

Made where the Movies are made

SCREENLAND

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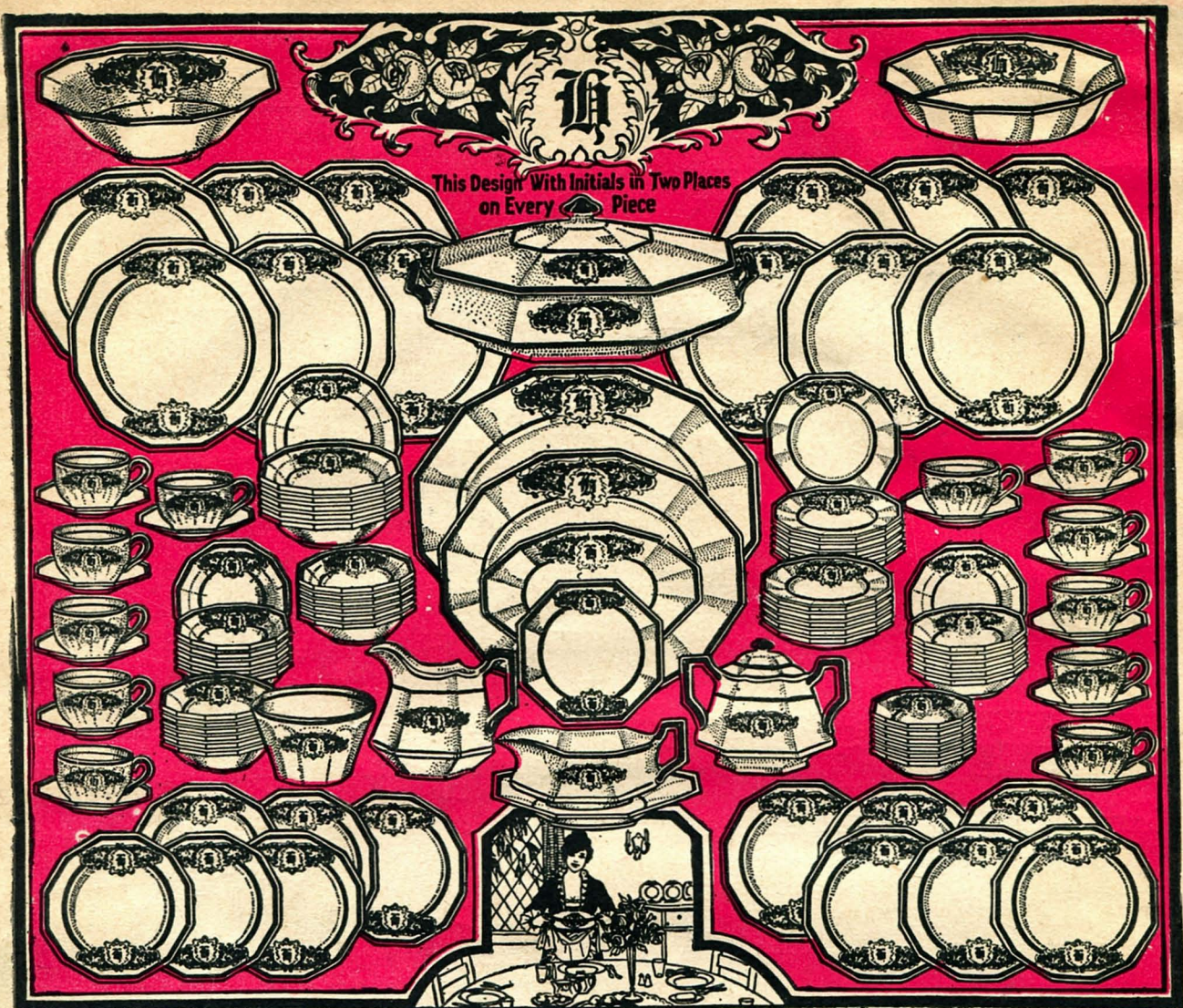
Betty
Blythe



MYRON ZOBEL, Publisher

THE SILENT DRAMA IN JAPAN

Turn to Page Thirteen



This Superb 110-piece Set, with initial in 2 places in wreath with 5-color decorations on every piece and gold covered handles, consists of:

12 Soup Plates, 7 1/4 inches
12 Cups
12 Saucers
12 Cereal Dishes, 6 inches
12 Fruit Dishes—5 1/4 inches
12 Breakfast Plates, 7 inches

12 Individual Bread and Butter Plates, 6 1/4 inches
1 Platter, 13 1/2 inches
1 Platter, 11 1/2 inches
1 Celery Dish, 8 1/4 inches

1 Sauce Boat Tray, 7 1/4 inches
1 Butter Plate, 6 inches
1 Vegetable Dish, 10 1/2 inches with lid (2 pieces)
1 Deep Bowl, 8 1/4 inches

1 Oval Baker, 9 inches
1 Small Deep Bowl, 5 inches
1 Gravy Boat, 7 1/4 inches
1 Creamer
1 Sugar Bowl with cover (2 pieces)

Brings this 110-Piece Gold Decorated Martha Washington Dinner Set

Send only \$1 and we ship the full set—110 pieces in all. Use it 30 days. Then if you are not so delighted that you would not part with these superb, gold decorated dishes, return them and we will refund your \$1 and pay transportation charges both ways. If you keep them, take nearly a year to pay on easy terms.

Your Initial in 2 Places on Every Piece—5-Color Floral Decorations and Gold

Wonderful artistic effect is given not only by the new and attractive shape of every dish, but by the wreath and the rich design surrounding the initial. The one initial with these superb decorations of scrolls, leaves and roses in natural colors, put on by special fired process, appears in 2 places on every piece. As handsome as enameling you see on fine jewelry.

All Handles Covered with Gold

Every handle is covered with polished gold. The ware itself is beautiful, lustrous, snowy white. No other pattern to equal the famous "Martha Washington." Elegant, refined, artistic, and yours now at a bargain price. Shipped on 30 days' free trial direct from our Chicago warehouse. Shipping weight about 90 lbs. You must not miss this opportunity. Mail the coupon today.

Order No. 324CCMA13. Bargain price, \$32.95. Pay \$1 now. Balance \$3 monthly.

HARTMAN Furniture & Carpet Co.
3913 Wentworth Ave. Dept. 4114 Chicago

Copyright, 1921, by Hartman's, Chicago

FREE BARGAIN CATALOG

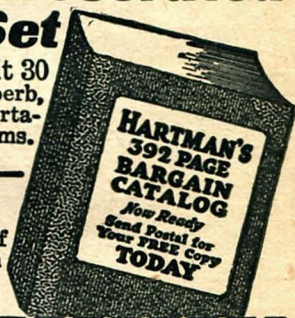
This great free 392-page catalog gives you the most amazing bargains in furniture, rugs, linoleum, stoves, watches, silverware, dishes, washing machines, sewing machines, aluminum ware, phonographs, gas engines and cream separators, etc.—all on our easy terms—30 days' FREE trial on everything. Post card or letter brings it free.

"Let Hartman Feather Your Nest"

HARTMAN Furniture & Carpet Co.

3913 Wentworth Avenue Chicago, Illinois
I enclose \$1.00. Send 110-piece Golden Martha Washington Dinner Set No. 324CCMA13. I am to have 30 days' free trial. If not satisfied, will ship it back and you will refund my \$1.00 and pay transportation charges both ways. If I keep it I will pay \$3.00 per month until full price, \$32.95, is paid. Title remains with you until final payment is made.

Name.....
Street Address.....
R. F. D..... Box No.....
Town..... State.....
Occupation..... Color.....
Give Initial Wanted (Any One Letter).....



Why Your Skin Has Its Own Secret of Beauty

Science's New Discovery Shows that each Type of Skin Has Special Requirements. How the Treatment Especially Designed for Your Complexion Brings an Amazing Improvement Almost Immediately.

Do you know that your skin is different—that there are certain scientific peculiarities about it? Unless you know what these are, you may be doing very great damage to your complexion every day. For the preparations and treatments that benefit another may be entirely unsuited to your skin. But the interesting and surprising thing is this: if you do know which type of skin yours is, and if you use the treatment especially designed for it, you can make such an improvement in it as would seem almost too good to be true. You can see it suddenly transformed to clear, fresh, radiant beauty! And yet, when you understand the scientific secret behind this, you will readily see why it is possible.

How the New Way Was Found

If you should talk in person to the specialist who made this remarkable new discovery he would tell you how he had spent years in the study of complexion correction—how he became more and more convinced that it was wrong for all women to attempt to use the same preparations on their skins. He began an exhaustive investigation into the scientific facts concerning the structure of the skin.

And at last his efforts were rewarded! He had found the secret he sought! He had discovered the *Three Types of Skin!* Every woman's skin belongs to one of these three types. Each type is different from the others. Each has its own scientific characteristics. Each has its own secret of beauty. Each must be treated in a special way to overcome any defects and restore natural, healthful, glorious beauty.

These are the three types of skin: Oily, Dry, and Normal. Which is yours? You can tell easily from the descriptions given in the panel on this page. Now you can see why, if your skin is oily, for example, you must use a special treatment to remove the excess oil, to eliminate its shiny appearance, to overcome the tendency toward enlarged pores and blackheads.

On the other hand, if you have a dry skin, you must be careful not to use ordinary soaps and preparations which increase this condition. Beware of a dry skin, for it ages quickly, develops wrinkles and becomes pale and colorless. What the dry skin needs is extra nourishment, for the glands are inactive and do not supply the necessary life-building properties to the skin cells.

Or if you are blessed with a normal skin, you can see that you shouldn't use preparations designed for a dry skin or an oily skin. The normal skin too has its special requirements to keep it functioning properly and to preserve its healthful vitality.

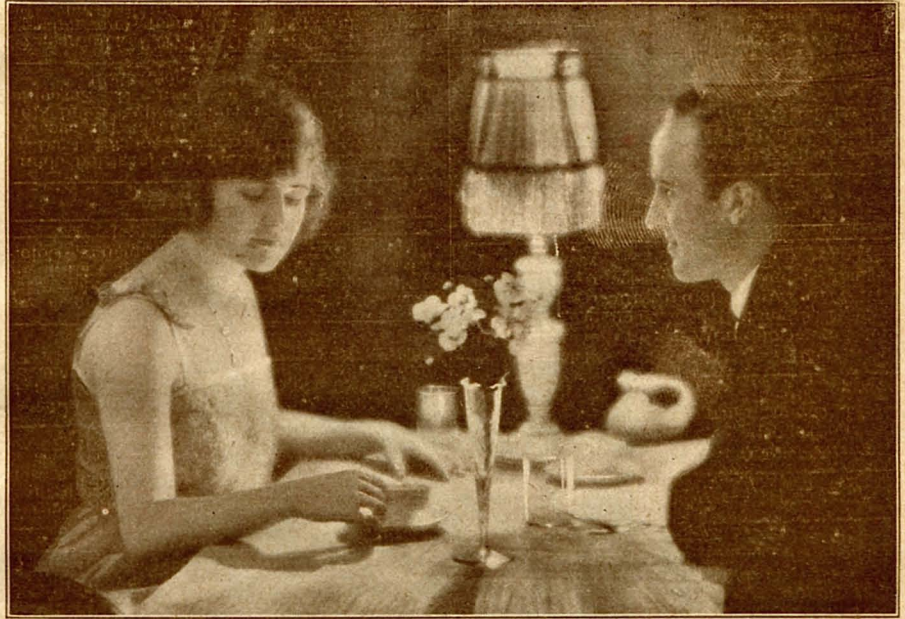
So the first step toward a beautiful complexion is to determine which type of skin you have. Then you must use the special treatment designed especially for this type.

See for Yourself the Amazing Results of the New Discovery

The complete treatment for each type of skin may now be had in a combination set which includes a special soap, a day cream, a night cream, and a jar of the wonderful Beauty Secret, together with an interesting booklet that tells all about the three types of skin and their care.

You have only to use the combination set—known as the Luxtone Beauty Combination—which is designed for your type of skin, in accordance with directions. And in order that you may do this without risking a penny and see for yourself its wonderful results, a special offer is made to readers of this magazine.

Simply indicate on the coupon below, whether



Does your complexion attract admiration! Has it that soft, fine, delicate texture—that rare, cameo-like transparency and fresh, natural color that makes you sure of your charm at all times! Or are you sometimes caused embarrassment by the consciousness of unsightly complexion faults... It is now so easy to have a really beautiful skin, free from all ordinary blemishes! The new discovery described on this page enables you to make the same wonderful improvement in your complexion that other women have realized. Here are just a few of the delighted expressions:

"I had almost given up hope of having the fair complexion that I once had until I read about your wonderful Beauty Combination. You see I am a chorus girl and by using preparations everyone told me about my skin became so oily and coarse with blackheads. But now I am getting wonderful results from using your preparations. I don't see how I can ever thank you and I cannot express in words my gratitude. Your advertisement was a Godsend to me." Miss B— H—, Ravenna, Ohio.

"I am delighted with the results of the Beauty Combination and your prices are so reasonable too. Your creams seem just suited to my dry skin and I am very highly pleased

with same. I have used some of the most expensive toilet articles on the market and your preparations are just as fine and better suited to my skin." Mrs. D. O. P—, Blue Field, W. Va.

"Have used the entire oily skin method and find it exceptionally helpful. The difference in my skin is amazing." Miss A. W—, Punxsatowney, Pa.

"You don't know how glad I am that I have found something that will clear my complexion for it sure was in terrible shape. I have only used these treatments four times, and oh, my, what a wonderful change!" Mrs. J. S—, Bowden, Okla.

Then if after 5 days' trial, you are not more than delighted with the improvement in your complexion, your money will be refunded without question.

But you must mail the coupon at once as this is a special offer that may be withdrawn at any moment. Surely if you could know what amazing, quick beauty other women have attained through the Luxtone method, you would not be willing to miss this opportunity. Just indicate your type of skin on the coupon below, and mail it today. The Luxtone Co., Dept. 511, 2703 Cottage Grove Ave., Chicago, Ill.

THE LUXTONE COMPANY

Dept. 511, 2703 Cottage Grove Ave., Chicago, Ill.

I would like to try the special treatment for my type of skin. Send me the Luxtone Beauty Combination, consisting of a special soap, a day cream, a night cream, and a jar of the powder-and-cream Beauty Secret. Also booklet on complexion correction. I will pay the postman \$2.00 on arrival. My money is to be refunded if I am not entirely satisfied after 5 days' trial.

For Oily Dry Normal (Please check your type of skin.)

Name

Address

WHICH IS YOUR TYPE OF SKIN?

Oily Skin. Caused by excessive secretion in oil glands. Has a greasy, shiny appearance—a tendency towards enlarged pores and blackheads. Looks coarse; powder does not stay on. Needs special preparations for proper cleansing and to remove excess oil and refreshen the tone and texture of the skin.

Dry Skin. Note how the oil glands are shrunken and inactive; do not supply sufficient nourishment. Skin flakes off like fine dandruff because it lacks oil. Skin wrinkles and is affected by the wind and by the use of ordinary soap. Very sensitive—requires soothing cleansers and special creams to supply extra nourishment and make it smooth and soft.

Normal Skin. Clear, firm, delicately colored. Soft and smooth. Looks almost transparent in artificial light. Wrong treatments cause normal skin to become either too dry or too oily. Normal skin requires its own special treatment or it soon loses natural vitality and becomes faded and colorless.

your skin is Oily, Dry or Normal, and send to the Luxtone Company. You will receive by mail the Luxtone Beauty Combination you need. When it arrives, pay the postman only \$2.00, the special low price.

If I Had But \$2.00 In the World I Would Pin Them to the Bottom of This Page!

Because this may be your last opportunity to order

INSTANTANEOUS FATIGUE RELIEVER


PROF. MATYSEK'S

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MUSCLE CONTROL COURSE

COSTS BUT \$2.

REJUVENATION THROUGH NATURAL METHODS.



BE A PRIDE TO YOUR SEX

This course teaches the scientific system of control of all the physical functions. You can cure yourself of many functional disorders. You will be independent of all medicines and drugs which you know cannot bring health and are often debilitating. When physicians fail in getting results they suggest Matysek — the Maker of 100% Men.

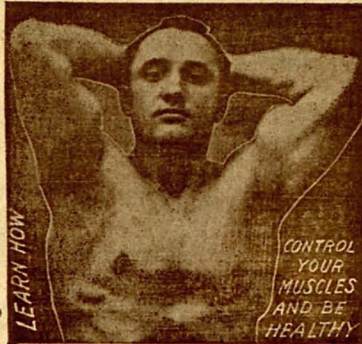
WHAT \$2.00 WILL BRING YOU

Two handsomely finished charts containing twenty-one large, beautifully produced pictures of myself showing every detail as to how to perform the movements with absolute correctness. The instructions are "straight from the shoulder" such as only an expert who went thru the mill himself could ever possibly produce.

In addition to the above you have the privilege to ask any questions pertaining to your physical training, and to these I will gladly write a personal reply. This feature alone is a mighty valuable one, as I give you the benefit of my many years of experience and you will find it worth much more than the price paid for the full course.

THE SUBJECTS OF THIS COURSE ARE OF TREMENDOUS INTEREST TO EVERYONE

How to quickly make respond the inactive bowels—easily correct the rounded shoulders—In no time expel the bothering gas out of the stomach—promptly chase away the staleness of the body—strengthen the nerves and internal organs—easily overcome the bodily abuse—efficiently strengthen the sexual organs—control every muscle of your body—store up energy for feats of strength; also: Complete relaxation and contraction—effective breathing—the best way to arouse your inactive nerves—creation of better blood circulation—easiest way to increase your chest circumference—the famous shoulder blade control—how to thicken the shoulders—how to learn the art of making your shoulders supple from only three days' practice—development



Antone Matysek

ADVICE WORTH WHILE

Every reader of Screenland is earnestly requested to purchase this course now, as the truly wonderful benefits it is bringing thousands of men and women thruout the world has prompted me to sell it at practically no profit so that YOU and every-one else may enjoy Life at its Best. Your coupon and remittance mailed TODAY will start you on the realization of your life aims.

and control of the neck muscles — spreading of the back—depression of the abdominal muscles and wall—control of the pectoralis (chest muscles), the biceps, triceps, thighs, calf and all other muscles—how to greatly assist in training the abdominal regions to be immune from rupture—how to master correct posture—simple yet positive cure for insomnia—how to pose for good pictures—Advantages of perfect co-ordination of muscles and mind thru concentration which brings success and all the good things that go with it, and many other vital pointers you need every day too numerous to mention. The exercises in this course cause no strain on the heart, and do not create nervousness, but build vitality and nerve force.

You send your money to me ONLY under an absolute guarantee that I can help YOU as explained in the coupon. Act NOW and you will always consider this the best two dollar investment of your life.

PROF. ATYSEK

Muscle Control Dept. 1801
523 North Charles Street Baltimore, Md.
The man who wants to forge ahead both physically and mentally will be wise enough to clip and mail this coupon with a \$2.00 remittance immediately.

SEND COUPON TODAY

PROF. MATYSEK, Muscle Control Dept. 1801
523 N. Charles Street, Baltimore, Md.

I want bulging muscles and yet I want them to have fine outlines. I desire to increase my strength, my internal activity, my energy, my manly powers. I want to be more than I am now and I want to achieve my "chief aim" in a short and efficient manner. For these reasons send me your wonderful Muscle Control Course, illustrated with 21 high grade pictures of yourself. If I am not completely satisfied, my money will be promptly refunded if course is returned within 48 hours.

Name

Address

City State S.M.1-22

NOTICE—The above statements are guaranteed to be entirely truthful.

MOVIE GAMES

The "latest thing" in entertainment now is to play one of the fashionable Movie Games, of which there are a score—and new ones being coined every day by the fertile brains of movie "fans." Four good Movie Games are printed below. Try these out—and if you can think of any better ones, or know of any that have been successful at your parties, write us about them. A prize of \$2.50 will be given for every suggestion for a Movie Game published.

JINGLE PARTY

Provide each guest with a pad and pencil and request them to write a jingle, limerick or poem about their favorite star. Have a disinterested committee—of elders, if the party consists of young boys and girls—read the poems aloud and award the prizes. Send the poems to us, with the name and address of the winning poet and we will see that it reaches the hands of the star herself and that the winner is rewarded with an autographed picture from the star.

GUESSING GAME

Cut from old copies of SCREENLAND pictures of different stars and pin them—without names—on the wall. Provide each guest with pad and pencil and request them to name the various actors and actresses. Those making the highest correct score naturally will receive the prize. This is a splendid test of your familiarity with the screen and should evoke much amusement.

MOVIE MASQUERADE

If you are entertaining with a masquerade, make it a movie affair, and request that guests impersonate their favorite movie star, making their costumes and dressing their hair as nearly like hers (or his) as possible. Costumes may be copied from those worn in the star's best-known characterizations. We'll guarantee this party will bring forth many a *Little Lord Fauntleroy*, *Musketeer* or *Camille*. The young folks will get a great deal of enjoyment, not alone from the preparation of costumes, but from mimicking the mannerisms of the stars. The game serves also as a criterion of observation—those who have studied the screen most closely naturally giving the most lifelike imitations. Prizes might be offered for the best impersonation.

MOVIE LUNCHEON

For place-cards, use the names of the stars corresponding to the names of your guests. For instance, if you have invited a "Marv," have her place-card read "Mary Pickford"; if there is a "Norma" among your friends, she naturally would be seated at "Norma Talmadge's" place. If you are gifted with the brush, cards may be adorned with pictures of these stars done in water-colors, or the name may be written simply and neatly on a bit of pasteboard. For the centerpiece, a doll dressed like Mary Pickford—or one of the new "Jackie Coogan Dolls." The conversation might well be started with discussions of the late pictures.

New Method Makes Music Amazingly Easy to Learn

Learn to Play or Sing in Spare Time at Home. Every Step Made Simple as A B C by Print-and-Picture Lessons That You Can't Go Wrong On

Entire Cost Averages Few Cents a Lesson.

How often have you wished that you knew how to play the violin or piano—or whatever your favorite instrument may be—or that you could take part in singing?

How many an evening's pleasure has been utterly spoiled and ruined by the admission "I can't sing," or "No, I am sorry, but I can't play."

At all social gatherings, someone is sooner or later sure to suggest music. When the others gather around for the fun, the one who can take no part feels hopelessly out of it—a wall flower—a mere listener and looker on!

Or those long and lonesome evenings at home, when minutes seem like hours—how quickly the time would pass if you could spend it at the piano or organ—or in making a violin "talk," or in enjoying some other instrument.

And now—at last—this pleasure and satisfaction that you have so often wished for can easily be added to your daily life.

No need to join a class or pin yourself down to certain hours for lessons or practice. No need to pay a dollar or more per lesson to a private teacher. Neither the question of time nor expense is any longer a bar—every one of the obstacles that have been confining your enjoyment to mere listening have now been removed.

My method of teaching music in your spare time at home, with no strangers around to embarrass you—makes it amazingly easy to learn to sing by note or to play any instrument.

You don't need to know the first thing about music to begin—don't need to know one note from another. My method takes out all the hard part—overcomes all the difficulties—makes your progress easy, rapid and sure.

Whether for an advanced pupil or a beginner, my method is a revolutionary improvement over the old methods used by private teachers. The lessons I send you explain every point and show every step in simple Print-and-Picture form that you can't go wrong on—every step is made as clear as A B C. My method makes each step so easy to understand and practice that even children only 10 to 12 years old have quickly become accomplished players or singers under my direction by mail. Also thousands of men and women 50 to 60 years old—including many who had never before tried to play any instrument or taken a lesson of any kind—have found my method equally easy. My method is as thorough as it is easy. I teach you the only right way—teach you to play or sing by note. No "trick" music,



no "numbers," no makeshifts of any kind.

I call my method "new"—simply because it is so radically different from the old and hard-to-understand ways of teaching music. But my method is thoroughly time-tried and proven. Over 250,000 successful pupils—in all parts of the world, and including all ages from boys and girls to men and women—are the proof. Read the enthusiastic letters

from some of them, which you will find printed at the right—samples of the kind of letters I am receiving in practically every mail. My file contains thousands of such letters. Largely through the recommendations of satisfied pupils, I have built up the largest school of music in the world.

But I don't ask you to judge my methods by what others say or by what I say myself. You can take any course on trial—singing or any instrument you prefer—and judge entirely by your own progress. If for any reason you are not satisfied with the course or with what

you learn from it, then it won't cost you a single penny as outlined in our guarantee. On the other hand, if you are pleased with the course, the total cost averages a few cents a lesson, with your music and everything also included.

When learning to play or sing is so easy, why continue to confine your enjoyment

of music to mere listening? Why not at least let me send you my free book that tells you all about my methods? I know you will find this book absorbingly interesting, simply because it shows you how easy it is to turn your wish to play or sing into an actual fact. Just now I am making a special short-time offer that cuts the cost per lesson in two—send your name now, before this special offer is withdrawn. No obligation—simply use the coupon or send your name and address in a letter or on a postcard. Instruments supplied when needed. Cash or credit.

U. S. SCHOOL OF MUSIC

3221 Brunswick Building

New York

DAVID F. KEMP
U. S. SCHOOL OF MUSIC, 3221 Brunswick Bldg., N. Y.
Gentlemen: Please send me your free book "Music Lessons in Your Own Home," and particulars of your special offer. I am interested in the following course:

(Name of Instrument or Course)

Name _____ (Please Write Plainly)

Address _____

City _____ State _____

Learn to Play by Note For Beginners or Advanced Pupils

- | | |
|-----------------|--------------------------|
| Piano | Harmony and Composition |
| Organ | Sight Singing |
| Violin | Guitar |
| Drums and Traps | Ukulele |
| Banjo | Hawaiian |
| Tenor-Banjo | Steel Guitar |
| Mandolin | Harp |
| Clarinet | Cornet |
| Flute | Piccolo |
| Saxophone | Trombone |
| Cello | Automatic Finger Control |
| | Voice and Speech Culture |



CLASSIFIED ADVERTISING

Rate 5 cents a word.
Last forms Feb. Issue close Dec. 20

SONG WRITERS

WRITE the words for a song. Submit your song-poems to us. We have best proposition. Bell Studios, 1490 Broadway, Dept. 726, New York.

WRITE THE WORDS FOR A SONG. We write music and guarantee to secure publication. Submit poems on any subject. Broadway Studios, 262 Fitzgerald Bldg., New York.

SONG WRITERS—If you have song poems or melodies write me immediately. I have absolutely the very best proposition to offer you. Write me now. Ray Hibbeler, D167, 4040 Dickens Ave., Chicago.

HELP WANTED

MEN WANTED to make Secret Investigations and reports. Experience unnecessary. Write J. Ganor, Former Gov't Detective, 145 St. Louis, Mo.

BIG MONEY AND FAST SALES—Every owner buys Gold Initials for his auto. You charge \$1.50; make \$1.35. Ten orders a day easy. Write for particulars and free samples. American Monogram Co., Dept. 172, East Orange, New Jersey.

BOOKS

SAFE COUNSEL. You should possess this sex book—and to read it. Particulars free. O. W. Miller, P27 Warren Street, New York City.

Sex Books for Professional and Advanced Adult readers. Modern Book Society, 228-230 West 52nd St., Desk Screen, New York.

PLAYS

PLAYS, musical comedies and revues, minstrel choruses, 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. 82, Chicago.

STAMPING NAMES

MAKE \$19 per 100, stamping names on key checks. Send 25c for sample and instructions. X Keytag Co., Cohoes, N. Y.

PHOTOPLAYS

SELL YOUR IDEA OR PHOTOPLAY—Plots, stories and scenarios builded, re-written, published, copyrighted, marketed. Particulars FREE. National Scenario Service, 510 Bryson Bldg., Los Angeles.

LET an experienced fiction writer help you with your stories and photoplays. Big demand. I sell mine. Criticism and typing service. Stamp for reduced prices. X5 Woodland, Washington.

PHOTOPLAYS WANTED FOR CALIFORNIA PRODUCERS; also Stories for publication. (Manuscripts sold on commission.) Submit manuscripts, or if a beginner, write for Free Plot Chart and Details. Harvard Company, 312, San Francisco.

AMBITIOUS WRITERS send today for Free Copy America's leading magazine for writers of Photoplays, Stories, Poems, Songs. Instructive, Helpful. Writers Digest, 638 Butler Bldg., Cincinnati.

WRITERS—We will put your stories in synopsis form, \$8.00; Photoplay, \$40.00; that will make Scenario Editors take notice. Send scripts to Cinema Triangle, 310 South Penn Square Bldg., Phila., Pa.

EDITORIAL SERVICE—High class work. MSS. criticized, revised, marketed. H. K. Ellingson, Authors Critic and Manuscript Broker, Box 526, Colorado Springs, Colo.

MAGAZINES

TO READERS of these classified columns. SCREENLAND offers a special trial subscription offer of four months for 50c. This offer to new subscribers only. Send stamps or money order to Dept. C. Screenland, Markham Bldg., Hollywood, Calif.

"SCHEMER MAGAZINE," Alliance, Ohio, prints big profit schemes; one subscriber made \$25,000 from three; another \$10,000 from one. Try your luck. Year, only \$1.00; three months, 25c.

PICTURES

PICTURES. Zee Beautiful Girl Pictures. 10 wonderful poses \$1.00. 18 specials, \$2.00. Real "Taken from Life" photographs. Your money refunded if dissatisfied. Bairart Co., 1008 St. Louis, Missouri.

MISCELLANEOUS

AMATEUR ACROBATS, CLOWNS—Easy method expert instructions. Fully illustrated. Advanced ground tumbling complete, \$2. Jingle Hammond, 257 Norton, Pontiac, Mich.

SCREENLAND'S

"Movie Party List"

Many popular feminine stars are listed here to aid in the selection of names for place cards, explained on the preceding page. Clip out this list and keep it for reference.

- MARY ALDEN
- MAY ALLISON
- AGNES AYRES
- THEDA BARA
- CONSTANCE BINNEY
- BETTY BLYTHE
- ALICE BRADY
- BILLIE BURKE
- ALICE CALHOUN
- CATHERINE CALVERT
- ORA CAREW
- IRENE CASTLE
- HELENE CHADWICK
- JUNE CAPRICE
- MARGUERITE CLARK
- NAOMI CHILDERS
- ETHEL CLAYTON
- BETTY COMPSON
- VIOLA DANA
- MARION DAVIES
- MILDRED DAVIS
- PRISCILLA DEAN
- BEBE DANIELS
- DOROTHY DEVORE
- MARGUERITE DE LA MOTTE
- ELEANOR FAIRE
- ELSIE FERGUSON
- PAULINE FREDERICK
- LOUISE FAZENDA
- LILLIAN GISH
- DOROTHY GISH
- CORINNE GRIFFITH
- VERA GORDON
- EDITH HALLOR
- MILDRED HARRIS
- ELAINE HAMMERSTEIN
- JUANITA HANSEN
- WANDA HAWLEY
- PHYLLIS HAVER
- IRENE HUNT
- LEATRICE JOY
- ALICE JOYCE
- ALICE LAKE
- FLORENCE LAWRENCE
- LOUISE LOVELY
- JUSTINE JOHNSON
- KATHERINE MACDONALD
- VIVIAN MARTIN
- MAY MARSH
- MAY McAVOY
- MARY MILES MINTER
- CARMEL MYERS
- DORIS MAY
- ALLA NAZIMOVA
- EVA NOVAK
- JEAN PAIGE
- EILEEN PERCY
- MARY PICKFORD
- DOROTHY PHILLIPS
- MARIE PREVOST
- RUBY DE REYMER
- FLORENCE REED
- IRENE RICH
- EDITH ROBERTS
- RUTH ROLAND
- TEDDY SAMPSON
- GLORIA SWANSON
- PEARL SHEPARD
- EDNA SHIPMAN
- MABEL J. SCOTT
- EILEEN SEDGWICK
- ANITA STEWART
- BLANCHE SWEET
- NORMA TALMADGE
- CONSTANCE TALMADGE
- ALICE TERRY
- ROSEMARY THEBY ?
- FLORENCE VIDOR
- GLADYS WALTON
- PEARL WHITE
- CLARA KIMBALL YOUNG

YOUR 1922

(SEE PAGE 57)

Will bring you enjoyment and happiness when

SCREENLAND

is included in your Credo

Screenland,
Gentlemen: I have read your Credo. For the enclosed \$2 please send SCREENLAND for 12 months, beginning with the January issue to.....
Name
Address
State
Markham Building, Hollywood, California.

THIS IS MY CREDO



Do You Glow With Health?

Build Up Personality, Magnetism, Vitality, With

Vi-Rex Violet Rays

Some people are dull, drab, uninteresting and sickly! Others are vital, compelling and magnetic! WHICH ARE YOU? It is all a matter of vitality and health. The greatest discovery in years is that of VIOLET RAYS, electricity in a curative, medical form. Violet Rays put new life into over-taxed and sluggish tissues; penetrate and invigorate all the muscles and nerves of the body; give new tone and vitality to the entire body.

Learn the Secret of Physical Perfection

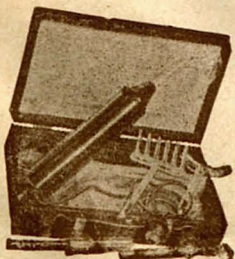
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MYRON ZOBEL
EDITOR



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SCREENLAND

SYL. MacDOWELL
ASSOC. EDITOR



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FOR JANUARY, 1922

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IN THE NEXT ISSUE—"Mirrors of Screenland," the most brilliant personality reflections ever published. By a famous author in Movieland. Also "The Man Who Doesn't Go to the Movies," by Wells Hastings, novelist, short story writer and scenarist. Twenty other big features—"a surprise in every issue." Don't miss SCREENLAND for February!

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The Only Sure Way to Avoid Embarrassment



Do you know the correct thing to say in this embarrassing situation?



Do you know the correct thing to wear to every social occasion?



Do you know how to word invitations, acceptances, etc.?



Do you know how to create conversation when left alone with a noted person?



Do you know what to say when you arrive late at an entertainment?

WE have all had our embarrassing moments. We all suffered moments of keen humiliation, when we wished that we had not done or said a certain thing. We have all longed, at some time or other, to know just what the right thing was to do, or say, or write.

Every day, in our business and social life, puzzling little questions of good conduct arise. We know that people judge us by our actions, and we want to do and say only what is absolutely in good form. But, oh, the embarrassing blunders that are made every day by people who do not know!

The Only Way

There is only one sure way to be calm and well-poised at all times—to be respected, honored, and admired wherever you happen to be. And that is by knowing definitely, positively, the correct thing to do on all occasions. Whether you are dining in the most exclusive restaurant or at the most humble home, whether you are at the most elaborate ball or the most simple barn-dance, whether you are in the company of brilliant celebrities or ordinary people, you will be immune to all embarrassment, you will be safe from all blundering mistakes—if you know the simple rules of etiquette.

What Is Etiquette?

Etiquette is not a fad. It is not a principle or theory or belief. It is meant not merely for the very wealthy or for the extremely well-educated. It is meant for all people, who, in the course of their everyday life, find it necessary to keep themselves well in hand; to impress by their culture, their dignity; to know how to be trusted and respected in business, and admired in the social world; and for women who wish to be considered at all times cultured and charming.

It is embarrassing to overturn a cup of coffee and not know just what to say to the hostess. It is embarrassing to arrive late at an entertainment, and not know the correct way to excuse yourself. It is embarrassing to be introduced to some brilliant celebrity, and not know how to acknowledge the introduction and lead subtly to channels of interesting conversation.

The man who is polished, impressive, and the woman who is cultured, will find the doors of the most exclusive society opened to admit them. But the world is a harsh judge—and he who does not know what to do and say and wear on all occasions will find himself barred, ignored.

You have often wondered how to word invitations, how to acknowledge introductions, how to ask a lady to dance, how to act at the wedding, the funeral, the theatre, the opera. Here is your opportunity to find out the absolutely correct thing to do, say, write and wear on all occasions.

The Book of Etiquette, in two large volumes, covers every detail of everyday etiquette. It tells you how to act at the dinner table, how to excuse your-

self if you drop a fork, how to accept and refuse a dance, how to write and answer invitations, how to make and acknowledge introductions. It tells you what to wear to the dinner, the dance, the party, what to take on week-end trips and on extended summer trips.

You cannot do without the Book of Etiquette. You need it to refer to whenever some important event is pending. You need it to refer to whenever you are in doubt, whenever you are puzzled, anxious. It corrects the blunders you have perhaps unknowingly been making; helps you to avoid all embarrassment; shows you the way to be always, at all times, cultured, impressive and charming.

What Would YOU Do—

- if several plates and chafing-dish were set before you in a restaurant and you did not know how to use them?
- if you arrived late at an entertainment?
- if you overturned a cup of coffee on your hostess' table-linen?
- if you were introduced to a noted celebrity and were left with him, or her, alone?
- if you were not asked to dance at a ball?
- if you made an embarrassing blunder at a formal affair?

These are only a few of the hundreds of situations in which you should know exactly the correct thing to do or say.



Do you know the embarrassing blunders to be avoided at the wedding?



Do you know the correct way to introduce people?



Do you know how to avoid embarrassment at exclusive restaurants?



Do you know the correct etiquette of the theatre and opera?

Send No Money Five-Day FREE Examination

The complete two-volume set of the Book of Etiquette will be sent to you FREE for 5 days. Glance through the books. Read a page here and there. See for yourself some of the blunders you have been making. You will immediately realize that the Book of Etiquette is a wonderful help to you.

Just mail the coupon below, filled in with your name and address. Don't send any money—just the coupon. The two-volume Book of Etiquette will be sent to you at once—FREE to read, examine and study. After 5 days, you have the privilege of returning the books without obligation, or keeping them and sending \$3.50 in full payment.

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Send off the coupon today—now—before you forget. You've often wondered what you would do or say in a certain embarrassing situation. You've often wished you had some authoritative information regarding right conduct.

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SCREENLAND

The EDITORS' PAGE

MYRON ZOBEL
EDITOR

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PEACE

The history of a people is written in their literature. There we find the epic of conquest, the requiem of submission, the valediction of the vanquished, the disclosure of decline.

The progress of generations has been guided by dim legends and hoary accounts, flavored with patriotic zeal.

But history of the future will be graven on neutral celluloid. In beginning, the British government has preserved a complete film chronicle of the Great War.

Film history will be unsparing truth.

But may it not always be a record of wars. The day is coming, God will, when the Motion Picture, by acquainting the nations with the customs, ideals and progress of each other, will have had its part in bringing about universal peace on earth.

THE BOOK THAT WILL NEVER BE WRITTEN

Everyone realizes that the screen must be for all.

A title must stay on until the slowest mind absorbs its message.

A situation must be so plainly presented that the most torpid intellect grasps its meaning.

Withal, the grossly obvious must be spurned so as not to pall the active-minded.

Yet the Motion Picture has its critics because it has not yet attained the scope of delicate meaning, the depth of subtlety and the range of style of the written word.

What book would ever have equal appeal for the wondering child, the adolescent romancer, the elemental diversionist, the quickened critic, the petty prude and the seeker of sensations?

No such book could ever be written.

IN MEMORIAM

In a "Memorial Prologue" the following tribute to the late George Loane Tucker, producer of motion pictures, was spoken from the stage at Grauman's Theatre, Los Angeles, on the occasion of the world premiere of Tucker's last picture, "Ladies Must Live."

Dear friends: We are here to pay the tribute of our tears, our laughter and our sympathies to George Loane Tucker.

In the clumsy speech of mortal tongues, we say that he is dead. But it is not so. No man that creates, dies. And who is there that merits immortality more than one that composes the problems of our fretful lives in the art of the drama and translates even our tragedies in terms of epic entertainment to uplift our spirits in the contemplation of idealized humanity?

No. The George Loane Tucker that we knew is here, vital and living. He remains to us in that better part of him—the spirit. It is refracted from ten thousand screens; it speaks a thundering message down the corridors of time in *The Miracle Man*, it reverberates in the vibrations of light and color in the many mute dramas he created, the last of which it is our privilege tonight (today) to witness.

Silent? Aye, silent is the voice of George Loane Tucker, but vigorous is the spirit of him in a deathless eloquence to bring comfort, solace, smiles and grateful tears to the living—to those of us that are on the near side of the Screen Eternal that hides the figure but reveals the lofty, gentle soul of George Loane Tucker.

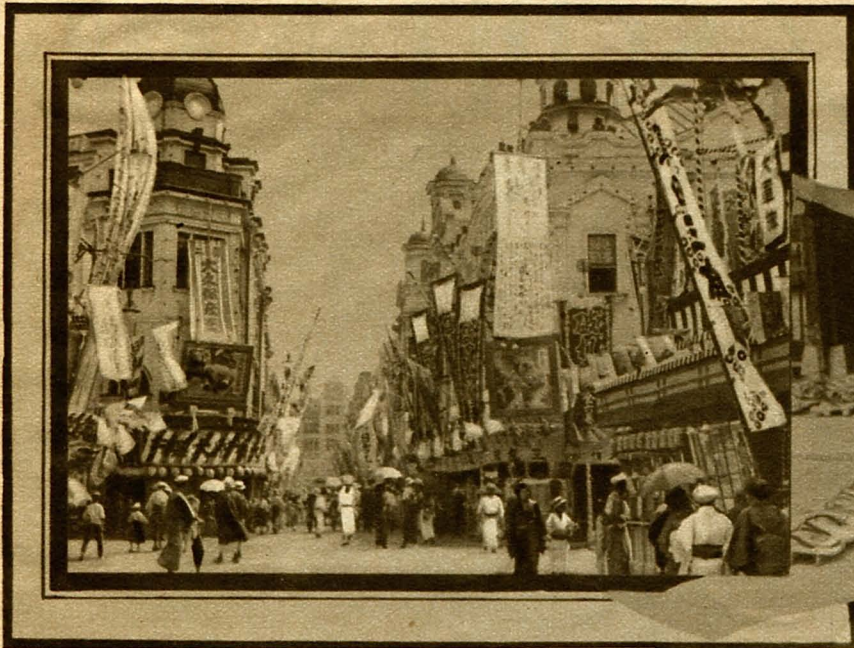
CENSOR THE PULPIT

On one Sunday nine Los Angeles places of worship exhibited Motion Pictures as supplemental sermons.

Foes of the films will now direct their attention to the Church.

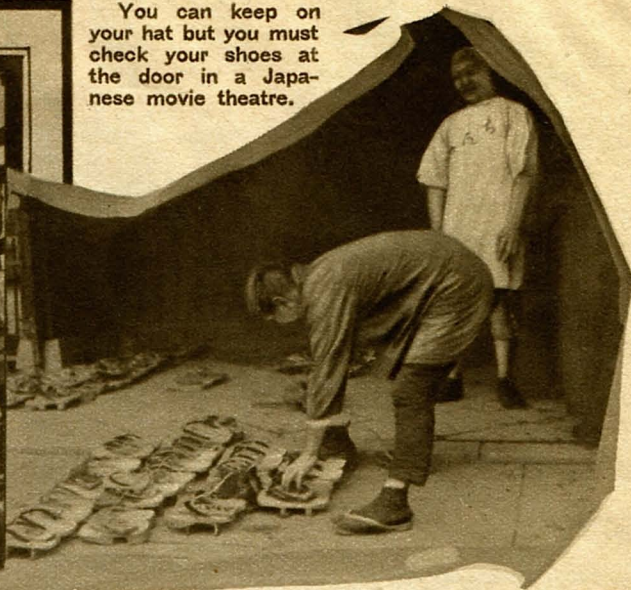


MOONLIGHT
A California Camera Study
by Edwin Bower Hesser



Theatre Street, Tokyo. This is Asakusa Park, Japan's Coney Island. It is crowded with movie theatres, jammed close together. The gorgeous oil painted laundry tags are posters advertising the films.

You can keep on your hat but you must check your shoes at the door in a Japanese movie theatre.



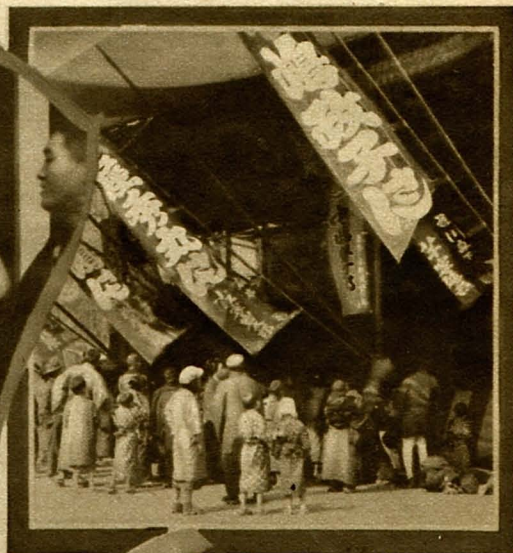
A Japanese actor is making personal appearances at this house. The fluttering banners are erected as a compliment and correspond to the bouquet in Western theatrical etiquette.

The SILENT DRAMA in JAPAN

by L.G. Blochman



One always risks getting splinters in his fingers while buying theatre tickets in Japan; the tickets are made of wood. The inscription behind the box office informs the public that there is "no expense inside." Patrons are often pestered by venders of cushions or fans.



IN Japan it isn't silent. The "story-teller," the Japanese call him, detested by Americans who frequent the theatres of Tokyo, beloved by the Japanese maiden, owes his existence to the dominance of American films in the Orient.

AS soon as the first title is flashed on the screen, the story-teller from his post at the side of the stage begins his explanatory chatter. Not for a moment does he stop talking as long as there is something doing on the screen. His incessant flow of language takes the place of the million-dollar-organ music so indispensable to the American fan. Monotonous to distraction, yet the story-teller is an essential, like peanuts at a circus, to Monsieur and Madame Butterfly, who have not yet been educated to the point of sitting through a title-less film. He must translate the American titles, and explain to the audience that in America people have the strange habit of making a public exhibition of themselves at meal time and dine in crowds, instead of in their own rooms as Japanese do. And he tells his listeners that the queer motions that

the young couple are now going through is the Foxy Trotto, an American dance; and that people interrupt their eating frequently to exercise thus in order to better their appetites. His way of telling all this is so clever that the audience chortles in glee, and daintily kimonoed maidens give him coy glances as he triumphantly stalks from the theatre after a performance.

ALTHOUGH with the growing popularity of the motion picture in the Land of the Rising Sun new Japanese producers are making their appearance daily, foreign photoplays still comprise the greater part of the fare of the movie epicure. Foreign pictures in Japan mean American pictures, and American pictures mean Universal. "Uncle Tom" Cochran, Far Eastern manager for the Universal film company, has the Japanese market so tightly sewed up that not another American company can get a reel into a Japanese projector without working through the Universal people. Some German and

Continued on Page 56

In SCREENLAND



ART and Finance have indeed become wedded. Listed on the New York stock exchange, taking its place beside Steel and Cotton and Copper, buffeted by gigantic finance and nibbled by the parasites of the ticker, we now find Motion Pictures.

In the stock exchange reports gossip of the Screen plays its part in affecting stock sales and quotations, the same as weather scares from the grain areas often swayed the Chicago wheat pit.

From one report we read:

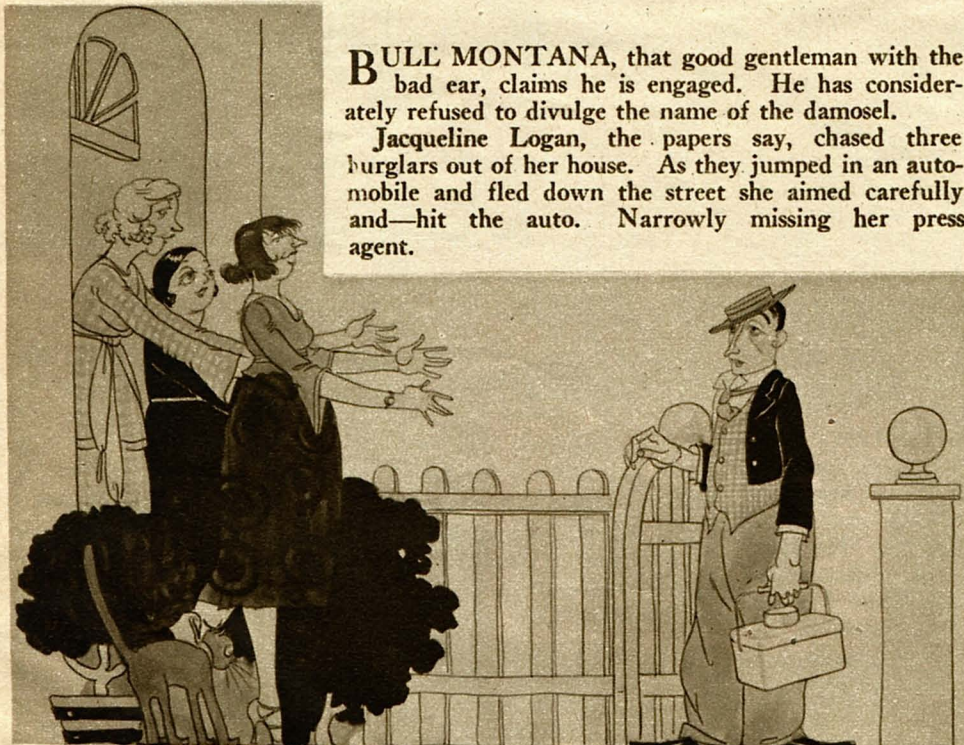
"Goldwyn dropped back below 5 after jumping around 7 on the strength of expected profits from the big imported film *Theodora*.

"Loew was very firm," another item states, "reflecting a satisfactory situation in theater patronage, especially in New York houses."

Charlie Chaplin's asserted sentimental interest in May Collins resulted in an increase of that lucky young lady's salary from \$250 to \$750 a week. She has signed at the Louis B. Mayer studio. The contract oddly demands that she remain single for a year. Incidentally, the beautiful Claire Windsor, whose eyelashes measure a sure-enough inch in length, met Charlie at the train when he returned from his triumphant European tour. May Collin's anti-matrimony contract has put the odds in favor of Miss Windsor among bettors in the Next-Mrs.-Chaplin handicap. We wonder what effect THAT will have on the stock market?

BULL MONTANA, that good gentleman with the bad ear, claims he is engaged. He has considerably refused to divulge the name of the damosel.

Jacqueline Logan, the papers say, chased three burglars out of her house. As they jumped in an automobile and fled down the street she aimed carefully and—hit the auto. Narrowly missing her press agent.



The Talmadge stars are visiting sister Natalie, the recent bride of Buster Keaton. And Buster, in his new role as head of a household, will probably have to make two comedies grow where only one sprouted before.

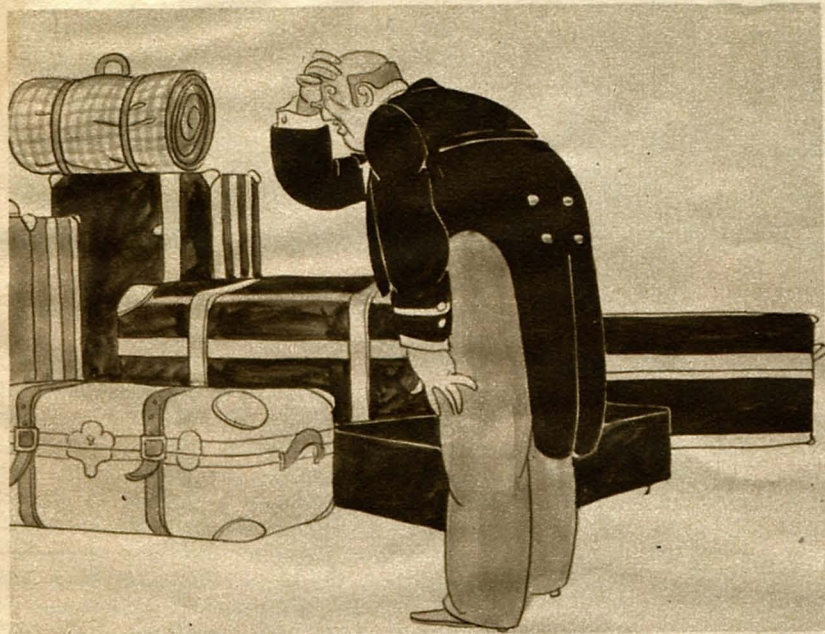
MR. and Mrs. Flugrath, prior to their departure for the East, were given a charming farewell dinner at the Ambassador by their daughter, Viola Dana. Guests were Shirley Mason and her husband, Bernie Durning; Alice Lake and her parents.

Lois Weber and her husband, Phillips Smalley, are touring Europe. Its getting in Pictureland so that nobody can remember the name of a mere husband.

ALL Hollywood paid tribute to the passing of little Reeves "Breezy" Eason, Jr., 6-year-old Universal star. He was struck by an auto truck while riding his bicycle to a music lesson. Pallbearers at the little one's funeral were Harry Carey, Hoot Gibson, Tom Mix and Buck Jones.

by The STAFF
Illustrations by
EVERETT WYNN

Close-up Glimpses
of MOTION PICTURES
its PEOPLE and WHAT
THEY REALLY DO & SAY



The first and latest "Little Evas" have exchanged compliments. Gareth Hughes, who has presented LITTLE EVA on the Metro screen, sent a telegram of birthday congratulation to Mrs. Cordelia Howard McDonald, of Troy, N. Y., now 73 years of age, and who played the first part in the original cast of UNCLE TOM'S CABIN.

"MIKE BOYLAN, Universal director of exploitation, was recently presented with an infant daughter. He promised the merry young lady that she shall see *Foolish Wives* on her eighteenth birthday. Erich von Stroheim is still cutting those miles of film.

Rupert Hughes' son, Rush, appears with Colleen Moore in *The Wallflower*, as you will probably read later in your theatre program.

Cecil B. De Mille and Paul Iribe, his art director, are off on a two months' tour of Monte Carlo, via England, France, Switzerland, Germany and Cuba maybe.

Vera Steadman, Christie star, finished a picture called *A Pair of Sexes* and shortly thereafter gave birth to twins. The daddy (Jackie Taylor) says that hereafter his little wife will appear in plays with a singular title!

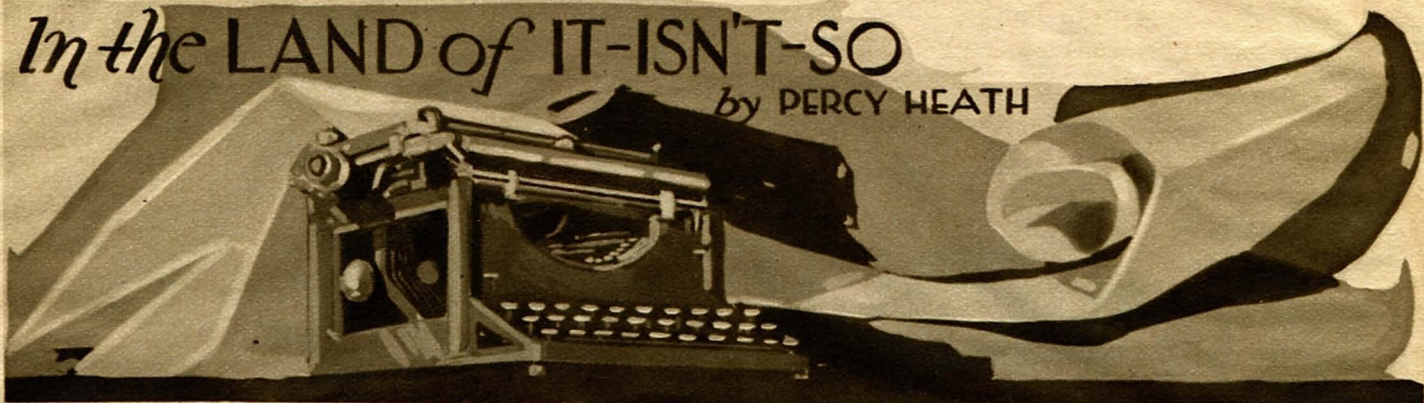
Louis Gasnier, a Robertson-Cole director, obtained permission from the government to release impounded waters along the Colorado River so he could film a gigantic flood scene for *The Call of Home*. But the wise, old world will probably credit the press-agent and forget about it.

Cecil B. DeMille named his latest production SATURDAY NIGHT. A poster writer capriciously billed it as being "not a bathing picture." The capricious poster writer is now looking for another job.



In the LAND of IT-ISN'T-SO

by PERCY HEATH



AFTER Caesar sent out word that he wasn't home, did Cleopatra really have herself wrapped in a roll of carpet and carried before him? Or was it all just a press-agent yarn?

How familiar that sounds! The poor press-agent is blamed for everything that "happens" to a prominent person—particularly if the person happens to be a film or stage star.

Isn't it strange that you never hear a word in his defense? Every other persecuted class has its protagonist, to rush to its defense when attacked, to hurl harsh word for word, lampoon for lampoon—even if he has to buy advertising space to get it printed.

BUT the press-agent who is worthy of the name never fakes. That is hardly ever.

And right here and now he has found a spokesman. As you may suspect, I am an ex-press-agent, speaking for my late accomplices. The press-agent is the fiction writer who uses real people as the characters of his story and gives it to the newspapers free of charge. He is a creator of news.

Once upon a time a certain New York p.a. wrote a casual paragraph to the effect that a blonde beauty of a musical chorus had attracted the notice of a wealthy South American visitor. The Senor, it so happened, was the nephew of the Secretary of Treasury of a little banana republic and he had been sent to Philadelphia to arrange for the U. S. mint to make a plate and run off a new issue of thousand-peso notes.

A QUICK follow-up story informed the waiting world that the Senor, infatuated with the chorus beauty, had begged the privilege of putting her picture on the new thousand-peso note. She granted the request and the currency appeared so adorned, according to the story.

This was printed in a New York newspaper. Before the press-clipping bureaus lost track of it, the story had appeared re-written in 472 different papers!

Of course, this story had a basis in fact. South Americans do visit New York and they frequently attend the theatres. It was a typical example of a good story which was faked. But it did no harm to the people it deceived. And it *did* help the show. The press-agent thinks up interesting events and often makes it really happen. He is entitled to the public gratitude for livening up the front page.

THE ideal press-story is one which, given its initial impulse by the publicity promoter behind the scene, rolls on and on like a snowball, gathering size and momentum as it progresses. Kipling tells somewhere of an editor who printed as news a remarkable, original story about a tiger. Whether true or not, it had some features which caused it to be copied, with additions and embellishments by newspapers on all sides and in all countries. When it had made a complete circuit

After a career of press-agenting for Coney Island, the Zeigfeld Roof, David Belasco, Mrs. Fiske and other famous folk and institutions, Mr. Heath developed such an active and valuable imagination that he was drawn to motion pictures. He is now first assistant to Elmer Harris, supervising director of Real-art Studios—in the Land of Dreams-Come-True.

of the globe, and caused countless tongues to wag, the editor printed it again, with an account of its origin and history.

THE big spectacular story makes a hit while it lasts, but it is not so available or so productive as the continual grist of smaller notices, keeping the client's name day after day before the fickle public. In this connection, the story that excites discussion and argument is the most valuable of all. A press-agent plants the seed of a good story of this kind, and he has only to sit back and watch it grow and flower in the Land of It-Isn't-So with other hands doing the nurturing and tending.

WHILE I was still in New York, in what I suppose they now refer to as "the good old days," Coconut Grove, of

which I handled the press interests, was open until three a. m. One fine day the Mayor of New York received a letter signed by a chorus girl of the Grove. It set forth very plausibly that the writer's work kept her out until the early morning hours. It went on to state that she had to go home in the subway, and at that time in the morning the cars were filled with home-going revellers, including a good many bibulously soft and criminally hard characters. The young lady asked His Honor seriously to consider having the subway companies run special cars for the women whose work or emergencies compelled them to be out at that time.

This proposal was taken up repeatedly and at length by the press in the news columns. It was gravely commented upon, editorially. In nearly all cases, of course, the girl of the show, as the originator of the idea, was mentioned. An influential body of women took up the cudgels, and made a campaign to have it put through. And there could be no "comeback," because it was a perfectly legitimate story—except that it wasn't the chorus-girl who thought of it.

IN other words, the press-agent isn't necessarily a thimble-rigging sharper, a gent of easy virtue and integrity, a "con" man. Personally, he may be a very fine chap—most of them that I know are like that. Recently we had a chance to show on the screen a perfectly typical press-agent, in a picture by Wanda Hawley. The continuity was assigned to me, and you can bet I took advantage of my opportunity to make a hero of a press-agent, and do my bit to correct the misunderstanding that exists in the public mind.

WHEN people, generally, understand that about every one of their idols—not only their darlings of the stage and screen—but every prominent or striking figure in public life, every forward-looking campaign or social movement has its press-representative, the latter will take his place not as a necessary evil, but as a constructive, potential and largely admirable figure in our highly organized and complex social system.

Big WOMEN of the SCREEN

CONCERNING TALENTS *that are not*
EXPRESSED *with* LONG EYELASHES



June Mathis rode to fame along with "The Four Horsemen of the Apocalypse" which she adapted from the Ibanez novel with such tremendous success. She has prepared many other notable screen stories for Metro, the organization which absorbs her services. *Photo by Hoover.*



"What Every Woman Knows" is one of the plays Olga Printzlau adapted for William deMille. But if every woman knew as much as Miss Printzlau she would be making oodles of money by preparing screen versions of "The Jack Straw Man," "The Prince Chap," "The Cradle" and other productions that require a woman's brains as well as the beauty of stars.



Mary O'Connor, film editor for Famous Players-Lasky Studios for several years, recently returned from London, where she founded the scenario department for the British Paramount organization. She is one of the leaders among film writers.



Marion Fairfax, noted playwright and screen author, now has her own producing organization, where she writes and directs such vehicles as "The Lying Truth." She wrote the scenarios for "Dinty," "Go and Get It," "Bob Hampton of Placer" and other big pictures. *Photo by Hoover.*



Though she entitled one of her pictures, "Idle Wives," Lois Weber isn't one, even if she didn't stay home and fry bacon. Her genius as a successful author-actress-director-producer has been expressed in such preachments as: "Hypocrites," "Two Wise Wives," "Borrowed Clothes," "The Price of a Good Time," "The Blot" and other films "with a moral." *Photo by Hoover.*



Jeanie MacPherson, Cecil B. DeMille dramas and intriguing situations are synonymous. She doesn't look a bit literary, does she, in her sky toggery? Going up among the clouds, she said, so's she could think.

PEEKING through the CAMERA



THE MAN WITH TWO MOTHERS—When Tom Moore's contract abruptly ended, Cullen Landis was obliged herein to become a young Irishman in Alice Duer Miller's tale. The mothers, Mary Alden of "The Old Nest" and Laura Lavarnie.

Goldwyn.

THE HUSBANDS TRADEMARK — Gloria Swanson (left) in fashion's finery. Bits of the picture were taken in Mexico. Stuart Holmes is the wealth-seeking husband and Richard Wayne leading man. Whoever conjured up the title should be given a share of the receipts.

Paramount.



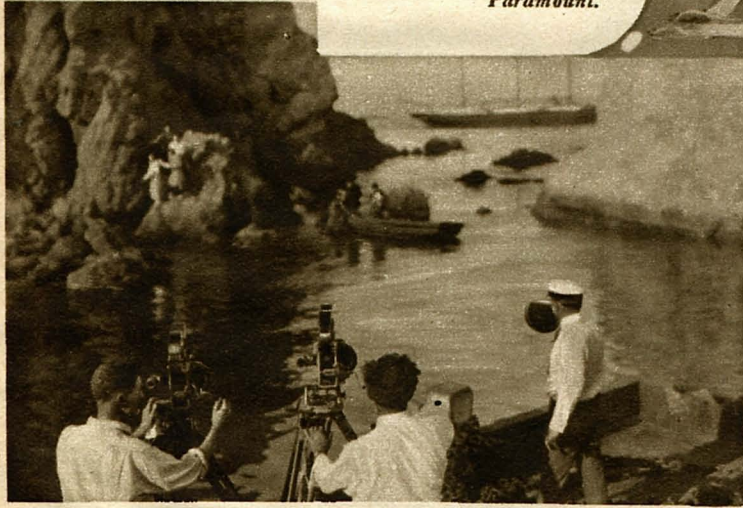
EDEN AND RETURN—Doris May, former co-star with Douglas McLean, surrounded by three admirers, a dash of Wall street and high life.

Robertson-Cole.



THE LURE OF JADE—The powerful emotional characterization of Pauline Frederick is hoped to equal her "Madame X." Especially written for Miss Frederick by Marion Orth. This production is compared, on the lot, to Bernhardt's Camille.

Robertson-Cole.



YELLOW MEN AND GOLD—An unusual photograph taken during production at San Clemente Island, off the Southern California coast. This Gouverneur Morris melodrama of the sea will contain some remarkable seascapes, promises Irvin V. Willat, director. Helene Chadwick and Rosemary Theby will appeal to those who like a different sort of scenery.

Goldwyn.



HUNGRY HEARTS—Bryant Washburn comes back to the screen, in the leading role of Anzia Yezierska's drama of the Ghetto.

Goldwyn.

at MOTION PICTURES *in the Making*



THE CHAMPION—Wallace Reid put on a real ring battle with Kid McCoy, ex-middleweight champion, at the stadium of the Hollywood Post, American Legion, just to get a big thrill in this picture. A real audience and everything.

Paramount.

THE WALL FLOWER—Another Rupert Hughes epic of real folks. Colleen Moore (right) plays the title role, with Richard Dix opposite.

Goldwyn.

THE CALL OF HOME—(Below) from the famous novel "Home," by George Agnew Chamberlain. The popular mother-love theme is supported by Irene Rich in the role of mother. Ramsey Wallace is the less important parent.

Robertson-Cole.

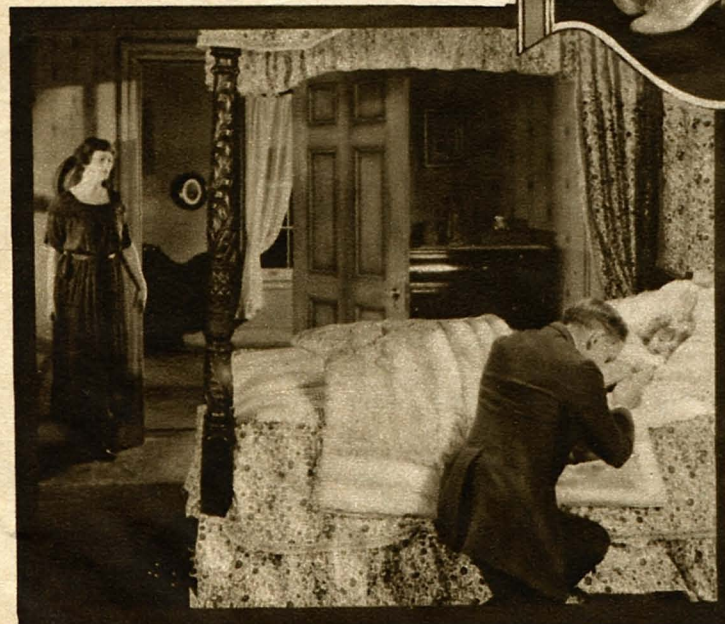


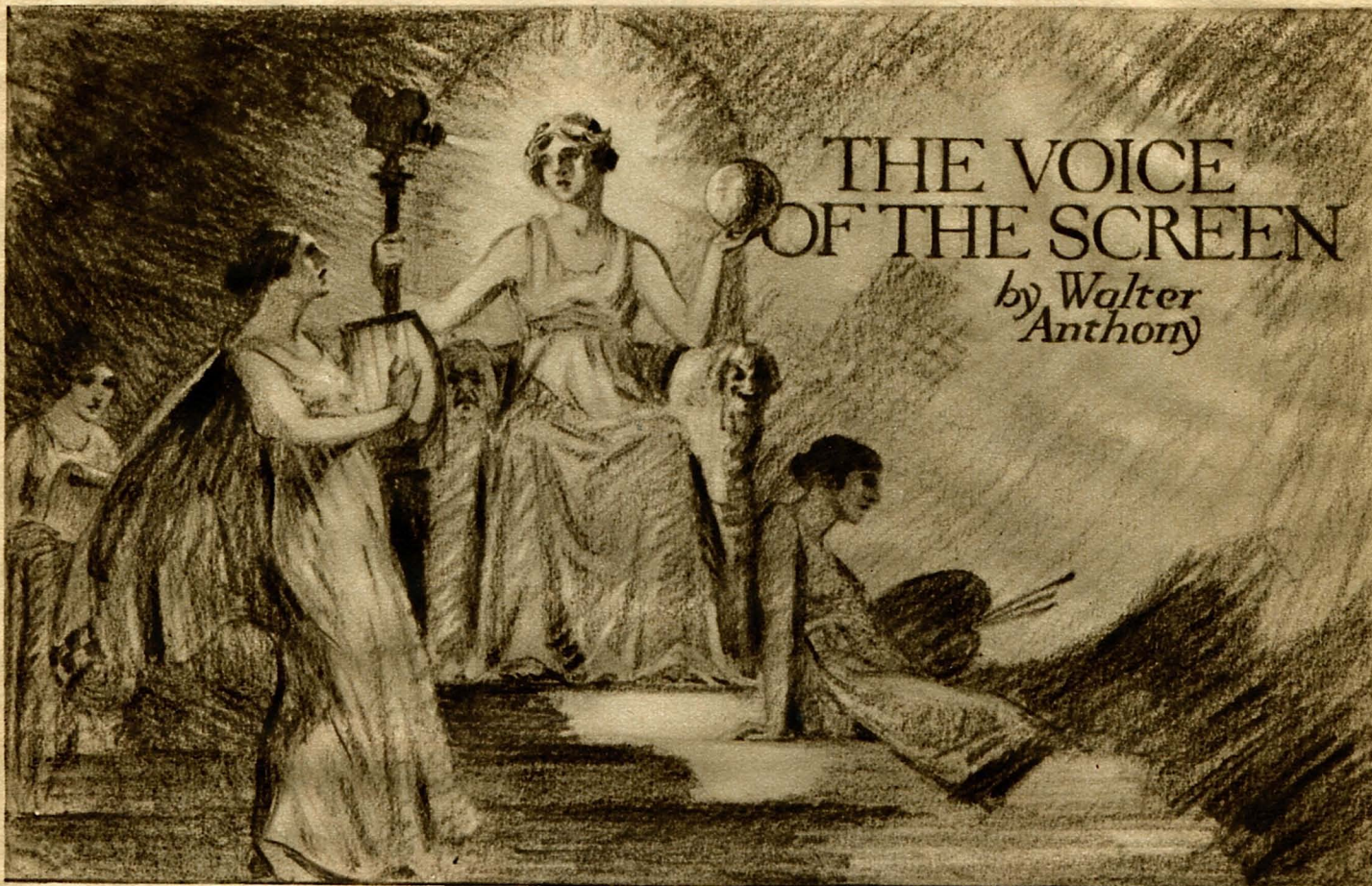
FOR THE DEFENSE—From the successful stage play by Elmer Rice. It is a mystery story, difficult to film; but there is Ethel Clayton if the plot doesn't screen just right.

Paramount.

TOL'ABLE DAVID—This should be worth seeing for three reasons: Joseph Hergesheimer, the author; D. W. Griffith, director, and Richard Barthelmess, star. "Tol'able David," "Three Black Pennies" and "Java Head" have placed Hergesheimer in the foremost rank of contemporary American fictionists. This is his maiden venture on celluloid.

Inspiration Pictures.





The greatest composers, says Mr. Anthony, may someday write scores expressly for motion pictures, as they have treated poems and legends in their immortal symphonic dramas.

WITHOUT music, the picture-drama is mute, incomplete and colorless. Picture-plays, in presenting a world that lacks alike sound and color are, to that extent, false. Our senses are contradicted by every foot of film, our eyes and our ears record the unreality and untruthfulness of the episodes presented; the figures are seen to speak but no sound cometh; the tapestries, the gowns, the very gardens and the sun itself are all but shadows.

TWO elements lend eloquence to the films. One is story- ingenuity, which term embraces all there is of sensation, action, movement, novelty, scenic investiture and camera creativeness. The other element, and perhaps the most important element in beguiling our senses to forgetfulness of the screen's inherent weaknesses, is music.

THE day when the big picture houses of this country deem their picture offerings sufficient, without music's quickening spirit, to convey illusion and conviction to enlightened audiences is the day when the spoken drama will begin its renaissance and the silent drama begins its decline.

NOBODY knows better than picture reviewers and critics how important is music to even the best of pictures. As a critic, the writer has witnessed in a silent studio projection room many a picture, the entertainment possibilities of which

were so far underestimated as almost to have condemned the photoplay. But when revealed under the inspiring influence of a well-planned music score, these became gloriously articulate, compelling and emotionally vigorous. The message to the eye needed the fortifying message to the ear, and music performed that service, giving sentiment to the romantic episodes, thrill to the adventures, tears to the pathetic scenes and sublimity to revelations of Nature.

IF music can help materially to "make" a picture, how it can mar one! I have seen pictures with their thrills turned into burlesque, their pathos into bathos, their sentiment into mawkishness and their legitimate appeals converted into travesty by the stupidity of organists ignorantly wielding their great powers to destroy that which they were paid to protect. A misplaced accent, once sufficed to bring a misplaced laugh; an imitation of an automobile horn turned a tragic chase into a Keystone riot and once I heard the sentimental section of Chopin's Funeral March played for a lover and his lass in a sun-lit meadow!

IT is conceivable that the time will come when the greatest composers will not hesitate to write scores expressly for motion pictures, treating them as Liszt, Saint-Saens, Borodin, Gliere, D'Indy and Richard Strauss treated poems and legends in their immortal symphonic dramas.



Art Portrait by Edwin Bower Hesser.

"Now that I am in drama," says:

MARIE PREVOST

The bathing girl idea of clothes,
Is all right as far as it goes,
But I find gowns annoying
And comfort destroying
Unless I can wiggle my toes!

MAN'S BEST FRIEND

Is the only one who can kiss a fellow's sweetheart and get away with it



This spaniel of Betty Compson has a Japanese pedigree; but we frankly confess that we don't know a blessed thing about the lucky little beast—even if we are "made where the movies are made."

This one isn't a dog, at all. It is a baby red fox that some tall timber admirer of Madge Bellamy sent to her for a present.



Little May McAvoy with her adored pet "Swift & Co." How interesting it would be to tell that it follows her about the stage and sometimes gets in the scene and makes the director swear and is fed by Miss McAvoy out of a bottle every other hour and—. But it doesn't and isn't. The only time she ever handles the ugly little thing is when some fool magazine wants her picture with it.



Bebe Daniels has been accused of keeping alligators, leopards, rattlesnakes, anteaters and blood-sweating behemoths for pets; but as a matter of fact this collie is the only real pet she has—unless you include her mother's canary bird.



Wanda Hawley may be guilty of the heinous crime of looking pretty for the photographer but the Boston bull pup isn't.

"Skooks" is the name of Agnes Ayres' Boston bull. He has a dramatic training.



This is easy -

Gloria Swanson invented this new coiffure. She claims it is the most effective style for a simple hairdress that she has ever tried. You will see her wearing it in forthcoming Paramount pictures. In fact, in *THE HUSBAND'S TRADEMARK* she first used it, and these exclusive

says *Gloria Swanson*

poses were made by her especially for SCREENLAND readers, between scenes. Miss Swanson advised the Editors not to offer a \$10 prize for every girl who submits photographs showing her own hair done in this fashion. "It is too easy," she said.



1

1. Part the hair on one side, waving it if it has no natural curl, and pin it back softly over the ears.

2. Back view, showing the hair well brushed into one section.

3. Roll the entire back hair into one continuous roll.

4. Loop the roll up into a figure "8" and secure. If the hair is long enough, a double figure "8" may be made, allowing the lower half to rest upon the neck.

5. Side view of the completed coiffure.

6. Quaint pins such as Gloria wears on either side give an added artistic touch.

7. When a girl stops to look at a man this way, she KNOWS she is looking her best!

2

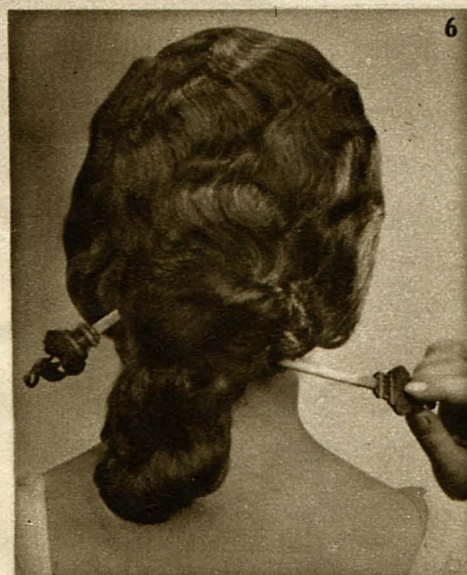
3



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5



6



7



LITTLE HINTS

GRAND LARCENY —Goldwyn

In all the cut-glass splendor of 1921 wifedom, Claire Windsor does the most dramatic work of her career. She tempers the passion of her role with exquisite breeding, plays up to but never beyond it. The theme—that of wife-stealing—is not new. But here the telling of it has a welcome delicacy of touch and a surprise ending—which is more than most marriages have. Elliott Dexter is, as usual, the type of perfect husband who simply can't help misunderstanding his wife.



MISS LULU BETT —Paramount

The best stage play of the year has reached the screen with the painstaking direction of Wm. B. deMille. How greed and selfishness may inhabit a home of decent, respected people gives a pathetic setting to the matrimonial misadventures of an unfortunate kitchen drudge. The title role of Zona Gale's intense story is well played by Lois Wilson with a satisfactory cast. *Doolittle Photo.*



LITTLE LORD FAUNTLEROY —United Artists

In the most pretentious picture Mary Pickford has ever attempted she outdoes herself. As the little LORD she indulges in a number of childish pranks and fights whose direction shows the practiced hand of husband "Doug," and is wholly lovable. But never is she really a boy, rather a girl charmingly dressed up in boy's clothes. As DEAREST the mother, however, she suggests the Mary Pickford of the future: a gentle, womanly charm and subtle power that make us hope she is really going to "grow up" on the screen.

MOLLIE O —First National

Mabel Normand is back again, radiant with health, bubbling with humor, but adding to her characterization a deeper appeal seldom noticeable in the days of MICKEY. There is a new sweetness, a depth, to Mabel's acting, something of Lillian Gish's gentle pathos. Of course, Mabel cuts up a few didoes. Yet, without loss of her hoydenish gaiety, she has added a poignant charm that grips the heart. MOLLIE O is a classic; and the new Mabel Normand a revelation. Jack Mulhall is a bit too much the perfect gentleman; you will want to stick a pin in him to see if he was human.



for PLAY- GOERS

HAIL THE WOMAN —First National

This is an epic of American Womanhood. About Woman, it is written to and for Man—a preachment on the bombast and unfairness of the male, couched in dramatic form. It is grim; it is tragic; but it is life. The characterizations are a bit stressed in order to drive the point home. Your menfolks won't like it—but make them see it. Florence Vidor is her usual capable self. But Madge Bellamy's work proves her the possessor of unsuspected dramatic feeling and expression—her performance of the little girl-mother is really remarkable.



LADIES MUST LIVE—Paramount

The last achievement of George Loane Tucker is a satire on the modern truth that LADIES MUST LIVE and it's up to the dear things to make the best bargains with what nature has given them. The play is clever and well directed, but obviously choppy in dramatic sequence. Betty Compton is a beautiful figurehead. You will admire the splendid work of Lucille Hutton who plays as the little kitchen girl who goes down in the unequal struggle the ladies of the film have in order to live.



DANGEROUS LIES —British Paramount

English pictures are replacing their scenic tours with drama. You can't miss the drama in this—it fairly shrieks. The plot of two husbands to one wife was old before Washington gave the drama liberty. This "tour" includes only Hyde Park, the church where Grey wrote his "Elegie," the estate of the Duchess of Marlborough and an historic chain Bible. There's no fog. Mary Glynne is showing more animation. Maybe it's the absence of the fog. David Powell threads the dramatic traffic gracefully.

THE CABINET OF DR. CALIGARI—Goldwyn

This German picture importation is the most fantastic ever made. You won't like it—and you won't sleep at night after seeing it. But you won't forget it. Its eccentricity, its cubistic settings and weird drama thrill you even while you hope American producers will never take to this method of expression. It is artistic, from the standpoint of technical mechanism and gruesome art-effects alone. It is novel—but one in a lifetime will do ANYBODY!



(Continued on Page Thirty-eight)

PERSONALITY

In the Young Girl's Bedroom

By MAX PARKER

Famous Players—Lasky Art Director

Mr. Parker designs an average of fifty bedrooms a year for motion pictures and from his experience he has gained the reputation of an expert in this unique study.

FIND in the study of the personalities of people, especially young girls, that the embodiment of circumstances, temperament and environment often are lacking in the decoration and furnishing of their bedrooms to create a peaceful atmosphere.

If girls would only stop to think that their bedrooms are their "Holy of Holies," as it were, and not a show-window, they would find more peace and quiet.

Do not think that you must bring home every favor, every dance program, every memento and worthless knic-knack given to you, and must hang them up on the wall or string them over the chandeliers and dressing-tables. For this only makes your room a hodge-podge and you soon tire of it.

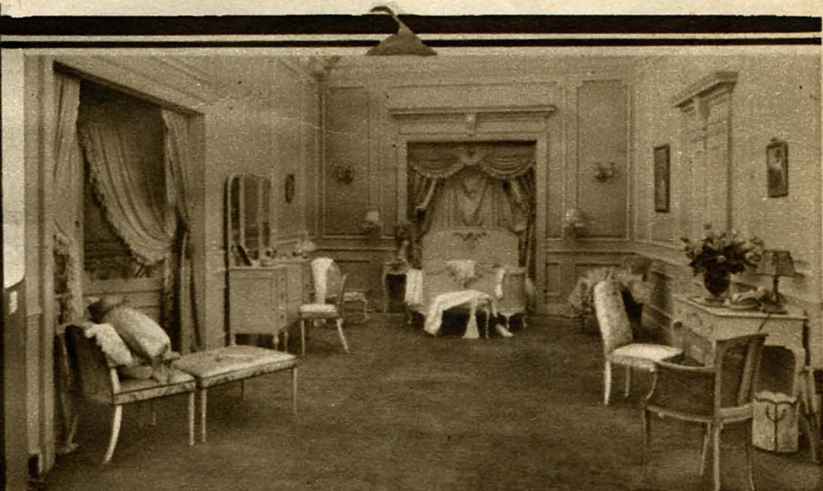
Neatness and cleanliness are akin to godliness—and should be the young girl's slogan. Dancing-slippers, silk garments and ribbons scattered about do not make for daintiness or attractiveness.

In planning your room, remember this: first of all, plenty of light and air, soft neutral tones on the walls and the floor. If paper is used on the walls, consider the hangings at the windows, the pictures (very few) on the walls or dresser, etc. Do not use elaborately scrolled wall-covering, as you will soon tire of it. Hangings should be simple dotted swiss or chintz, hung in soft folds or pleats.

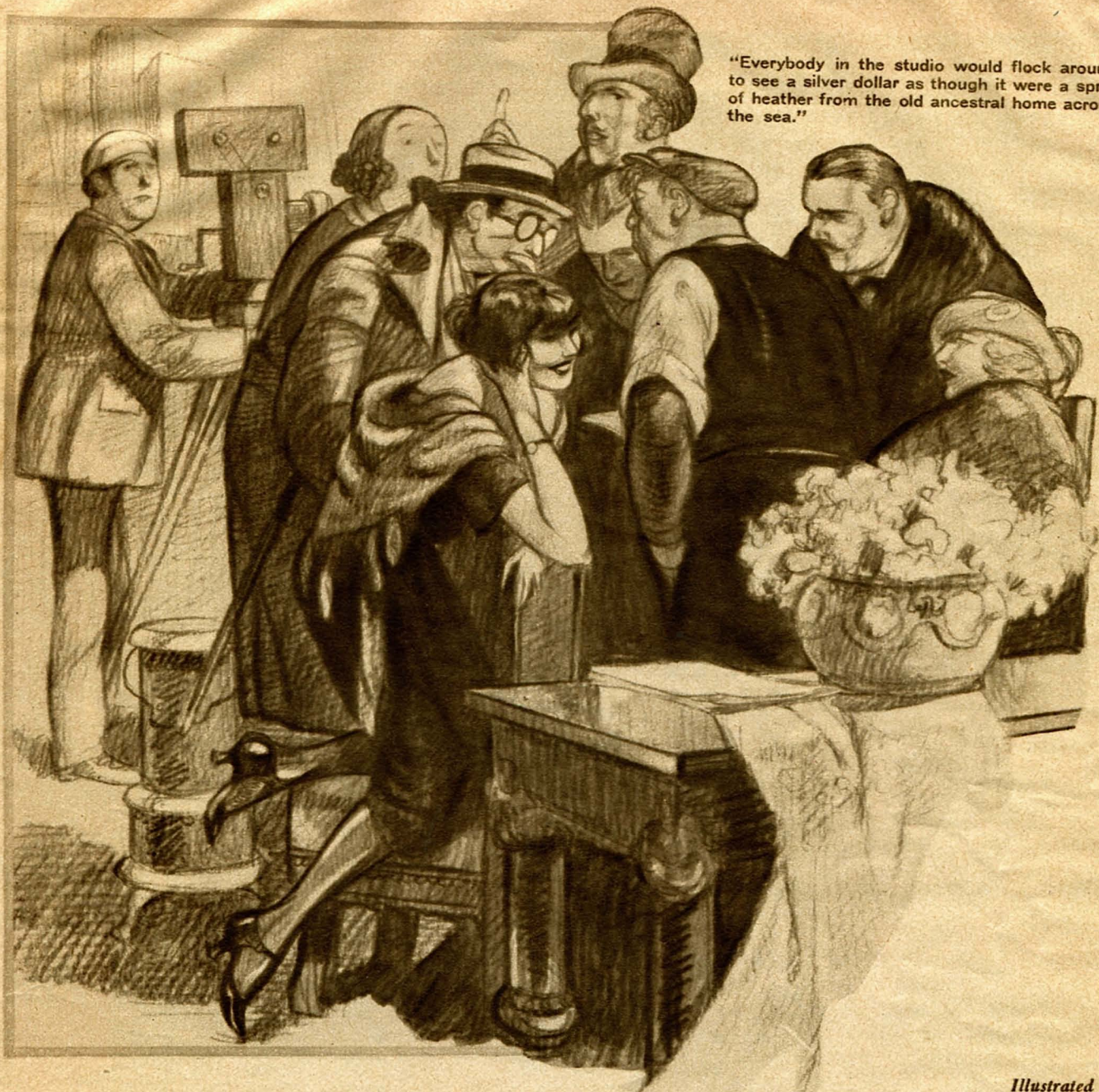
Your furniture should be carefully chosen; and do not use more than you really need as a cluttered room indicates bad taste. This need not be expensive to be in good taste as there are a great many lines of painted furniture which are very charming and inexpensive. Or a bit of ivory, or French gray, paint will work wonders with old white furniture, and black will give a new life to darker woods. Colonial mahogany is always good, also. I would not advise using heavily carved pieces as they collect dust and dirt.

Carpet or rugs should be of soft tones, either plain or figured, but if figured be careful not to make your floor the predominating note in your room.

Above all things, strive for simplicity and daintiness and you will find you can live with it longer. Make your "Holy of Holies" a bit different from other girls', an expression of your own personality and the sweet charm of girlhood.



These three "bedroom sets" designed by Mr. Parker for recent pictures exemplify the effectiveness of quiet simplicity.



"Everybody in the studio would flock around to see a silver dollar as though it were a sprig of heather from the old ancestral home across the sea."

Illustrated
By EVERETT WYNN

Have you often wondered WHY Hollywood is the World's Movie Capital? You will find your questions answered in—

The SILVER DOLLAR

By HARRY CARR

I SUPPOSE New York must be good for something besides chilblains and rough policemen. But whatever Providence had in mind when the place was permitted to be, that purpose certainly had nothing to do with motion pictures.

You might as well try to grow oranges in Fifth avenue as to make pictures in New York. The expense is terrific; the natural handicaps are very great and I have been able to see no balancing inducements.

About two years ago, there was a headlong stampede for the big town by a number of Hollywood picture producers. Most of them have come back somewhat wiser and considerably sadder.

When they dashed blithely away from the bosom of California it was their contention that they could more easily get good stories; and that they would, in the East, find an atmosphere more conducive to creative thought. Also, they declared that they would be able to find talented actors in greater profusion.

(Continued on Page 58)



Thomas Meighan and Edith Roberts in their workshop—the Hollywood Paramount studios. In this prosaic setting the genial Mr. Meighan re-created "Cappy Ricks" and Miss Roberts found inspiration for her vivid part in C. B. DeMille's newest feature "Saturday Night."

Evans Photo, L. A.



Photo
W. F. Seely

"John, his eyes blazing with anger and indignation, enters the room."



(SYNOPSIS OF PRECEDING
INSTALLMENT)

Lovers since childhood, John and Katherine marry when John's business promotion merits it. John is ambitious to succeed and Katherine is strongly maternal but her desire for children is denied so she and John can affect the prosperous appearance necessary to their success.

Tom and Grace are friends of John and Katherine, Tom being a fellow employe of John at the factory. Tom and Grace have denied themselves outward prosperity to rear children. The factory owner is entertained at John's house, where he weighs John and Tom for an important position.

Tom and Grace are called from the party by the illness of their child at home. They leave and John wins the position.

Two years pass and John forges ahead of Tom, always denying Katherine the right of motherhood until he reaches a niche higher. On the night of their wedding anniversary John fails to arrive for an anniversary dinner proudly arranged by Katherine. He is at work at the office when Steve, son of the factory owner, who courted Katherine before her marriage to John, calls at her home, and advantage by her loneliness urges her to leave John, marry him and fulfill her destiny of motherhood. Katherine listens eagerly, forgetting she is married to another man; she only knows that maternity beckons to her.

While Steve is exhorting Katherine, John finishes his work at the office. He gets into his car and drives home. In front, he sees Steve's roadster. This causes no particular suspicion on his part because Steve has always been a frequent visitor. John crosses up the path and opens the outer door with his own key. Then he steps into the hallway.

POVERTY OF RICHES

An Original Screen Story by LEROY SCOTT,
Author of "The Counsel for the Defense" "Partners of the Night," etc. Ill. by ALBERT HURTER

STEVE and Katherine have not heard John. The scene between them grows just a bit hectic as Steve pleads his case. There is nothing distinctly compromising, and yet his air and attitude are such that we are not surprised at their start of fright when John, his eyes blazing with anger and indignation, enters the room. They break apart, not that they are

afraid, but as a natural reaction in a situation of this kind. John turns on them furiously, demanding to know what this means. Steve starts to reply, when Katherine interrupts, and speaks for herself. We feel that she would have been all contrition had it been the gentle lover John who entered, but now is roused into answering him in a burst of sincere anger rising from her hurt womanhood. She tells him the truth about himself, how selfish he has been, how he has forgotten even their wedding day, how he has denied her everything she wanted, and that Steve has come to her, honestly and openly, offering her what she wanted. John is bitterly ashamed. He realizes in a flash how much she has sacrificed for him, and in deepest humiliation he begs her pardon, and asks for her forgiveness. Touched by the change on John's part, and with a new access of the great love she feels for him, Katherine breaks, and stumbles to him. John rushes over and catches her in his arms, where she cries freely, John soothing and petting her as one would a child.

STEVE waits until she has somewhat recovered herself. He tells Katherine he realizes now where her heart is; he is going away to New York, not to come back, and he only wants to tell them that this will leave his important position open, and that he will do all in his power to see that John gets it. Then he makes his exit, perhaps going over to where John and Katherine are, and kissing her hand goodbye.

"I ONLY want you two to be happy. And as an anniversary present I'll tell you this: I'm leaving, but so is Lyons in a few weeks. I'll do what I can to see that you get his job. I think you are the

best man. You are luckier than I to this extent: she has helped to make you the best man."

AFTER he has gone, John and Katherine sit on the sofa. She has quite recovered by this time. John is extremely excited by what Steve has said about the new and greater job, and he communicates this joyful excitement to Katherine. Loving him as she does, she prays earnestly that he may receive it, and soon the two are laughingly planning over what they will do when John gets this job, the culmination of all his ambitions. Tenderly he tells her of his gratitude to her for the wonderful way she has helped him all these years. And one thing they both are sure of, that when he receives this, they will fulfill their greatest ambition—they will have children. John seals this promise with a kiss, which kiss she returns earnestly and happily. And as they talk, she visions the future, peopled by little ones, playing around her. She is very happy; the vision disappears. Then he remembers that perhaps she had no dinner; he questions her, and she admits it; the dinner at home is spoiled, the maid out; he suggests that they go to the country club for a bite to eat; she agrees happily, and like two children, after she has put on a wrap they run outside and get into their car, on the way to the club.

WE cut to Tom's house. Either the children are just being put to sleep, or they have awakened, and call their parents from downstairs to play pranks, or, Grace and Tom are going to bed, and pass through the children's room for a last look at them peacefully asleep.

ON the road to the country club, Katherine and John are laughing happily. He is saying: "And the first one will be called Katherine—" at which she laughs, and might respond—"But suppose it's a John?" At this he too laughs, distracting his attention from the wheel, there is a sharp curve, which he sees too late; he tries to swing the car around; it turns over with a wild crash, the splintering of glass, etc. Another car approaches and stops; two men get out; John crawls from underneath the car. He is not badly injured, if at all. But he is frantic for Katherine. Feverishly the men work, finally pulling out the unconscious body of Katherine. She is put into the car, John holding her tenderly. The car moves off and we FADE OUT.

IT is some days after the accident, days of deep anxiety while Katherine hovered between life and death, but she is now decidedly out of danger and convalescent. We come to her boudoir, a beautiful, sunny, bright room. It is springtime, early in the morning. John is helping Katherine to a daybed, where he makes her comfortable. She is quite cheerful and getting along splendidly, so far as her physical condition is concerned. Underneath, however, a great fear is working, which shows itself at unguarded moments every once in awhile. But to her husband she presents a face of untouched happiness.

JOHAN, on the other hand, is extremely tender, and buoyantly happy that Katherine is recovered. He is lovable to her in the extreme, and boyishly happy, the reason for his particular happiness on this occasion being the fact that on this day he expects to be appointed factory manager. It is this time not so much of competition or a race, but rather a more or less certain thing, depending only on its actual consummation to bring him to the goal of his ambition. He speaks to Katherine about this, and she is just as happy as he.

WE go to the office, where, in one of the private offices, the various executives and officers of the corporation are gathered. Their attitude is an informally comradely one, while waiting for John to appear. Somebody comments on the fact that John's solicitude for his wife transcends anything he has ever experienced—that even business is not allowed to stand in his way when it comes to showing his wife attention. At his home we see John looking at his watch. We must really go; he has stayed too long. He kisses Katherine a fond good-bye, to which she responds in kind; then he leaves, promising to come back immediately after the appointment has been confirmed. She wishes him all luck. As soon as he has gone, Katherine, in great fear and nervousness, and carrying the weight of a tremendous suspense, picks up the telephone and calls up her old family physician, who has attended her through this illness. She asks him to come over immediately, and he agrees. We see him leaving his office.

AT the factory, John strides toward the office, set apart for Board meetings, where the various officers are assembled. They shake hands with him cordially. He is nervous, but confident. They ask him to sit, and Mr. Phillips starts discussing with him the matter in hand, the appointment of a new manager.

WE see Lyons in the magnificent drawing-room of his house, an enormous room, through which he is walking in solitary grandeur. His wife is elsewhere, busy with some social duty, and the thing for which he married, children and home life, are denied him as absolutely as if he had never married at all. His loneliness is the more pronounced, as he sits and dreams of the children he had so hoped for.

AT home, the doctor arrives. He is a kindly intellectual type. He asks Katherine the usual set of perfunctory questions, feels her pulse, perhaps looks at her chart, and is cheerful about her condition. Then he asks her what she wanted to see him about.

KATHERINE asks him to sit near her. He does so. Then, summing all her courage she starts speaking to him. (From now until John comes home, there are no titles spoken by Katherine, the doctor, or Grace, when the latter arrives. This is very important. It is understood that all the business below is in pantomime and played in such a way that the audience will not know definitely what it is about. Some will sense it, which will give us desirable suspense.) She asks him if he promises to tell her the truth. He agrees to do so. Then she asks him to tell her, and not to spare her, whether her accident has made her less a woman, whether something has happened to her which takes from her the procreative faculty. The doctor tries to beg the question; he tells her that she must wait until she is quite recovered before asking a question like that. But frightened by this avoidance of the issue, she insists on knowing, and knowing immediately the truth. With great sympathy, the doctor takes her two hands, and tells her she must be strong; that he has terrible news for her; it is true that the accident has injured her internally so that she will never be able to bear children. He speaks sympathetically, but she listens like a statue, dead, cold, empty of response. Something has died within her. The doctor realizes that further talk will not do her any good, and patting her on the shoulder, leaves her.

AS he comes down the stairs, the maid is opening the door for Grace. Grace has not changed much; her clothes are not particularly smart, but she radiates the same happiness and joy. She meets the doctor at the foot of the stairs and asks him eagerly how Katherine is. The doctor, still shocked by the terrible tragedy of which he has just been a witness, tells Grace that Katherine is well physically, and then, in a few words, repeats to her what has just gone on upstairs. Grace is horror-stricken. The doctor suggests that she go and comfort Katherine. Grace rushes up the stairs.

IN the boudoir, Katherine is sitting, staring in front of her, half-unconscious of her surroundings, her eyes open wide, seeing nothing; her arms hanging limp at her sides. Grace comes in. Katherine makes no acknowledgment of her entrance. Grace crosses quickly over to her. Katherine looks at her with an almost imperceptible movement of the eyes. The two women look at each other for a long time, wordlessly. Each reads in the other's eyes what she knows. Grace's eyes are wet with tears. Katherine could bear up when she was alone and friendless, but the sympathy in Grace's face breaks her reserve, and in a moment both women are weeping bitterly in one another's arms, Grace being the comforter and sympathizer, Katherine like a little child, sobbing wildly and unrestrainedly. After a long cry, which completely exhausts Katherine, Grace realizes that she should leave the other alone. She softly puts her down, Katherine now only sobbing intermittently, as Grace steals from the room. (To this point, no titles.)

AT the office, Mr. Phillips is just telling John that in consideration of long years of active service, in appreciation of what he has done for the firm, and in acknowledgment of his superior ability, it has been unanimously decided to make him general manager. They give John the executive chair at the head of the table. John sits quietly for a moment, thrilled at the appointment, then the other men jump up and offer their congratulations. In a second John is the center of the whole group, and his very boyish happiness and enthusiasm at the

He is a man who can photograph a flower growing in an alley pot, give it a sub-title, and cause you to admire the pot, the flower and the man who thought of them—

He even flutters close to the edge of slapstick, but he does so reverently, like a Creole woman kicking a priest—

He will be known and discussed when the Pyramids have crumbled into the sands of the Sahara and the water of the sea is a shallow puddle—

WHO IS HE?

Don't miss "MIRRORS OF SCREENLAND"

Beginning in next issue

The keen observations of a famous author in
Movieland



PAT SULLIVAN

Photo by *Apeda*, N. Y.

ANIMATING FELIX

by ERNEST MAAS
former Editor of "PARAMOUNT MAGAZINE"

Three thousand drawings for 400 feet of film—the average length of an animated movie! One hundred and fifty to 200 drawings a day is the task of the cartoonist. And each movement must be carefully planned by mathematics in advance to secure the proper action. Read this interesting story of *Felix* and his creator, Pat Sullivan.

THE entire secret of successful cartooning for the screen lies in the knowledge of that painstaking mathematical problem known as timing. No one in the field today exemplifies this fundamental principle with more expertness than Mr. Pat Sullivan, creator of the famous *Felix* series. For Felix is undeniably the nuttiest, dippiest, craziest cat that ever lived, on the screen or off.

The animation in these feline extravaganzas is conceded to be perfect. Mr. Sullivan has elevated the raising of an arm, the turning of a head and the movement of a body to a fine art. The *Felix* walk is a classic, and the acrobatics of the *Felix* tail are incomparable.

And speaking of this caudal appendage, that curls itself into question marks and does all manner of inconceivable things, brings us to another consideration that, from the standpoint of the audience, is absolutely of first importance.

Above everything else, an animated cartoon must be humorous—must be full of laughs. Every foot must be funny. An audience seems to expect much more of the four-hundred-foot cartoon than it does of the ordinary two-reel hokum that passes

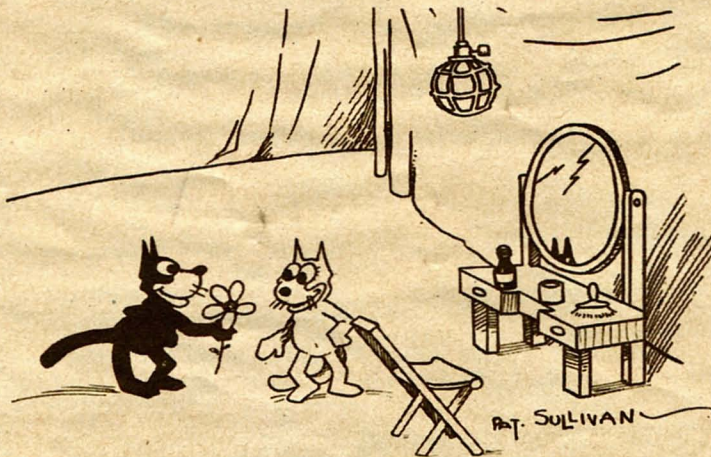
for regular comedy, which can get by on the strength of just a few mildly amusing scenes.

And let those who may think that the job of an animating cartoonist is a bed of roses consider that it takes in the neighborhood of three thousand drawings to complete one of these subjects. Imagine the amount of labor involved in turning out anywhere from one hundred and fifty to two hundred drawings a day!

But it is all part of the game, says Mr. Sullivan, who predicts the day when the animated cartoon will run upwards of twenty thousand drawings—when it will be not only an added feature of the program but the main feature and drawing card of the program.

More and more are showmen beginning to realize the peculiar box-office value of this form of entertainment.

Mr. Sullivan is at present engaged on several new animating methods. The exact nature of these novelties must, of course, remain secret for the present, but it is safe to assert that once they are revealed there will be many to attest the originality of these innovations by immediately proceeding to imitate them.



Felix rushes a chorus girl friend. This is reproduced from a drawing used in a recently screened cartoon.



Action for a walk with hands behind the back. With his tail wriggling, Felix must be drawn many more than six times to each step.



It takes ten drawings to complete the action of Felix sneaking with those ridiculous, slowly measured strides.

Only a baby small,
 never at rest,
 Small, but how dear to us
 God knoweth best
Matthias Barr.

Lynwood Crystal Rapp, aged four years, is one of the daintiest little beauties of pictureland.

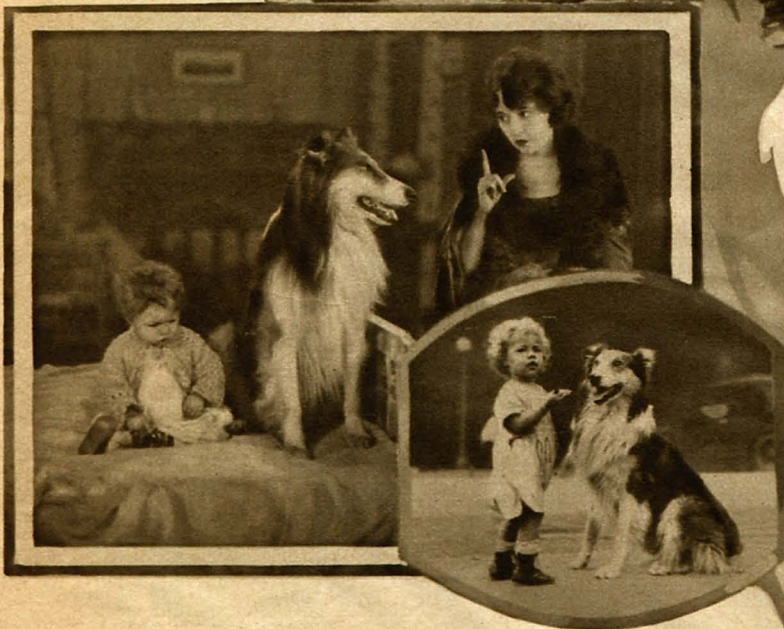
Photo by Cooley.



Alice Lake, Metro star, became voluntary kindergarten teacher to a group of youngsters who appeared in her "The Infamous Miss Revell." From left to right: May Garaci, Stanley Goethals, Miss Lake, Geraldine Condon and Francis Carpenter.

"Now make a funny face, Marie," says Baby Morehouse's mother. And this 15-months-old screen baby responds. "Cry, Marie—boo-hoo!" And real cry tears come more quickly than a dozen directors with megaphones could coax them. Baby Marie Morehouse was a nestling in "The Old Nest." She's a real dramatic actress.

Photo by Clarence S. Bull.



Little Jane Hart began to act in Christie Comedies when she was ten months old. But she is growing up so rapidly that she will be a leading lady soon. The insert picture shows her eight months after her screen debut—at the age of eighteen months. Notice how she has outgrown Laddie, the collie.

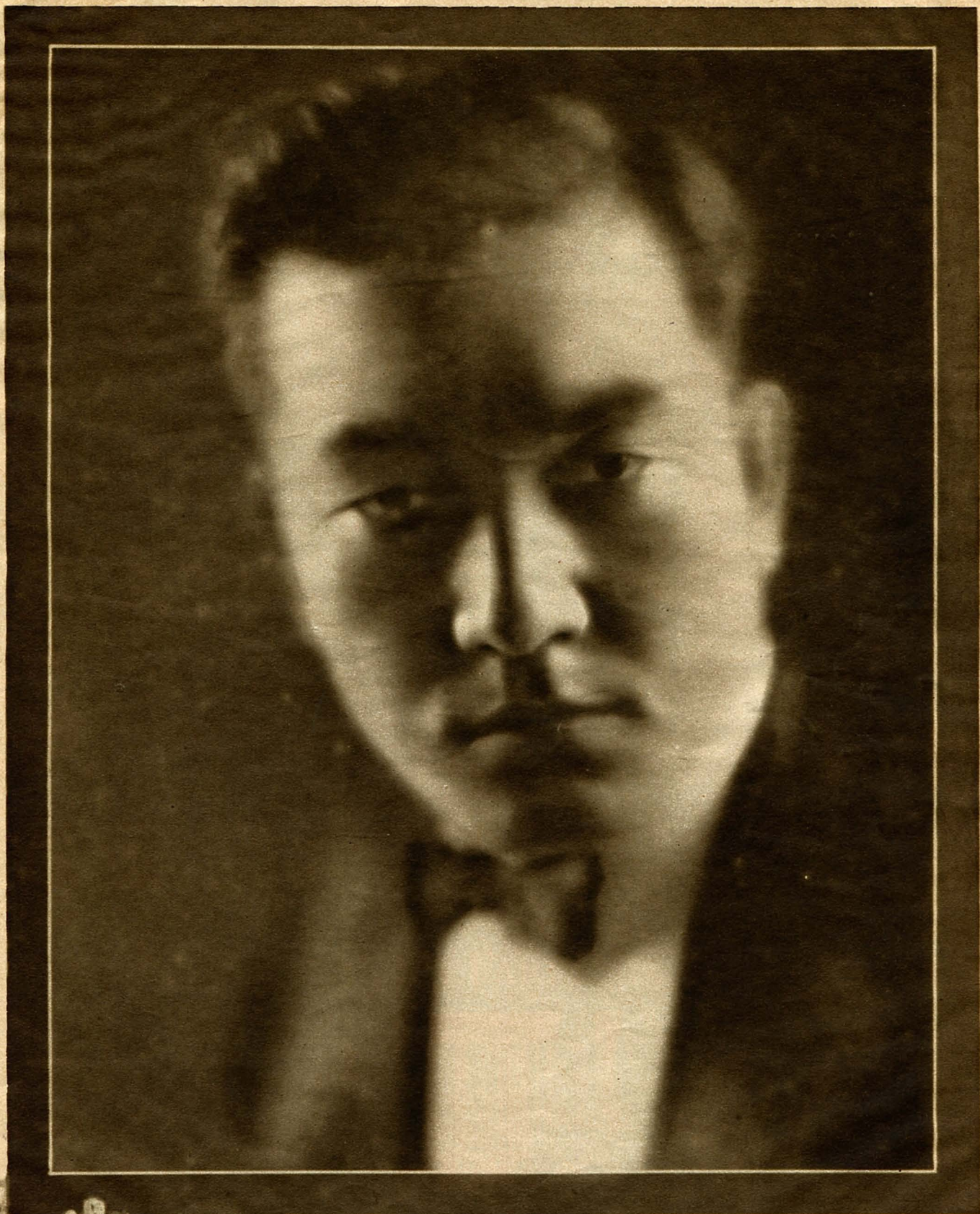




ALLA NAZIMOVA

The screen's perfect example of the truth that success is built upon originality. Intellectual drama will soon reach the Nazimova followers in her forthcoming version of Ibsen's "The Doll's House."

Photo by Rice



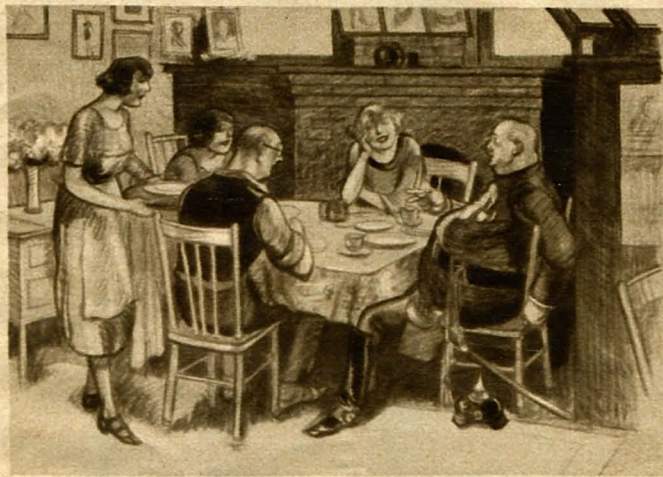
SESSUE HAYAKAWA

The power of the Japanese star to rise above the commonplaces of artificially stimulated melodramas makes us ever look forward to seeing him in more worthy vehicles.

Photo by Evans.

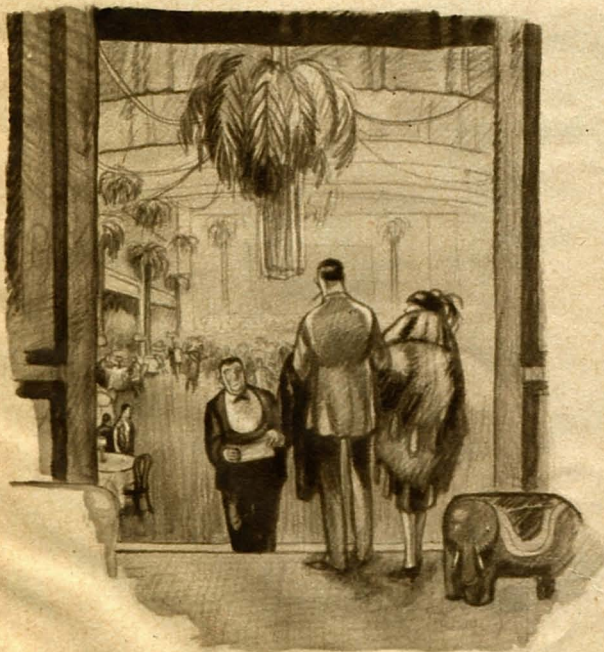
Along the Hollywood Rialto

A week at the playplaces of the players
with **Everett Wynn**



MONDAY—
(Come On Inn)

Come On Inn. Little, but oh my! Scenario writers, camera kids and thespians foregather between scenes to worship at the shrine of Betty and her home-cooked foods. Representative group is shown defeating the high cost of food by removing the cause thereof. The Inn is situated right next door to every studio in Hollywood, as it were.



TUESDAY

Ambassador Hotel's Coconut Grove. Long vistas of synthetic palms thickly populated with stuffed monkeys modeled after head waiters. After the fashion of palms, they nod in the breezes of Mister Arthur Hickman's purveyors of syncope.



WEDNESDAY

Sunset Inn. Every Wednesday night, stars, satellites and sightseers celebrate "Photoplayers' Night," various photoplayers doing their stuff just to show the folks a good time.



SUNDAY

Searchlight bathing at Santa Monica. Searchlights are furnished so's the cash customers can see when they're clean, although experts aver as how most of 'em have been thoroughly cleaned by the beach cafes.



SATURDAY

The Green Mill. On the road to the beach. Many acres of the only free parking space in California, and an orchestra that drowns out Tom Mix's overcoat.



THURSDAY

Hotel Hollywood. A hostel of classic appearance and heroic proportions that covers territory like the breath of gossip. The justly-celebrated cost of white paper would make it advisable to print the names of celebrities who have NOT lived here rather than those who have.

FRIDAY

Chinatown. That quaint district of Chinese restaurants where Americans eat, and American lunch rooms where the Chinese eat.



THE SON OF WALLINGFORD—Vitagraph

The Wallingford stories are as well known as ten-cent stores. Now the author, George Randolph Chester (also Mrs. Chester), have put the real Jimmy, son of J. Rufus, on the screen just as you always have imagined him. Tom Gallery is the lad with "lobeless ears" and he is interesting and likeable through a story of crowded improbabilities. But they won't bother you.



LITTLE HINTS

Continued from Page 25

CAMILLE—Metro

Like ripe olives, one must acquire a taste for Nazimova. But even so, her 1921 model CAMILLE loses charm by its modernization. And Rudolph Valentino as ARMAND, her lover, comes nearer "stealing the picture" than anyone who ever before stepped on a stage with the regal star.

The settings are bizarre, unusual, unreal and therefore quite in harmony with her exaggerated acting. Nazimova is criticized more than any other star on the screen; yet her devotees file past the box office.

THE RIGHT THAT FAILED—Metro

Bert Lytell invades high society as a prize fighter and secures humorous results. He has a peach of a scrap which brings out better acting than all his late popularity contest prizes have. Virginia Valli is a lovely ornament as she lures the White Hope to his ruin.



UNDER THE LASH—Paramount

That perfectly good South African tale, THE SHULAMITE, re-named UNDER THE LASH. They WILL have drama in the titles, even though everybody knows the fiction name is more distinctive.

Gloria Swanson, as the wife of a Boer farmer, does a role beyond criticism. But you can't help but sympathize with her when Mahlon Hamilton makes love to her with collar-ad expressions and Russell Simpson, as the Boer husband, wears a hay shock for a beard.

for PLAY- GOERS



THE HOLE IN THE WALL—Metro

An Alice Lake love-picture concerning the expose of spiritualistic fakirs. It has a "big scene," some spooky thrills and plenty of charm—Alice, you know. Anyway, it is refreshing to see a "spook" picture in which drama instead of amateur philosophy predominates.



SERENADE—First National

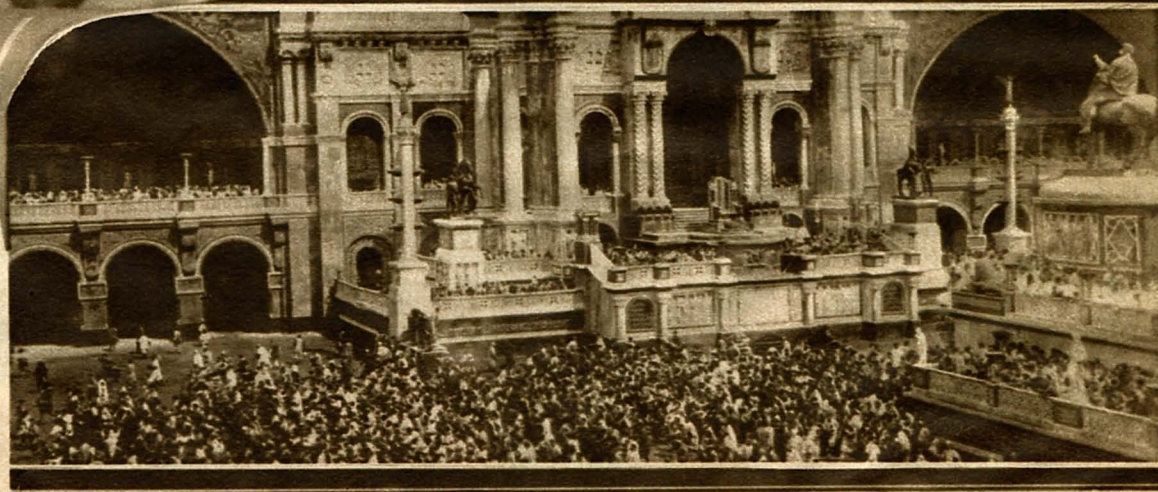
Romance, starlight, adventure, Old Spain, a revolution and Miriam Cooper the center of conflict. George Walsh does some creditable Fairbanksian flip-flops in evading his enemies. You may not like a hot tamale but it will certainly hold your attention.

THE SPEED GIRL—Realart

Bebe Daniels commercializes her jail sentence by weaving a peppy tale about her late incarceration. THE SPEED GIRL might be so-named because it has a hilarious, mile-a-minute plot, with fat Walter Hiers just as rapid as the rest of it. Miss Daniels would not do well in an Ibsen cast but she makes good entertainment of this farce comedy—even if she does pout so copiously.



Continued
on Page 64



THEODORA— Goldwyn

The most elaborate motion picture ever made. The lavish settings and a cast of 25,000 people barely hint at the magnitude of this master Italian importation. The multitudes of actors and the stupendous settings do not smother the drama of Roman history, wherein the clash of arms fulfill the destiny of a beautiful woman. Goldwyn was told that THEODORA cost \$3,000,000. Has Italy more lires than America?

The DRAWING ROOM VILLAIN

by STUART HOLMES

EVERY type of screen actor has his tricks of expression. Surely no facial expressions are more striking than those of the villain. No expressions are easier for the audience to read, whether or not they know the context of the play.

There are two or three different types of villains, of course—the suave, gentlemanly type, who covers his cunning

Note.—In order to teach the principles of pantomime to SCREENLAND readers, a complete course touching upon all the dramatic essentials has been secured. Each lesson will be posed by a famous screen actor, prominent for the type of character discussed. The first of this series is presented herewith by Stuart Holmes. Next month, Walter Hiers will tell "Six Sure Ways to Get a Laugh."

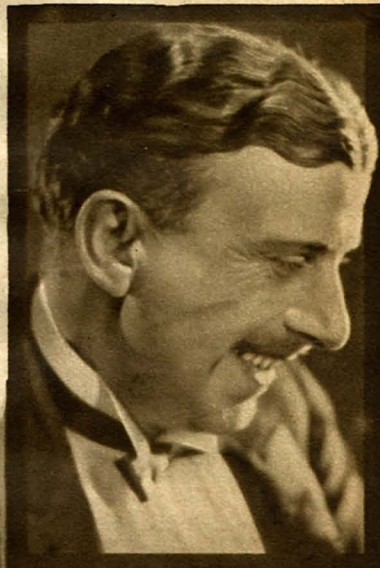
under faultless attire and a deceiving face. Then there is the bad man—the regular out-and-out bad man who hides nothing, but who comes out in every word, act and mannerism and says: "Look me over, I'm tough."

In these seven poses I have shown the type of villain I most frequently portray on the screen. In such a role I play in Gloria Swanson's latest Paramount picture, "The Husband's Trademark." The following captions describe my pictures and convey to the reader the exact thought therein depicted.



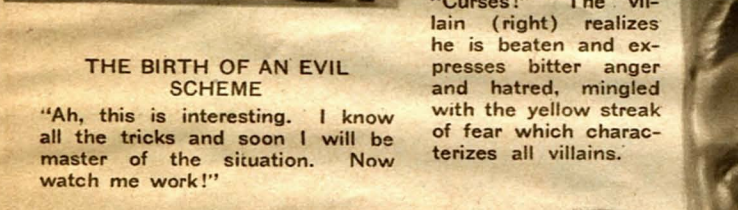
CONNIVING AND PERFECTING HIS PLANS

"But there will be certain difficulties to overcome. I must not overlook any possibilities of interference or miscarriage of my plans. All the details must be considered carefully. Now, there's that hero to dispose of. But he'll be easy—"



APPRAISING THE SUBJECTS OF HIS VILLAINY

"Well, this is worth a little time and trouble. A prize worth having!"



FOILED!

"Curses!" The villain (right) realizes he is beaten and expresses bitter anger and hatred, mingled with the yellow streak of fear which characterizes all villains.

THE BIRTH OF AN EVIL SCHEME

"Ah, this is interesting. I know all the tricks and soon I will be master of the situation. Now watch me work!"



EXULTATION

GLOATING OVER HIS SUCCESS
"Now, who's running things?" The villain fairly gloats over the success of his schemes and the discomfiture of the opposite faction.

BLUFFING

"You're in my power. There's not a possible chance for you to get the upper hand. Beware, or it will go bad with you!" The villain's exultation changes to threats and bluffs.



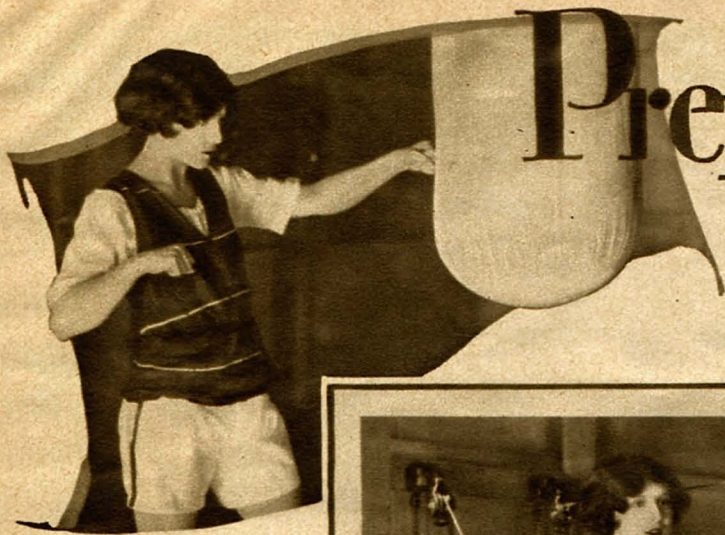
THE VILLAIN—THE DEVIL MASKED

A symbolic idea illustrating by shadow silhouette, the likeness of the real soul of the suave type of villain to the devil. His face is a handsome, alluring, grinning mask which conceals his real character, shown in the silhouette shadow.



NORMA TALMADGE

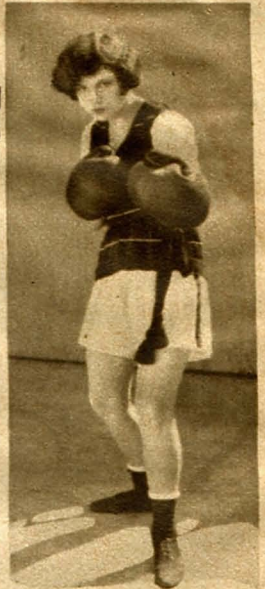
Many of the newer stars of the screen found their early inspiration and guidance in the superb talent of Norma Talmadge. What keener tribute can a woman win? This portrait in her costume for "Smilin' Through" was taken just before Miss Talmadge and sister, Constance, left New York for Hollywood.



Knowing how to use a punching bag is sometimes as important to a star as being able to select the right fork. In addition to the physical benefits, there is a technique about all athletics that nearly every star is confronted with in a script sometime or other. If she can "go through the motions" right, then she can convince a critical audience. Miss Mason adds that every girl should have a punching bag unless she is married. In that case a husband is a satisfactory substitute.

Preparedness

With Particular Reference to the Deltoid, Mastoid Biceps & Flexors



SPECIAL POSES BY SHIRLEY MASON



"Tell the SCREENLAND folks that this is the only pull that counts in the movies," Miss Mason requested as she tackled the pulleys.

The influence of the Police Gazette is felt as far afield as Hollywood. The trailing arbutus type of girl will be surprised to find what lasting confidence comes from a knowledge of how to hit and when—the why, of course, to be decided by herself as the occasion demands.



Introducing the medicine ball, adapted to use wherever there is no windows and especially favored as a weight reducer. Miss Mason and her sister, Viola Dana, are devotees of the medicine ball at the bathing beaches close by movieland. (Yes, Venice sometimes.)



The rowing machine is a poor means of transportation but it is an unbeatable back developer. Many a skilled oarsman has learned the rudiments of boat-handling this way and anyone who lives far from rivers, lakes or the sea never knows when knowledge of rowing may be demanded of him. Knowing how to row is almost as important as knowing how to swim. "If you can't row you may HAVE to swim," says Miss Mason.



When we handed Miss Mason a handball this is what she did. "I have only two more plates, anyway," hinted the photographer. So everyone decided this was as good a way as any to end the afternoon of posing. And the page is filled quite nicely.

The MOVIE MASTERS

SAMUEL GOLDWYN

The king of beasts posed for his trademark and he was the first to cage the roaring author in a scenarist's cage. He is the man who caused the cynic to remark that the Satevepost would print anything if Octavus Rhinehart Cobb wrote it and that the movies would grab Ayer's almanac if the Satevepost printed it.



JESSE LASKY

Started life as a cornet player but decided he needed a bigger instrument so he took over a score of directors with megaphone attachments. Result: that grand medley, the Paramount program.



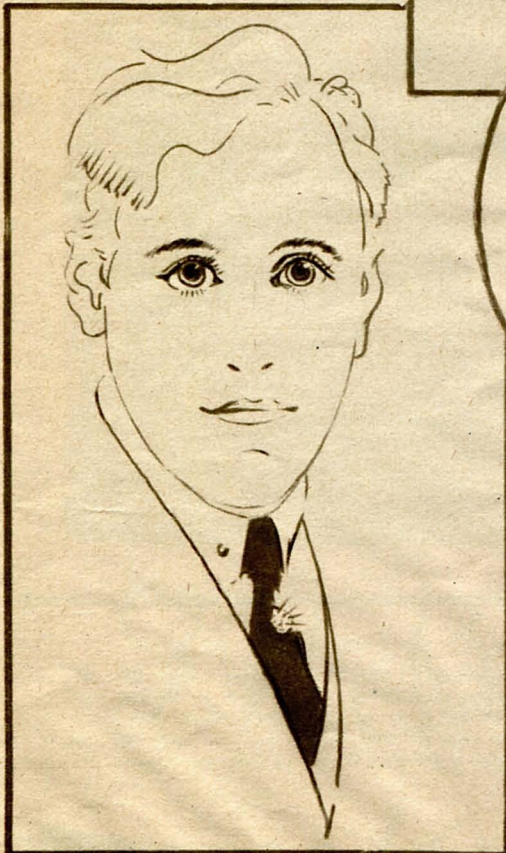
AL E. CHRISTIE

He domesticated comedy and for five years has been turning it out in homeopathic films. Ten thousand throbbing young ingenues beat their heads against his studio gate. Many are called but few are posin'.



CARL LAEMMLE

It is due to his organizing ability that people no longer fall dead, after seeing a good film, to learn that it was made at Universal City. Mr. Laemmle is a fine host. He recently tried to kill the censors with kindness.



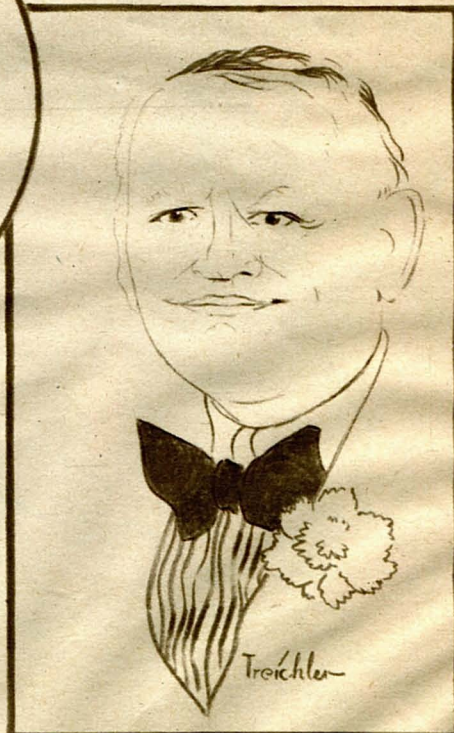
MARCUS LOEW

Under the spreading hard-boiled kelly you see America's premiere exhibitor, yet the force behind Metro pictures.



MACK SENNETT

A lean time ago he was an actor until he discovered the dramatic possibilities of that which Nature designed for those without flivvers. Inventor of the bathing girl. Treasurer of the Associated First National distributors. Pathfinder for stars.

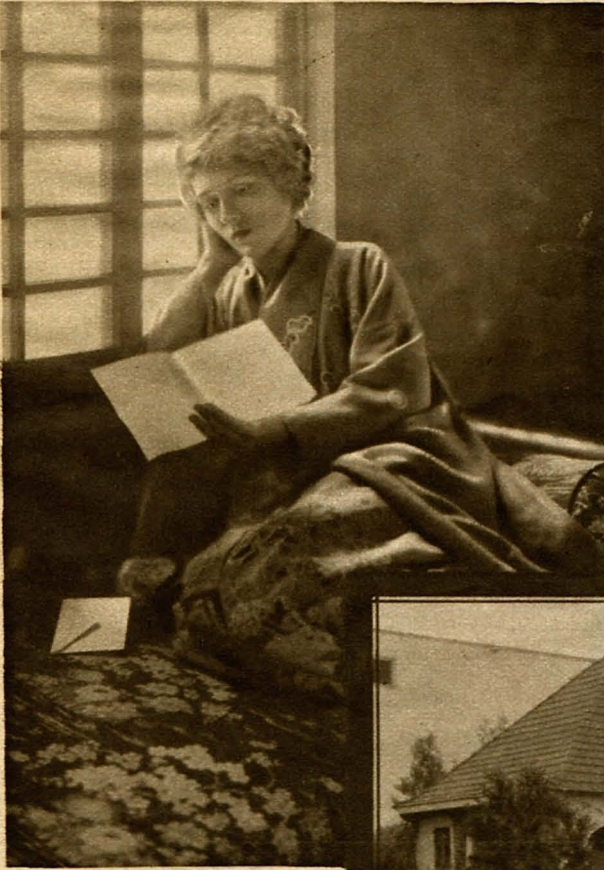


Treichler



JACK HOLT

Did you ever hear of an indoor villain that became an outdoor star? That is what has happened to this newest Paramount headliner. "The Call of the North" is his first starring vehicle, a glimpse of which you see above.



The DAY- TIME HOUSE



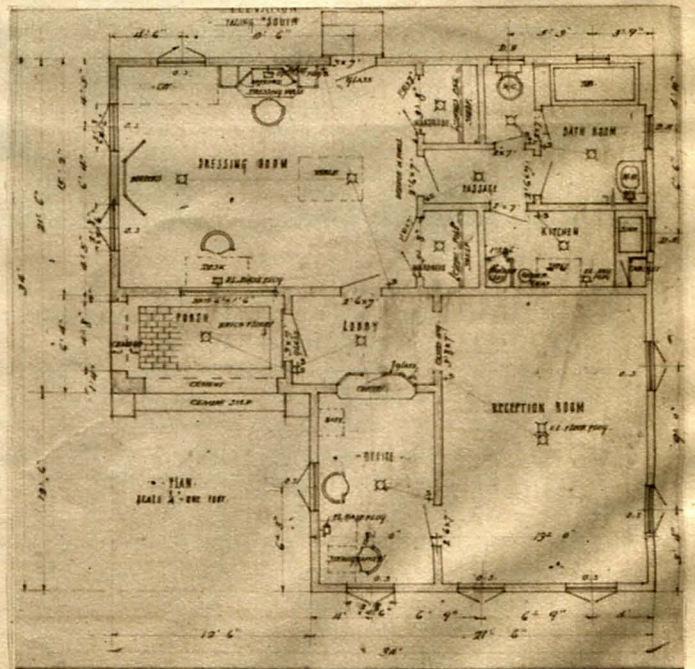
Mary Pickford
resting in her
bungalow

Madame
Alla Nazimova



Mary Pickford Bungalow on Lot.

WHILE "Doug and Mary" have been touring, the quaint day-time house of "America's Sweetheart" has been the studio home of Madame Alla Nazimova. These charming quarters, which have domiciled such notable stars, possess many items of interest for home builders. By slight alterations in the plans, the pretty bungalow which is nestled away in the foliage on the Pickford Studio grounds, can be patterned into a snug home for some lucky young couple. Complete plans and specifications will be furnished to any newlyweds who anticipate building. Address SCREENLAND Home Editor.



The Road To Stardom

Already three girls have taken the first step toward success in motion pictures. They clipped coupons like those you see under their pictures, pasted them as directed and mailed them to the Opportunity Contest Editor.

Perhaps when they dropped their photographs in the mail box they had no more idea of actually winning the attractive prize than hundreds of girls who see their pictures now and envy them. Yet these three girls will be among the selected list of candidates whom the judges will consider for the delightful trip to Screenland next June.

For other girls who long for the opportunity to glimpse the highway to stardom there is still time to submit photographs. The SCREENLAND-FAIRFAX Opportunity Contest does not end until April 15, 1922. This arrangement of dates will bring the winner to Hollywood at that time of year when school and office vacations can be arranged.

Send your best photograph. Your chances for success may depend upon it. The features must show clearly.

Do not write. All the information the judges need can be written on the coupons. Without the coupons, no photograph can be entered in the contest. Please remember, that in fairness to other contestants, the judges cannot enter into correspondence with you.

From month to month, articles of especial interest to contestants will be published in SCREENLAND. This month, Myron Zobel, publisher and editor of SCREENLAND, tells of some of the mental qualities that go toward making the ideal star. Any girl, wherever she lives, is eligible for the SCREENLAND-FAIRFAX Opportunity Contest. Read carefully the directions and then—

Send your picture!



Myron Zobel, publisher and editor of SCREENLAND and one of the three judges in the SCREENLAND - FAIRFAX Opportunity Contest.



Heroes of Every Day Life

OUR daily mail invariably contains letters from ambitious young people in all parts of the country as to the best way of breaking into the movies. "How can I become a movie hero" is their constant inquiry. We usually tell them to try and forget all about the movies and be a hero in their own home town, there is less competition there. But some of them are really anxious to dedicate their life to motion picture work so we try to give them our best advice on the subject.

One of the greatest assets to a motion picture star is sincerity of purpose and this sincerity must be cultivated first at home. Stars of the studios must first be stars in their own home town. Friendliness and popularity have even greater value on the lot when they have first been learned and practiced among friends.

Unkind criticisms of well known stars can nearly always be traced to the pettiness and meanness which have characterized their actions before they were stars. For these attributes will creep out where previously only a few noticed them. They become conspicuous to thousands through the medium of the screen.

Meeting people in a natural wholehearted fashion without any semblance of pose, is one of the greatest assets to stardom. Many stars have a kind of confining naturalness that wholly disarms the critical observer. Such stars are their own best press agents. And newspaper men and publicists say that, in spite of themselves, they are constantly making personal references through the talents of these actors and publishing their pictures.

(Continued on Page Fifty-seven)

HAVE YOU MAILED YOUR PICTURE

to the
**SCREENLAND
 FAIRFAX
 OPPORTUNITY
 CONTEST**



Georgia Gilman
 Cincinnati, Ohio



Valentine Churchill
 Los Angeles, Calif.

On April 15, 1922, the most beautiful girl in the SCREENLAND-FAIRFAX Opportunity Contest will be chosen by three judges. The three judges will be Marion Fairfax, prominent woman motion picture director and producer; Penrhyn Stanlaws, internationally famous artist and director, and Myron Zobel, editor and publisher of SCREENLAND.



Gladus Munday
 Ruth, Nevada

This will be the prize given to "the most beautiful girl in SCREENLAND":

- A free round trip to California—
- A \$100 a week contract with Marion Fairfax Productions to play a *leading* part in a *feature* production—
- A month among the studios, during which time she will meet all the famous stars and directors in Movie-land—
- Her picture reproduced in a page portrait in SCREENLAND magazine—
- An opportunity never before equalled in any motion picture contest.

Paste this Coupon on Back of Photo

Paste this Coupon OUTSIDE of Package

Name.....
 Street Address.....
 City..... State.....
 My height is..... Weight.....
 Age..... Color Hair..... Color Eyes.....

SCREENLAND
 Markham Building
 Care Opportunity Contest Editor
 HOLLYWOOD, CALIFORNIA

No Photographs will be entered in the Contest without these Coupons attached. No Photograph entered in the Contest can be returned.

BEHIND *the* SCREEN



Some Interesting Off-Stage Glimpses of the Stars in Screen Snapshots — "SCREENLAND on the Screen." Watch for Them at Your Theatre.



"Let ME take this one," said Ben Turpin, with a dancing light in his good right eye. *Sennett Photo.*



Lewis Lewyn directing a SCREEN SNAPSHOTS comedy. Wallace Reid, Dorothy Davenport (Mrs. Reid) and Lester Cuneo at the Reid swimming pool. *Milligan Photo.*

Wanda Hawley snapped for the first time in her life—when she didn't know it! *Realart Photo.*



Harold Lloyd and Douglas MacLean posing for SCREEN SNAPSHOTS.



Rosemary Theby is about to be thrown to the sharks. The heartless gentlemen, left to right, Director Irvin Willat and Richard Dix.

Goldwyn Photo.

YOUR OWN PAGE



"I am a French-Canadian," writes a Montreal reader, "and I think there is something very extraordinary in your magazine, especially for my people and for others not strong in the English language. It is the clear meaning of your phrases. You have made SCREENLAND so easy to understand that there is not a line that a Frenchman should not read."

Until *Your Own Page* letters began to pour in this month, the Editors did not realize how very many people read over another's shoulders. Eight writers this month admitted that was the way they first made their acquaintance with SCREENLAND. Six on trains, one at a political meeting and another on a street corner.

"Why don't you start a question and answer department?" many readers ask. The answer to this question is SCREENLAND Service Bureau, the regular notice of which appears elsewhere in this number. Hundreds of questions are answered monthly by the Service Bureau—far too many to be printed on the magazine's pages. Send in your questions.

"What I liked least," writes F. G. D., of Richmond, Va., "is your announcement which shows that I failed to capture the ten-spot!"

"Give us more pages. Raise the price—do anything necessary but just *make it bigger*," many *Your Own Page* correspondents tell us. Be patient, kind readers. Remember that SCREENLAND carries just as many picture and reading pages as many other magazines much larger. And it is being enlarged nearly every month.

"I have been a fan since I was eight years old," confesses a young lady, A. R., who forgot to affix her address, "and I have never written to a star or to a magazine before." Practice on us all you wish, Miss A. R. Next month you may win that \$10 prize.

First Prize \$10

M. B. FREDERICKS, HINSDALE, ILL.

What I like best in SCREENLAND and why—

"Your slogan, 'Made where the movies are made,' because it gives one the feeling of first-hand information."

What I like least in SCREENLAND and why—

"'A short horse is soon curried.' Like Oliver Twist, I cry hungrily for more."

How I came to buy my first copy—

"It looked different. I was rushing for a train and bought it. It was different!"

Second Prize \$5

F. CRUTCHER, ST. LOUIS, MO.

What I like best—

"SCREENLAND'S fearlessness. A magazine cannot be progressive without this element."

What I like least—

"Do increase the pages. Extra charges would be nothing to your enthusiastic readers."

My first copy—

"I read it in a hospital. A friend brought it to me. I have read it ever since."

Third Prize One Year's Subscription

J. L. CALDWELL, PORTLAND, ORE.

What I like best—

"Its rapid growth. I can hardly recognize it."

What I like least—

"More space devoted to screen writers."

My first copy—

"Its location, made where the movies are made, suggests romance and its location enables SCREENLAND to give authoritative information of the screen."

A \$10 first prize will be paid every month to the Screenland reader who sends to the Editor of "Your Own Page" the best answer to the following three questions:

What I like best in Screenland, and why.

What I like least in Screenland, and why.

How I came to buy my first copy of Screenland, and why.

A second prize of \$5 will be paid for the next best letter. A third prize of a year's subscription to Screenland will be awarded to the third best response to the three questions.

The letter that wins the first prize will be published each month in this space. Announcement will be made on this page in each issue of the winners of the second and third prizes.

Why do you read Screenland? Your answer may be a prize winner. Write it to "Editor, Your Own Page," Screenland, Markham Building, Hollywood, California.

Booklovers will be interested in a literary department which will be only one of the new features in next month's SCREENLAND. Watch for the cover portrait of Mary Miles Minter.

While the artist, D. Anthony Tausky, was painting Miss Minter's portrait for SCREENLAND'S February cover, a 200-foot film was made for *Screen Snapshots*. This is one of the many "SCREENLAND on the screen" subjects you will see if your theatre shows *Screen Snapshots*. If your theatre does not show it, ask for it.

Have you had photographs taken for Christmas gifts, Miss Reader? Why not send one of them to the SCREENLAND-FAIRFAX Opportunity Contest? It may mean a trip to California and a part in the movies.

"There are no sugar-coated interviews," writes J. S., of Dallas, Texas. "That is what I like best about SCREENLAND." Turn to Page 57, J. S., and see *why* we agree with one another.

"I spend hours looking at the lovely pages of pictures," is a message from E. H., of Blairsville, Pa. SCREENLAND spends hours getting them, E. H., and we are glad you like them.

Do you know that even Japan has movie censors? Mr. L. G. Blochman's intensely interesting story about movies in Japan starts on Page 13. "Next month," writes the author from Tokyo, "I will have an odd interview from Michiko Hayama, the Japanese Norma Tallmadge. She has looked over SCREENLAND and approves of it."

"I like your *Little Hints for Playgoers* better than anything in SCREENLAND," writes an Oklahoma lawyer. With kind thanks, let us add this bit of statistical information that should appeal to a man of learning: SCREENLAND reviewers view more than *thirty miles* of film each month!

Hat hints

The big, floppy hat has gone. In its place has come small hats, with the turban the most popular model.

Here again is shown the tendency for simplicity forecast in all advance styles shown on the screen. The minimum amount of floral and feather trimmings are being used, as the following poses for SCREENLAND demonstrate.

If you are anxious to see any advance fashion modes posed by any of the screen players for SCREENLAND, just write me a note.—SCREENLAND Fashion Editor.



When Ethel Clayton goes shopping she wears this gray georgette with rolled brim and band of willowed ostrich with a pearl gray veil.

Photo by Spurr.



A white angora wool tam, to wear with white fox fur, is the sporty motoring combination chosen by Viola Dana.

Photo by Evans.



Julia Faye, Paramount actress, looks like any other trusting young debutante in this brown silk hat with brown chantilly lace draped over the brim. The bow at the side is held in place with a gold circle ornament.



A pearl gray felt hat with black osprey, set off by black jet earrings and a silver fox fur is a dashing mode for Gloria Swanson types.



Screen Star Tells the Secret of Her Fascination

"FOR years I have been an ardent movie fan. I live in a small inland city, and am the daughter of a moderately salaried bank executive. Although acceptable in the best social circles of our little city, I always felt miserable and self-conscious at social gatherings. My father's modest income was insufficient to give me the advantages of cultural education, or provide me with expensive clothes or the services of hair dressers, beauty specialists, etc., which many of my girl friends enjoyed.

"So I began to avoid the gatherings where I knew I would be at a disadvantage, and instead got into the habit of frequent attendance at our best movie theatre.

"There in the darkened auditorium, I could for the time forget my poverty and troubles, and in fancy become part of the happy and brilliant throng on the screen.

"How I envied my favorite screen stars; so winsome with women, so fascinating and alluring to men! What was the secret of their wonderful charm? It would not be clothes alone, because often they seemed even more attractive in the simplest dresses or perhaps in veritable rags.

"How I longed to be the center of attraction—to feel the glowing thrill of ardent admiration—to be the envied one instead of the envious!

"Then one never-to-be-forgotten night I came home from the theatre and found a telegram from my cousin Grace, inviting me to spend two weeks at her lovely home near New York in a suburban town where many of my favorite screen stories had been filmed.

"The next evening after my arrival, Grace gave a dance, and among the guests was my very greatest favorite star!

"She was even more wonderful in person than on the screen. She had a vibrant, musical voice, baby-like skin, luminous blue eyes, and tresses that had that shimmer and wave that come from health plus expert care. She was so graceful, every position of her lovely figure made a picture.

"The men just swarmed about her while I looked on—neglected—as usual.

"By good luck I found myself alone with her for a few minutes in the guest chamber. After expressing my admiration for

her on the screen, I summoned up courage enough to ask her what was the secret of her wonderful fascination.

"'Secret?' she laughingly replied, 'Why, there is none that has not been known by every woman of charm for ages. The women who have ruled the world have not always or even frequently been classed as beauties, but in every case they are described as *charming*.'

"Not every woman can be beautiful in the artistic sense, but who cannot be charming?

"It might surprise you to know I was just your type of girl two years ago before I determined to make myself charming. I knew that the women of New York—the Fifth Avenue class—were admitted to be the most fascinating in the world.

"I could not go to Fifth Avenue to study them, but learned how Fifth Avenue could come to me. I discovered that Ida Cleve Van Auken, the well-known New York authority on beauty and charm, had prepared a correspondence course of instruction in the arts of the boudoir, the graces of society, and the development of personal charm for the Women's College of Arts and Sciences of Philadelphia. I became a student at once, and the rapidity of my transformation from a commonplace, unnoticed country girl to a woman that compelled attention and consideration astonished my relatives and friends.

"It was my personal charm that secured for me my first chance with the Production.

"They tell me today there are better actresses on their list, but none more popular, and I know that popularity is due chiefly to the charming personality I have learned to develop.

"Whether you have screen ambitions or just want to come out of the background of life and be an admired leader, you owe it to yourself to take the Beauty-Charm Course."

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Myron Zobel Publisher



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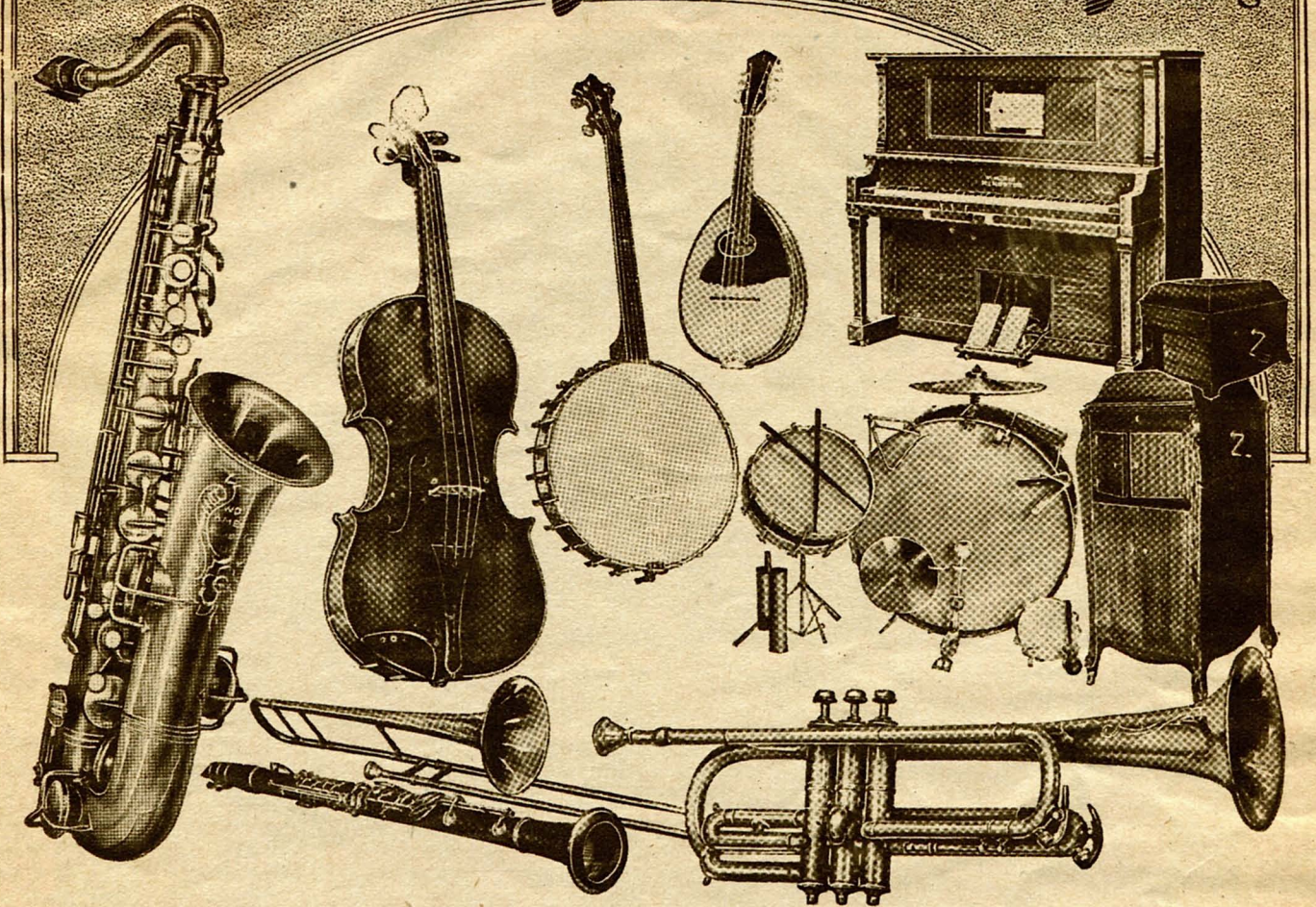
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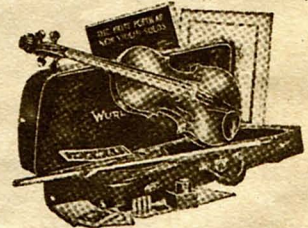
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WHAT'S the MATTER with MY STORY?

Title Reg. U. S. Pat. Office.

BARRED LOVE

by M. A. S., Chicago

Its a war story. War stories, unless only partly involved in the war or else exceptional, unusual, will not sell.

The dominant technical fault of *Barred Love* is too much physical conflict, not enough dramatic conflict. Your characters are fighting or binding and gagging one another continually but your plot action is hardly discernible to the naked eye.

Flag waving is to be avoided. Picture makers, like vaudevillians, have been prone to bolster up a weak piece by drawing applause of a patriotic audience. The public doesn't like to be enthused under false pretenses.

You call your story "a melodrama of the sea in six reels." You have hardly two reels of melodrama in it.

RETURNED LOVE

by A. R. T., St. Paul, Minn.

Your synopsis and continuity contain about ten minutes of screen action. A feature picture never runs less than an hour. What you have mistaken for a plot is merely an incident. Something tells us that you are trying a shortcut to fame and fortune.

PADDY'S PLEDGE

by H. H., Wilkes-Barre, Pa.

Some of you scenario writers must be lazy. Your comedy has two minor situations, nothing more. As anxious as we are to give you a thorough criticism, there is naught else to be said about *Paddy*.

INITIALS

by G. D. S., Fullerton, Calif.

A well written synopsis. Framework for a short story? Yes, indeed—with much careful, conscientious work of characterization and detail. But why not complicate the tale by having the girl's fiance oppose Vance in his ambitions? This will fill out your rather thin plot. The business about the initials on the stump is dandy. Get a better main title. Go to it.



MY MAIDEN EFFORT

By JACK CUNNINGHAM

Up on 149th Street, just off of Amsterdam Avenue, there was an apartment house the cellular cubicles of which were much nearer to the pocket book of a Park Row slave than they were to the subway. Just across the street from this apartment house was a motion picture theatre which boasted a piano, suffering from occasional attacks of diaphragmatic pleurisy, and the daily output of the General Film Company. The author of these few lines was then telegraph editor of the *Evening Sun* and spent at least three nights of his week within the walls of the picture theatre.

One evening, after the piano had had a particularly bad attack and the three reel picture had flickered down to its final and most conventional perforated kiss, I sat in the large front window of the "forty per" apartment and thought up a picture story. I wrote it in what I thought would be about the right number of scenes and then filled it with other forlorn or forgotten hopes.

Two years later I was in the picture business—as a press agent conducting one client after another into the broad calcium of public notice. But I had never given up the idea that I might be able to write something for the "movies."

Then H. O. Davis listened to my halting tale of modest ambition and hired me to come to California where I was to write for a new director. We were to do "one reelers"—that's all we ever did do.

If you are a subscriber, or if you send in a paid subscription to SCREENLAND, you are entitled to one personal detailed criticism of your story on this page by our scenario expert—one criticism for each subscription.

NO CHARGE whatsoever is made for this service.

Questions of literary phases of the screen are also answered in this department. For this service you do NOT have to be a subscriber.

Manuscripts submitted for criticism are returned, if return postage is enclosed, within two weeks, but the large number of scenarios submitted often make it impossible to publish the criticism in the first issue following receipt of the manuscript in this department.

Address all manuscripts to "Scenario Editor," SCREENLAND, Markham Building, Hollywood, Calif.

MARRIED AT WHOLESALE

by M. V. D., Leavenworth, Wash.

Another short-weight scenario. This one-reel comedy you have sent in with your subscription has no value. Read the criticism of *Paddy's Pledge*. It fits your case exactly. Give your work some real thought.

A CHRISTMAS INSPIRATION

No name on manuscript

You have written a theme. It will do very well to give cohesion to a story. But where's the story? A theme is mortar, plot sequences the bricks. You cannot build a house of mortar. Please send in your name, address and postage and claim your manuscript, as it reached this department separate from your subscription.

JEALOUSY

by L. B. C., Indianapolis

A four-reel drama, you say. Feature dramas must be at least five reels long. Of less length, pictures are "short subjects," which rarely exceed two reels. But don't worry. You have neither four reels nor a drama. *Jealousy* is only a string of unrelated episodes, each one punctuated by a jealous wife acquiring hysterics. Write one thousand more scenarios and mail the thousandth one to a motion picture company.

THE LOST HEIRS

by A. U. S., Leroy, Mich.

Is your story one of the future? You have the nobleman kidnap a child by airplane at least 20 years before the climax of your story occurs. How is the director to costume the characters and arrange settings for 1940?

The love element between Mabel and Hazel is weak. If Harry loves Mabel and they are betrothed in the romantic setting you have arranged—adrift at sea—how can you justify his action in turning to Hazel after he learns Mabel is his sister? Better place him in the light of Mabel's protector, and have Mabel worship him secretly. Then when he weds Hazel she makes the self-sacrifice in gladness because of the greater joy of finding her brother.

Your plot, although capable of much strengthening such as just indicated, is good. But the 20-years-ago airplane disqualifies it for production.

The Screen Writers' Corner

BY FREDERICK PALMER

WHENCE the screen stories of the future? That is the all-important question, outranking all others involving the production of motion picture plays. We shall always have more or less good players, the art of photoplay direction is bound to improve on the wings of aggregate experience, and cinematography will more and more approach perfection.

But all approximate perfection in acting, direction, and cinematography means but little in the advancement of the motion picture art unless there is a corresponding improvement in stories. For the story is the basis of production, and can no more be overlooked or slighted than the foundation of a high building. The story is also the soul of motion picture production, its *raison d'être*; without it all the rest is meaningless.

Whether the motion picture becomes intrinsically an eighth art or falls into a rut of conventionality and vulgarity depends upon whether or not we develop many good photodramatists. A few won't do—too many photoplays have to be produced day in and day out to satisfy the greedy public maw.

The most alarming thing in the present situation is the presumption of a great many persons in this country, as evidenced by the manifold scenarios of utter worthlessness received daily at our leading studios; it seems that people of no education to begin with and no training at all in the technique of scenario writing, are flooding the studios with their immature brain children.

Why is it that people who would never dare approach the writing of a stage play or a novel think nothing of dashing off a scenario or two in the lunch hour?

Let us hope that this encouragement will not abate for many years to come, for without individuality—and that connotes an individual screen literature—the screen will never reach its highest glory but will become a parasite and an unhonored, unsung hybrid. We must have screen writers who are screen writers first, last, and always—and not occasionally novelists, playwrights, or verse-makers.



Search for creative talent nation-wide

Photoplay Corporation Offers Free Test of Natural Ability for Screen Writing to All Who Write for Novel Questionnaire

THE educational department of the Palmer Photoplay Corporation in co-operation with leading film producers, is conducting a nation-wide search for creative talent.

With motion picture producers facing the most serious shortage of acceptable screen stories in the history of the industry, it is imperative that new writers of creative impulse be found and trained in the new art of photoplay authorship.

After two years of disappointing experimentation with the adaptation of novels, short stories and stage plays, producers have awakened to a realization that the public is tiring of "warmed over" literary material and they now believe that stories written especially for the screen by writers possessed of a knowledge of photoplay technique is the only practical solution of the problem.

The producers further believe that many apt men and women could be induced to take up the study of photoplay writing if they could be given some advance assurance that they really possess the natural qualifications for eventual success.

Therefore, a novel test of the two essentials—creative imagination and dramatic insight—has been devised in the form of a questionnaire similar to the tests employed by the U. S. Army during the late war.

This questionnaire was prepared especially for this purpose by Professor Malcolm Shaw MacLean, former instructor in short story writing at Northwestern University, and Mr. H. H. Van Loan, one of America's leading photoplaywrights. The test is designed to bring out indications of natural ability, if the applicant possesses it, thus enabling the Palmer institution to select for training only those whose possibilities of success are promising.

The adoption of the vocational selection plan by the Palmer Corporation is one of

the most forward steps ever taken by an educational institution, being the first correspondence school, so far as is known, to restrict enrollment to those who first evidence their fitness for the work.

Inasmuch as fine writing and literary "style" cannot be transferred to the screen, the Palmer questionnaire does not involve a test of literary skill or ability. It is simply a test of creative imagination and dramatic perception.

This test will prove interesting and fascinating for those who wish to probe their mental qualities. A copy of the questionnaire will be mailed to anyone who wishes to make the test, and, in turn, a report of each applicant's fitness will be given free of cost or obligation of any kind.

There is perhaps no more important discovery one could make than to establish the presence of creative talent, which is one of the greatest possessions of the human mind.

The questionnaire will be sent free for a limited time to all who will fill out and mail the coupon below.

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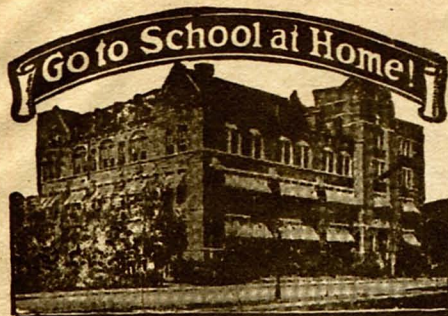
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Please send me your New-Method Questionnaire for the determination of Creative Imagination and Dramatic Insight, which I am to fill out and return to you for your analysis of my natural ability, without charge to me. If I pass the test, I am to receive further information about the Palmer Photoplay Course and how I may obtain its benefits.

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You Want to Earn Big Money!

And you will not be satisfied unless you earn steady promotion. But are you prepared for the job ahead of you? Do you measure up to the standard that insures success? For a more responsible position a fairly good education is necessary. To write a sensible business letter, to prepare estimates, to figure cost and to compute interest, you must have a certain amount of preparation. All this you must be able to do before you will earn promotion.

Many business houses hire no men whose general knowledge is not equal to a high school course. Why? Because big business refuses to burden itself with men who are barred from promotion by the lack of elementary education.

Can You Qualify for a Better Position?

We have a plan whereby you can. We can give you a complete but simplified high school course in two years, giving you all the essentials that form the foundation of practical business. It will prepare you to hold your own where competition is keen and exacting. Do not doubt your ability, but make up your mind to it and you will soon have the requirements that will bring you success and big money. **YOU CAN DO IT.**

Let us show you how to get on the road to success. It will not cost you a single working hour. We are so sure of being able to help you that we will cheerfully return to you, at the end of ten lessons, every cent you sent us if you are not absolutely satisfied. What fairer offer can we make you? Write today. It costs you nothing but a stamp.

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|Civil Engineer |Shop Superintendent |
|Structural Engineer |Employment Manager |
|Business Manager |Steam Engineer |
|Cert. Public Accountant |Foremanship |
|Accountant and Auditor |Sanitary Engineer |
|Bookkeeper |Surveyor (& Mapping) |
|Draftsman and Designer |Telephone Engineer |
|Electrical Engineer |Telegraph Engineer |
|Electric Light & Power |High School Graduate |
|General Education |Fire Insurance Expert |

Name.....

Address.....

SILENT DRAMA

(Continued from Page Thirteen)

Italian films are shown in Japan, but they make up less than five per cent of all films exhibited.

CONSIDERING that there are 800 picturehouses in the Japanese empire, and more opening every day, the advantage gained by the American picture is no mean thing. The predominance of the U. S. product is most marked in the cities. The great metropolis of Tokyo, with its 75 *katsudo*, as the Japanese fondly term the movie, uses films nearly 90 per cent of which are produced in Hollywood. Rural fans, having only a vague idea of the location of America, and seeing no Americans except an occasional missionary, demand Japanese pictures with Japanese actors.

THE theatres in which the little brown people go to watch their favorite stars flicker across the screen—and they do considerable flickering under the guidance of Japanese operators—are a treat for the blase eyes of the Occident. Some of them are imposing structures, modeled on lines of Western architecture. Others are little more than good-sized boxes, with a sheet stretched across one end. All of them present a front and lobby display which are ablaze with color. Great cloth banners hang from bamboo poles like giant laundry tags, emblazoned with ideographs representing the names of actors. Above the lobby are gaudy oil paintings of scenes from the current program. Purple airplanes swoop through green skies to save delicate lavender heroines from the clutches of dark brown villains. Scarlet-faced *samurai* cut the throats of gorgeous blue-and-yellow dragons, to the vast relief of beautiful maidens. And the almond-eyed movie fan, attracted by the handiwork of the theatre's advertising artist, passes under strings of paper lanterns to examine the "stills" in the lobby.

AFTER an extensive examination, he buys a wooden ticket, leaves his wooden clogs with the check boy in order not to soil the matting floor with the mud of the streets, and is ushered inside by a fair damsel. For one *yen*, a person gets a first-class ticket, with the privilege of squatting on the matting at the front of the balcony. The second-class patrons, who pay 75 *sen*, also squat in the balcony, but their allotted squatting space is on the side. The third-class patronage, admittance 40 *sen*, is usually parked on wooden benches in the parterre. Some theatres in Tokyo, Yokohama, and Kobe, cities with large foreign colonies, have a special-class, which, for the sum of *yen* 1.50—75 cents in American money—entitles one to sit on a chair with a back.

THE theatres are invariably overcrowded. Anyone who is lucky enough to get floor space on which to sit, will probably have someone sitting on at least half of his lap before the first picture is over. The capacity of the theatre is regulated by the police according to the width of the street on which it is built. Houses built on a narrow, 12-foot street, can not seat more than 500. Theatres with a capacity

of more than 1,000 must be situated on streets 36 feet wide. The seating capacity is no index to the crowd a theatre can hold, however. I once asked a manager of a theatre in Asakusa Park, the amusement district of Tokyo, how many his place would seat.

"We seat about 900," he told me, "but we pack in about 2,000."

WHEN the crowd is nicely compressed into a compact bundle, Mr. and Mrs. Fan will settle themselves to spend the afternoon or evening, as the case may be, sometimes spending in addition a five *sen* piece for a cushion to make the five hours pass more comfortably. Rarely will you find a Japanese bill which runs under five hours. As a consequence the day's festivities are usually limited to two shows: From one to six, and from six to eleven. Sometimes an enterprising manager will squeeze in an extra show by starting at 10.30 in the morning.

HERE is a specimen program from two of Tokyo's leading picture palaces: At the Aoi-kan, some thousands every day for a week sat through six reels of Betty Compson in "Prisoners of Love" (Goldwyn); another six of Bert Lytell in the "Misleading Lady" (Metro); a two-reel comedy "Under Cover" with Bobby Burns; and two episodes of the Vitagraph serial "Hidden Dangers" wherein Jean Paige and Joe Lyan make the natives gasp for four reels; total eighteen reels. The Japanese may not insist on quality in projection or theatre equipment, but he must have quantity, and in large doses.

THE taste of the Tokyo fan in the matter of actors and actresses does not differ greatly from that of the American. Favorites come and go, and the structure of the current taste reveals the same variety that one finds anywhere where people vary intellectually. "Chaplin-san," as the polite maiden calls the famous comedian, is still on top of the heap. His humor is universal, and tickles the funny-bone of the Oriental just as much as it does the Occidental. In fact, the name of Charlie Chaplin is known to more Japanese than that of any other American, with the possible exception of "Babe" Ruth.

ANY Japanese can name off half a dozen California stars with ease, but not every one can tell you who is president of the United States without hesitating. Doug Fairbanks was once a favorite, but was relegated to the ash-heap after Tokyo expressed its disgust at "The Nut." To take his place there is Eddie Polo. Harry Carey, Monroe Salisbury, William S. Hart, Tom Mix, William Farnum—in fact any actor in pioneer pictures, or a perpetrator of thrillers. The wild and woolly West and rough Alaska are particularly beloved by the Japanese fan.

MARY MILES MINTER and Mary Pickford are too quiet for the Nipponese. He must have more action. Consequently he flocks to see the Talmadge sisters, Bebe Daniels, and Viola Dana.

(Continued on Page Sixty)

HEROES OF EVERY DAY LIFE

(Continued from Page Forty-six)

We have a certain well known star in mind. In spite of the thousands of dollars spent annually to keep her constantly before the public, she doesn't get the publicity that means so much that is her right by the power of the dollar. She has a certain attitude about her that cause people to constantly remember at every moment that she is a star. She is what the profession often refers to as "up-stage."

To any girl who seeks to achieve stardom upon the screen, I always give the following counsel:

"Try to learn the significance of stardom in a smaller way first. Be yourself. Cultivate your own personality and try to preserve every atom of naturalness and sincerity that you have in you. Don't constantly try to be clever. If you are clever people will find it out.

Above all things, if you are good looking, try to forget it. Remember that beauty is only one of the requisites that it takes to make a real screen star. Cultivate something else to go with your good looks. That ineffable something that some people call personality which is felt by all your friends now and which will still cling to you on the screen to impress thousands after you have achieved success.

Remember that the basis of all popularity, whether at home or in your chosen work, is absolute naturalness. To take another case exactly opposite to the foregoing—

There is another star who was comparatively unknown up to a short time ago. Today we read more of her in the public press than any other actress upon the screen. A clipping agency in New York, whose business it is to file all publicity notices about well known people, says that this star receives more publicity—according to their records—than any other public character with the exception of the President.

Good publicity is the life blood of a motion picture star's fame and in this case the wonderful publicity this star received can be traced entirely to her own personality which is so simple and unaffected. The sincerity that characterized her while at home in the little western town has stayed with her in her career before the public and has proved of inestimable value to her screen career.



1922

A NAVIGATOR points his craft finding security in a worthy hull and a chart that has guided him safely through tempest and over shoals.

It is thus that SCREENLAND sails toward the horizon of the oncoming year: with confidence born from past safe voyaging. And by the chart that guided us first we still lay our course.

In the April, 1921 issue it was editorially stated:

"SCREENLAND shall be made where the movies are made

"For real Romance is here and we are steeped in it;

"Pathos is here and Humor, too, and both of these shall be yours.

"It shall be vivid, entertaining, be it text or be it picture—ever vigorous, alive and fascinating.

"We will not encourage a maudlin star worship.

"We will publish interviews about people who have done things; or, failing these, we will publish none at all.

"We will publish picture reviews that are intimate, sincere and equitable.

"We believe that these things can be done; for—

"We are Youth."

These things we said and we have done them.

Being in the heart of picturedom has impelled us to weld Romance to Truth and Accuracy.

It has made SCREENLAND as entertaining as painstaking effort, inspiring environment and attractive context and illustrations could make it.

As for interviews, that hackneyed form of easy writing, only five have appeared in the past ten issues of SCREENLAND. And all of these five were unique, compelling—well worth publishing.

So SCREENLAND has steered a true course. And in the New Year it hopes to carry a fuller and finer cargo from the Land of Romance to serve a more discriminating Motion Picture Public. With this faith ever before us, we produce our renewed articles of faith—our resolutions for 1922:

We believe in the Motion Picture, artistically, industrially; not in the value of its traditions but in its ultimate destiny. We believe it is worth our best thought and effort.

We believe in better, cleaner, saner pictures; for here is an educational force of the greatest power. We believe in censorship—by the people, not by politics, groups nor by the squeamish prejudices of illusory fanatics. Because we believe in the endowment, efficiency and idealism of the American People. We believe in common sense.

We believe service should be a magazine's standard.

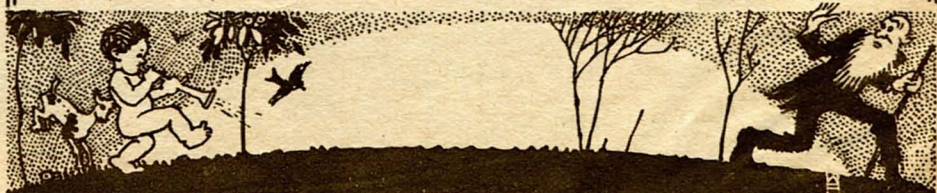
We believe in SCREENLAND because it gives service to readers; because it is made where the movies are made. We believe this is the place to publish a magazine of Motion Pictures.

We believe in 1922 and in the future of SCREENLAND.

We believe in our readers and—

We believe in Youth.

THIS IS OUR CREDO



(Coupon on Page Six)

The SILVER DOLLAR

(Continued from Page Twenty-seven)

AS A MATTER of fact, none of these fond dreams came true, as far as I was able to observe. But even if they had, the producers who went East ran into so many difficulties of a practical, physical nature that most of them would have regretted the move even if they had found Forty-second and Broadway in a traffic jam of Sarah Bernhards; and great authors waiting at the depots like taxi drivers, with their arms full of great stories.

The outstanding handicaps, of course, are the weather, the distances and the high cost of everything. It costs about fifty percent more to maintain a studio in New York and somewhere in the neighborhood of forty percent more to put on a picture than in Los Angeles.

Carpenters, for instance, get one dollar a day more than in Los Angeles and get double money for all over-time. When under forced pressure, therefore, a carpenter who would get somewhere around \$56 in Los Angeles would get about \$70 in New York, counting the over-time. When you multiply this by two hundred, you get into big money.

I know of one instance in which a certain studio was in doubt whether to put on a big picture in Los Angeles or New York. They secured estimates in both places. The one big set around which the play revolved would have cost \$98,000 in New York as against \$68,000 in Los Angeles.

THE BOSS carpenters and superintendents of construction who have worked on both coasts tell me that this is the least of the contrasts, however. The biggest element of difference between the two coasts is the spirit of the workmen. In California, every man with a hammer is buying real estate somewhere and is anxious to get all the over-time he can hold on to. Hence he is a cheerful over-time artist. In New York, the ordinary workman may as well think of buying the statue of Liberty as of owning his own home. All he can hope to get out of it is a bare existence. He has nothing to work for and he will not work.

And bear in mind, children, this is not a pamphlet issued by the L. A. Chamber of Commerce. This is a chapter of hard experience from most unimaginative gang foremen.

Everything else is expensive in proportion. One of the items that drives the Eastern producer to tears or drink, according to his nature, is the price of electricity. In certain quantities it costs approximately four times as much as in

California; after that it costs six times as much.

They have more troubles with the pesky juice than most strong men could stand.

One beautiful feature of the electrical situation is that every man-sized thunder storm puts the whole system out of commission. Time and time again, while I was connected with production at the Griffith Studio, at Long Island, the lights would pop out and we would find out that the lightning had struck a line somewhere. That old lightning seemed to have a vicious pre-disposition in that direction. It could find a studio light wire with an instinct as unerring as a soubrette's instinct for free dinners.

The truth is, that outside of New York city itself, they don't have the current in quantities to which we are accustomed out here.

The little picture houses in the small towns cannot get half light enough for proper projection.

ONE OF the reasons that producers argued in favor of going to New York was the matter of "locations." All the locations, they said, had been used up in California. They used to tell stories about finding what they thought was a really new one and going around the other side of the hill to find two other companies at work.

It is certainly a fact that New York has some beautiful scenery. The lakes and rivers and foliage make charming vistas. Also, there are all kinds of beautiful houses that have been made available by an extension of the plan invented by Mrs. Hancock Banning of Los Angeles whereby the rich rent their homes to the directors and turn the proceeds over to charity.

But it is a further and most important fact that they do not make much use of the aforesaid gorgeous locations.

For one thing, the weather is too uncertain. About nine times out of ten it proceeds lustily to rain on the day appointed. The changing seasons of the East also constitute a very serious handicap. You begin working on a location when the trees are bare; you go back to the location or to a kindred location and find leaves on all the trees.

Curiously enough, locations are often hard to reach in New York. If you start from the city, you lose a most interminable length of time getting across the ferries and out of the place. If you start from Long Island or Westchester county where several studios are located—or WERE located—and you have to

allow time for the actors to get out from the city for the start.

ALLOWING time for the actors is an important item in the accounts of a New York picture company—unless the production is going on right in the city itself. I remember the case of one company working about twenty minutes outside of New York. They were making a picture with a pay roll of five thousand dollars a day. It took the actors an hour to get out from New York in the morning and another hour to get back to town at night. The snow put the automobiles out of commission so the actors had to go from the depot to the studio in bob sleds—an hour each way. The result was a loss of four hours a day—at \$5,000 per day.

The producers who went dashing blithely back there into the frozen regions, forgot about coal. That is a heavy expense and a great annoyance. It requires from six hundred to one thousand tons to keep a studio warm through the winter and gangs of furnace men to keep it burning.

One of the worst difficulties of producing in the East is the matter of getting "props."

Los Angeles—Hollywood—has grown up with the pictures. The town provides every auxiliary advantage imaginable. None of these things are to be found readily in New York.

For instance, I remember that a thrush was needed by a New York company for a scene in a comedy. Prop men went galloping around all the bird stores in New York. The best they could get was a dilapidated parrot which looked moth eaten and dejected. And they had to buy that. None of the bird stores ever heard of renting birds and would not consider it for a minute.

Oddly enough, it is often hard in New York to get props to the studio. There have been times during the last two years when it was quicker to get freight from Los Angeles to the Westchester county studios than to get freight twenty miles from New York. The New York terminal facilities were always jammed. Express or freight is a weird and uncertain affair in that congested center.

Owing to all of these difficulties, I observe that picture companies have largely abandoned the habit of going out on location. They build their "exteriors" in the studios. They find that they really save money by doing so.

AS TO finding stories and actors, there are cases in which there is some advantage in being on the ground

(Continued on Page Sixty-one.)

Of Interest to You

Clare Sheridan's American Diary

THE clever diary, from the time of Samuel Pepys to Margot Asquith has always attracted the largest share of human attention. To come into close contact with remarkable people, with the leaders of society and government, is an experience granted to comparatively few; but of these few literally not one in a thousand has the gift of reporting what he or she has seen. Mrs. Clare Sheridan, as an observer and diarist, is one of the elect. Her book, "Mayfair to Moscow," proved this to an astonished and highly diverted public, some of whom did not know whether to be shocked or delighted by her engaging narrative of her trip from England to Moscow with Kamenev, her life in the Guest House under the rule of the Bolshevik commissars, her portraits of Lenine, Trotzky, and others whom she sculped in enduring busts, the while she made mental notes of every eccentricity and personal trait they possessed.

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SILENT DRAMA

(Continued from Page Fifty-six)

THE star system has not as yet evolved Japanese competitors for the American idols. Japanese companies hesitate to feature one actor above another, for fear that a raise in salary will be demanded. There is one man, however, who cuts into American films: and he does his cutting with a regulation pair of shears. That man is the censor.

PHOTOPLAY censorship in Japan is most successful—successful in proving the universal theorem that the censor *per se* is a moon-calf. Nowhere in the world could America better look for an example of the asininity of attempted regulation of movie morals. As is always the case, the censor uses his authority to the exclusion of his judgment—if he has any judgment.

AMERICAN films are censored by the local police in every town they are shown. As each censor, whose chief qualifications are a natty uniform and a shiny sword, feels it his duty to cut out at least a hundred feet or so from each picture he judges, an American film which has made the round of the province nearly always comes back to Tokyo in such a badly mutilated condition that it cannot be used again. The thread of the story is often lost and climax ruined by the clipping of a score of scenes which a score of different censors have found objectionable.

TOM COCHRAN has made repeated efforts to have film censorship centralized, so that a photoplay might be scissored by the law before leaving Tokyo. Not only would hundreds of dollars be saved by escaping the whims of the rural censors, but centralization would tend to develop a policy by which American films could be gauged before importation. Although Cochrane succeeded in having the bill passed by the last Diet, no appropriation was made for its execution, and central censorship is still unborn.

WHILE it is impossible to foretell just how far a Japanese censor will go with his shears, there are certain principles which he will always uphold to demonstrate the meagreness of his cerebral dimensions. Here are Five Great Points which make an American film unfit for Japanese eyes to behold:

1 Any suggestion of nudeness. Lowcut evening gowns are often responsible for a scene being amputated. Lately, Mack Sennet's bathing girls have been put under ban because of their evil influence on the Nipponese mind. And this, ladies and gentlemen of the jury in a country where within a few blocks of any theatre there is a public bath, in which co-educational bathing is much in vogue. A yard of silk is too little to cover Marvel Rae or Marie Prevost, says the censor, but it is perfectly proper for a man to bathe quite nude, in the same water with his neighbor's wife.

2 A scene depicting an unmarried man and woman in the same room alone. Here the censor deals in potentialities

which might break down the moral fabric of his people—that moral fabric which thinks nothing of such actualities as the city of Tokyo alone spending two million yen annually in its immense licensed quarter.

3 Kisses. Just what is objectionable about this popular Occidental practice no one has been able to determine. At any rate, there must be no osculation on the Japanese screen. Perhaps the fact that it is Western custom is alone enough to make it barbarous. It would never do to get the Japanese husband into the habit of kissing his wife when he came home at night. At the Universal headquarters in Tokyo, there is a reel composed of censored kisses—thousands of feet of all types of osculation, from motherly embraces to final fade-outs.

4 Anything detrimental to the dignity of the police or military. Since dignity is the Nipponese policeman's greatest asset—his salary amounts to about fifteen American dollars each month—it would never do to make a guardian of the law appear ridiculous. Consequently the spectacle of a comedy cop meeting a custard pie face to face, or a general of the Horse Marines being pursued up a tree by a six-cylinder bull dog, would be exceedingly displeasing to the censor.

5 "Dangerous Thoughts." Under this heading the pillar of morality deletes anything which might have political significance—an idea which might lead loyal citizens to believe that the Empire of the Rising Sun was not being run on the same plan as paradise; that the Mikado was not the direct descendant of the Sun God; or that would give the Japanese any reason to doubt their inherent superiority over all other races. Pictures which are even remotely suggestive of anything republican incur the official wrath.

IN spite of the censor, however, the American film is the greatest factor in the growth of liberal thought in Japan. Things which the shearswielder overlooks are educating the Oriental in a way that nothing else could do. The Man on the Street learns that in some parts of the world human beings are not beasts of burden; that babies are wheeled in go-carts rather than strapped to the back of an older member of the family; that a woman can get a divorce without the consent of her husband; that an accused man can be tried by twelve of his fellow citizens; that California is a beautiful place in spite of its anti-alien laws.

SOMEDAY, perhaps not soon, but probably within a generation or two, the Little Man with the Big Sword is going to contemplate the changes which will have taken place in his country in spite of his diligent trimming of celluloid, wondering just who is responsible.

AND the men who are the cause, will go on producing more pictures, innocently unconscious that their work in Hollywood will have any political or economical significance 5500 miles across the Pacific ocean.

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The Silver Dollar

(Continued from Page Fifty-eight)

in New York. If a producer is after plays that have made successes on the stage, that is certainly the place to see them.

I am not at all sure, however, that this is not misleading. Stage plays have seldom been worth the big money paid for them by motion picture producers. I have an idea that they often would have done better to have read the script and to have stayed away from the play. They get a false idea from watching the thing across the footlights. It would be a bromide to say that the same elements that make successful stage plays do not make good pictures.

As to the other stories, it is just as easy to buy them in the West as in the East.

From my experience as a scenario editor, I can testify that the two best sources of stories during those two years were a Los Angeles and a New York agency. The New York agent's prize author was a Western man, now a member of the Los Angeles writers' colony. So there's not much in that.

Occasionally, it is possible to get hold of an actor in New York who would not otherwise be available. I can think of several cases of stage actors who made movie hits while working on the staff at some theatre in New York. As a general thing, this plan is not a success. Losing two days a week on account of matinee and all the nights, the stage actor is an infernal nuisance around a studio. He is never there when needed. If he is a real stage actor, he is also, as a usual thing, found to be difficult to handle. Stage acting and stage screen acting are about as far removed in the matter of technique as chalk and cheese.

As to the psychic thrill that is supposed to inspire a director in New York, I pause abashed. Judging from some of the punk pictures that have been made there I should say that the said psychic thrill must sometimes get its wires crossed.

PAINFUL as it may be to tell, it is almost impossible to get the actors to stay there. At the Paramount offices in New York they told me that every time they send an actor out to Los Angeles to work in a picture, they never see him again. He refuses to come back. Likewise she does.

(Continued to Page Sixty-five)

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Poverty of Riches

(Continued from Page Thirty-one)

appointment break out. But he remembers Katherine; he breaks away from the men, tells them in a few words how he thanks them, and asks to be excused so that he may go home to break the news to his wife. "For to us it means the culmination of all our desires, something bigger than anything I can tell you gentlemen." And he goes out of the room.

OUTSIDE, Tom is waiting to congratulate him, and John accepts Tom's good wishes whole-heartedly, if hurriedly, for he is anxious to share his good news with Katherine. He goes downstairs, and gets into his car.

UPSTAIRS, Tom looks after John for a moment. It is no wonder that he has just a tinge of jealousy at the other's success. He turns a bit wearily toward his desk, when his hand, with a half-unconscious gesture, falls on his pocket. He remembers, and draws out a picture of his children. Well, that makes up for any little loss in another direction. And he smilingly resumes work.

JOHN arrives home. He dashes into Katherine's room. She half rises; he closes the door behind him. From the door, exultantly, and without even noticing Katherine's eyes, red from crying, he shouts his glorious news: "We've won, dear, we've won. I'm manager. Now we can have children." And then he rushes over to take her fondly into his arms.

BUT Katherine, with a grand gesture, prevents him from touching her. He starts back in astonishment, asking what is wrong, for he sees that her figure is quiveringly tense; that her breath comes and goes spasmodically. And then she speaks: "You've won, but I've lost everything that is worth while. In your utter selfishness, sacrificing everything for success, you have robbed me of my children." "But Katherine, you need wait no longer." "You've waited too long! The doctor was here—and told me I can never have any children—never. And I've wanted them so, children that would clutch me and press their warm little bodies against mine, whose souls and minds would grow before my eyes and now you've robbed me—"

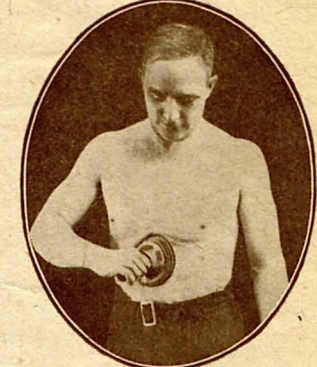
FOR a long time they sit silent; then again he pleads with her, the old lover again, forgetting the intermittent years, telling her how much he loves and adores her. In pantomime he asks her what are they going to do? She answers him: "God only knows." And she sags into the sofa, crying softly. With infinite sympathy he watches her for a moment, just a bit afraid to comfort her. Then he comes up softly behind. One hand touches her shoulder; she does not shrink. His other hand comes in front of her, as he holds her to him. Her hand reaches up, and convulsively, eagerly grasps his. Like this they face the tragedy of the future—together.

NOW we see Grace as she is returning home on foot. She comes along the fence of her little home, still overwhelmed by Katherine's great tragedy. She turns in at the gate, and then stops short. What she sees are her own two children, play-

(Continued to Page Sixty-five)

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(Continued on Page Sixty-four)



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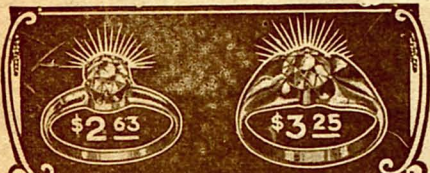
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Little Hints to Playgoers

(Continued from Page Sixty-three)

THE SECRET OF THE HILLS (Vitagraph)—Antonio Moreno enjoys it more than you will.

GOD'S CRUCIBLE (Hodkinson)—Hard to keep awake.

THE GRIM COMEDIAN (Goldwyn)—Another engrossing behind the footlights story by Rita Weiman. Jack Holt convincing.

THE OLD OAKEN BUCKET (May Tully Prod)—Beautiful scenic. But the drama fell down the well.

GO STRAIGHT (Universal)—Frank Mayo as a fightin' parson.

OUR MUTUAL FRIEND (J. B. Warren Corp)—Adele Christo, "the Norwegian Mary Pickford," in a charming British drama.

NOBODY'S FOOL (Universal)—Marie Prevost still clings to the bathing suit. And the bathing suit still clings to her. Plot little as suit.

BLIND HEARTS (First National)—Full of red corpuscles and Hobart Bosworth.

THE GREAT ADVENTURE (First National)—Arnold Bennett's brilliant farce *Buried Alive* becomes slapstick.

RED COURAGE (Universal)—Hoot Gibson in Peter B. Kyne's *The Sheriff of Cinnebar*.

THREE WORD BRAND (Wm. S. Hart)—Bill in a triple role. Just an even money's worth.

HIGH HEELS (Universal)—Gladys Walton in a very light story.

RIGOLETTO (Romaine Superfilm Co.)—Accurate settings but tiresome.

RECEIVED PAYMENT (Vitagraph)—Corinne Griffith is beautiful.

BITS OF LIFE (First National)—Marshall Neilan's puts the short story idea on the screen. Four stories in one, all gems.

WOMAN'S PLACE (First National)—Nonsensical. Constance Talmadge needs a real story.

ENCHANTMENT (Cosmopolitan)—Marion Davies a la *Taming the Shrew*.

THE WONDERFUL THING (First National)—Norma Talmadge is.

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The Silver Dollar

(Continued from Page Sixty-one)

The only actors I know who prefer New York to Los Angeles are Tom Meighan and the Talmadge girls. All three are in Hollywood now.

The rest of the actors hang lonesomely around the Algonquin Hotel and ask each other "What do you suppose they are doing at Sunset Inn tonight?"

Out at Griffith Studio, Dorothy Gish was almost moved to tears every time California was mentioned. The actors used to sit along in solemn rows—just yearning and yearning. Then some one would come along and begin to sing "Don't You Remember California in September" and everybody would begin to throw things at the brute. Once in a while somebody would get hold of a silver dollar and everybody in the studio would crowd around to see it as though it were a sprig of heather from the old ancestral home across the sea. They grabbed the California papers as starving Russians grab pie.

I suppose that one of the reasons why producers find New York such a good place to make pictures is that they never stay there. You will notice that they are usually in Florida or other foreign parts.

Poverty of Riches

(Continued from Page Sixty-two)

ing with a neighboring boy, playing with all the happiness of childhood. She takes a couple of steps into the garden, radiant with the realization of the riches which are hers. The two children see her. They cry: "Mother! Mother!" and come running to her. She seizes them hungrily in her arms, falling to her knees to hold them more easily, kissing and hugging them, the while tears of thankfulness roll down her cheeks. Remembering the heartbroken woman she has just left, she realizes the riches which have been vouchsafed her—the fullness of her own life compared with Katherine's. The older of the children (the little girl) questions the reason for the tears, while she tries to wipe them away with her dirty little hands. "What you unhappy about?" "I'm not unhappy, dear. I'm crying because I am so glad." "That's funny. I've don't cry when I'm happy. I only cry when my dolly is naughty—and I'm not happy." Grace laughs softly, and then the little girl remembers that her dolls need attention. She frees herself and runs to them, while Grace holds the younger child in her arms.

WITH Grace watching, the little neighboring boy and the little girl continue playing house, and now we repeat the business of the prologue. The little girl observes sagely: "My mother only has two babies; when I grow up I'm going to have lots of babies—fifty—or a hundred." This is quite satisfactory to the boy; it makes little impression on him. Then the little girl adds: "And you're going to be their father." This puzzles him; but he's quite willing. "All right—only I expect I'll have to earn a lot of money—probably a dollar a week—to support so many." And on this we FADE OUT.

(THE END)



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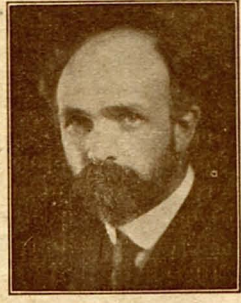
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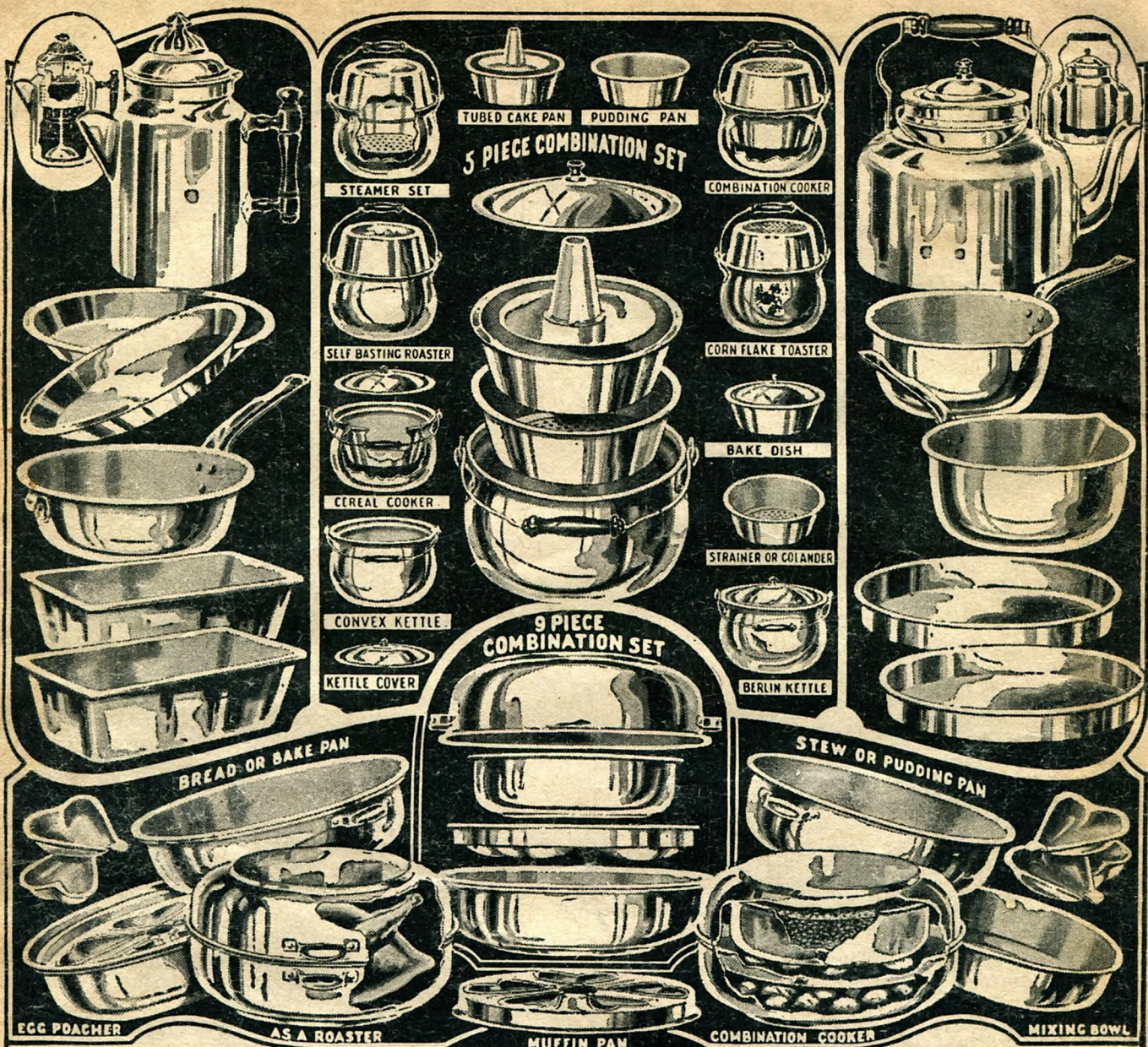
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