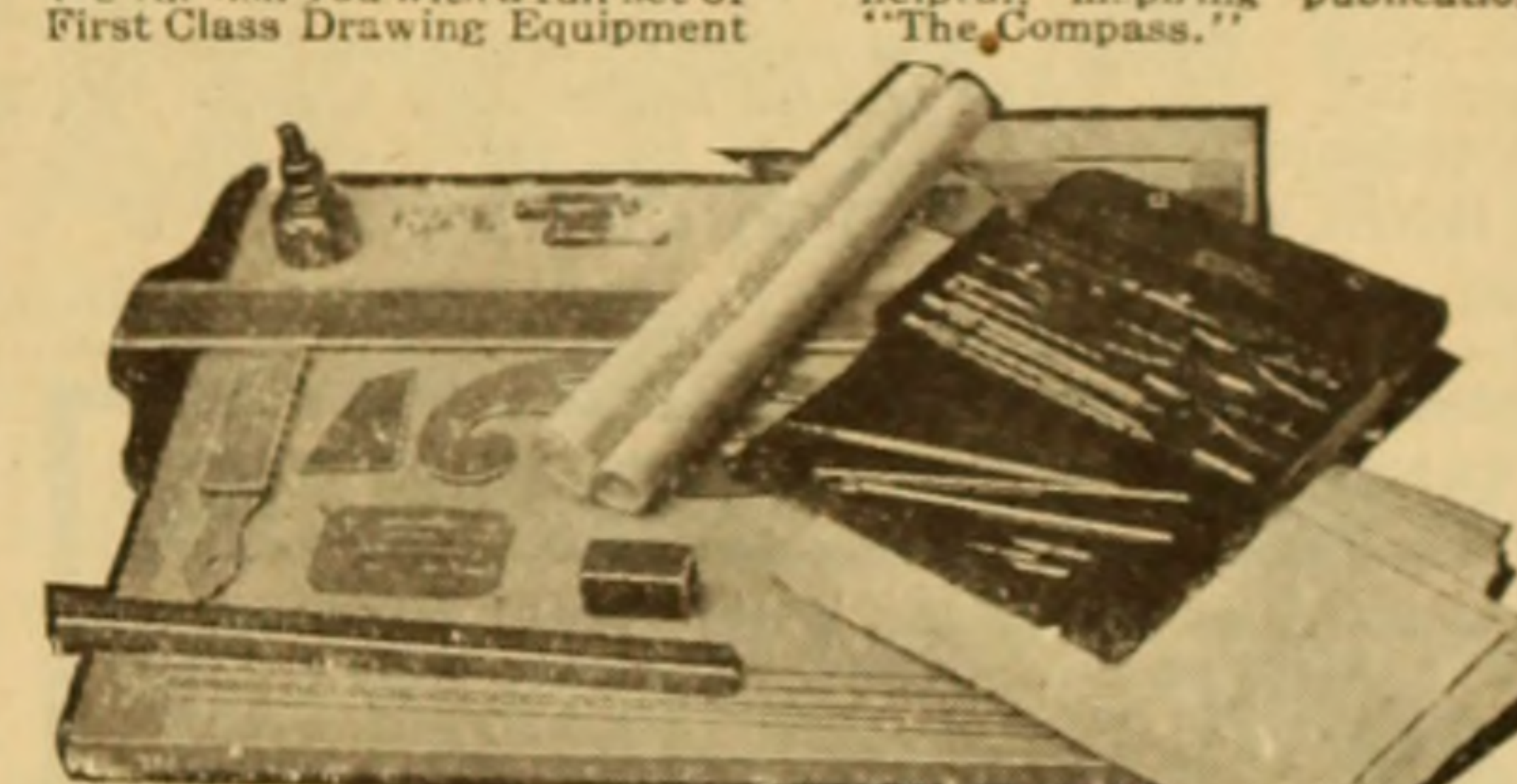
GET THE "RIGHT" TRAINING. Mr. Clafin, the founder and director, stands personally in back of the COLUMBIA SCHOOL OF DRAFTING. You spend no time in long-winded theories—useless and expensive to you. You start on actual drawing work the day you receive your first lesson.

YOU NEED NO PREVIOUS TRAINING. The course is easy to understand and easy to follow. Many students are qualified even before they complete the course.

SUCCESS CALLS MEN OF ACTION ONLY. If you are a man of action clip the coupon now and show that you are a man of action. Keep right on top of this opportunity to make real money. Don't go looking for a pair of scissors. Tear the coupon off and mail it right now. Get started now.

WHAT WE GIVE YOU

- PRACTICAL PROBLEMS. You receive carefully coached in practical Drafting work.
- WE HELP YOU GET A JOB. We help you get a position as a practical Draftsman, as soon as you are qualified.
- PERSONAL INSTRUCTION AND SUPERVISION THROUGHOUT THE COURSE. You receive the personal instruction and help of Roy C. Clafin, President of the COLUMBIA SCHOOL OF DRAFTING and a practical Draftsman of many years' experience.
- DRAFTSMAN'S EQUIPMENT. We furnish you with a full set of First Class Drawing Equipment and Drafting Instruments as shown in the picture below when you enroll. You keep both sets on completing the course.
- CONSULTATION PRIVILEGES. You are free to write to us at any time for advice and suggestions regarding your success.
- DIPLOMA. The diploma we give you on completing the course attests to your proficiency as a Draftsman. It is an "entering wedge" to success.
- FREE SUBSCRIPTION TO DRAFTING PUBLICATION, "THE COMPASS." You are given free a subscription to our helpful, inspiring publication, "The Compass."



FREE DRAFTING OUTFIT

We give you Free, with our course, this professional Drafting outfit. It is yours to keep when you complete the Course.

U.S. Civil Service Commission Needs DRAFTSMEN

The following are a few of the many positions open in Government Departments from time to time. The salaries are starting salaries, subject to increase. Practically all of them carry a bonus of \$240 a year additional.

- Architectural Designer \$4,000.
- Chief Draftsman Naval Aircraft Factory \$15.04 per day.
- Aeronautical Draftsman--Field Service of Navy Dept., \$5.20 to \$12. per day.

FREE BOOK

Send in this coupon today. Immediately on receipt of it we will send you our book, "Drafting--Your Success" which tells about Drafting and its opportunities for you as well as the special easy method of learning Mechanical Drafting through COLUMBIA methods.

THE COLUMBIA SCHOOL OF DRAFTING

Roy C. Clafin, President
Dept. 2281. 14th & T Sts., N. W. Washington, D. C.

FREE BOOK COUPON

COLUMBIA SCHOOL OF DRAFTING,
Dept. 2281, 14th and T Sts., N. W.,
Washington, D. C.

Please send me without charge your free illustrated book on Drafting, telling me how I can secure your complete Home Study Course and your help in securing a position as Draftsman.

Name.....
Address.....
City..... State.....

Conn Saxophone Book FREE

The saxophone is today's most popular instrument. With a Conn you can learn the scale in one hour—master popular music in a short time. Entertain yourself and friends—make more money. Saxophonists are in demand for orchestra and solo work.

This Free Book explains exclusive features which make the Conn saxophone *easiest to play, beautiful in tone, reliable in action.* Tells why world-famous artists such as Isham Jones, Paul Biese and scores more prefer the Conn. Free Trial; Easy Payments on any Conn instrument for band or orchestra. Send now for Free Book and details.

C. G. CONN, Ltd.
254 Conn Building Elkhart, Indiana



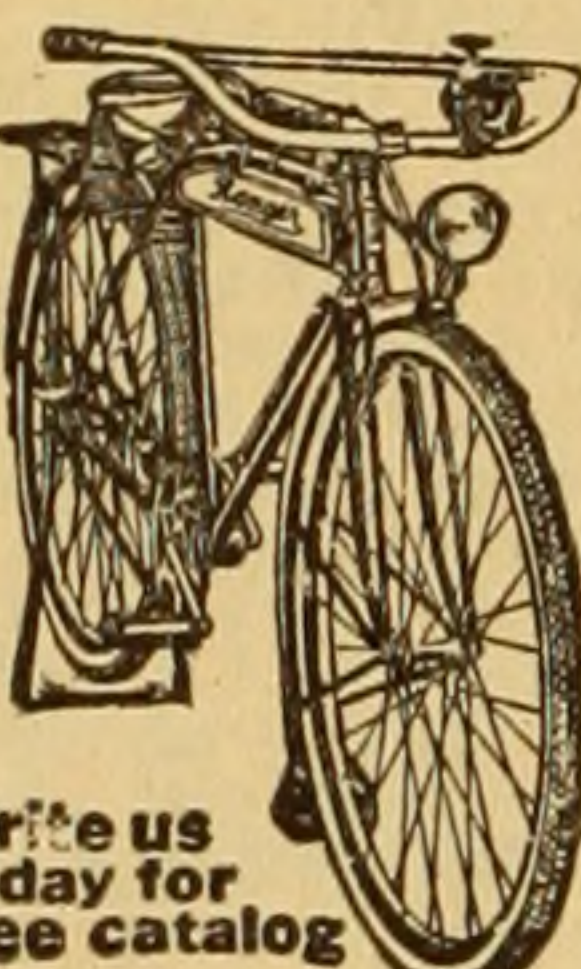
30 Days' Free Trial

Select from 44 Styles, colors and sizes, famous Ranger bicycles. Delivered free on approval, express prepaid, at Factory Prices. You can easily save \$10 to \$25.

12 Months to Pay if desired. Parents often advance first deposit. Boys can earn small payments.

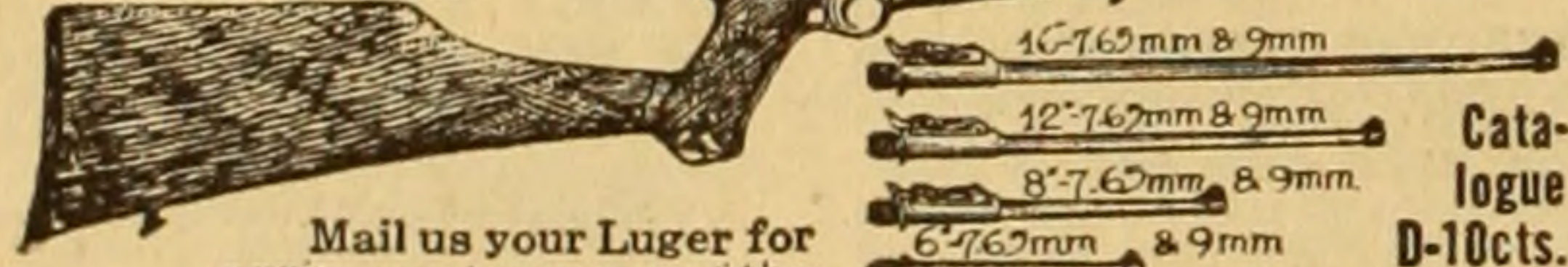
Tires, wheels, lamps, horns, equipment at half usual prices. Send No Money. Write for our marvelous prices and terms.

Mead Cycle Company Dept. M-120, Chicago



MAKE THAT LUGER INTO A RIFLE!

LUGER CARBINE, 16" barrel Model de Luxe.



Mail us your Luger for equipment with any of the above interchangeable Long Barrels with 880 yard sight. Free labor. Shoot 200 accurate shots per minute with our 32-shot magazines and holster-stocks, equalling 8 riflemen. World famous super-accurate Mausers and Mannlichers; Luger, Mauser, etc., pistols. PACIFIC ARMS CORP., Liberty Bank Bldg., San Francisco, U.S.A.

HOLLYWOOD STUDIO OF THE DANCE

By our special method you can now easily learn at Home Ballet Technique, Classical and Oriental Dancing. The cost is most reasonable. Write for particulars.

HOLLYWOOD STUDIO OF THE DANCE
403 South Hill St. Los Angeles, Calif.

WRITE FOR THE MOVIES

Ideas for moving picture plays wanted by producers. Big prices paid for accepted material. Submit ideas in any form at once for our immediate examination. Or write for FREE PHOTOPLAY BOOKLET and details of our service to Authors.

BRISTOL PHOTOPLAY STUDIOS
Suite 601F Bristol Building, New York

NORMA TALMADGE says:

CINEMA ART IS ONE OF MY FAVORITE MAGAZINES. I ENJOY READING IT EVERY MONTH.

JUST TO GET ACQUAINTED

Send ONE DOLLAR and receive the next four numbers of

CINEMA ART

Contributions by leading authors—beautifully illustrated—handsomely printed.

BY THE YEAR - - - \$3.50

At NEWS STANDS 35c a Copy.

Cinema Art Magazine, Philadelphia, Pa.

The Yankee Consul

(Continued from page 61)

discovery brought a whistle to his lips. He stared down at the official-looking paper on the top tray of the trunk. "Appointment of Abijah Boos as consular agent to San Domingo," he muttered. "Whew, I am in bad! Wonder what other crimes besides impersonating a U. S. Consul I'm going to commit?"

With each difficulty, each hint of danger, his spirits rose. With the aid of Morrell's camera and flashlight powder he took his own picture to replace the bewhiskered one on the passport. Meanwhile there was always the chance that he might become better acquainted with the mysterious but lovely lady who needed his help.

The immigration officials regarded the distorted countenance on the passport Ainsworth presented them and shrugged their shoulders—but certainly that was never the señor! "It's awfully kind of you to say so." the señor said gratefully. "Take another look now." He screwed his face into the horrible squint which it had worn when the flashlight powder exploded and the likeness was unmistakable. As he and Morrell emerged from the customs-house, two Americans in white-duck suits and pith helmets pushed thru the clamoring horde of native beggars and the shorter, after a glance at the initials A. B. on the handbag Ainsworth carried, shook him heartily by the hand.

"Glad to meet you, Mr. Boos," he said with unmistakable sincerity, "I was afraid you wouldn't get down till the next boat—I'm Ripley, you know, the retiring consul, and I don't want to discourage you right at the outset but I don't mind telling you I'll be mighty glad to go back to the United States."

It was no part of Dudley Ainsworth's plan to carry the impersonation of Abijah Boos beyond the customs-house door. He was opening his lips to disclaim all rights to the name, but the words of the other white-clad man halted his confession. "Excuse me for butting in," said that worthy, "but my name's Doyle, George J. Doyle, I'm a Secret Service man and I've got a warrant here for one Dudley Ainsworth who's wanted back in the States. Do you happen to know whether there was a fellow by that name on board?"

The incoming consul replied hastily that he was certain there wasn't.

The pseudo Abijah Boos mopped a bedewed brow. "Sweet town!" he commented bitterly to Morrell after

the others had left, "with a box of gold pieces in the place a man's life wouldn't be worth a German mark if the natives found out about it!"

"Well, you were keen on dying a week ago," Morrell reminded him unfeelingly, "remember that cyanide cocktail you were begging for so pitiously? S'long, old top. I'm going to take a nap if I can find a bed—in this marble shanty."

Morrell opened a reluctant eye to see his friend standing over him. "I'm leaving you to guard that chest," Ainsworth said hoarsely, "something has got to be done about it and I'm going to do it! After all, I'm responsible so long as I'm playing consul! And I can't stop playing consul or that Doyle will clap me in jail—God knows what I'm accused of back in the States, probably old Boos wants me arrested for absconding with his nightshirts!"

He was gone, wild-eyed. Morrell winked at the charming lithographed lady taking a bath in a marble pool on the wall, turned over and went to sleep.

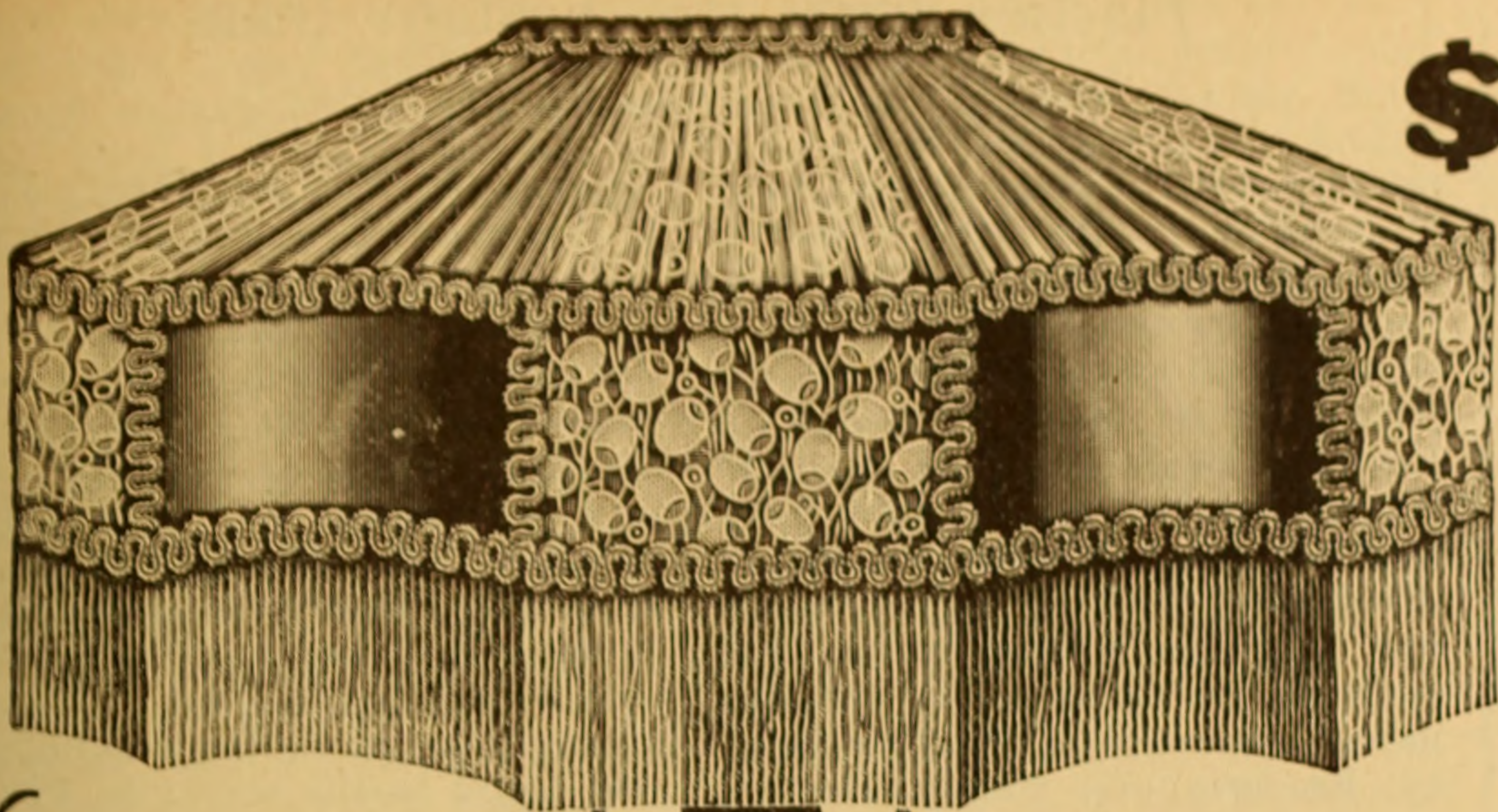
The telegraph office was close to the consulate. Ainsworth signed the atrocious name which it seemed likely he might carry to his grave and handed the message to the operator. "To be sent by radio," he directed and felt in his pockets for change. With a dollar bill he drew out another bit of paper folded in a cocked-hat note and addressed to Abijah Boos in a woman's handwriting. Incredulously he stared down at the single line it contained: "Save me by five o'clock or all is over—Maria, Sans Souci Palace." She must have slipped it into his pocket when she brushed near him in the hurry of disembarking! A quick glance at the clock brought a groan from his lips—four o'clock and in an hour all would be over!

Leopoldo beckoned him with a glitter of polished nails. But Ainsworth shook his head. "I've got an engagement—"

"Certainly. I understand. All the consuls have the engagement to report at the Sans Souci Palace as soon as they arrive." Leopoldo smiled, "I have come to get you, Señor Boos!"

But at least he was going to the Sans Souci Palace where Maria was waiting. The new consul found himself returning the bow of a magnificent gentleman with a uniform that looked like that of the carriage starter at the Ritz Hotel.

(Continued on page 103)



\$ 1 00
Down
Brings This

**Gas or Electric
 The Lamp—**

Comes equipped for choice of gas or electricity. Has 2-light Benjamin socket for electricity only, with 8-foot silk cord ready for use; or comes with 6-foot rubber hose, burner, mantle and chimney for gas.

Mahogany Finish

Standard is 60 in. high, 3 in. in diameter. Highly polished French mahogany finish.

The Shade—

Made in Fifth Avenue design, 24 in. in diameter, of delft blue silk, shirred top, alternating plain and fancy art silk panels. Twelve panels in all, tinsel braid border, with four inch Chenille fringe. American beauty shirred lining. The harmonious color scheme gives effect of red light shining through a blue haze—a rich warm light. Shipping weight, 27 pounds.

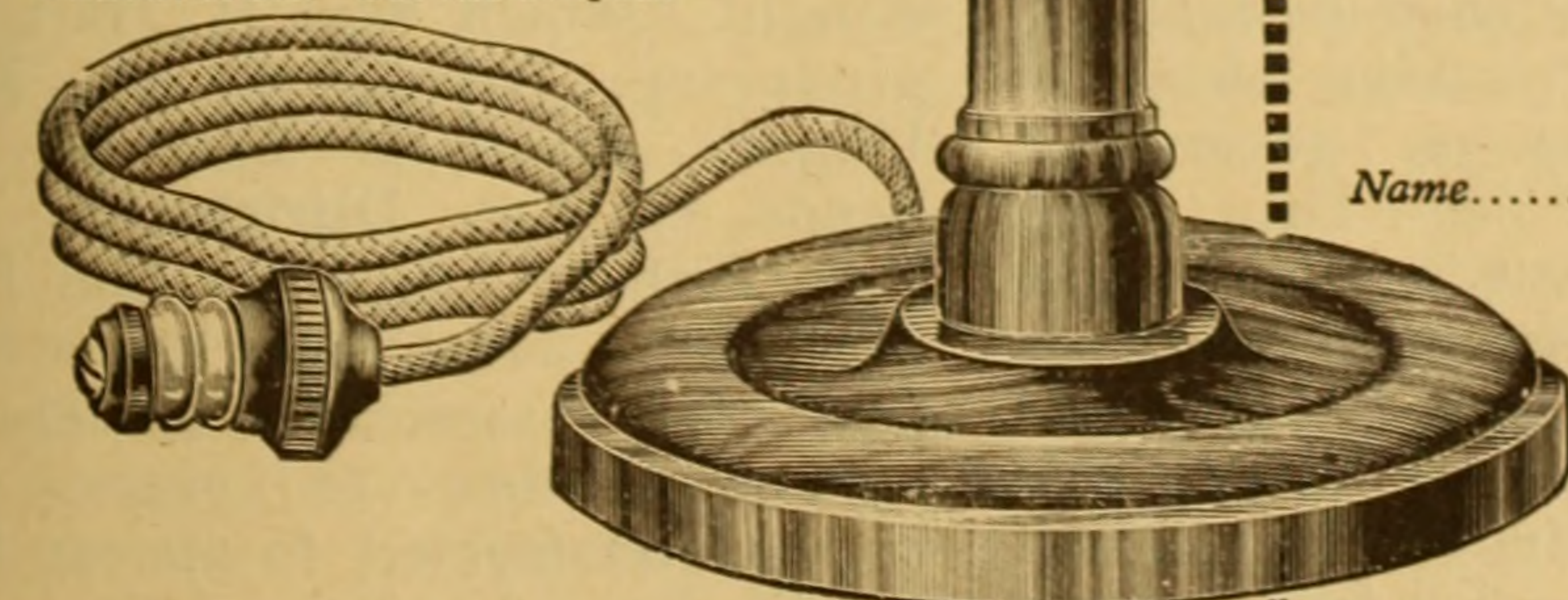
Marshall Silky Fringe Pull-Cords

Also pair of Marshall silky fringe cords with 3½ in. silky fringed tassels, giving an added luxurious effect.

For gas use, order by No. G6332NA.
 For electricity, order by No. G6333NA.
 Send only \$1 with the coupon, \$2 monthly. Total Bargain Price for lamp and shade, \$19.85.

Free Bargain Catalog

Shows thousands of bargains in home furnishings: furniture, jewelry, rugs, curtains, phonographs, stoves, dishes, aluminum ware, etc. All sold on easy terms. Catalog sent free, with or without order. See the coupon.



**Floor Lamp
 With
 5th Ave. Silk Shade**

Here is something you have always wanted—a beautiful floor lamp with handsome and elegant Fifth Avenue silk shade—to add an extra tone of elegance and luxury to your home. On this generous offer you can see just how this floor lamp and silk shade will look in your home, without risking anything. Send only \$1.00 with the coupon below, and we will send it complete to your home on approval, equipped for use with either gas or electricity. We take all the risk.

30 Days Trial When the lamp outfit comes, use it freely for 30 days. See how beautifully the colorings of the handsome silk shade blend and harmonize with everything in the home. How *useful* it is, too—so handy for reading, can be moved around with ease to furnish a beautiful light and rich warmth and coziness to any room in the house. If after 30 days trial you decide not to keep the lamp, just return it at our expense and we will refund your \$1.00 deposit, plus any freight or express you paid. You cannot lose a single penny.

\$2.00 a Month If you discover that this lamp is a tremendous bargain at the price we ask and you decide to keep it, send only \$2.00 a month until you have paid the total bargain price of \$19.85. Yes, only \$19.85 for this luxurious lamp and silk shade complete. Compare this value with anything you could buy locally at anywhere near the same price—even for spot cash! Straus & Schram gives you this bargain price and almost a year to pay. We trust honest people anywhere in U. S. No discount for cash; nothing extra for credit. *No C. O. D.*

Price Slashed!

Decide now to see this beautiful floor lamp and silk shade in your home on approval on this price smashing offer. Think how the nickels and dimes slip away for useless things; save them for something worth while that will give satisfaction for years. Send coupon with only \$1.00 now! Satisfaction guaranteed.

STRAUS & SCHRAM, Dept. 1512 Chicago, Ill.

MAIL THIS COUPON NOW! STRAUS & SCHRAM
 Dept. 1512 CHICAGO

Enclosed find \$1.00. Ship special advertised Floor Lamp and Silk Shade as checked below. I am to have 30 days free trial. If I keep the lamp, I will send \$2.00 a month. If not satisfied, I am to return the lamp and shade within 30 days and you are to refund my \$1.00 plus any transportation charges I paid.

- Gas Floor Lamp No. G 6332NA, \$19.85.
- Electric Floor Lamp No. G 6333NA, \$19.85

Name

Street, R. F. D.
 or Box No.

Shipping
 Point

Post Office..... State.....

If you want ONLY our free catalog of home furnishings, mark X here

SEND US



Most wonderful offer ever made! Send a dollar TO-DAY! No bother! No delay! Beautiful cluster 7 fiery brilliant blue-white diamonds, platinum set comes at once for 30 DAYS' FREE TRIAL. See for yourself that it looks exactly like a big solitaire. Try to buy it anywhere at our price. If satisfied, pay only \$4.57 monthly--price \$46.75. Otherwise return and we'll refund your dollar. Rush your dollar TO-DAY!

For this GENUINE DIAMOND CLUSTER

FREE CATALOG--of other wonderful values. Diamonds, watches, etc. Best values--Your OWN TERMS (within reason).
PAY-AS-YOU-PLEASE!
 Address Dept. F-CI

O. F. Bale & Co. EST. 1888
 21-23 Maiden Lane New York

Develops Busts Amazingly Quick and Easy!



Just what every woman has been waiting for at a price everyone can afford.

"BEAUTIBUST"

for real bust and neck development. No pumps, vacuums, extreme exercising. No foolish or dangerous systems, but a real tried and very successful natural method that WILL be extremely pleasing and beneficial. You can't fail if you follow the simple instructions. Everything mailed (sealed) for only \$1.00. Do not miss this opportunity. It may not be repeated.

BEAUTIBUST CO., 1014-MM LEXINGTON BLDG., BALTIMORE, MD.

Cut Me Out

I'm only a coupon, but if you send me home at once I'll reward you by telling you how to turn your spare time into money, through acting as local subscription representative for the MOTION PICTURE MAGAZINE, CLASSIC and BEAUTY. Liberal proposition to willing workers.

Name.....
 St. & No.....
 City.....
 State.....

MAIL COUPON TO
 Subscription Manager
 Motion Picture Magazine
 175 Duffield Street, Brooklyn, Y. N.

21 Jewel Burlington



Used on nearly every vessel in the U.S. Navy. 21 Ruby and Sapphire jewels. 25 year Gold Strata case. Only \$1 down. Balance in easy payments. Send for free book TODAY!
BURLINGTON WATCH COMPANY
 19th St. and Marshall Blvd.
 Dept. 12-72 Chicago, Ill.

PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-Instruction Course for Advanced Pianists. Learn 67 styles of Bass, 180 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato, and 247 other Subjects, including Ear Playing. 110 pages of REAL Jazz, 25,000 words. A Postal brings our FREE Special Offer.
 Waterman Piano School, 250 Superba Theatre Bldg. Los Angeles, Calif.

COMPLETE MANICURING COURSE \$2

BE A MANICURIST
 Earn \$40 to \$75 Per Week
 Learn in Your Spare Time at Home
 6 easy lessons. Become an expert. Send \$2 to
 Maison Curtis, 4428 Malden St., Apt. 1-D, Chicago

Flashes from the Eastern Stars

(Continued from page 57)

married now three or four months and still adores her Irish husband. The New York critics liked her part in "Flaming Youth." * * * A new studio has opened down in Florida, in no wise discouraged by the big shut down. This studio is located in Hialeah, a suburb of Miami, and is available for immediate use. * * * A play dealing with the custom of married women's retaining their maiden names, titled "The Waning Sex," by Frederic and Fanny Hatton, has been produced on the West Coast and is to be brought to Broadway at the end of the season. Lucy Stone League, please take warning! * * * Oliver Morosco will put into immediate rehearsal a play by Richard A. Purdy, entitled "Across the Street." * * * Eugene O'Neill, author of "Anna Christie," says that Thos. H. Ince's motion picture of the play is a "fine, true representation, faithful to the spirit and intent of the original." He formed this opinion and expressed it in a telegram to the producer when the film was projected for him at the home of Kenneth MacGowan, his associate in the direction of the Provincetown Playhouse. Altho the show lasted over two hours because the eight reels were projected by a small machine at less speed than is usual in a theater, the playwright gave unflagging attention to the first of his dramas to reach the screen. * * * D. W. Griffith returned yesterday from Virginia to his Mamaroneck studios, after photographing scenes on eleven historical spots for his Revolutionary film, "America." The surrender of Cornwallis was taken in Yorktown on the ground where it actually occurred. More than forty persons whose ancestors were present at the surrender took part in the scenes. Yorktown gave Griffith a thrill by parking his special train on a siding around which was buried a cache of TNT said by government officials to be valued at two hundred million dollars. This is the army base for high explosives and the tracking where the train stood was on government property. * * * Dr. Luigi Pirandello is seated on a pier on the Mediterranean awaiting word from Brock Pemberton that one of the Broadway theaters is available for his plays. Mr. Pemberton will probably come in with either

"Right You Are" or "Henry IV." It is worthy of remark that Pirandello gained Continental recognition thru America. After "Six Characters in Search of an Author" was produced here, Paris condescended to look at it. The play was a sensation and it was followed by "The Pleasure of Being Honest." Preparations were made to show it in London, but censorship supervened. Then a German manager dashed to Paris to buy all the rights in the world to Pirandello's plays. Mr. Pemberton just managed to secure the American rights. * * * Booth Tarkington, who wrote "Pied Piper Malone" especially for Thomas Meighan, has consented to write another original story for the screen, according to Mr. Meighan. So pleased was Mr. Tarkington with what he saw at the Paramount Long Island studio where Alfred E. Green is producing "Pied Piper Malone" that he immediately agreed to write another story in the near future for Mr. Meighan. This is the first time that the famous Hoosier author has taken an active part in the filming of one of his stories. He is chief supervisor of the present film and has spent several days at the company's studio getting the story into shape. Mr. Meighan's father died unexpectedly last month and altho both Thomas and James Meighan hurried to Pittsburgh, they were too late. We extend our true sympathy to Mr. Meighan. * * * The memory of Martha Mansfield's tragic death is still with us. Her body was sent to New York for burial and many friends of both stage and screen paid their last respects. We are deeply sorry for the passing of a sweet spirit. * * * Doris Kenyon just refused a motion-picture offer of \$2,500.00 a week, to play the leading rôle in "The Gift," a stage play by Julia Chandler and Anna Lambert Stewart. * * * Rehearsals are under way by Joseph Schildkraut in Gladys Unger's "The Robber Knight," which Sam H. Harris is producing. Another of Miss Unger's plays is now in the hands of Leo Ditrichstein and Lola Fisher. * * * Old Fort Schuyler, New York, which has been practically abandoned for a number of years, has been reconstructed to appear like the St. Lazare prison of Paris for

scenes in "The Humming Bird." From information received from Paris thru Jules Seville, of the French Bureau of Information in New York, the art department at the Paramount Long Island studio was able to reconstruct the prison, using the old fort as a foundation. * * * No theatrical person has ever taken the town quite so by storm as did **Dorothy Stone**, oldest daughter of Fred Stone, when she made her debut with her father and mother at the Globe Theater. The many things that have been written about this seventeen-year-old prodigy have not been inspired by mawkish sentimentality, if one takes as evidence the manner in which even the hardest boiled critics have raved about her talents. Much has been said about how she was trained for her part in the mimic world from the time she was seven years old. It was not all training that did it. If ever the theory of heredity was proved, it is, in her case. * * * A whole Warner contingent has arrived from the West Coast studios, headed by Jack L. Warner, **Ernest Lubitsch**, his wife, and Erie Locke, the latter's manager. Lubitsch's purpose in coming to New York is three-fold. He has completed his new picture, "The Marriage Circle," and needs a rest; his children are en route from Europe and he has come to meet them; and he has to find material for his next picture to be made under the Warner banner. * * * The Cosmopolitan Corporation announces that it has selected "Janice Meredith" to star **Marion Davies** following her appearance in "Yolanda." "Janice Meredith" has been adapted from the novel of the same name by the

late Paul Leicester Ford. It is a romance of the Revolutionary period of American history, and many of its characters are those who were founders of the American Republic, or who were conspicuous in its early development. Those famous in history who will appear in the screen version are: George Washington, Benjamin Franklin, Lafayette, Samuel Adams, John Hancock, Rochambeau, General Charles Lee, Paul Revere, General Cornwallis, Lord Howe, Major Pitcairn, King Louis XVI, and Marie Antoinette. The research necessary for the planning of costumes, settings and multitudinous details of the production has consumed nearly a year. It has been found necessary to scour antique shops, museums and Colonial homes in New England and New York for paraphernalia, such as muskets, swords and clothing appropriate to the time, which will give a note of accuracy. * * * **Thomas Meighan** and his company of fifty-nine players ended their stay in Georgetown, S. C., where they have been filming exterior scenes for "Pied Piper Malone," with a benefit performance for the poor children of the town which netted six hundred dollars. Mr. Meighan contributed one hundred dollars and other members of the company gave two hundred dollars, the balance coming from the townspeople who paid to see the performance. * * * Vitagraph announces that it has purchased world rights to "Borrowed Husbands," by Mildred K. Barbour, for the third **J. Stuart Blackton** production to be released by this firm. The scenario is now being written by **C. Graham Baker**,

editor-in-chief of Vitagraph. * * * **Albert E. Smith**, president of Vitagraph, has returned from London where he met **Rafael Sabatini**, author of "Captain Blood," world picture rights to which Mr. Smith purchased. He had the exceptional experience of spending a day with the author and tramping over the scenes near Bridgewater, where the story is laid. * * * **Whitman Bennett** announces that his screen production, "The Hoosier Schoolmaster," is almost finished. From what he has already seen of the film edition of Edward Eggleston's story, Mr. Bennett believes that the production adheres faithfully to the original story. It is a portrayal of the early pioneer days of Indiana—the days of '53, when a few hardy advocates of "law and order" coped with night riders who would have made of frontier life an endless horror. It is a story of the period in Indiana history when neighbor distrusted neighbor and only seeds of hate were sown until the Hoosier schoolmaster came to bring order out of chaos. **Henry Hull** plays the lead. * * * **J. Parker Read, Jr.**, is producing in Europe a film version of **Rex Beach's** story, "The Recoil," for Goldwyn. **Betty Blythe** is the star and **Mahlon Hamilton** will be seen opposite her. The scenes will be laid in London, Paris, Rome and Monte Carlo. * * * **Hodkinson** announces for January "Grit," a Film Guild production, starring **Glenn Hunter**. The story is by F. Scott Fitzgerald and in the cast is **Clara Bow**, who made her film debut in "Down to the Sea in Ships," and **Osgood Perkins**, who played the Devil in "Puritan Passions." * * *

The Yankee Consul

(Continued from page 100)

"Señor Boos, Don Rafael Deschado is your worship's servant," this resplendent being assured him, "we will drink the health, no? Yes? But first one so-small matter of business. You Yan-kees do not mind the business, yes? No?" he poked a playful finger into Dudley's ribs, "you have in your consulate some property of mine, a chest, no? Yes! Ah, you will deliver it to my servant when you return? Yes? No?" Tho couched in terms of a question, it sounded more like an order.

"I'll be damned if I will!" Ainsworth returned promptly. What would happen next he did not know and he didn't particularly care. A fellow rigged up like a musical-

comedy king giving orders to a citizen of the United States! His muscles tautened for defence, then he uttered a startled exclamation. For an instant the curtains at the end of the room had parted, showing the terrified face of Maria, more beautiful than ever in its distress, then a hand clasped around her throat, drew her back and the curtains closed.

In six strides the Yankee consul had reached them, but the room beyond was empty. Hot rage swept him, he whirled violently upon the two men to demand an explanation, only to find that they too had disappeared!

The next hour was too crammed with action to leave time for sane

thought. It did not even surprise him that suits of armor should come to gibbering life as he raced down endless stone corridors and hack at him with battle-axes or that an uppercut upon the point of the vizor should reveal Leopoldo's face within.

And then, from the direction of the sea came the roar of a cannon in salute. The umbrella wavered in Dudley Ainsworth's hand. "Thank God!" he gasped, "the Navy got my wireless for help and has come."

The words had a strange effect upon the two corpses, bringing them to life with a start. Morrell uttered an exclamation of consternation and flung the revolver pettishly into a far corner. "You sent for the United

Another Gripping Instalment of

"Thistledown"

By DANA GATLIN

In which Hi Daggett finds considerable opposition on the part of his high and mighty sister to his meetings with Thistledown. He has somewhat of a shock when he discovers what seems to be a rival for the hand of the beautiful waitress— But get the March number of MOTION PICTURE and read it yourself—the farther you get into this gripping romance, the more surprises you will meet. The March MOTION PICTURE will let you know just what Hi Daggett thinks of so-called family pride. There is a lesson for all of us in this.

"Mae Marsh and Early Days"

By Helen Carlisle

Tells about the way Mae won her stardom in the movies and how she threw rocks at the dear, departed Bobby Harron to attract his attention; how she idealized Blanche Sweet; and how she captured Mary Pickford's interest. (Appealing)

The Movie Fan Abroad

By One of Them

How she cut out the regular sight-seeing for the movies and discovered "Charlot" (Charlie Chaplin) and Pearl White in the French houses and Harold Lloyd in England, how she was corrected for saying "Movies" instead of "Cinema" in London, and spurned for passing up Michael Angelo in Rome. (Humorous)

Interviewing Movie Stars

Harry Carr tells different characteristics of the movie stars when being interviewed: Doug interviews himself. Mary is so indiscreet she must be protected against herself. Lillian Gish is the delight of all scared little girl interviewers. Dorothy the same. Pola Negri has inward contempt for interviewers but talks well and thinks what she thinks. Charlie Chaplin is easy—gives striking ideas without coaxing. Mack Sennett has to be led by the nose to the ordeal. Norma Talmadge least impressed by publicity. Constance doesn't think about it one way or the other. Louise Fazenda's interviews a hilarious experience. Mabel Norman—might as well try to interview the March wind.

MARCH

MOTION PICTURE MAGAZINE

The Quality Magazine of the Screen

Yearly Subscription Price \$2.50

Two Years \$4.50

On All News-stands 25c per copy



Wrestling Book FREE

Tells how to be a great athlete and scientific wrestler—how to WIN. Startling secrets taught in wonderful lessons by world's champions Farmer Burns and Frank Gotch. Be strong, healthy, athletic. Handle big men with ease. Learn self defense. Be a leader. Men and boys, write for Free Book today. State your age. Farmer Burns School, 1512 Railway Bldg., Omaha, Neb.

Be sure to read *Beauty Magazine*

On All News-stands



Are You Reaching for the Truth?

It will tell you
FREE

Under which Zodiac Sign were you born? What are your opportunities in life, your future prospects, happiness in marriage, friends, enemies, success in all undertakings and many other vital questions as indicated by ASTROLOGY, the most ancient and interesting science of history?

Were you born under a lucky star? I will tell you, free, the most interesting astrological interpretation of the Zodiac Sign you were born under.

Simply send me the exact date of your birth in your own handwriting. To cover cost of this notice and postage, inclose 12 cents in any form and your exact name and address. Your astrological interpretation will be written in plain language and sent to you securely sealed and post-paid. A great surprise awaits you!

Do not fail to send birth date and to inclose 12 cents. Print name and address to avoid delay in mailing.

Write now—TODAY—to the
ASTA STUDIO, 309 Fifth Ave., Dept. 133, New York

States Navy?" he wailed, "a nice mess you've got us in!"

The faces of Leopoldo and Don Rafael registered ludicrous dismay. Maria helpless with laughter had sunk upon the chest. With growing comprehension Ainsworth's glance traveled from one to the other. Very slowly he clicked his heels together and made them a stiff little bow. "I confess," he said curtly, "that I don't see it all yet, but I take it I have been furnishing you with a good deal of amusement by playing the fool. If you are quite thru, perhaps you will excuse me—"

He was turning away but a small hand touched his arm. The laughter had slipped from Maria's lips: "Oh you mustn't think that! It was all a plot to furnish you with an interest in life. Jack was terribly worried about you when he had dinner with us last week and we decided that you needed something to take your mind off yourself and—and—your collar buttons!"

Morrell gripped his friend's hand. "If it will make you feel any better to kick me downstairs, Dud, old fellow, go ahead and kick. But don't blame the others, they're all good friends of mine and I persuaded them into it. I meant well, but I didn't reckon on your sending for the Navy!"

Ainsworth's set face relaxed. He smiled grudgingly.

Maria turned from the window. "No need to worry about the Admiral!" she exulted. "I can see the flags on the launch—it's the *Bellerophon* that got your message, and my Uncle Walter is in command! But I am afraid your reign is almost over, Mr. Consul!"

Dudley Ainsworth took a step toward her and there was something in his expression that sent the others hastily tiptoeing out of the room. Morrell, last to leave, turned on the threshold, "Oh, by the way, Dud, let me introduce Miss Mary Rutledge—she's the girl I wanted you to meet in New York. Mary's awfully clever. I bet she even knows how to put collar buttons in shirts—"

In two strides Dudley reached the door, slamming it on his chum's grin, then he turned back into the room. "A joke?" he asked softly, taking the lovely face before him between his big palms, "was it—all a joke, my dear? The things I said to you this afternoon—the things you said to me?"

A lusty knock sounded on the door, "I say, Dud," Morrell called, "how about it? Do I win the ten thousand?"

He rapped again, more loudly, but there was no answer. The two within had not heard.



Beauty Is Its Own Excuse for Being

We do not have to make excuses for the beautiful things of the world—and in this spirit we are presenting the

Big March Number of Beauty

which is more brimful than ever of the good things that make for a beautiful woman, from the secret formula of a charming character to the art of wearing clothes.

The Thoughtful + +
+ + + Twenties

A never-to-be-forgotten folio of seven lovely young women who are just over or under twenty. This alone is worth the price of the magazine.

Follies' Girls + + +
+ Reveal Beauty Secrets

A Quartette of Follies' Girls Reveal Their Beauty Secrets, a two-page spread with exquisite portraits of girls, and their own rules for preserving their beauty of face and figure.

DEPARTMENTS TO BE CONTINUED: Dr. Brewster will discuss the subject of "Nerves" and give advice and a scheme of living to nervous women. Josephine Bessems will talk to the woman who has no "pep" and give her a special diet. Penelope Knapp will discuss relaxation. Frances Harmer in her department, "The Lady Looks About Her," will give the latest news about what women in society, on the stage and in the movies or in public life are wearing, are doing and talking about.

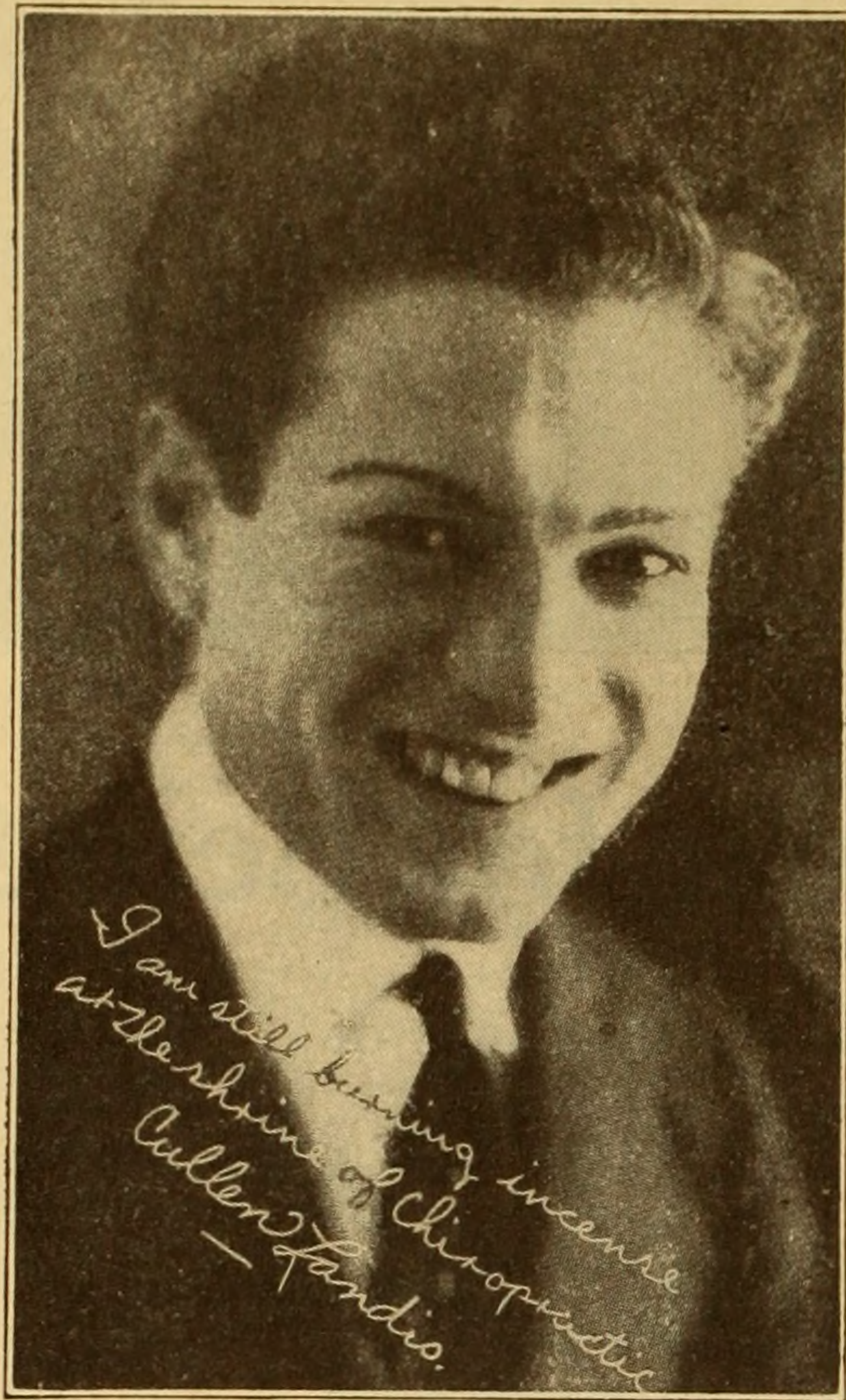
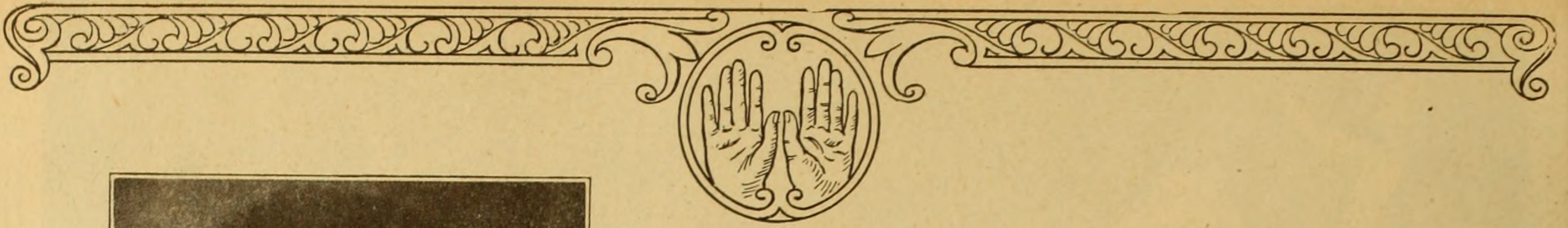
Inspirational, many sided, distinctly individual, this magazine's policy is to arouse woman to seek beauty as her inalienable right, using its radiating influence for good, so that she as well as those about her may be happier. There is no doubt about it, the best effort of this aristocratic magazine is to be found in the

March

On All News-stands
25c Per Copy

Beauty

Yearly Subscriptions, \$2.50
Two Years \$4.50



By Merit Alone, Chiropractic

has grown from an idea in the mind of one man in 1905, to the second largest health profession in the world.

There are now approximately 25,000 practitioners, more than a hundred schools and about 15,000 students.

Twenty-six state governments have recognized the science as distinct and different from anything else on earth.

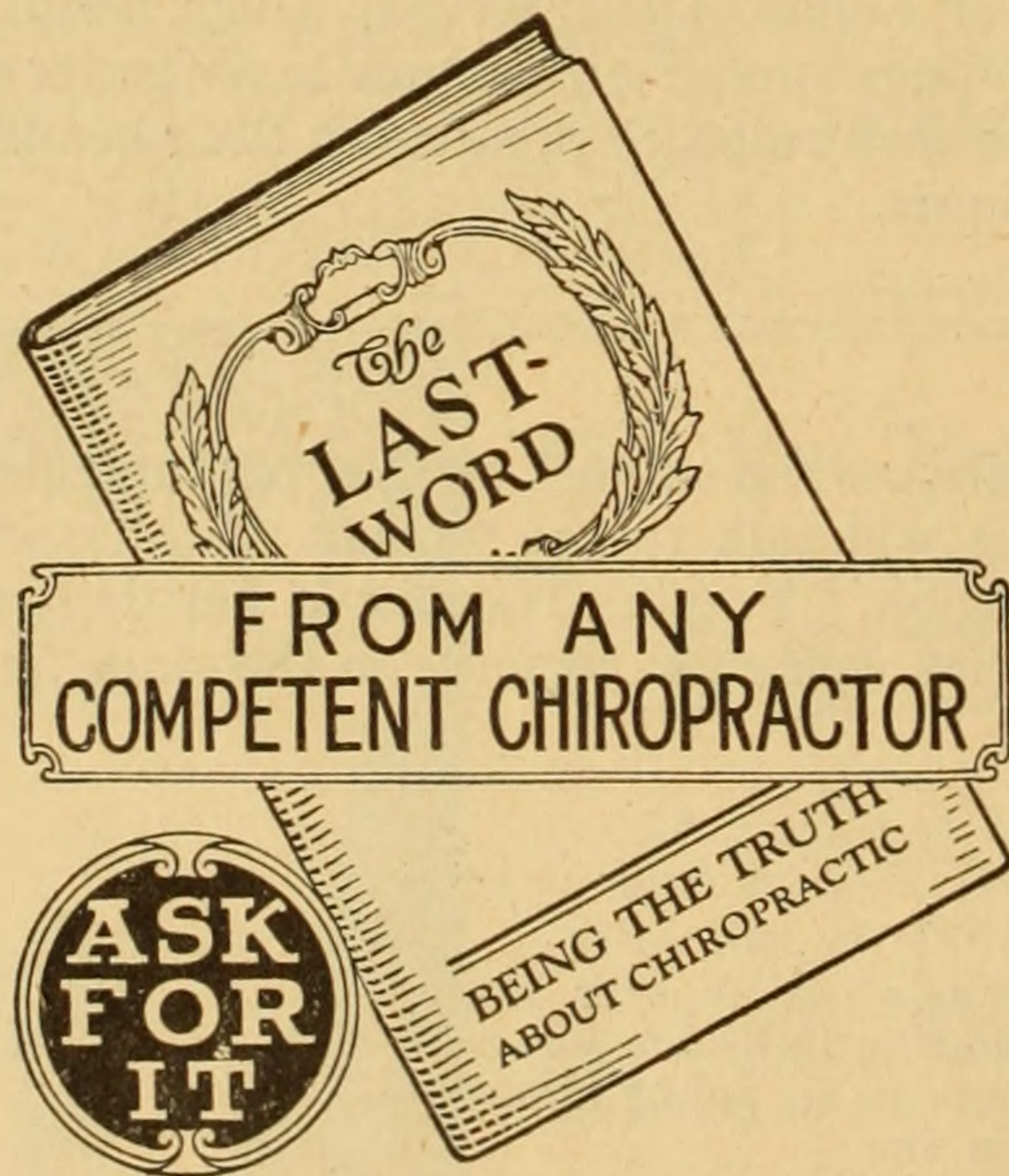
In less than nineteen years this growth has been effected by reason of its efficiency as a health method.

Chiropractic has never had a single dollar of endowment from state or national governments. It has overcome the prejudice of the public and adverse laws in every state in the Union by its results upon the sick.

It has recruited its patients from among those upon whom other methods failed, and with these failures of other methods upon which to prove its efficiency, it has made the most phenomenal growth of any health method in the history of the world.

TRY CHIROPRACTIC AND GET WELL

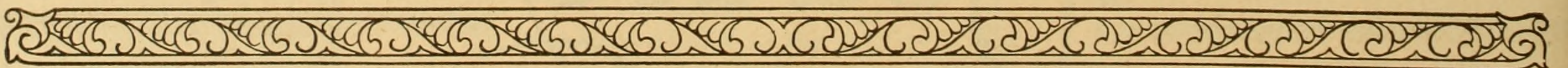
DEFINITION
The practice of Chiropractic consists of the palpation and adjustment, with the hands, of the movable segments of the spinal column to normal position for the purpose of releasing the prisoned impulse.



Write for information regarding Chiropractors or Schools to the

Universal Chiropractors' Association, Davenport, Iowa, U.S.A.

All Rights Reserved





In appreciation of the excellent product
of Leichner Sincerely
Mary Pickford - 1923.

MARY PICKFORD
HOLLYWOOD, CAL.

MAY
10th
1923.

George Borgfeldt & Co.,
111-119 East 16th Street,
New York City.

Gentlemen:

This is the first time I have
endorsed any sort of a commercial
article, but I recommend with a great
deal of pleasure, the Leichner cosmetics.

I have used them for several years
now and find that they not alone blend
smoothly and look better, but that the
make-up lasts all day even under the stress
of sun and wind and the terrific glare of
the artificial studio lights.

Leichner preparations have reached a
stage of perfection and I have found
them absolutely supreme in the art of
make-up.

Sincerely,

Mary Pickford.

for the first time— the loveliest of screen stars tells a priceless beauty secret

THE charm of Mary Pickford has won such adoration as no queen in the world's history has ever enjoyed. Her vivid personality, her appealing beauty will never be forgotten by any man or woman who has seen one of her screen masterpieces.

Miss Pickford well knows the priceless value of her own loveliness. Under the scorching sun and blustery wind of outdoor "locations" her skin must be protected. In the studio, under the blinding glare of the lights, she must always look her best. Rouge, lip-stick, and especially powder, must be selected with the most scrupulous care, for only those preparations of the most perfect tint and texture can stand the test of the picture-making profession.

Under these most trying conditions, indoors or out, Miss Pickford chooses the products of L. Leichner. She finds that for perfect protection, for permanence and for appealing daintiness nothing can equal them.

Here, at last then, is the ideal powder for the modern woman who lives under conditions varying almost as widely as those which obtain in the "movie" world. Out-of-doors, at

the theater, in the ball-room, under sunshine or artificial light, Leichner's powder brings out and preserves the charm and beauty of your face. Soft, fragrant and amazingly lasting, it is a refreshing delight to the most delicate skin.

Leichner's powder is made in every tint and shade to suit the individual requirements of every type and coloring. It is for sale at all first class drug and department stores. If your dealer cannot supply you, clip the coupon below and mail it today with fifty cents for a large size box. Be sure to indicate on coupon the tint desired. Until you have used this wonderful powder you cannot know the luxurious enjoyment of a perfect toilette. With Leichner's powder you always look your best.

L. LEICHNER

Sole Distributors: GEO. BORGFELDT & CO.
111 East 16th Street New York

GEO. BORGFELDT & CO.

111 EAST 16TH STREET, NEW YORK

Gentlemen: I enclose 50c. Please send me prepaid one box of Leichner's Face Powder. I have checked shade desired.

White Flesh Rachel Flesh Brunette
 Deep Brunette Light Brown

Name _____

Address _____

City _____ State _____

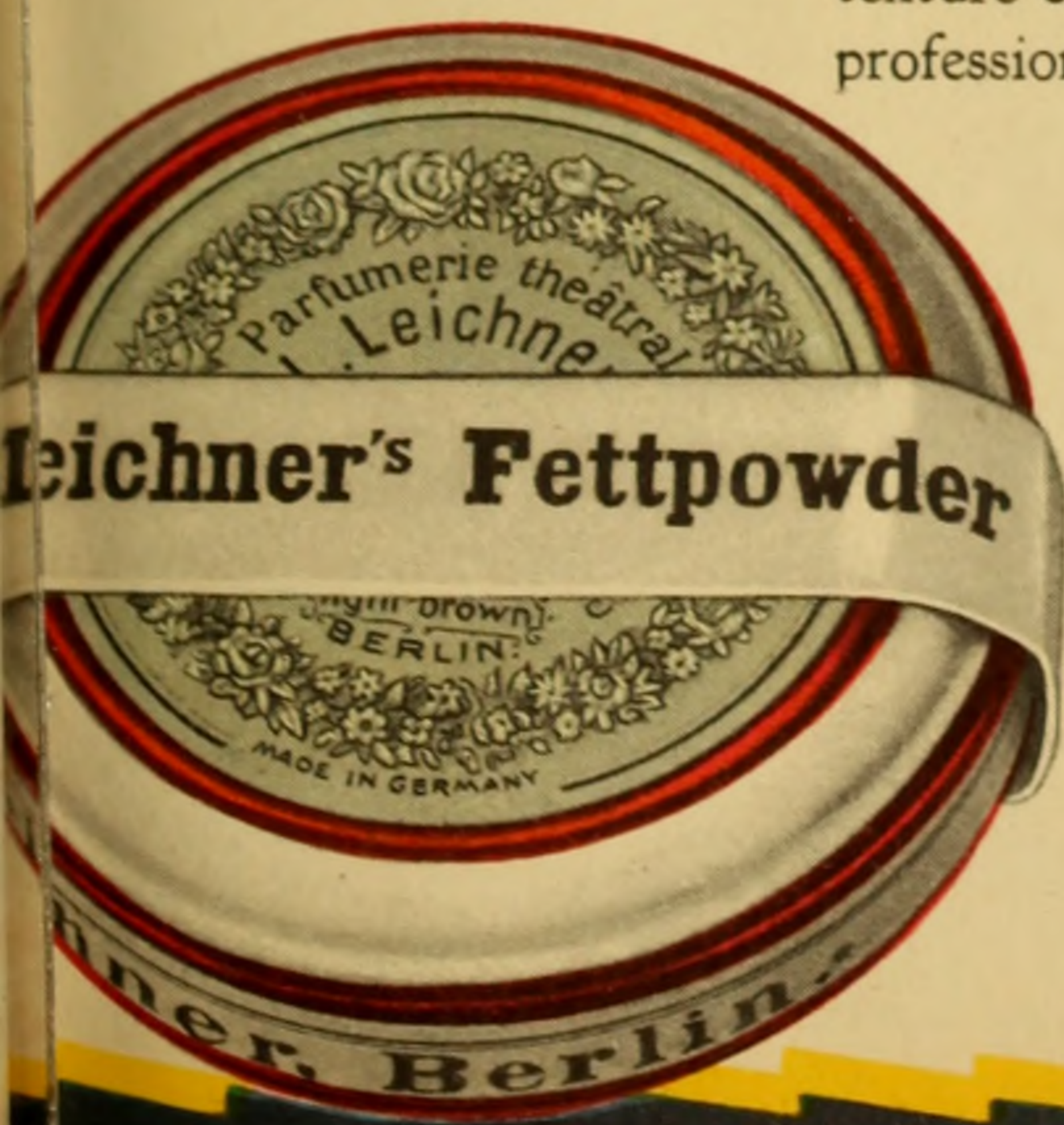
L. LEICHNER

Imported

Toilette Preparations

- Face Powder
- Stage Powder
- Grease Paints
- Solid Rouge
- Liquid Rouge
- Liquid Face Powder
- Eyebrow Pencils
- Lip Sticks

STAGE FAVORITES FOR
OVER HALF A CENTURY





A New Liquid Polish with all the features women want

THE COMPLETE MANICURE

Send 12c for
Special Introductory Set

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

Send the coupon below with 12c today for the special Introductory Set containing trial sizes of all these things. If you live in Canada address Dept. N2, 200 Mountain St., Montreal, Canada.

Now another convenience for the smart woman's manicure has been perfected by the makers of Cutex. A liquid polish with all the features the fastidious woman has wished for.

Won't dry in ridges

Won't peel off

Dries almost instantly

Lasts a whole week

Gives a brilliance water won't hurt

Needs no separate polish remover

Cutex Liquid Polish is just thin enough to spread evenly so the nails never look thickened or varnished. The brush holds just enough polish for one nail. When it is time for a fresh manicure the nails are still rosy, smooth and bright. You can get it at any drug or department store for 35c, or in the \$1.00 and \$3.00 sets. Sets with other polishes are 60c and \$1.50.

MAIL THIS COUPON WITH 12c TODAY

NORTHAM WARREN, Dept. N 2,
114 West 17th Street, New York

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

Name _____

Street _____

(or P. O. box)

City _____

State _____

CUTEX Liquid Polish