

SCREENLAND

FEBRUARY, 1926

PRICE, 25 CENTS



LEATRICE JOY, Colorgraph by Paul Hesse

Free **Harold Lloyd's FOOT BALL TOGS** Page 37

B.W. COOKE

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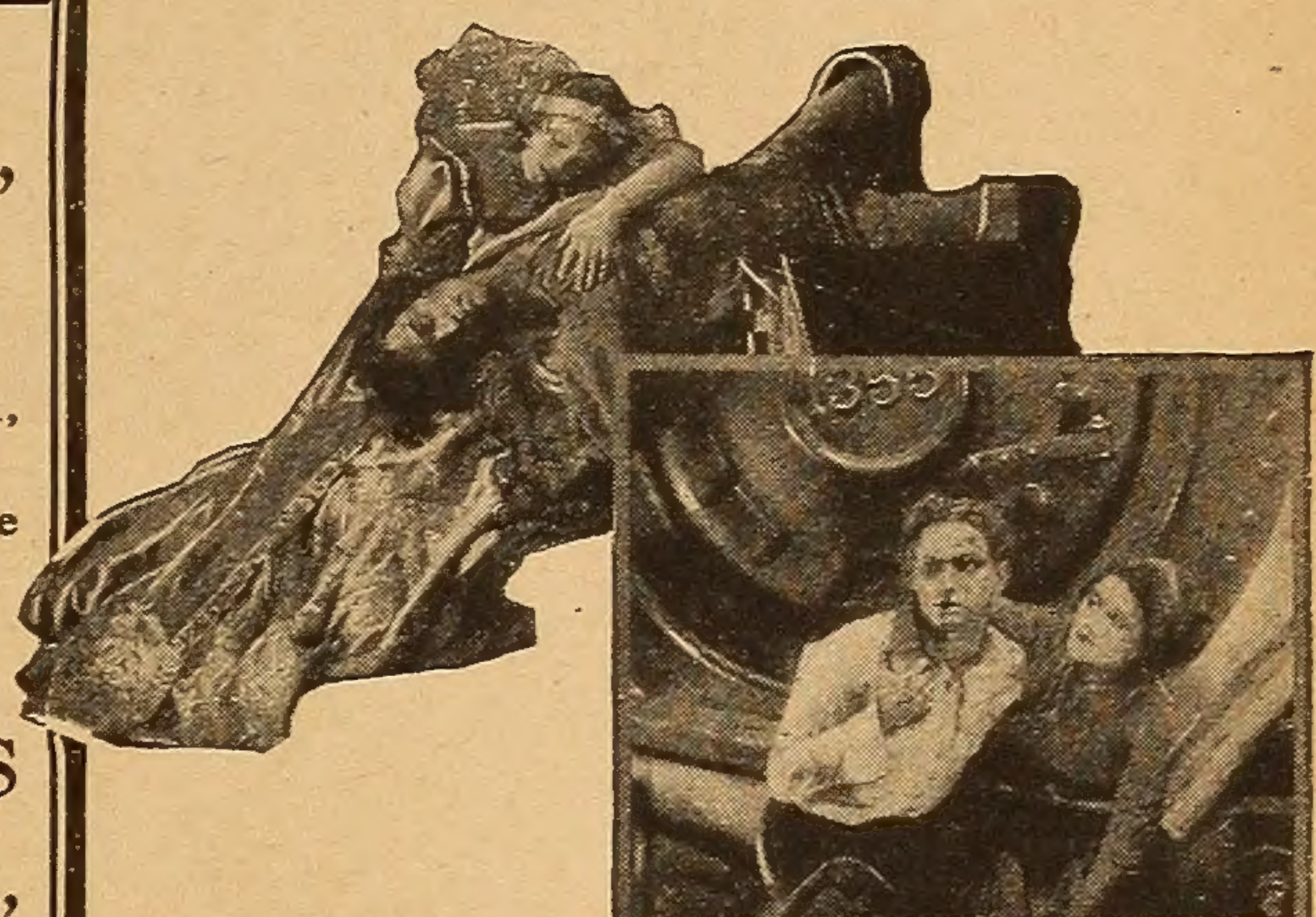
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Presented by Cecil B. DeMille
Adapted by Charles Whitaker and
Douglas Doty from the novel
by Ethel Watts Mumford

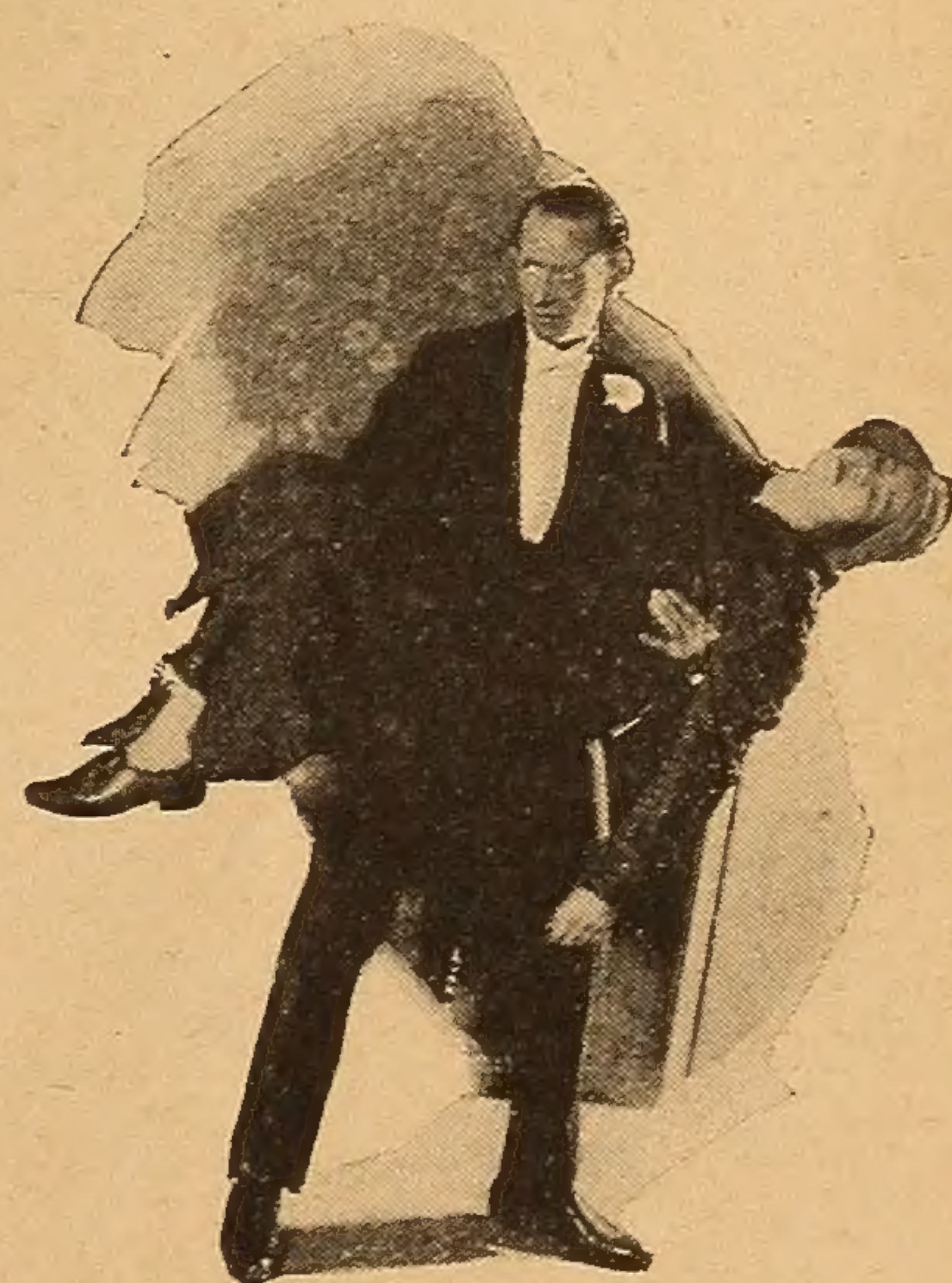
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Varconi, Julia Faye, Theodore Kosloff
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Personally directed by Cecil B. DeMille



A Deafening Crash, and Then—

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An extraordinarily colorful picture, rich in modern and medieval background. Splendidly dramatic throughout, "The Road to Yesterday." Ask your theatre man for it.



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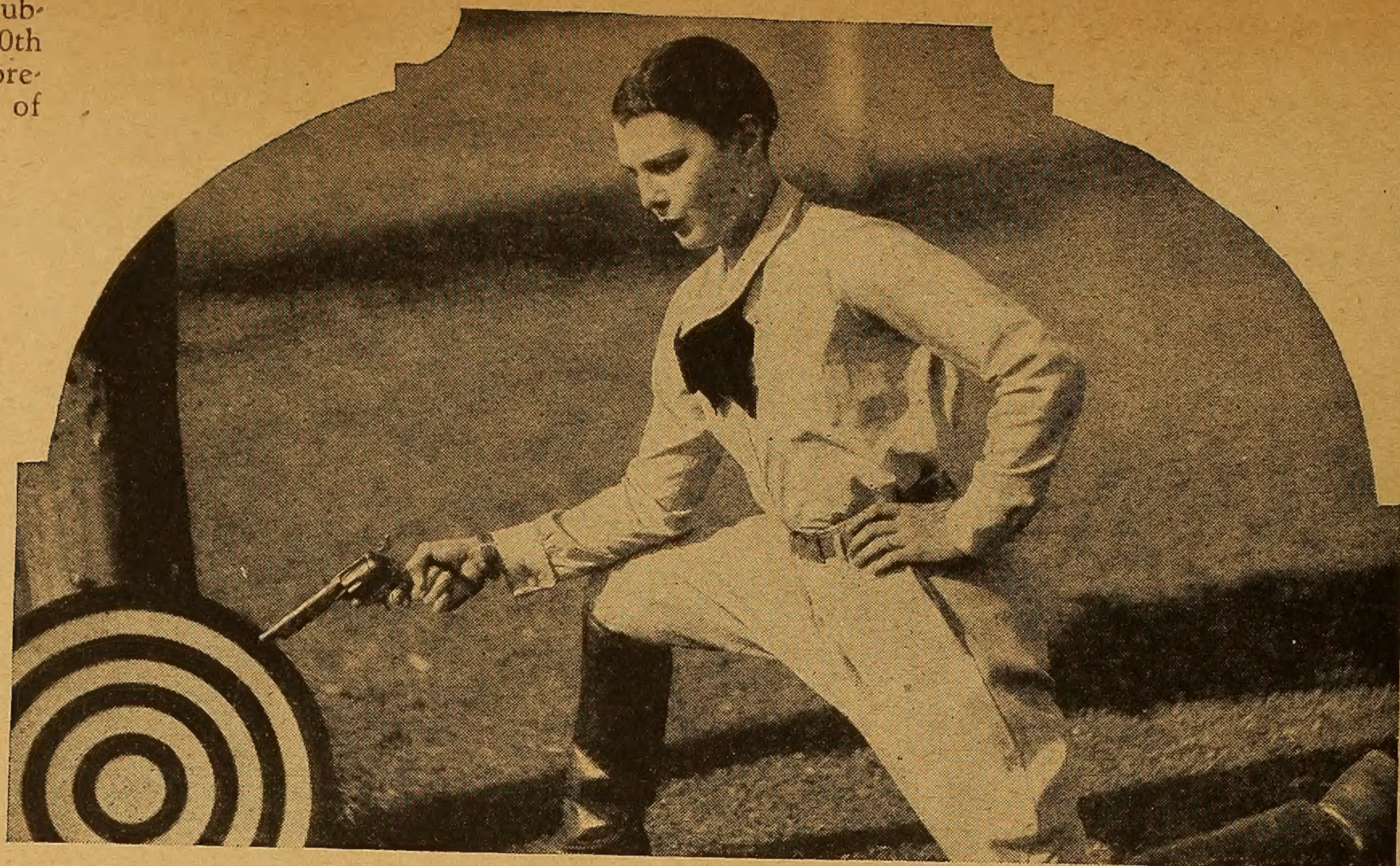
It was his wedding night. Suddenly, out of the darkness into the bright lights of the marriage party, stumbled this bruised flower from the streets. It was a terrible moment in his life.

This is but one of the big scenes from "Silence", the powerful drama, with H. B. Warner.

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SCREENLAND is published on the 10th of the month preceding the date of issue.



Leatrice Joy, the girl on the cover, not only stars in films and bobs in earnest but also is a crack among shots.

SCREENLAND

February, 1926

"The Spirit of the Movies"

VOL. XII, No. 4

Eliot Keen, Editor

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Lois Wilson

—is the winsome teacher of the country school in *The Vanishing American*. Those who remember her wonderful performance in *The Covered Wagon* will watch eagerly for this new role. Other Paramount Pictures featuring her are: *Welcome Home*, *Rugged Water* and *Irish Luck*.



Richard Dix

—plays the title role of *The Vanishing American*. He makes a magnificent Indian, combining the lion and the fox in plot and deed! Other Paramount Pictures in which he is appearing are: *The Ten Commandments*, *The Lucky Devil*, and *Wom-anhandled*.



Zane Grey

—is the envy of even best-selling authors. He wrote *The Vanishing American*. The vast number enjoying the book are keenly expectant of its Paramount picturization. Other Paramount Zane Grey Pictures are: *Wild Horse Mesa*, *Light of Western Stars*, and *The Thundering Herd*.



Noah Beery

—plays the official in charge of the Indian Reservation. Villainy and smiles go together, and the more you hate the character the more you admire the actor. Other Paramount Pictures in which he is seen are: *Light of Western Stars*, *Wild Horse Mesa* and *Lord Jim*.



Raymond Griffith

—is the touchstone of mirth. Indifference becomes smiles, and smiles a volley of laughter when he appears. Make a list of his Paramount Pictures and enjoy them. Start with: *The Night Club*, *Paths to Paradise* and *A Regular Fellow*.



Betty Bronson

—leaped into fame as the *Peter Pan* girl. Today her success in *A Kiss for Cinderella* has outranked even *Peter Pan*. Other Paramount Pictures in which she appears are: *The Golden Princess*, *Not So Long Ago*, and *Are Parents People?*

THE END OF THE TRAIL

Races pass and leave the old, old story of strife and song. The Indian passes in this our time, within the Reservation gates; a figure as sinister as a bloody arrow, but filling the eye and the heart with his tragedy. "Adieu, *Vanishing American*, adieu — may you find the Happy Hunting Ground of your camp fire dreams.

This epic of the Indian has already been acclaimed by hundreds of audiences as ranking with *The Covered Wagon* in scope, power and human interest.

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Like stately ships magically appearing one after another on the horizon, and slowly coming in full view, came *The Covered Wagon*, *The Ten Commandments*, *Peter Pan*, *The Pony Express*, *A Kiss for Cinderella*, *That Royle Girl*, and now *The Vanishing American*, sailing the sea of more than one or two seasons' brief popularity, and even so being but leaders of a great fleet cruising literally to the admiration of all lands and peoples.

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Age..... Present Occupation.....

(Write your address plainly in margin)



Norma Shearer carries "Pedro" around in a glass because she's afraid he'll be mistaken for Rin-Tin-Tin.

D. M. Smith. Thanks for information regarding Dorothy Dwan. I note the fair Dorothy was born in Sedalia, Mo., April 26, 1906; not being from Missouri, I can assure you I'll take your word for it.

W. L. T., (Jersey City). All questions should be addressed to me care of SCREENLAND offices.

Eugenia Sneddon. May McAvoy was born in New York 1901. She has dark hair, and blue eyes. Height 4.11. A case of good things coming in small parcels. Norma Shearer is a Canadian and I believe she weighs around 120. Norma lives in Hollywood. Alice Terry hails from Texas and weighs 115. Height 5.1. Betty Bronson was born in Trenton, New Jersey. Sometimes she lives in New York and sometimes on the coast. It all depends where she is making pictures.

Alfred Roth. Do you consider me famous, or just my photos, Alf? I'm asking you!

Viola Cason. Glad you liked the information contained in my personal letter. Let me hear from you again.

June B. Bebe Daniels is with Famous-Players, and while in New York has mail addressed to her care of Famous-Players Lasky, Astoria, L. I. No, Bebe isn't married, although that isn't the fault of the men. Malcolm McGregor is married.

Kathleen N. (England). Wembley must have been intensely interesting, and I can imagine the thrill of the massed bands at the Tattoo. Seems strange with the throngs of people viewing the exhibits daily that the promoters declare a loss—or is that only a rumor?

Georgina and Betty. Harold Lloyd was born in Nebraska in 1893. Mildred Davis is a Philadelphia girl. Charles Chaplin was born in Paris (France) in 1889 and Syd is Charlie's big brother. Milton Sills born 1882. Robert E. Milash and Albert Hart were two of the cast in "The Roughneck"; George O'Brien was the hero.

Vive La Daniels. See answer to June B.

Geraldine Farrar, Wallace Reid and Margery Daw in "Joan the Woman." Elliott Dexter and Raymond Hatton in "The Whispering Chorus." This was a de-Mille-Artcraft production issued in 1918. "Male and Female" is a Famous-Players-Lasky film of 1919, and the cast included Gloria Swanson, Lila Lee, Julia Faye, Theodore Roberts, Raymond Hatton and Thomas Meighan. Some cast! "Why Change Your Wife" was also a Famous-Players picture with Gloria Swanson, Bebe Daniels, Sylvia Ashton and Jane Wolfe in the cast. This was produced in 1920. Eleanor Boardman born in Philadelphia 1898. Douglas Fairbanks, Jr., is now eighteen. Betty Bronson is one of my favorites too. She is seventeen and her latest picture is "A Kiss for Cinderella." Come again!

R. M. You want me to treat you gently, and after the nice compliment you paid me, what else can a poor girl do! See answers to June B. and Vive la Daniels for remarks re Bebe. I should imagine Bebe could take a "kidding" well; since you ask me.

Esther Thompson. I've been called many things in my day, but this is positively the first time anyone has addressed me as "Elinor Glyn." I don't like it; I don't write that kind of fiction either, and my hair isn't red, nor my eyes green, and while appreciating the fact you would honor my picture with a frame—I just haven't one to send you.

Evelyn Grovier. Far be it for me to say that movie stars are made and not born, but it takes more than just chestnut hair and blue eyes to elevate the average fair maiden to stardom. You'll have to produce other qualifications. What boy's address do you want—would you like, say, Ben Lyon's? I know lots of addresses!

M. J. S. There isn't a successor to Wallie Reid, and I doubt if there ever will be. I don't know of any actor who could be called his "successor." Blanche Yurka is, or was, I'm not sure which, Mrs. Ian Keith.

Ernest F. Frances X. Bushman played lead in the original "Graustark" and Eugene O'Brien in the recent edition. Gregory Kelly was the stage hero of "Seventeen."

Theodore Beatrico. You seem a little off the track, Theo—why address me as Rudolph Valentino, Mary Pickford, Jack Holt and Thomas Meighan? Now sit right down and write me again telling exactly what you want to ask and I'll do my best to answer you.

"A Buzzing B." Buzz, Buzz! Well, a few of the things necessary to fit you for the screen would be: some knowledge of acting, personality, ability to dance, drive a car, swim and so on. But you say you are an actor; well then, I can't tell you a thing. Probably you could tell me lots.

Dorothy Dawson. You think my page interesting; that's good! Ronald Colman was the handsome hero in "The White Sister"; but as to who is the handsomest man in pictures, Dorothy, my dear, I value my skin too much to mention any name. Richard Dix in "The Vanishing American." Jackie Coogan's newest picture is "Old Clothes."

Mary's Admirer. It is rumored Mary Miles Minter may soon appear on the New York stage, and I really don't quite know why she hasn't been on the screen for so many years. She is 5.2, but it's too long since I saw her last even to guess her weight.

Anna Sturn (Elmhurst). Oh yes, Corinne Griffith's parents are very much alive in Texas, where Corinne was born. Texarkana, to be exact. Her husband is also one hundred per cent American. As I write, Corinne is in New York on a hurried shopping trip and Fifth Avenue is raising flags—and prices—in her honor.

John L. Williams. Sorry, old chap, but the only thing I know about vaudeville is a good turn when I see it. Can't tell you how to break into that game at all.

Anna Vwanck. Why Anna, I give Tom Mix's address so often that my typewriter just naturally knows how to write it unaided now. It's Fox Studios, 1401 N. Western Ave., Hollywood.

Agnes. Esther Ralston is about 5.5, and weighs 120. Nita Naldi is 5.8, Mary Astor 5.5. Katherine MacDonald is 5.8. Betty Blythe about 5.7. Being commissioner of weights and measures out in Hollywood should be a dandy job for a bright young man.

Elizabeth Rigngold. Call me answerwoman and I'll tell you that Estelle Taylor is 5.4 and a half and Leatrice Joy is 5.3. See answers to your other questions elsewhere in this column.

Laura LaPlante Admirer. No, the Barthelme's are merely separated, and the baby belongs to each of them six months in every year. Laura LaPlante was born November, 1904, is unmarried, and while I don't know how many figures appear on her weekly check they'd most likely make her a wonderful wife for any man.

Frank Lettera. Douglas Fairbanks is 42. His first picture was "The Lamb," made for Triangle in 1914. Address him 7100 Santa Monica Blvd., Hollywood.

A. S. R. Virginia Valli was married to Demmy Lamson, but I believe they are now divorced. Address her care of Universal Pictures, Universal City, Cal. As far as I know her real honest-to-goodness name has been Virginia Valli ever since she was born January 19, 1895. (Cont. on page 101)

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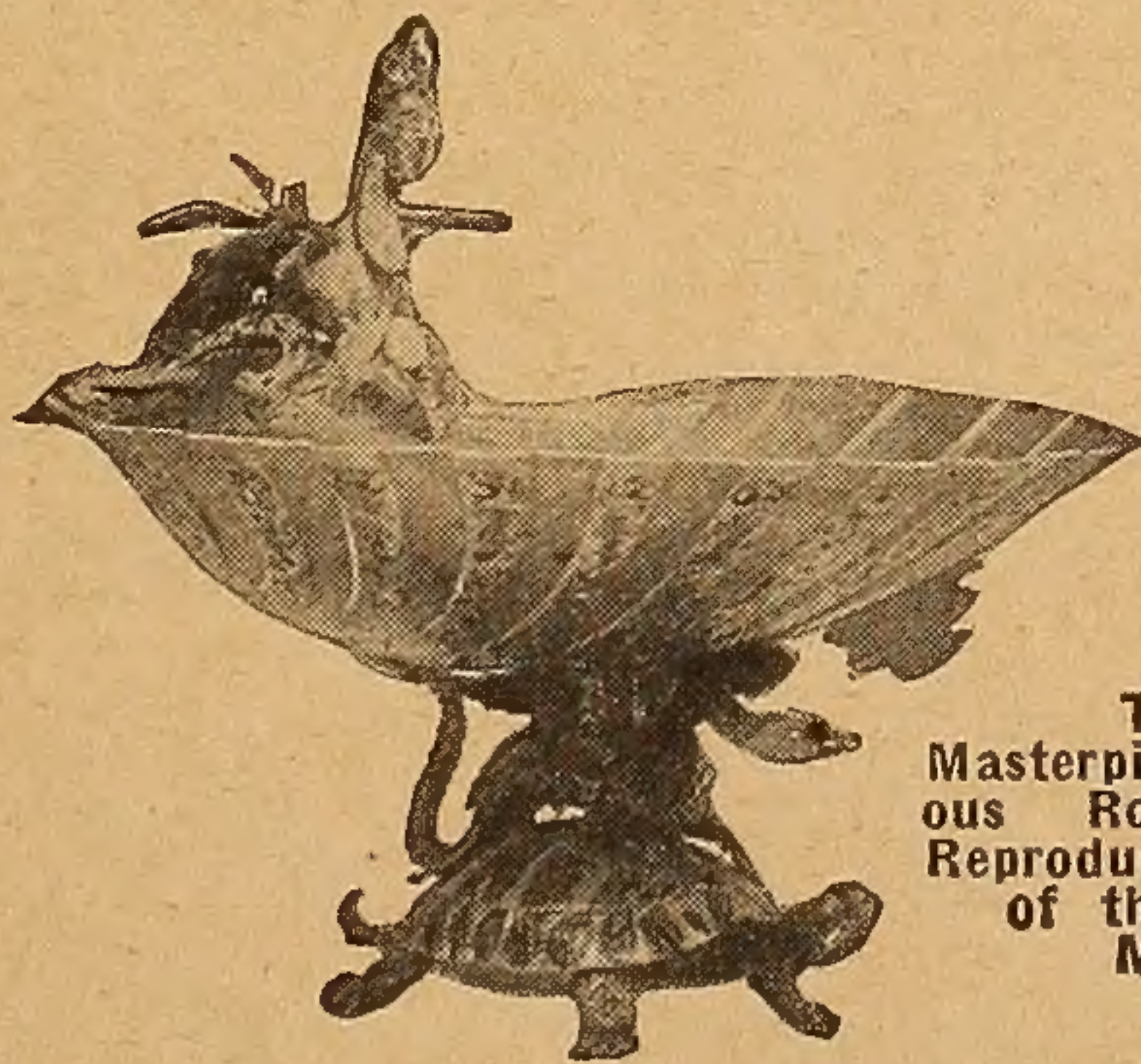
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Joseph Schildkraut as Cellini and Nana Bryant as the Duchess in the play, "The Firebrand."

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Off the Lot

What the players talk about when they reach New York and the night clubs.



John Gilbert going back to finish "La Bohème" after dashing off for the opening of "The Big Parade" in New York.

THERE may have been other screen stars in the east recently; but nobody saw them, for Jack Gilbert was here. Never, even in the heyday of their popularity, have Chaplin or Doug or Rudy or anyone else ever enjoyed the sensation which greeted Jack. He is probably the first and only male star in pictures to be appearing in two tremendous successes on Broadway at the same time. He brought with him the print of *The Big Parade* and helped in its installation in the Astor Theatre, where it is a knock-out hit.

Gilbert stayed at the Algonquin but couldn't be made to eat there. He refuses to be lionized. Forced into the Ritz, he blushed all over his face and neck and in his confusion dropped a lighted cigarette on the carpet. He and Colman, the present day idols, are also the shyest. And it's refreshing to find them that way.

When *The Big Parade* had its New York premier before a really distinguished audience, Gilbert sat in about the ninth row, slouched down in his seat. They wanted him to make a speech but he wouldn't. Guess who sat beside him? Leatrice Joy! You can write your own romance if you want to; but don't forget that both Jack and Letty have vowed never to marry again, despite the chubby miniature Joy-Gilbert, or should it be the other way around?

YOU may have your own ideas as to how a screen star spends her holidays. But you'll never guess how Helen Ferguson spent Thanksgiving. She finished her part in the Pathe serial, *Casey of the Coast Guards*, but not in time to get back to California. Her husband, Bill Russell, had to go west on business. So Helen turned down all the invitations from fellow film stars and other friends and slipped off by herself and was gone two days. She went to Boston, visited all the "sights of interest", prowled around the historic sites, and had a great time. She became a devotee of New England history while on location for her serial and she could think of no better way to spend her holiday than packing in some new impressions. But then Helen always was a keen, clear-sighted, intelligent young-

ster, and if she ever got tired of acting in the movies she could turn to a dozen other occupations and make a success, too.

* * *

LADY WINDERMERE'S FAN had its first showing in New York at a new supper club, the Casa Lopez. The guest of honor was Irene Rich, who is featured in the picture; and also present were all the Brothers Warner—H. M., Sam, Abe, and—well, those other ones. Sam proudly introduced his bride, who was Lena Basquette (not pronounced Basket!) of the Follies before she forsook a dancing career to become the wife of a movie magnate. Mabel Normand was present with Norbert Lusk, the screen critic. Late in the evening Natacha Rambova (Mrs. Valentino), Dagmar Godowsky, and others appeared. If you ever danced to Vincent Lopez' music over the radio, you know that the dance floor was crowded. Every time Miss Irene Rich rose to dance she "got a hand", much to that lovely lady's amusement.

* * *

IF you want to know the reason that Betty Bronson has been transferred from the cast of *Dancing Mothers*, you must remember that Famous Players is determined to keep Betty's screen slate clean. She can play no rôles except the sweetest. No flappers for her.

* * *

JOHN ROCHE, one of Warner's best bets, came to town just for a holiday. If you like your actors tall, John will qualify, for he towered above everybody in the Algonquin and only his beaming smile and generally boyish air prevented him from being positively terrifying. He didn't miss the premier of his favorite director's favorite picture, either. Three guesses.

* * *

ONE of the loveliest ladies ever seen in these parts is the French actress, Mlle. Marche, a Famous Players inspiration and importation. You will remember her as Napoleon's sister in Gloria's *Madame Sans Gene*. Well, she's even more beautiful than she looked. Watch for her.

IF you want to be sweet and pretty and clever as Lois Moran, try Lois' vegetable diet. Well, it won't do you any harm, anyway. The lovely little Moran never eats meat. Her luncheon consists of raw carrots, cabbage, cottage cheese with mayonnaise, figs, dates, and nuts. She eats it and she likes it. And she does her daily dozen or two to the phonograph accompaniment every morning. Now aren't you ashamed of yourselves for falling down on that, you lazy things?

* * *

THE first scenes of the picture featuring the graduates of the Paramount School of Screen Acting were shot under the direction of Sam Wood the other day, over in Astoria. It was an important occasion not only for the youngsters but for their instructors—and also for the regular, dyed-in-the-wool actors at the studio, who have been registering interest in the race ever since it began. Soon you'll be seeing the boys and the girls who have been scientifically trained to film careers—and how they grew.

* * *

ETHEL BARRYMORE sponsored a special professional matinee of Samuel Goldwyn's *Stella Dallas*, because she thinks it is the finest picture ever made and because it made her cry more than any play ever did! At the formal opening, Lois Moran shared honors with her screen mother, Belle Bennett—from opposite boxes they bowed to the audience and each other. Sam himself sat in a back row with Mrs. Goldwyn and Joseph Hergesheimer. Miss Bennett and Lois are appearing again in their mother-daughter rôles in a Robert Kane production, in which Lowell Sherman also is playing.

Miss Bennett's interesting performance of *Stella* has a story behind it. Her only son died while she was making the picture. And a good trouper never deserts. She stayed and played. And her acting in the rôle is making screen history.

* * *

MABEL NORMAND's stage play, *The Little Mouse*, was not a success in its try-out; and the former screen comedienne will make another try at it. She will soon appear in a Woods farce to be seen first in or around New York. Meanwhile, she is renewing her acquaintances of motion picture years, and making a valiant effort to "come back."

* * *

RUDY and Natacha almost passed each other on the Atlantic, but not quite. She was coming back from Paris where, it is said, she saw about getting her divorce from the screen's first sheik. He was on his way to Europe to visit his folks in Italy. Before he sailed, Rudy said he hadn't been informed of any divorce proceedings and seemed very sad when they were mentioned. But Natacha, having laid her plans for a career of her own as a screen star for F. B. O., apparently isn't concerned with her husband's feelings. She brought back flocks of gorgeous gowns and wraps and hats, and her tall, graceful figure, usually attired brilliantly and bizarrely, topped by her queenly head in its inevitable turban, has been a familiar sight in Manhattan's mad whirl since she came back.

It was a more mature and attractive Valentino who met his friends in New York. He gave a tea at his apartment in the Ritz before embarking, and every screen celebrity in town came to say hello. Lois Wilson, looking smarter than usual in a jaunty red street dress and hat, was with her always smart and pretty sister, Diana Kane. Leatrice Joy breezed in. Fay Lanphier, Par-

amount's American Venus, was telling Lois all about her studio experiences so far. Lois Moran and her mother was there, raving about Vilma Banky in *The Eagle*. Olga Petrova of the stage, erstwhile of the screen, dropped in. And Alice Lake and Gaston Glass, who seem to be sponsoring a new off-screen romance, came to renew old friendship with Rudy. In fact, Alice was greeted with a comradely kiss. But Gaston showed no symptoms of jealousy. And anyway, didn't Rudy tell somebody he is still in love with Mlle. Rambova? Or did he?

* * *

WHEN we saw Allene Ray just before she said "California, here I come", she was wearing an unusually smart frock, so the inevitable question was hurled at her: "Where did you get it?" "Oh," replied Allene in her shy, sweet way, "I made it myself."

This daring serial queen can't walk through a department store without falling for yards and yards of some fabric which catches her fancy. The first thing you know, it's a dress, and so smart that she is accused of long-distance Paris shopping. She may ride bucking bronchos and lasso villains and trip up pursuers in her pictures; but at home she's just the kind of girl who's nice to have around. Anyway, her brand new husband thinks so.

* * *

MAE MURRAY apparently isn't going to Germany after all.

She came to Manhattan for the express purpose of sailing for Europe from here. But she's still in town and shows no signs of leaving. It is quite possible that Mae will stay at home and make American pictures. But not for Metro-Goldwyn. Both the star and the company are equally determined about that.

* * *

IF you are an old-time fan, if you remember those old days of the Biograph stock company under David Wark Griffith's direction, when it was no uncommon occurrence to see in one picture Mary Pickford, Lillian and Dorothy Gish, and many other present celebs., maybe, then, you'll remember one of the prettiest blondes of them all. Her name was Gertrude Bambrick, and she was better known as "Gertie". She was a dancer on the stage and only left to go in the then-despised movies because Griffith's scouts persisted. One day in the studio a young Irishman saw her and his blue eyes lighted. "I'm going to marry that cute kid," he is reported as declaring. And he did. Gertie Bambrick became Mrs. Marshall Neilan and the mother of Mickey, Junior.

Today, at all the important film functions in the east, you will see this same Gertrude. Her hair isn't blonde any more; but she is pretty and she looks happy. Mickey, Jr., is nine now; and his daddy is married to Blanche Sweet. The first Mrs. Neilan is the wife of a motion picture trade magazine executive, and has no yearnings to go back to the screen.

* * *

AT a recent picture premier, Lewis Stone, in a box with Mrs. Stone, shared attention with the film. He is seen more rarely in public than most of the other well-knowns, and his appearance on this occasion was the signal for a quiet outburst from the fans waiting outside the theatres. They couldn't have been disappointed, for Lew, besides looking exactly as he does on the screen, adds to that a more genial manner than is usually associated with him. Averse to persistent publicity, it's apparent that like every other human being he appreciates appreciation, and he surely got it that night.



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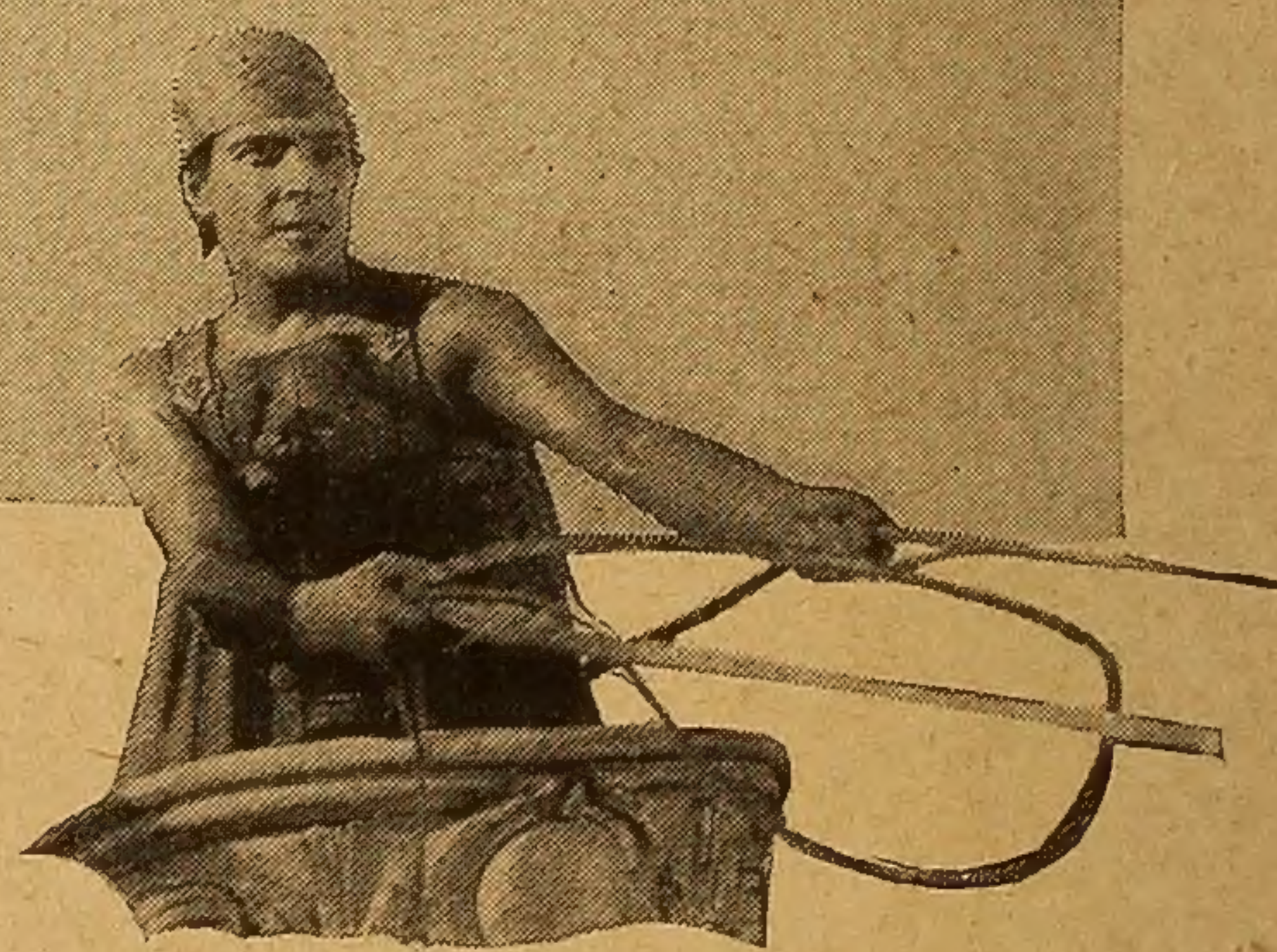
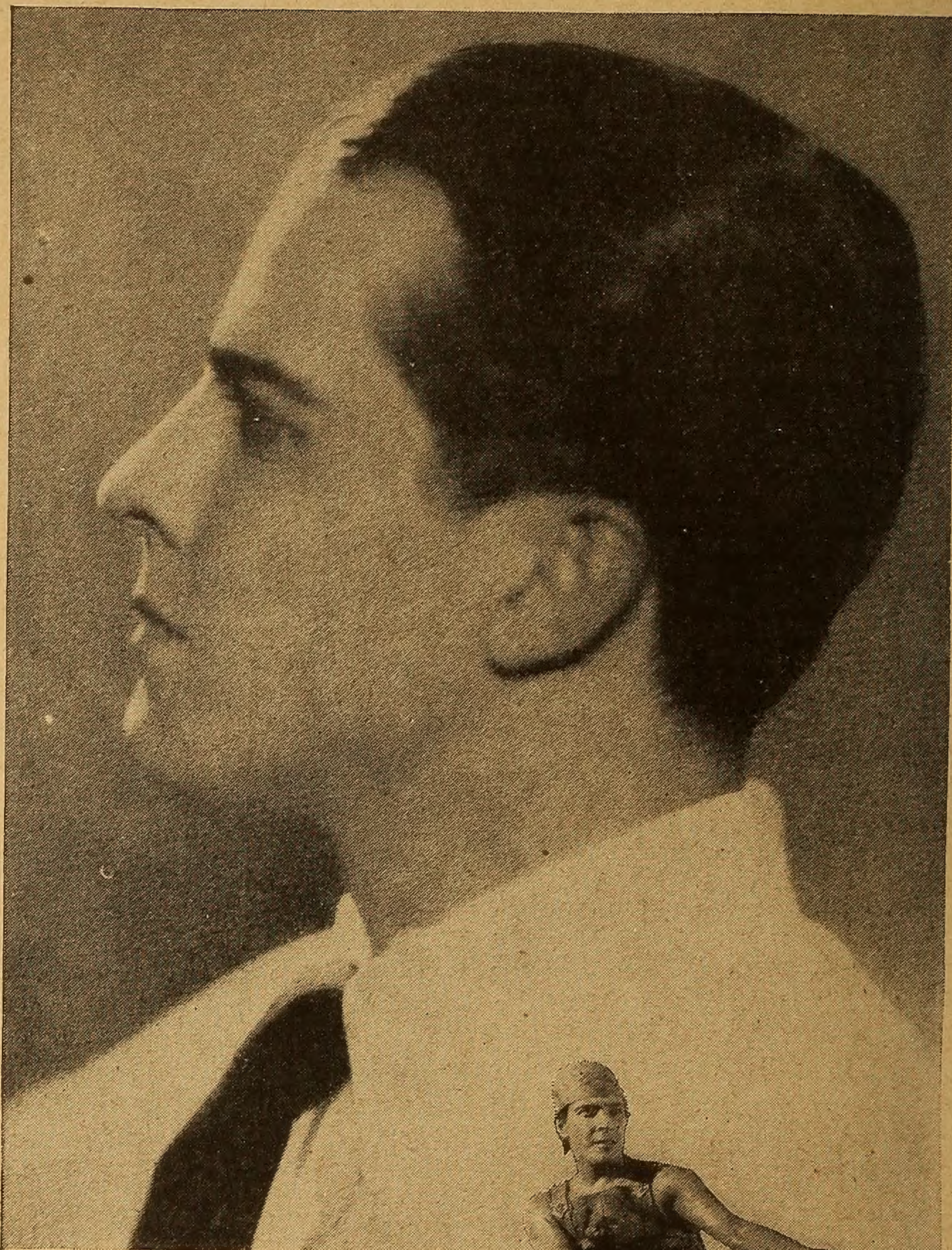
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BOOKS *for* FANS



☞ Ramon Novarro tells how the book of Ben Hur, General Lew Wallace's masterpiece, drove and inspired him to play the character.

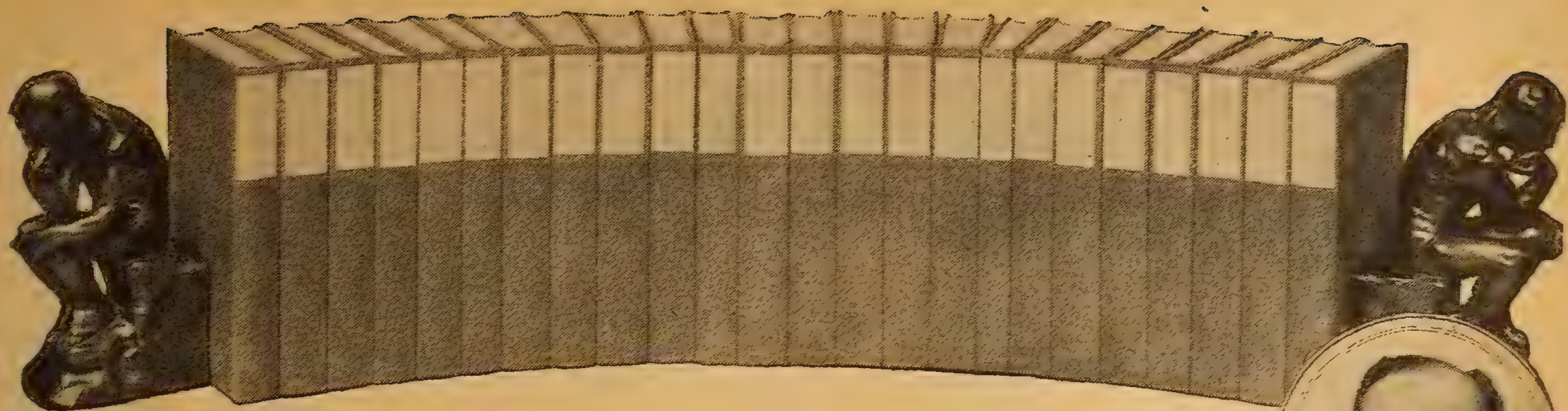
☞ Ramon Novarro (Ben Hur) driving the chariot in the race which has been filmed for the screen version of the famous book.

By Ramon Novarro

"BEN-HUR" had a curious effect on me. I had read—or had heard read—the novel when a boy, retaining only vaguely a memory of it; and when Metro-Goldwyn-Mayer offered me the role of Ben-Hur in the picturization of the Lew Wallace novel, it just seemed an actor's job—very interesting and important, it is true: yet, essentially, like other work. One of the studio staff suggested: "Read the book!" I accepted the suggestion, and dipped in—

I had gotten only into the Wise Men of the East scene when I realized that here

was a setting that transcended any book or play or continuity I had ever been acquainted with. The Star of Bethlehem . . . the Nativity . . . the Adoration . . . the Edict of Herod . . . the Flight into Egypt—nearly a hundred pages filled with the mightiest event in history; an event which every follower of the divine Jesus looks upon as the birth and starting place of his religion. Somehow Judah, son of Ithamar, prince of the House of Hur, assumed a totally different significance to me after those hundred pages!



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Truly *Ben-Hur* is beautifully pictured by Lew Wallace. Ingenuous, brave and boyish, devoted to his mother and sister, filled with youthful enthusiasm for his chum and equally for the world's high adventure, yet deeply prideful of his Jewishness and willing to dare and suffer all rather than to forego principle. What a charming lightness, an idyllic quality if I may say so, in his first meeting with Esther in the market place, where he restores the crippled dove to her hand and craves to know her better! Why, he is to me his forebear, the Shepherd Prince David, come to life again, and I felt a renewal of the essential spirit of youth in entering into the portrayal.

The more somber parts of the action brought my attention again to the marvels of the book in its painting of the wickedness, lust and cruelty of the Greek or Roman world at the opening of the Christian era, and to the sublime power of our Holy faith in combatting these conditions and eventually overcoming them. It was my recreation at this period to visit the Castle of Saint Angelo, the museum and library of the Vatican, Saint Peter's Cathedral and in particular the wonderful Sistine and other galleries where the concepts of our religion are picturized in visible form by Michael Angelo and Raphael.

Had I wanted a demonstration of the truth that the world changes but human nature is more or less permanent, I could equally have found it in the violent quarrels 'twixt the Fascisti and anti-Fascisti that marked the making of our scenes with myself as "*Ben-Hur*" as the galley slave in the Sea Fight. Not only these political divisions but even geographical divisions were the cause of fierce quarrels. Roman would

not work with Livornian, nor Livornian with Roman. If it had not been for Fred Niblo, our diplomatic director, the magnificence of the sea fight could not have been obtained.

Such is the richness, the magnificence, of Gen. Wallace's depiction of life in the oriental capitol of Antioch that it would have been a poor spirit in me indeed not to have responded to the magnificence of its descriptions and to his ideal of the dauntless Jew who wins through to victory in the chariot race and to the love of Esther.

Many have ignored the merits of the latter part of this classic because naturally the sequences of the Nativity, the Hur family in Jerusalem, the sea fight and the chariot race have been kept before the public for twenty-two years by the success of the stage spectacle, also named "*Ben-Hur*," as executed and devised by that master showman, Abraham L. Erlanger.

But really the nub of "*Ben-Hur*" is in the end. It is there faith meets its triumph, there that mistaken worldly and kingly ends of the Messianic conception give way to the thought that the supreme master of the world is none other than He who underwent the greatest suffering and paid the supreme sacrifice.

What an opportunity then for Judah, son of Ithamar, prince of the House of Hur! Mistaken "soldier of God," misguided in thinking that with his Galileans he might yet rescue the Saviour from the Sanhedrin and Pilate, and set Him on a temporal throne; then, as Jesus cured the sick and went by to the last terrible office, he, *Ben-Hur*, is redeemed from such misguided worldly plans into the humble service of the Son of God!

I rejoiced in the rôle and it has bettered me mentally and spiritually, and I might add physically. Such a part comes but once in a lifetime and I am glad that it can come only once because it is so close to the fountains of our being, to the Godward impulses that are within us.



Alyce Mills writes that in playing her part in "*Keeper of the Bees*" she put in touches that only lovers of that famous book will understand.



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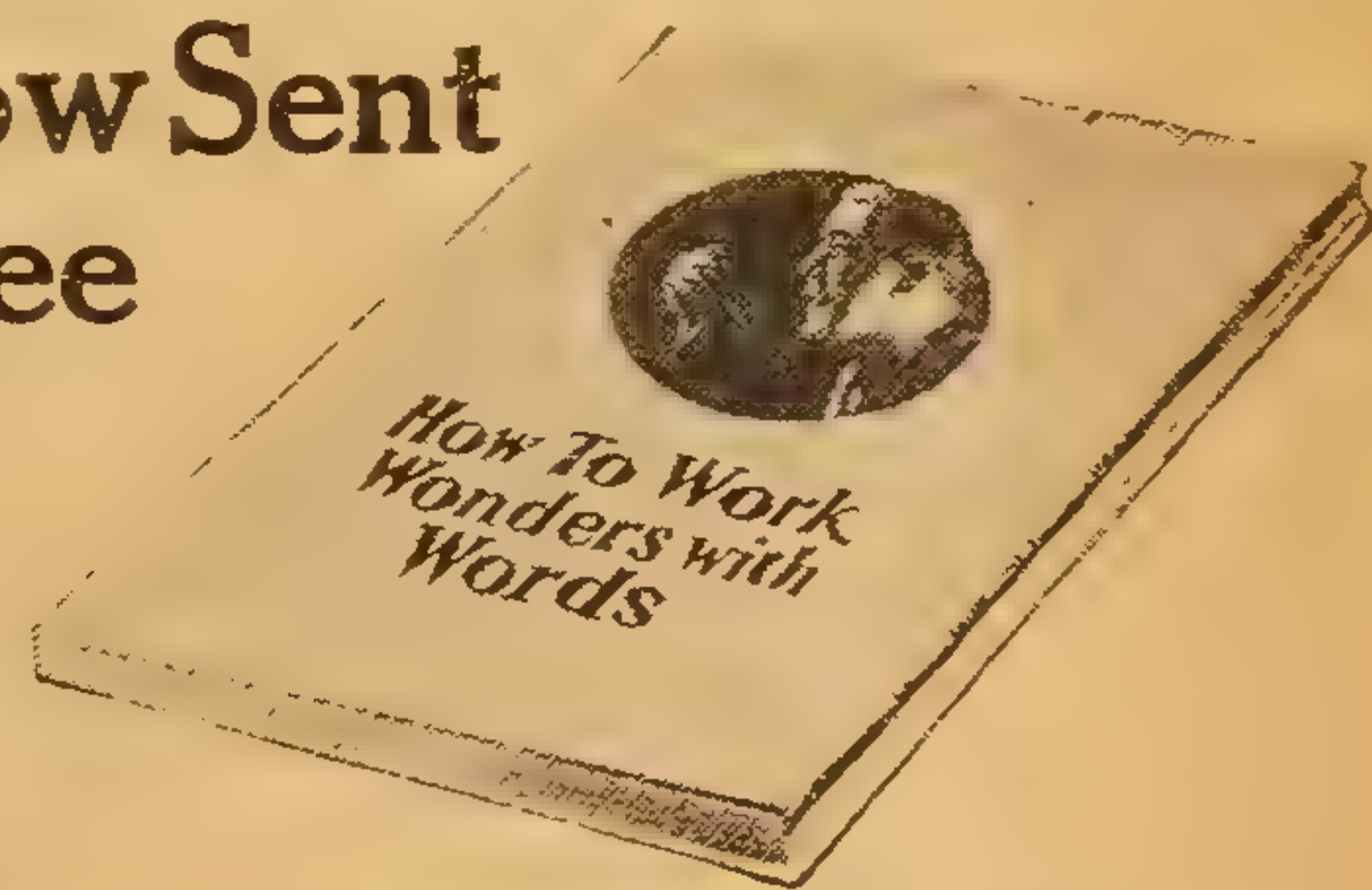
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Take a tip—

DON'T MISS "SALLY, IRENE AND MARY"!

It takes you from the back-alley to the ball-room—
back-stage and back again.

It's a knockout.

Also it's a Metro-Goldwyn-Mayer production.

And when we say that, we've said all there is to say
about a picture.

It means *certified satisfaction*—sight unseen.

We repeat—**DON'T MISS "SALLY, IRENE AND
MARY"!**

Star-studded with Constance Bennett, Sally O'Neil,
Joan Crawford and William Haines.

Directed by Edmund Goulding, master
screen-story-teller.

From the big hit that ran a year on Broadway.

**DON'T MISS "SALLY, IRENE AND
MARY"!**

It's one of those wonderful

**METRO-
GOLDWYN-
MAYER
PICTURES**



Metro-Goldwyn-Mayer

"More Stars Than There Are In Heaven"



**NORIDA VANITIES FOR LOOSE POWDER
CANNOT SPILL**

It's the only spill-proof loose powder vanity in the world—so practical—so ingenious. Now, carrying loose powder becomes a pleasure.

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"You're wonderful!"

he whispered. And so will he whisper to you when beauty radiates, and your skin is soft and smooth as a result of your having abolished every trace of superfluous hair with ZIP.

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ZIP does more than merely remove surface hair. It *destroys* the growth by gently lifting out the roots quickly, painlessly and harmlessly, — and cannot strengthen fine hair. Like magic your skin becomes *adorable*.

ZIP
IT'S OFF
because
IT'S OUT

The Epilator — Infinitely Better

It is infinitely better to actually lift out the roots and destroy the growth than to continue using ordinary surface hair depilatories. It is dangerous to experiment with the action of rays on hair roots — and incidentally their action on your skin. Use ZIP *ONCE* and you will never resort to any other method.

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Please send me "Beauty's Greatest Secret," telling about ZIP and FREE sample of your Massage and Cleansing Cream guaranteed not to grow hair.

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City and State.....



CORINNE GRIFFITH
First National Pictures
Photograph by Edwin Bower Hesser



MILDRED DAVIS

Famous Players-Lasky

Photograph by Eugene Robert Richee



YOUR HANDS—

Are They White?

If the women you admire on the stage and screen were to whisper in your ear the secret of their beautiful white hands—you would be surprised how many of them would say "Korell Day and Night Gloves and Twin Bleaching Creams." Set complete sent parcel post prepaid upon the receipt of \$1.50.

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by buying your Fur
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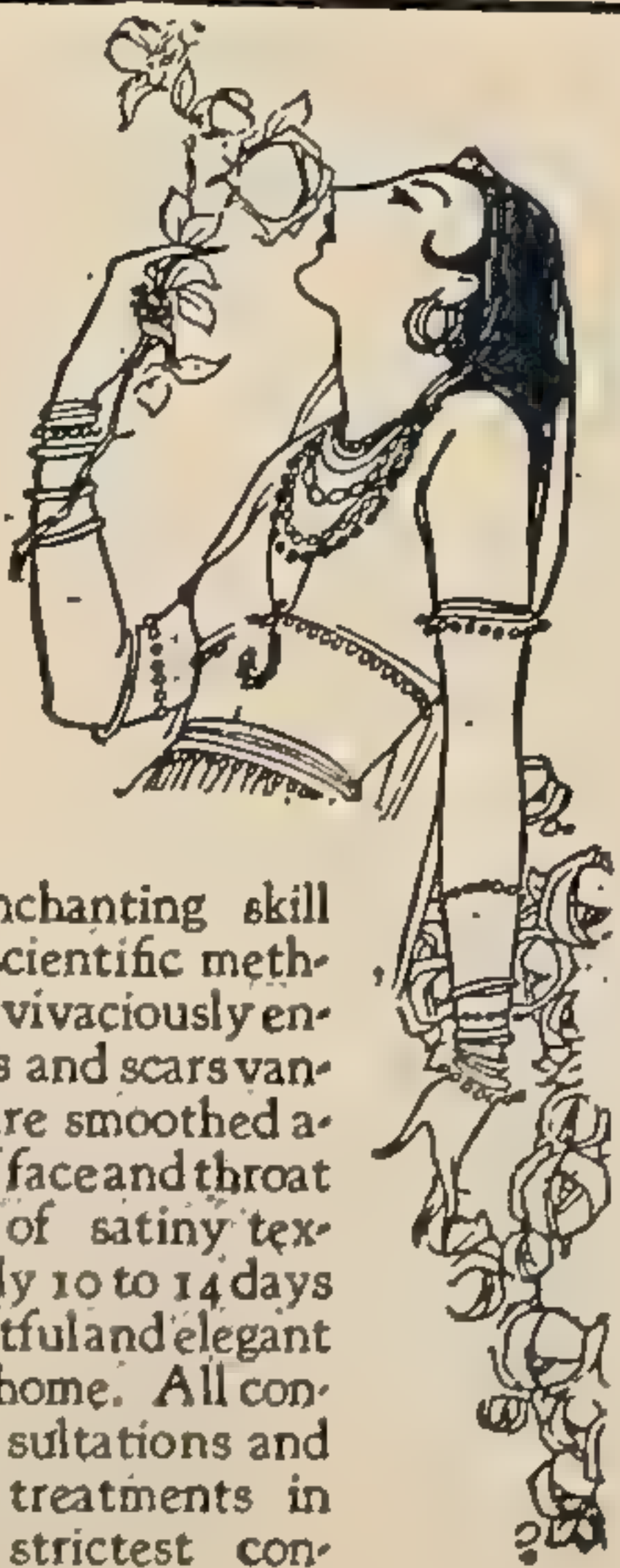
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Blooms
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New York City



VIRGINIA VALLI

Universal Pictures

Photograph by Sasha, London

The Tiller Shoe DANCING FLATS FOR STAGE AND STREET WEAR

Writes the famous John Tiller: “Mr. Barney is the *only* American manufacturer who has been able to make shoes that can stand up under the hard wear given by Tiller girls.”

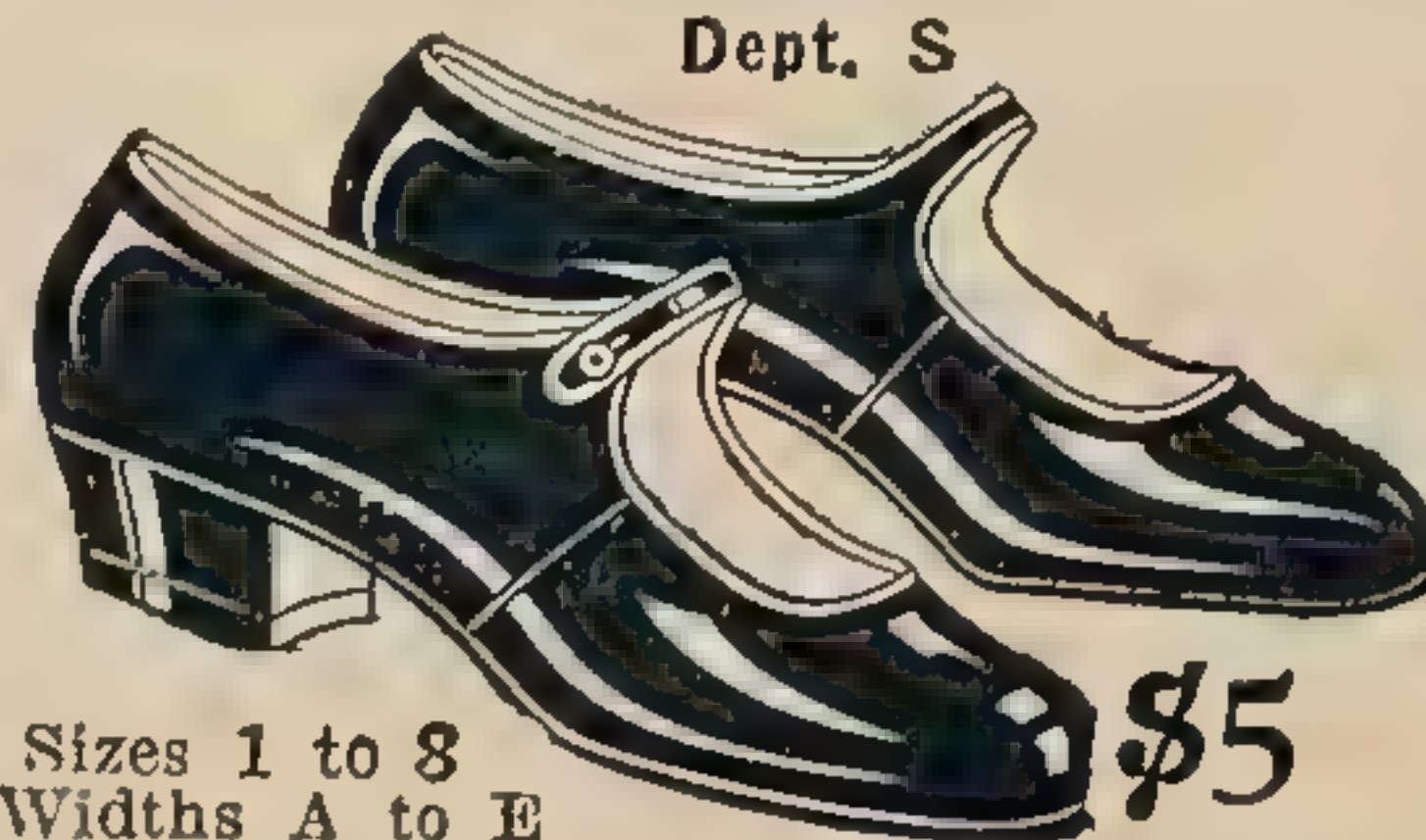
This *special* dancing flat—leather lined, hand turned, covered heels—now obtainable for general use on stage or street!

Write for Catalogue W—Mail Order Our Specialty

Mailed C. O. D.—Satisfaction Guaranteed—On Receipt of Foot Outline

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Sizes 1 to 8
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\$5

Dept. S
Patent Leather
Bl. & W. Kid
Gr. & Red Kid
Bl. & W. Satin
W. & Pink Canvas
Split Fiber Soles,
\$1.50 extra



JOHN BARRYMORE

Warner Brothers

Photograph by John Ellis

Johnston's CHOCOLATES

SUMMER or winter, springtime or fall, Johnston's is the accepted offering—it bears the stamp of social approval... For Johnston's is good taste. ¶When you are considering a graceful gift, one that compliments the recipient as well as the sender, give Johnston's.

Johnston's is worthy of the sweetest lady in all the world.

ROBERT A. JOHNSTON COMPANY, MILWAUKEE

You will find a special agency for Johnston's Chocolates in one of the better class stores in your neighbourhood

Furs · frocks · coats
suits · and · accessories



H. LIEBES & CO.

Grant Ave. at Post St. San Francisco
Broadway at Morrison. Portland, Ore.

Banish the Wrinkle!

Milady need no longer be harassed by disfiguring wrinkles and crows-feet—the danger signals of fleeting youth.

Science has come to her aid—science in the form of a soothing, strengthening, dainty skin nourisher.

PRODUITS NINA Geranium Cream

An astringent cream for neck, brow, nose, cheeks, chin, hands and arms, that, like the touch of a magic wand, tightens the flacid muscles, erasing the tell-tale wrinkles and crows-feet, nourishing and making the skin firm and youthful. Comprised of harmless vegetable oils and extractions—Nature's own beautifiers. An excellent base for powder. A bottle sufficient for 6 months' use, sent parcel post for \$3.50.

Send Check, Money-Order or simply a post-card and pay the postman.

Booklet "Woman's Intuition" on request.

PRODUITS NINA

1 W. 47th St. New York City

For sale in Beauty Salons of John Wanamaker, New York; Abraham & Straus, Brooklyn; Wm. Filene's Sons Co., Boston; Bellevue-Stratford Hotel, Philadelphia.

Pajama Suits

--for leisure
hours.

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A smart lounging costume of gloriously colored brocaded Hangchow silk, in the Chinese manner.

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ORIENTAL ARTS

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Correspondence Invited



MARY BRIAN
Famous Players-Lasky
Photograph by Eugene Robert Richee



UNKNOWN BEAUTY

THE Silver Screen—the Stage—the Pictorial Magazines—bring us the pageant of lovely women known to fame.

But hidden in the great cities, in town and village, is beauty as glorious as Dawn . . . beauty that never graced screen or stage . . . beauty that makes America the true land of Charm.

Tre-Jur Compacts and Tre-Jur Face Powder are the Symbol of Feminine Charm. In their exquisite ingredients is a quality that enhances loveliness.



*Thinnest \$1
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*Face Powder
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In gold, in silver, in gun-metal plate, you will find an ingenious Compact for every need. And if you do not know the delightful caress of Tre-Jur Face Powder—a new joy awaits you.

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TRE-JUR
FACE POWDERS AND COMPACTS



That Glint In My Hair

By *Edna Wallace Hopper*

Countless women ask me how I attain that wonderful glint in my hair. This is the story of it.

I have been famous as a stage beauty for some 40 years. I have written millions of words about youth and beauty. I have searched the world for the best it had to offer. Now I am offering other women—everywhere—the best helps I have found. All toilet counters supply them. And a vast army of girls and women now employ what I use.

As a result, experts who discover something new send me their productions. If I adopt them and advise them, a world of women will employ them. So I think I get the best new helps created.

Last year, some famous experts submitted to me a new type of shampoo. They had studied shampoos for 50 years or over. They had made about 250 kinds of shampoo, perfecting it step by step.

They called this their final creation. They said it embodied 20 ingredients, all designed to help the hair. And two of them gave a glint to the hair.

I tried the shampoo, and the glistening hair I show today is one of the results. I asked other women to try it—hundreds of them. And there came to me an overwhelming demand for more. It is, beyond doubt, the greatest shampoo in existence.

Now I have employed the creators to make it for you. It is called Edna Wallace Hopper's Fruity Shampoo. All druggists and toilet counters supply it. And I hope it is going to bring to millions the lustrous hair I show.

I send a sample to anyone who asks, enough for one shampoo. It will amaze and delight you, as it did me. You have never dreamed that anything could do what my Fruity Shampoo does for hair.

Try it for your own sake. Cut out this coupon now. My Beauty Book will come with the sample.

TRIAL BOTTLE FREE

Edna Wallace Hopper, 2-SC
536 Lake Shore Drive, Chicago.

I want to try Fruity Shampoo.
.....
.....



ELEANOR BOARDMAN

Metro-Goldwyn-Mayer
Photograph by Henry Waxman

SCREENLAND

HONOR PAGE

February

1926



☞ Belle Bennett in her remarkable characterization of "Stella Dallas."

☞ SCREENLAND this month gives its Honor Page to Belle Bennett. Never before has this page carried more appropriately the name of any artist. . . . Her performance in "Stella Dallas" will win for her fame and honor, but more than these, a multitude of friends — riches indeed!

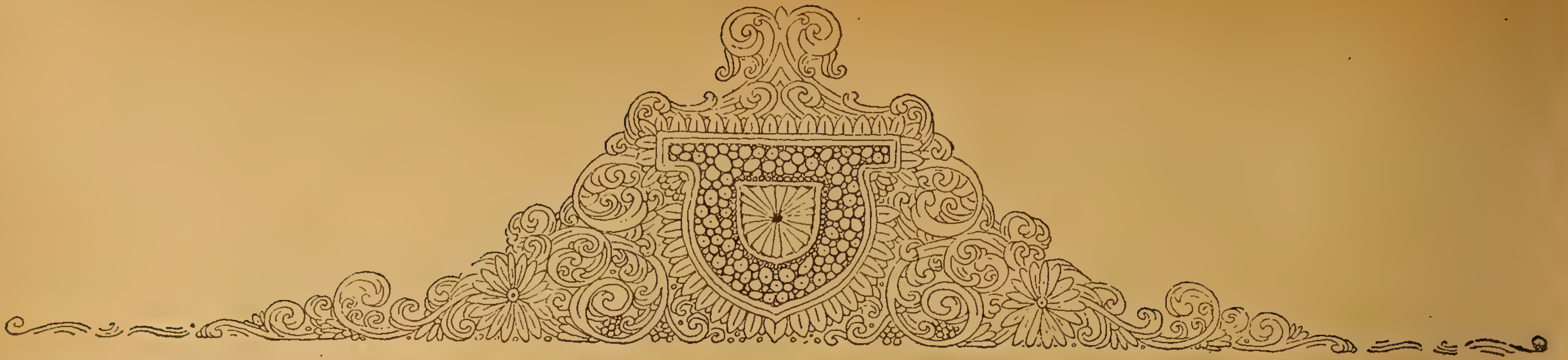


The Big Parade

NO FINER MEMORIAL to the
bravery and the morale of our
warriors has ever been made
nor ever such a monument
fashioned to condemn war.



KING VIDOR, who directed
JOHN GILBERT and RENEE
ADOREE in "*The Big Pa-
rade*" made a masterpiece of
R E A L I S M



The Most Beautiful "Still" of the Month
LILLIAN GISH and JOHN GILBERT

in

La Boheme

"But 'twas beyond a mortal's share
To wander solitary there."

— ANDREW MARVELL.

Rudolph Valentino Carries On

A CLOCK that struck twelve every hour would be a monotonous timepiece. Rudolph Valentino, after much experience in pictures, made "*The Four Horsemen*" and so gracefully did he woo and dance that he became the favorite of the movie visitors and the darling of the screen. It was twelve o'clock for Rudolph. His slightest doing was news, his hair cuts were fashions, and the beating of his pulse was a glorious song for every fan in filmdom.

☞ Then the world went on, two or three other important matters needed attention, and Rudy's place in the center of the universe became dim. But the boy who had climbed to the top, who had taught the world a new meaning for "sheik"—did he lose his sense of values? Not entirely.

☞ Every film he produces is the earnest work of a lad who is still "in there trying." "*Cobra*" is good entertainment, for it has the goods.

☞ When you come to the dull stretch where steady work cannot be dodged by recalling your past successes, think of Rudy, the sheik, who raises his standards and sets a stiffer pace because the going is harder.

How To MAKE to Look

¶ If you are a girl who uses make-up (and what modern girl does not?) do you know you can compliment your favorite screen star by making yourself up to look like her?



¶ These photographs are posed by Josephine Norman of the Cecil B. De Mille Studio.

¶ Mr. Spurgeon magically transforming Miss Norman into Bebe Daniels.

YOURSELF UP

Like *your*

FAVORITE STAR

By Charles West

Miss Norman made up for these photographs under the direction of G. B. Spurgeon of the De Mille Studios.



☞ The finished masterpiece. Miss Norman with the Bebe Daniels make-up.



☞ Bebe Daniels herself.



☞ Josephine Norman as Josephine Norman.

Do you ever envy some movie star her particular type of beauty?

Do you often sigh for the piquant attractiveness of Bebe Daniels, the appealing charm of Mary Pickford, the alluring oriental beauty possessed by Nita Naldi, or the Frenchy vivacity of Mae Murray? What would you give to look like Gloria Swanson, Lillian Rich, Norma Shearer or Leatrice Joy?

Probably a great deal. Then listen to the words of wisdom of G. B. Spurgeon, of the De Mille Studio, an expert on feminine physiognomy, who announces that all that is necessary to change radically your type is a make-up pencil, some lip rouge, and a few ideas on coiffures.

To prove his point, Mr. Spurgeon selected Josephine Norman, one of Cecil B. DeMille's can-



☞ Miss Olga Collins, assisting Mr. Spurgeon to make Miss Norman look like the seductive Nita Naldi.



☞ This is Miss Norman's marvelous make-up as the siren, Nita Naldi.

didates for stardom, and put his theory to practice by making her up to resemble strikingly half a dozen famous movie stars in one afternoon, aided by DeMille's experienced hair dresser, Olga Collins.

"The eyebrows are at once the most important in showing resemblance, and the easiest to change," says Mr. Spurgeon. "An eyebrow pencil can raise or lower, straighten or arch the brows, and change the lower lid radically without making the marks noticeable. The changing of the curve of the lips is obviously easy, and varying coiffures aid materially in changing appearance.

"Take, for instance, Nita

☞ Miss Norman with her Lillian Rich make-up complete.



☞ Nita Naldi herself.

Naldi. To make Miss Norman look like her I shaped her brows heavily on the inside, and growing fainter as they swept across the brow. I carried the line of the lower eye-lid up to meet the end of the eye-brow, giving the almond-eyed effect. The lips were shaped in the conventional Cupid's bow, the lower lip rather full, and a heavy braid brought across the head featured the coiffure, which disclosed the ears—and presto! Josephine Norman was remarkably like Miss Naldi.

"The same plan was followed in making up Miss Norman to look like Bebe Daniels, Lillian Rich, Mae Murray and Mary Pickford. It is really quite simple—merely sketch, with pencil, lip-rouge, comb and brush—the face you admire on your own face. Bebe Daniels is slightly Spanish in appearance, affecting curving bangs on her forehead. Her eyebrows are quite high, and curve but slightly, and her eyes quite long—a little shading on the outside corners of



☞ Lillian Rich herself as the heroine in "The Golden Bed."

It has been said that a girl's appearance governs her character. Let your make-up express your inmost soul.



Miss Josephine Norman is one of Cecil B. De Mille's starlets and in these poses she shows the adaptability of the true player.

Miss Olga Collins puts the finishing touch to Miss Norman's remarkable characterization of Mary Pickford.

the eyes will give the proper effect.

"Lillian Rich has a dimple in her chin, which can be copied with a shaded pencil mark so naturally that it will appear remarkably realistic. The minimum of make-up is required to look like Mary Pickford, as her features are so delicate. To get the effect of her wide-spaced eyes start the eyebrows quite far apart. Keep the lips quite narrow. For Mae Murray, on the contrary, the upper lip must be rouged to be quite full at the center to get the famous "Bee-stung" lip effect that is one of Miss Murray's greatest characteristics."

Even beauty palls. A change is always refreshing, and a drastic difference in feminine types may be assumed by women today to suit the mood or the wardrobe. New coiffures should be attempted frequently, both to give a change, and to gain the benefits of experiment.



Mary Pickford herself. America's sweetheart, whose beauty is most difficult to duplicate.



Mr. Spurgeon and his Mae Murray masterpiece which he produced with Josephine Norman and his make-up box.

Mae Murray herself. Vivacious and individual.



My Course in Movie Acting that FLOPPED

By Delight Evans

My course in movie acting is all wet. I'll never be the same and neither will the course.

Here I've been going to the movies, day in, day out, man and boy, for years and years. In fact, I have been watching every move they made. I was beginning to flatter myself that I knew what real screen acting was all about; that I could recognize an emotion when I saw

one. I was imbibing the idea that they couldn't fool me. If you really were in earnest about the thing, as I was, all you had to do was to make out a list of gestures and expressions and what they stood for. There they were, the fifty-seven varieties of pickled emotion. If you were ever puzzled about a gesture you could look it up. Number 22 $\frac{1}{4}$? Laughing Grief. 33 $\frac{3}{4}$? Youthful Abandon. Why, it was easy.

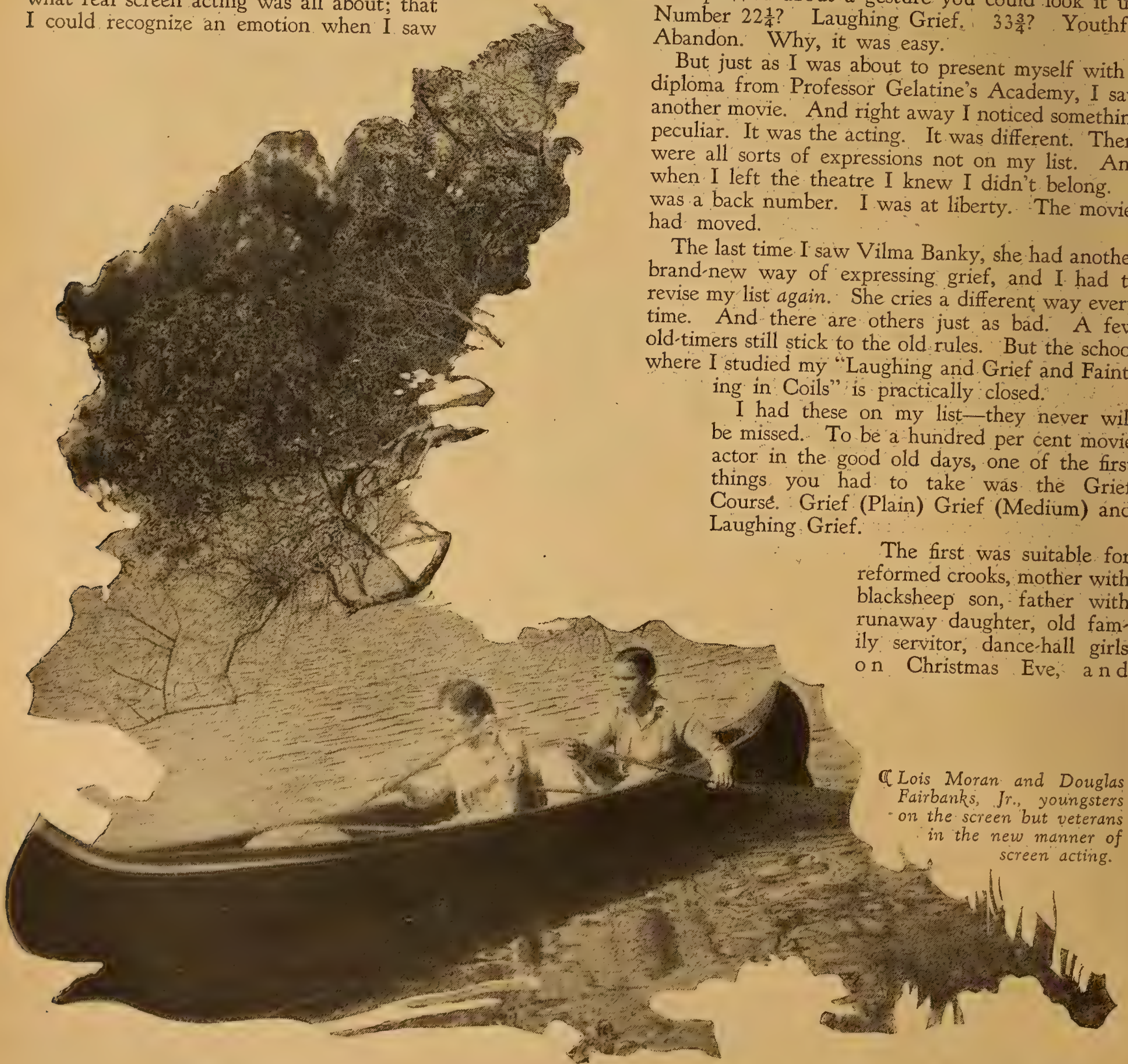
But just as I was about to present myself with a diploma from Professor Gelatine's Academy, I saw another movie. And right away I noticed something peculiar. It was the acting. It was different. There were all sorts of expressions not on my list. And when I left the theatre I knew I didn't belong. I was a back number. I was at liberty. The movies had moved.

The last time I saw Vilma Banky, she had another brand-new way of expressing grief, and I had to revise my list *again*. She cries a different way every time. And there are others just as bad. A few old-timers still stick to the old rules. But the school where I studied my "Laughing and Grief and Fainting in Coils" is practically closed.

I had these on my list—they never will be missed. To be a hundred per cent movie actor in the good old days, one of the first things you had to take was the Grief Course. Grief (Plain) Grief (Medium) and Laughing Grief.

The first was suitable for reformed crooks, mother with blacksheep son, father with runaway daughter, old family servitor, dance-hall girls on Christmas Eve, and

Lois Moran and Douglas Fairbanks, Jr., youngsters on the screen but veterans in the new manner of screen acting.



Screen technique has outgrown stilted gestures and now gives complete expression to the artist.

Ronald Colman and Vilma Banky made "The Dark Angel" one of the great pictures of last year by their fine artistic reserve.

Mounted Policemen. It was expressed with quivering lips, a sinking of the chin, and a vacant look about the eyes. Sometimes a shimmy was added just for luck.

Grief (Medium) was harder. It was indulged in chiefly by artists' models, orphans, chorus girls, neglected wives, and Little Running Deer, the belle of the reservation, only she didn't run fast enough. Take her as an example. She did the first Charleston and didn't know it, to the count of "One — two — three—flop." She whirled in a circle; she side-stepped; and then she flopped, probably hoping that the rascally trader would catch up with her again. When her scene was over, except for her shaking shoulders, some little boy was always sure to punch his mother and say, "What's the lady laughing about?"

But Laughing Grief was a really serious thing. There it was: Number 22 $\frac{1}{4}$. Only a select few could do it. It was the special scene for the country girl who posed for the artist for his painting called "Love Conquers All," and believed it; for the unsophisticated chorus girl who took the pearl necklace; for the flapper who danced all night to the road-house radio on account of the storm; and for the girl in a cape who goes out in it. Laughing Grief was just their meat. These lucky girls, when they couldn't stand any more, just threw back their heads and howled. At least, that was what it looked like. It involved all the facial muscles and all the ivories. It was a cross between a sneer and a broad grin, and it was wonderful. Then they shook all over and the first thing you knew, you were shaking, too.

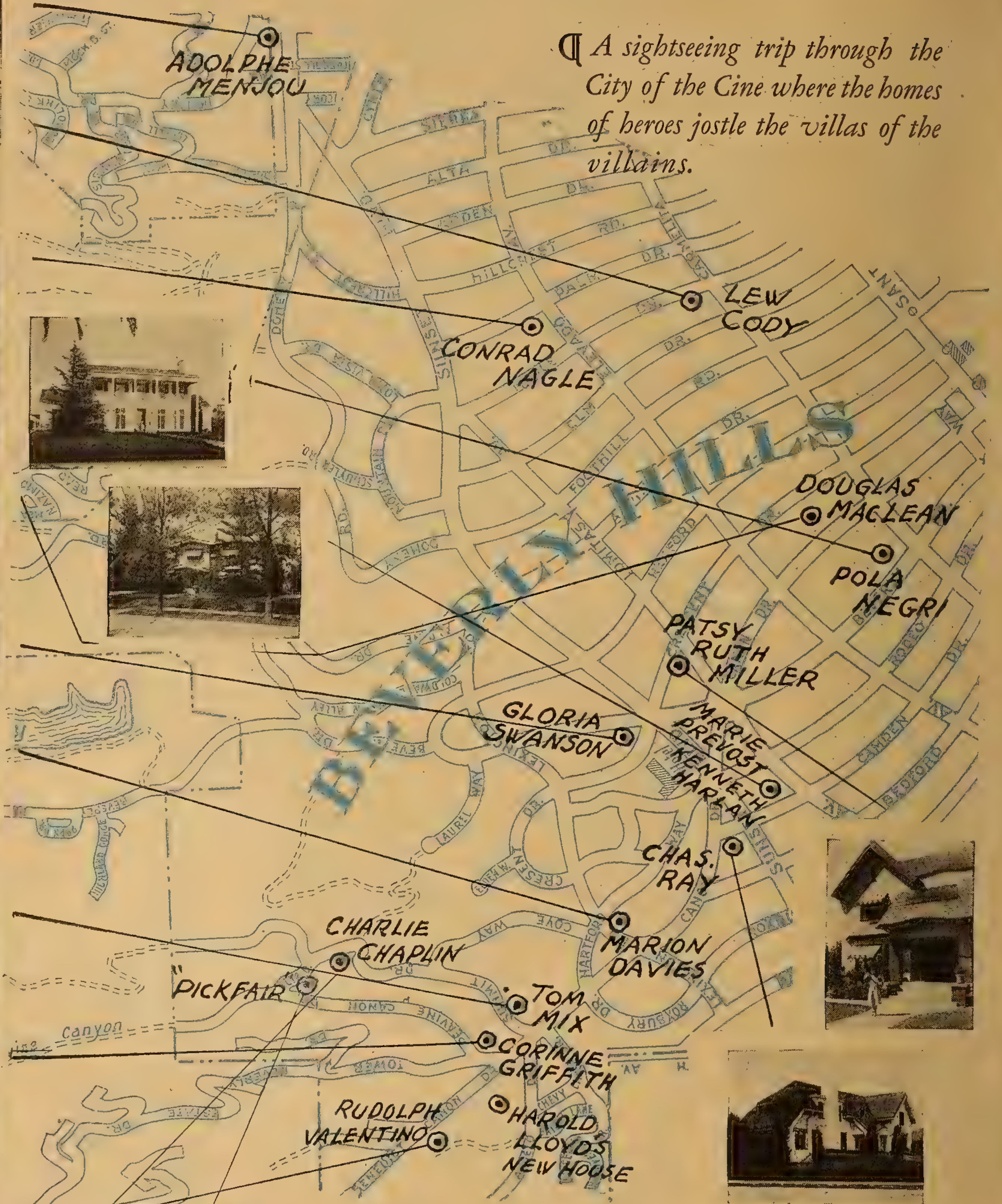
Next in importance, perhaps, was the Traffic Signal Course. An actor had to learn, early in the game, when to Stop and Go. When Father ushered Little Nell out into that storm, flinging her cape and maybe her child after her, he raised his arm, pointed rigidly to the door, and growled "Go!" at the same time frowning fiercely and working his moustaches up and down, if he had any.

Later on it was her turn. She confronted the cause of it all, raised her hand with the palm outward, and said: "Stop!" It was important that the hand was raised in the right direction; for suppose she neglected to point, and the villain exited in the wrong direction and ran right into Father? You can see how awkward it would be.

Good Old Number Nine was a good number. It was also identified as "Saying Goodbye to My Horse." It was as easy as rolling off a log, or a horse; and western actors used to do both regularly. This expression couldn't be described on my list any other way. It couldn't be called an expression — (Continued on page 96).

Who's Where in

A sightseeing trip through the City of the Cine where the homes of heroes jostle the villas of the villains.



Maps courtesy of W. O. Hosking, Los Angeles.

ALL A-BOARD! GET YOUR SEATS! All a-board if you want to visit the homes of the Hollywood and Beverly Hills movie stars. GET YOUR SEATS! ALL A-BOARD!"

And there you have one of our biggest attractions — a trip around to see where your favorites live; to see the beautiful homes made possible by the dimes and quarters YOU have paid to let them know they are your favorites.

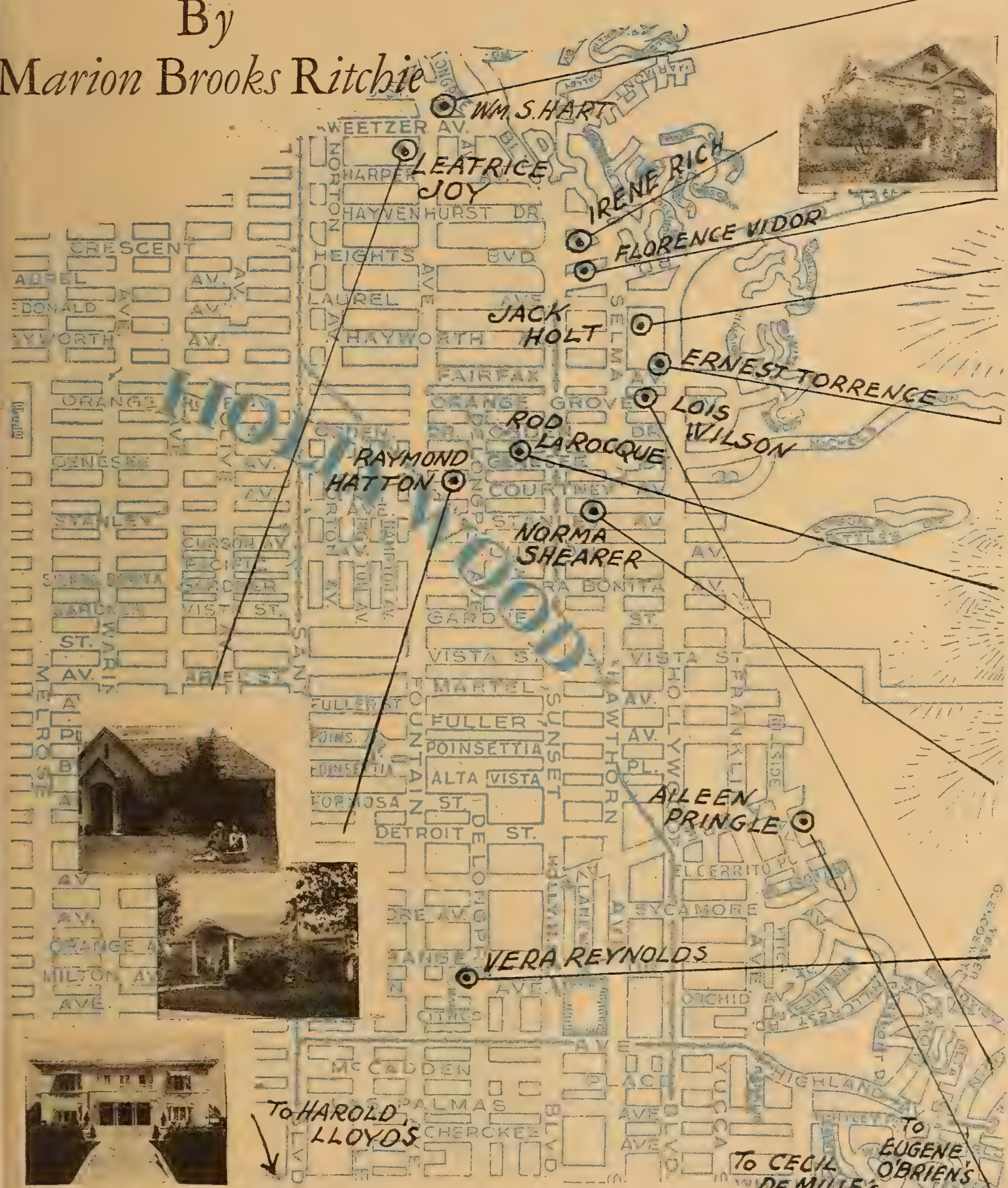
Take a look at the map and find Hollywood Boulevard. See where you'd have to go a little nearer Los Angeles to reach Cecil B. DeMille's mansion; do you find the arrow telling the direction? Look up toward the hills on the way to Eugene O'Brien's hillside place;

Hollywood

There the great of the screen are only householders.

By

Marion Brooks Ritchie



then down to where we can't quite show you the Harold Lloyds. In the case of the Lloyds, it won't be long until they'll be domiciled in their brand new Beverly Hills home, "the show place of Los Angeles." You'll see that later, when we reach Beverly.

Now further on up the Boulevard, and pretty quick we're right in the midst of a whole bunch of them, with Aileen Pringle a little bit out of the circle up the road into the hills. Find Ernest Torrence, Jack Holt, Florence Vidor, Leatrice Joy, Irene Rich and the others in a sort of cozy circle where they can almost holler out the back door at each other? Pretty fine, isn't it?

Then we continue down the road, past Sherman, a little town not included in our map because none of

(Continued on page 82)

Is Woman's Love more

SPIRITUAL than MAN'S?



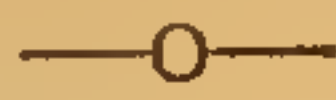
© Norma Shearer

NORMA SHEARER:

I think it is about an even break. A man's love can be as spiritual as a woman's.

There would be much more harmony in this world if the spiritual type of woman was always attracted to the spiritual type of man.

Otherwise we find that type being disillusioned by the worldly woman or on the other hand the girl with the ethereal love being disappointed by the ultra-sophisticated man.



CLAIRE WINDSOR:

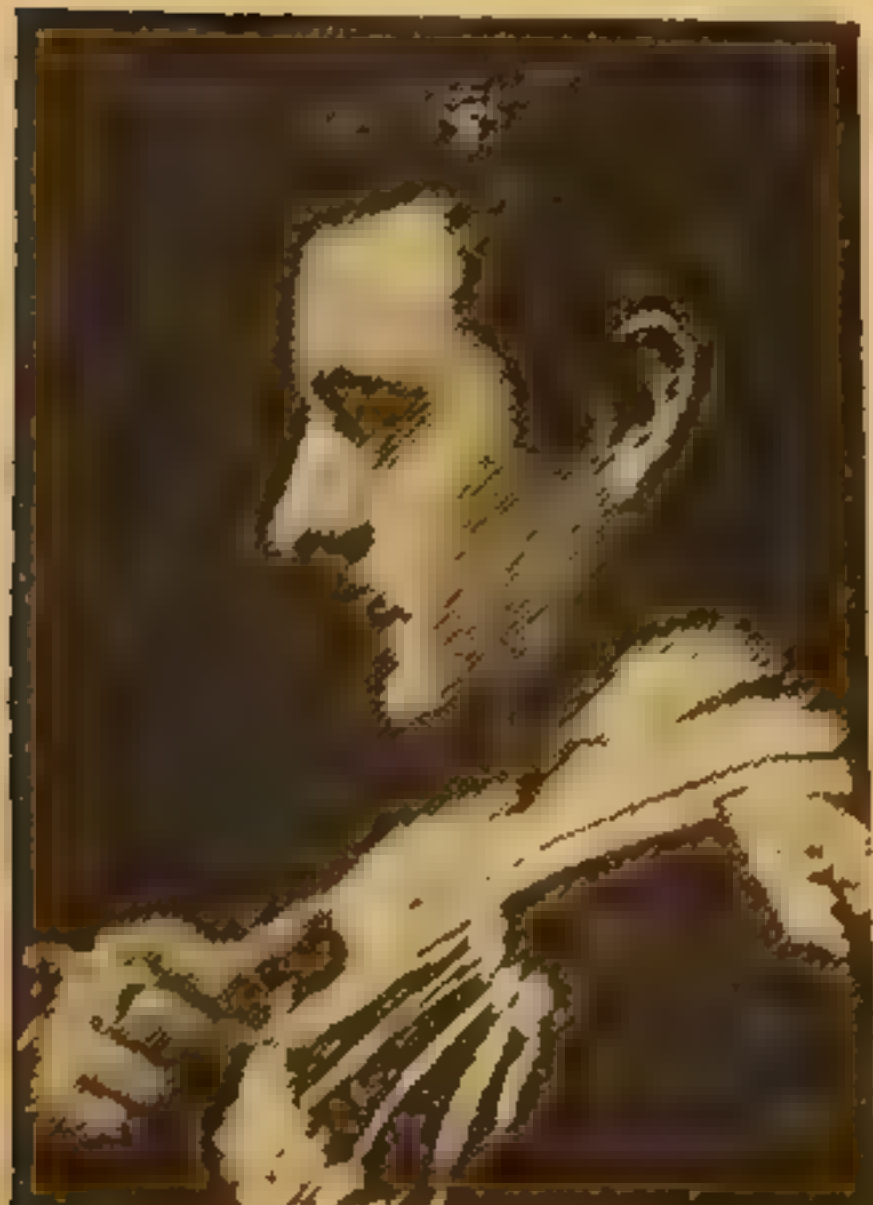
I believe a man's love is as spiritual as a woman's. Every man puts some woman up on a pedestal. It is up to the woman to see that she remains there.



JOHN GILBERT:

A woman's love should be spiritual.

It is within her power by that love to make a man's love spiritual too. By it she can lift him to the ethereal heights. If she does not possess it she can easily drive him to the very depths.



© John Gilbert



RAMON NOVARRO:

Spiritual love is beautiful and undying and exists both in men and women, but more often in the latter than the former, I believe.



© Ramon Novarro



© Douglas Gilmore

DOUGLAS GILMORE:

Woman's love is much more spiritual than man's. I think all women are ethereal. There is something not quite earthly about them and their love too varies from that of a man in that it is of the more spiritual variety.



© Eleanor Boardman

ELEANOR BOARDMAN:

Of course a woman's love is more spiritual than a man's.

Women are naturally created that way.

No matter how low a woman has gone I rather imagine she still has the spiritual love, while a man becomes cynical.

There isn't the slightest question of a doubt in my mind. Women from the very beginning were meant to supply the spiritual love and they do.



AILEEN PRINGLE:

All real love is spiritual. If a man is truly in love with a woman, it is a spiritual love. If a woman actually loves a man, that too is a spiritual love.



CONRAD NAGEL:

All love should be spiritual. It is the only lasting love. There is no line drawn between the spiritual love of men and women, for they have or haven't. Any other kind of love dies. Spiritual love is everlasting.



© Conrad Nagel



VERA REYNOLD'S DRESS

Q *This gay little evening gown will be sent to the reader who writes the best letter. Your subject must be Vera Reynolds, the Cecil B. De Mille star, or you may write about her films.*

CONTEST CLOSSES FEBRUARY 10, 1926

Address VERA REYNOLDS DRESS CONTEST
SCREENLAND, 236 WEST 55TH STREET
NEW YORK, N. Y.

her attentive sweetheart, she wears the very cute dress bedecked with shimmering pearls that she has sent to us to give away.

Do you feel that in such a fascinating dress you could perhaps come into your rightful station of a lady to the manner born? Or would you enjoy possessing this dress simply for the sentimental value that its intimate association with little Vera has given it?

Vera occupies a unique position on the screen, for she has both the poise which comes from immediate success and the demureness which blesses the possessors of humble hearts.

"The happiest thought to a girl in pictures," writes Vera Reynolds, "is to think that throughout the whole country there are other girls who have a real friendly feeling for her. I wish that I knew one, for I have finished with this dress and would be very glad to send it to someone who would like to have something of mine. I note that SCREENLAND has a very novel method of giving souvenirs of the players to the fans and so I send my "Road to Yesterday" gown for you to give away. Please find for me a friend of mine and give her this little present with my sincere best wishes."

If you have read "Cyrano de Bergerac," Rostand's masterpiece, you will remember that Christian, when at last he climbed the balcony to his love, found

himself unable to express the great emotion that was his. We would not argue that fluency in love is an attractive quality nor advise against too much experience in the gentler passions, but who would not be very glad to be able to write a letter which would not only express his feelings but convey also something of himself?

Write a letter about Vera Reynolds and try to find the expression which exactly describes your feelings but which still retains the charm of simplicity.



AMONG the dreams of youth, no fantasy is so poignant as the picture which we can each conjure up of ourselves in fine clothes. There is not one of us but what feels that with rich and costly raiment we would ourselves be quite grand. Within us there lurk memories of bygone existences, perhaps. Who knows but what the laborer in his lowly estate of today might once have been a feudal lord majestic in his ruthlessness?

This is the plot of "The Road to Yesterday", and this theme gives little Vera Reynolds an excellent opportunity to radiate the winsomeness which is her birthright. While she is still in the time of the present with William Boyd,

Q *This famous gown is of heavy peach colored crepe-back satin, tight fitting and fashioned to form four long petals at the bottom to conform with the top. Underneath are two chiffon slips of pale pink and peach finished in pointed petals, outlined in rhinestones and pearls. The dress is finished with a large ornament of chiffon and pearls on the hip.*

Would you like HOPE HAMPTON'S FUR SCARF?

☞ *This charming fox neck piece is to go to the fan friend of Hope Hampton's who writes the best letter about her.*

By
Harriette Underhill



☞ Hope Hampton and Lionel Barrymore in a scene from "Fifty-Fifty."

Contest closes February 10th, 1926.

Address —
HOPE HAMPTON CONTEST,
Screenland, 236 West 55th St.
New York, N. Y.

THE editor of SCREENLAND Saturday at his desk. Gone was his usual eloquence. He was pondering! The truth of the matter was he had an idea.

"Now what do you think of it?" he said beginning as all editors do in the middle of his discourse.

"It's great," we replied.

"Then you like the idea?"

"Very much. What is it?"

"Why this idea of allowing the stars——"

"Allowing is a good word," we interrupted.

(Continued on page 82)



Photograph by Joel Feder.

☞ *This fur piece that Hope Hampton is wearing will frame the beauty and warm the heart of some SCREENLAND reader.*

HAROLD LLOYD'S FOOTBALL COSTUME

from
"The Freshman"

FREE

to the fan
who writes
the best
Harold
Lloyd letter.



© Harold Lloyd and Jobyna Ralston in "The Freshman." Harold returns to the boarding house after football "practice."

© Some of the togs to be given away:

HELMETS
TROUSERS
JERSEYS
SHOES
SWEATERS
PANTS
SOCKS
KNEE PADS
CAPS
PROTECTORS
and his
FOOTBALL



THE merry spirit of Harold Lloyd has so impregnated these clothes that even the jersey tickles its wearer to laughter. Would you like to have for your very own, to decorate your wall, or your boy friend's, some of Harold's togs?

Write a letter about the lad who made "The Freshman"—why you like him and what effect Harold has on you.

The best letters will be awarded the prizes in the order of excellence but if you have a preference, say so.

Contest closes February 10th, 1926.

© Before Harold Lloyd became a "Tate" freshman he dressed the part.

Address — HAROLD LLOYD CONTEST
SCREENLAND,
236 West 55th Street, New York, N. Y.

The DON Q. WHIP

contest was awarded to

RAYMOND F. ANTHRACITE
438 Union Street Carlstadt, N. J.

He writes—

"Douglas Fairbanks is just what I would like to be—strong, quick, brave, and a real fighter. When his pictures come to our theatre, I go as soon as it opens and stay until hunger drives me away."

TOM MIX'S HAT

was given to a youngster,

MILT KENNEY

407 West Embargo Street, Rome, N. Y., who writes:

"Dear Tom Mix: I am your representative in these parts—and I don't mean maybe. Stick 'em up—that's me!"



☞ Douglas Fairbanks and the versatile, punishing whip he used in "Don Q."

☞ Tom Mix, trying his best to protect his beautiful hat, but Milt Kenney got it.

Rod La Rocque's Boomerang

was awarded to

MARY WORTH
University, Virginia, who writes:

"He is never the actor, but always the character he is thinking, feeling, being. He is an engaging mixture: vigorously masculine, with direct and youthful vital-

ity, and then suddenly something appealing, something of the little boy in him will look at you from his dark eyes."

Cinderella's GODFATHER

¶ Herbert Brenon who directed "A Kiss for Cinderella" gave his heart to feel Sir J. M. Barrie's story and his very soul to its interpretation.

By Clara Janouche

THE play is over. The story is told. The blare of the orchestra dies to a murmur of sound as the final fade-out gratifies our secret wish, and with a sigh of relief we see the lovers in each other's arms.

Reluctantly we shake off the spell of the drama that has held us for an hour; furtively we tuck away the handkerchief that knows the measure of our sympathy for hero and heroine. "A good picture," we say, as we stroll to the nearest soda fountain. Overhead in the marquee the name of the star twinkles in brilliant electric bulbs. "She's always good," we say—and then with startling directness comes the thought, "What brought this delightful picture into being? What did the star do beside lend her beauty, her gracious presence, her acknowledged talents?"

And in seeking the answer a kindly fate led us to the dean of American directors, Herbert Brenon. So am I privileged to take you behind the scenes—back of the screen—to explore the mazes of the studio and to solve the mystery of picture making.

A strange place, the eastern studio of Famous Players-Lasky in Astoria. A little world by itself. But not a world—an empire. An empire ruled by a superman, his authority absolute, his sign and sceptre a megaphone. An army waits in attendance upon him. They carry weapons of saw, hammer, lights, cables. Here the field artillery is represented by a battery of cameras manned by skilled lieutenants. Women are there too: One of them with a sheaf of manuscript in hand leads us to Herbert Brenon, the emperor of this little kingdom whom we were to interview. At last we met the director, the man who sways the destinies of our beloved stars, the master of the pastimes of millions like ourselves. He was directing his latest super-picture, "A Kiss for Cinderella," written as a stage play by Sir James Matthew Barrie.

Here, we decide, as we take the proffered chair, is a great personality. We sense it, we feel it, as timidly we



¶ Brenon and one of his actors studying the finer points of the age-old fairy tale.

glance up at the erect figure, instantly to be placed at our ease by a reassuring smile. A king, yes, but a kindly one.

Upon entering the studio I received this warning: "When you hear the order 'Lights! Camera!' be sure you *don't talk*. Absolute quiet during the shooting of a picture is the rule." Suddenly a thick silence fell over this busy, hammering, shifting, shuffling, chattering world, which told me that the director was raising his megaphone. Soft music began to play. The clicking of the cameras seemed to emphasize the tenseness, when Mr. Brenon's voice rang out with clear, firm directions, but in so warm and inspiring a tone that we thought, "No wonder Betty Bronson can smile through her tears," for we almost felt that we could too—under Herbert Brenon's spell.

Amazed at the multiplicity of detail we wondered at the man's patience. "Why do you like being a director?" I asked. "What is the fun in it?"

"I've got the most wonderful job in the movies," he answered enthusiastically. And then he went on to tell us what everyone else in the studio contributed toward making "Peter Pan" and

(Continued on page 76)

A L O M A of the Gilda Gray



Photographs by
H. ARMSTRONG ROBERTS

THE story starts on Broadway, and mostly I detest that place. I've never seen the moon above Broadway, never a star; only the silly figures of electric signs dancing above a drifting luminous haze. I've never heard music there. Moans of saxophones pour from chop-suey parlors; dance-floors and rotisseries add to the Niagara of noise.

Voices twang. No; they pierce like whining wind. Bus ride to Coney! Good seats for the nudest show! Chinatown and back, one dollar! Extree, seven race results! Spielers, grafters, shillebahs! The faces are sharp and the eyes are sharper. Why do crowds look like ferrets? They don't laugh, they prey; or if any really do laugh these are lost in tides of haunted or hunting faces that utter brash shrill sounds supposed to be mirth. The shuffle of feet reminds me of the sullen rustle of scavenger crabs.

So I detest Broadway. Yet just when I decide to abandon the miserable place, to hie me somewhere else, just when I'm about to pass out with a low bow and my fingers spread from my nose, something always happens. Perhaps a sign flashes brighter than usual and a big and unexpected atonement is revealed in an obscure crevice. Then Broadway's thrill pulses up again; the desire I once possessed to be here and see it all returns surgingly; and on such nights Broadway runs more than Manhattan's length. It stretches around the world.

Have you heard this story of Gilda Gray — yes, Gilda the shimmy dancer? Broadway worships her. You know that already.

But Gilda took her siva-siva to the South Sea Islands — she, who caught her inspiration not from palms and blue lagoons but from the trappings of a cabaret. She danced on a beach that flashed like a sabre-blade set between an island and the sea. Brown faces formed a wondering semi-circle about her and her rhythm set their bodies swaying. They were Samoans into whose blood the siva has been born for generations and generations as an instinct. A dying race those islanders are, yet here a white girl awakened them to the splendid pagan ritual of their forefathers; and Gilda Gray, the South Sea dancer of Broadway, is now Princess *Fetuao* of Samoa. *Fetuao* means Morning and Evening Star.



© Warner Baxter supports
Gilda Gray in her first
star part.

SOUTH SEAS

wins honors she can't shake off

By
Gayne
Dexter



☞ The pearl of great price in "Aloma of the South Seas" is Gilda Gray. This is a story of a native lover who protects his charming island dancer from a white wastrel.

It's fascinating and absolutely true. Wilbur Daniel Steele once wrote a story entitled "The Shame Dance," wherein a little Broadway promoter planned to bring an island beauty to New York to startle the Big Town with her dancing, only to discover that she was performing the shimmy which some American tourists had taught her. That is quite a famous tale, one that should have been filmed long ago. How Gilda reversed the procedure in real life makes a story equally remarkable, which in turn

makes us misanthropes forgive Broadway, because nowhere else in this world could it happen except on the Street of Surprises.

Four or five years ago a new sign was added to Broadway's aggregation. The Rendezvous! It flashed intermittently on one of those West Forties that are all glitter by night and all garbage-cans in the morning. Here New York's troubadours congregated around the cabaret tables: players, writers, spenders, a

(Continued on page 74)

SCREEN

Q Kisses are potent, mysterious, powerful—and even from a casual caress true love may spring.

By Charlton Lawrence Edholm

DREAMILY and tenderly a string quartette was playing "Kiss Me Again," as the cameras ground steadily in the Ne Plus Ultra Studio. The air seemed to quiver with the yearning, sobbing strains of the 'cello, stirring the blood to quicker measure, thrilling the nerves of the screen lovers so that they could express in every feature the tender passion.

Paul Lowell forgot his shyness and awkwardness at that moment. He was a comparative newcomer to the screen, chosen now because of his fresh innocence that fitted him for the part of the unspoiled boy-lover.

Lola Delmar, resting in his arms, was known to the screen as a ravishing and capricious beauty. Under the

spell of those seductive chords from the 'cello she almost forgot that she was acting.

Rapturously the lovers allowed their lips to cling and their eyes drank deeply of each other's fervor. Wholeheartedly they were playing their rôles when suddenly an authoritative voice rang out, harsh and discordant above the moaning of the muted strings,

"Put more jazz into that clinch!" megaphoned Director Sam Belcher.





☞ Dorothy Mackaill is blest with a slim graceful figure that makes any dress slinky and beautiful. In "Joanna" she is more charming than ever.

Dorothy Mackaill's

LOVELY DRESS

A MOVIE girl has to have in her wardrobe dresses for every occasion and also a dress that will do quite nicely for any kind of business or pleasure. Such a dress is this crepe flare model.

SCREENLAND has arranged with "The Modern Priscilla" for a number of these dresses and if you would care to have one we will be pleased to buy it for you and forward it. There is a choice of these shades: Light cocoa, salmon rose, light green (to be embroidered in gold thread), navy, black, and copen blue (to be embroidered in silver).

Retail price for made-up frock, \$15.00. Stamped flat, price \$11.75.

☞ This Dorothy Mackaill dress is a flare model of extra good quality black silk crepe; bishop sleeves and tie in contrasting shade of georgette, neatly embroidered in metal thread.

SCREENLAND SHOPPING SERVICE

236 WEST 55TH ST., NEW YORK CITY will be glad to buy for you this attractive frock. Send check or money-order. Be sure to mention size and color desired, and whether you want it semi-made or made-up, ready to wear.

Gr
of r
T
defia



Ⓒ Thomasina Mix (seated) is hostess at her first party. William S. Hart, Jr., is at the extreme left.

Grace Kingsley Steps Out

with PATSY the PARTY HOUND

“POLA NEGRI just does love to catch and mayhap tame the artistic and literary lions in Hollywood—if any!” exclaimed Patsy the Party Hound, as we prepared to go out to the divine Pola’s to meet Michael Arlen.

“And to catch is to tame!” I retorted.

Michael was in witty form that night, and even Pola found him a little elusive, although he confided to Pat over in a corner that he found Pola entirely feminine and therefore entirely charming. I don’t think he is going to let any lady have the satisfaction of knowing he is her slave.

At the dinner table, the favors were little candy green hats, and when we asked the author of piquant tales who would play Iris March in the film version of “The Green Hat,” he said quite likely Sophie Tucker!

Also we tried to drag from him what his real name is and how to



Ⓒ Clyde Cook, in and out of character, is always entertaining.



spell it, but he said the evening wouldn’t last long enough for us to learn it, and this was no Chautauqua.

“So he can still get a marriage license without anybody being the wiser except the bush-league detectives around the studios who make a point of knowing everything that anybody doesn’t want them to know,” commented Patsy.

Somebody proposed moonlight tennis, and though one felt instinctively that moonlight could be put to much better use, everybody trotted out after dinner for a little exercise, or at least to look on. Pola is a wonderful player. William Haines was reigning favorite with Pola just then, so of course he was present. Rudolph Valentino appears to be a great favorite with Pola, too—in fact, he sat next her at dinner, and she called him a “super-sheik.”

Speaking of Michael Arlen, as everybody is doing these days, I suppose every-

(Cont. on page 73)

The Stage Coach

Conducted by

Morrie Ryskind

Plays reviewed in this issue:

CRADLE SNATCHERS
 BEWARE OF WIDOWS
 ANDROCLES AND
 THE LION
 THE MAN OF DESTINY
 IS ZAT SO?
 NAUGHTY CINDERELLA
 PRINCESS FLAVIA

"CRADLE SNATCHERS"

IN the January issue of this magazine, the editor devoted a full page to the futility of criticism, and our attitude toward "Cradle Snatchers" will probably go a long way toward proving his point. For whereas we regard it as a mildly amusing entertainment, it is one of the terrific box-office hits of New York. Its theme is, as stated by the featured player, Mary Boland, that "what's sauce for the goose is applesauce for the gander." Three matrons, suspecting (and rightfully), that their husbands are cutting up with flappers, hire three college lads to pay them attention. The college lads give good service for their wages, with the result that the husbands see the errors of their ways.

Not a bad idea, and not ineptly done. Our only quarrel with it is that it didn't seem as hilarious to us as it did to the rest of the audience. This happened to us in the case of "Abie's Irish Rose," where we actually wept while the audience roared; in the case of "The Nervous Wreck"; and in the famous case of Mr. Chaplin's "The Gold Rush," not to mention the case of Rhineland vs. Rhineland.

At any rate, whether your emotions are just as hard to



Photo by Pach Bros.

☞ Irene Bordoni, vivacious French star of "Naughty Cinderella."



Photo by Muray

☞ Dorothy Hall, leading lady in "White Collars."

arouse as ours, you may like "Cradle Snatchers." Mary Boland is not as funny as she was in "Meet the Wife," but she is lovelier than ever. Miss Boland begins, though, like so many other talented players, never to speak a line where it is possible to shriek it. For our part, Edna May Oliver gave the most distinguished performance.

"BEWARE OF WIDOWS"

OWEN DAVIS, whose plays we were discussing last month, and whose plays we will probably have to discuss next month, has written one for discussion this month. And darned nice of him, too, don't you think?

The nicest part about this one is that it brings back Madge Kennedy. Years and years ago when we were editor and dramatic critic of the

Columbia Jester — oh, yes, we've had a lot of training for this job, though sometimes it doesn't seem so — we fell in love with Miss Kennedy, who was then performing in "Twin Beds." Since then she has gone into the movies, married and whatnot, but we are still in love with her. You see, it was no ordinary college romance where a fellow forgets. No, sir.

And so when Mr. Davis' new show — you could hardly call it a play, because it's eighteen times lighter than air, and you know how light that is — gave us the chance of watching Miss Kennedy, who is even younger than



☞ Tom Powers as Young Napoleon and Claire Eames as The Lady in Shaw's "The Man of Destiny."

"ANDROCLES AND THE LION"
and
"THE MAN OF DESTINY"

FOR the second production of its Shaw Repertory Season, the Theatre Guild offers "Androcles and the Lion" with "The Man of Destiny" as a curtain raiser. Older critics than ourself may tell you how this production of "Androcles" compares with the old one. Of such things we know nothing. We only know that here is Shaw at his best, ably interpreted by a cast that includes Henry Travers as a brilliant *Androcles*, Claire Eames as an excellent *Lavinia*, Edward G. Robinson as an intelligent *Caesar*, and Romney Brent as both an able *Lentullus* and a rollicking *Lion*. (Cont. on page 72)



☞ Berton Churchill in "Alias the Deacon."



☞ Helen Hayes who gives a brilliant performance in James Forbes' new comedy, "Young Blood."

she was when we were in college, we just said "Hooray!" all through the three acts. There is a plot, too, but, unlike Ben Turpin, we can't watch two things at once, and we were busy watching — surprise! surprise! — Miss Kennedy.

GOSSIP from Hollywood

By H. B. Kay

Q The whisper in Hollywood is more deadly than the mail. The press agent controls the billboards but the names of the real favorites are on the tongues of the picture-wise.



Q George K. Arthur's baby raises the dickens with the silent drama hero.

DEAR BOSS OR ELSE:

As a preface to my monthly letter home for money let me go the wag who first perpetrated the wheeze: "And they killed men like Lincoln!" one better. For at least the last decade (more properly spelled "decayed"), this potent bit of repartee, bon mot and what not has never failed to win anything but roars of laughter if not snickers of approval from all auditors.

The gag — my gag — with which I am threatening you goes like this. — That is, it goes like this after you have successfully maneuvered the conversation to the breaking point and sparred for an opening:

"Lincoln freed the slaves but he had nothing to do with the improvement of the Negri."

This of course goes over big if you have succeeded in warping Pola into the conversational dock which is not so difficult a matter as it may seem. At any rate it is not so difficult a matter out here where Pola the Omnipotent (omni meaning "always" as well as "all," if you please), is holding the spotlight.

Pola has become so well Americanized that Edward Bok had better look to his copyright on his autobiography. "The Americanization of Pola Negri" will make "The Americanization of Edward Bok" read like a telephone directory if any zealous scribe can get up his nerve to write it. And just consider the stage and screen rights, including the Scandinavian.

This colorful little Polish person has had enough happen to her in her still young life to make a baldheaded man turn gray. Her life is crowded with tragedy, comedy, pathos — everything in the



Q Greta Nissen sets forth on "The Golden Journey" for Raoul Walsh.

gamut of human emotion.

The tragedy and pathos I trust is all behind her. The present period seems to be titled "Pola being Funny Month" or, as the producers with an eye for the box-office would say: "Prunes and Prisms."

Pola's life up to the present has been pretty well spread before the publicized public. Her romance with Charlie Chaplin, her temperamental times and her gradual renaissance as a regular person are household things as common as any of the soaps that float.

But her Americanization, her interest in Prince Youcca Troubetsky, high-stepper from the Steppes with its interesting sequel, the taking of Pola's time, are all worthy of chronicling.



What lovely lady could inspire Don Juan? Mary Astor, of course. Leading lady for John Barrymore.

When Pola reads this screed she will complete the most pacific interlude in her history with a shower of Polish expletives with the phonetic value of a buzzsaw hitting a knot in a black walnut plank. She has completed the first picture she has ever made for Famous Players-Lasky which has not been productive of a tempest of temperament. She has



Douglas Fairbanks at upper right as "The Black Pirate" aboard the studio replica of his buccaneering craft.

taken "The Tattooed Countess," release title unknown but pending, as meekly as we used to take our sulphur and molasses in the Spring, the beautiful Spring, tra-la.

She has learned to say "It's a wow!" Also "Crunch!" which is Hollywooden for "ouch!" She has learned that the American cinema Cossacks, the censors, have the divine right to saber any story down to utter helplessness in carrying out their plan to make the public believe that the doctor brings the babies in his grip in denunciation of the stork theory.

Hence she was quite ready for the recent advent of the "Youcca, Youcca, Youccalalele Laddie," if you will pardon my paraphrasing the title of the late radio hit, "Ukelele Lady," in this unseemly fashion.

Youcca came out of the east under the menage of Universal but sprang into prominence playing opposite Pola in what Joseph Hergesheimer titled "The Wanton" but which was retitled "Flower of the Night" soon after it was disinfected.

He played the part of a young Boston mining engineer in a California '49 Gold Rush theme. The most remarkable point in his performance being on his side-burns which were worthy of a sheik.

The handsome pet from Petrograd met Pola at a party at the Ernst Lubitsches. Neither party gave any quarter. Eyewitnesses of the meeting declare it was a complete washout. At any rate the next morning when the party broke up Youcca's car was found standing in front of the Lubitsch mansion after all the other cars had gone where all good cars are popularly supposed to go at that hour.

Pola's house was right next door. Ernst, in his Lubitsch way, decided he would twit Pola a bit about her latest peccadillo so with the help of a couple of the last-dog-is-hungers, he pushed Youcca's car over in front of Pola's place and

waited for developments.

They came about ten o'clock in the morning — two of them — greasy mechanics from a Hollywood garage to tow Youcca's car away.

Hollywood was still chuckling about this coup of Pola's at Ernst's expense when Prince Youcca and a friend dropped in to pass the time of day with Pola. The friend, according to court records, could not



Ⓒ Vilma Banky of "Dark Angel" fame stepped gracefully from Budapest to Samuel Goldwyn's studio. Her next picture will be under the direction of George Fitzmaurice.

merely pass the time. Instead he took it, a handsome and expensive gift clock.

Pola missed the ticker and called in the detectives. They located the clock in a hock shop and found the ticket in the room of Prince Youcca's companion on the timely call of Pola.

Like all other exciting stories this will be concluded in the March issue.

* * *

Ruth Roland has won new laurels as a parlor entertainer. Since the Charleston craze hit Hollywood Ruth and Priscilla Dean have never failed to flaunt their chiffon hosiery by dint of this dance in the face of the honored guests at every worthwhile party.

The girls were good. But Ruth can now fill in the interim while Priscilla is getting her breath by yodeling for the company. She demonstrated that fact the other night at Los Angeles' leading and big-time vaudeville house.

A monologist made a terrific hit with his act. The audience called him back and called him back until he had exhausted all his wise-cracks and those of his friends and competitors.

Wampas Stars of 1926

MARY ASTOR	First National
MARY BRIAN	Famous Players-Lasky
JOYCE COMPTON	First National
DOLORES COSTELLO	Warner Brothers
JOAN CRAWFORD	Metro-Goldwyn-Mayer
MARCELINE DAY	First National
DOLORES DEL RIO	First National
JANET GAYLORD	Fox
SALLY LONG	United Artists
EDNA MARIAN	Century Comedies
SALLY O'NEIL	Metro-Goldwyn-Mayer
VERA REYNOLDS	Cecil B. De Mille
FAY WRAY	Universal

Finally he declaimed thusly:

"Friends, I want to thank you for your approval of my offering but let me tell you there is someone in the audience who can make me look sick as an entertainer. Ruth Roland is in the house. Ruth, won't you stand up and yodel for the folks?"

Did little Ruthie bridle and simper? She did not. She stood right up on her two French heels and outdid any Swiss miss who ever gargled to her mate across the Alps in the cool of the evening.

The audience made much of her, and the monologist made his exit. (Cont. on page 71)



Ⓒ Douglas Fairbanks as a ferocious Roman has Harold Lloyd at his mercy. The filming of the chariot races for "Ben Hur" drew all the Hollywood celebrities to the arena.

They Say

By MARION
of HOLLYWOOD

☞ *A sentimentalist listens to the heart throbs of the most emotional town on earth.*



☞ Dorothy Mackaill as "Joanna" starts her walk back. This is a scene from the picture—of course nothing like this ever happens in Hollywood.



☞ Hobart Henley declared a holiday when Grace Kingsley, SCREENLAND'S Party Hound, and Bebe Daniels dropped in while he was directing Norma Shearer and Lew Cody in "His Secretary"—yes, that's Norma in the center.

OH, well, maybe Fannie Hurst didn't like us out here in Hollywood. Maybe she didn't like anything about us—our newspapers, our bungalows, our kids, our anything. That article of hers gave all our magazine and newspaper editors a chance to get some good writing material, anyhow, and I, for one, am going to take her advice when I get enough money together to build my pink and green bungalow. It must have been lots of fun writing the thing, but, oh, Fannie, Fannie, how could you make the mistake of calling our own inimitable Sid Grauman, "Ted" Grauman? And Fannie, Fannie, those red lips on all of us beautiful extra girls out here—I couldn't quite let that pass by. Golly, golly, remember that line that Grandma used to say—something about the "pot calling the kettle black"? Oh, Fannie, FAN-



☞ Carl Dane, famous "Slim" of "The Big Parade," is an aviator.


NIE, don't you know how the story goes about people in glass houses? I'm surprised!!

I THINK I'll have to get me a son somewhere! Or a daughter. There seems to be something about them. For years now I've known that dirty, dirty villyan, Clarence Burton, but it isn't quite a year now since I, or Clarence himself, have known Clarence Burton, Jr. Of course, I used to get to find out something about what Clarence is doing since he signed with

shout it to the waiting crowd, you're a man after my own heart!

ARTHUR RANKIN'S changed the color of his hair, and he's the first gent I've heard tell doing the same since the case of John Bowers versus the movies. Incidentally, it's for "C. B.'s" "Volga Boatman" over at the DeMille Studio. And along with the blonde head goes an old funny looking Russian peasant outfit. I suppose Arthur doesn't know yet what a hard job it is keeping the roots from getting darker than the rest. Maybe he won't be any more anxious to do it again than John is, and believe me, John's cured. "C. B." thinks nature was kind of lax when she came to handing Arthur dark hair. You'll have to see him yourself and do your own deciding.

ONE of our newest and best-known stars asked me the other day if I thought he has a "swell head." I couldn't honestly tell him I thought he hadn't, because I like him a lot and figured it wouldn't hurt to kind of let him know he has been a little hasty and short to people with whom he used to have time to stop and joke. It's the most natural thing in the world, a swell-head, and as long as it usually turns out okay in the end, what's the harm? A player starves around Hollywood, day after day; at last, almost like a sky-rocket, he gets a corking good part and "hits" — hits with a bang; at first, he's so full of joy and happiness that he can't keep the smile from his face; he jokes, spends the time of day and has hours for everybody; then suddenly he takes himself most seriously; he sees nobody, has time for nothing, and acquires the so-called "swell head"; finally he "gets next" to himself, becomes human again and folks start thinking he's a "great guy." Golly, put your own self in the same position. From



© Raymond Hatton and Wallace Beery as "devil-may-care" soldiers in "Behind the Front."

a starving no-account, imagine yourself being paid homage by the whole world. Would it be so easy for you to stay just the same? Doesn't it seem natural enough that there'd have to be a change, a transformation of some sort to conform with the new order of things? And those of us who judge so quickly and are so fast to condemn, won't you please wait a while before passing judgment? And as for me, I've been "snibbed" by much less important gents and gentsesses!

IF I could only bring Buster Collier down to something definite, a fact now and then, anything — but it's out of the question. Seemingly the Constance Talmadge "slave bracelet" means nothing. Buster won't tell! I asked him when they are going to be married, and he wanted to know who even told me they're engaged. I'll l'arn him. I'll send another beau to Constance, and then he'll be sorry.

Gossip from Hollywood — from page 67

Overheard on a set:

First Extra Girl: "Didja get any work in De Mille's 'Vulgar Boatmen'?"

Second E. G.: "Naw. Them yachting pictures make me sick."

Now if C. B. changes the title of "The Volga Boatmen" to "Paddle Your Own Canoe" he should not be censured.

* * *

This month we nominate Tom O'Brien for the Hall of Filmdom Fame for his work as Bull the Bartender in "The Big Parade" with Jack Gilbert. Karl Dane, the other World War musketeer, qualified for a coupla statues, also.

Tom has been playing characters and bits for several years and playing them up to the handle. To my way of thinking he stole the picture away from Gilbert. He made his subordinate part a vivid thing.

But then the film recalled the war to him. He was a naval gunner on one of those big babies which used to throw shells as large as ash-cans in the general direction of Berlin, before he won his gold braid as an officer.

As the result of his work in "The Big Parade" Tom has been given a long engagement at Universal.

* * *

Greta Garbo, the Swedish star, who plays

opposite Ricardo Cortez in Ibanez's "Torrent," which Cosmopolitan made at the Metro-Goldwyn-Mayer studios, has had many troubles in learning English as she is spoke.

"I am important," she announced to Monta Bell, the director, during the filming of the piece.

"Don't get that idea—that you're important," Bell admonished her testily on the qui vive for an exhibition of temperament.

Greta cogitated.

"Oooh! I choose the wrong word," she amended. "I mean imported — like a can of sardines!"

* * *

Marion Davies, the Cosmopolitan star, was chatting with Sydney Franklin, her director, between scenes in "Beverly of Graustark" at the Metro-Goldwyn-Mayer lot. She asked Franklin if he had seen the German film "Siegfried" which had been showing in Los Angeles.

"Yes—it was quite remarkable," said Franklin, "especially the remarkable sunset effect they showed."

"Me too," echoed Miss Davies. "It gave me a new idea of the omnipotence of God. Just think! God COULD make a sunset like that, if he wanted to!"

Ramon Novarro, Metro-Goldwyn-Mayer star, may be Mexican and a Latin but he has learned a lot about the U. S. A. He was talking over the European situation with Waldemar Young, scenarist, at the studio.

"Just as soon as enough Congressmen get back from Europe to make a quorum," Ramon remonstrated, "we'll have another session demonstrating that America hasn't anything to do with Europe."

* * *

Roy D'Arcy, the crown prince of "The Merry Widow" and one of M-G-M's prominent players, is the son of a San Francisco dentist. Perhaps he gave away one of his father's secrets the other day when he remarked:

"The fan magazines in a dentist's office indicate the length of the time he has been in practice."

* * *

According to eleventh hour rumors the stork is once again hovering over the Beverly Hills mansion of Charles the Great.

Neither Mrs. Chaplin nor Mr. Chaplin will confirm or deny the report so it is probably just as well for fandom to be prepared.

The Stage Coach

Continued from page 64

The fable, as you doubtless know, tells of how Androcles took the thorn from the lion's paw in the forest, and how the lion, later offered Androcles as a juicy Christian martyr, refused to eat him. And on that Shaw again launches his devastating attack not only on the things that were, but the things that are. And Shaw at his best is rather hard to beat.

In the curtain-raiser, apparently, Shaw is not at his best, though it was good enough to satisfy us. We thought Tom Powers miscast as *Napoleon*, while the rest of the audience seemed to think Claire Eames miscast as *The Lady*. In spite of which, there was enough Shaw left for enjoyment.

"IS ZAT SO?"

THIS seems to be a pretty late day to be reviewing "Is Zat So?" but after a year or so the word finally got around to us that there was such a show. And we forthwith—for with us, to think is to act, which is more than we can say for some of the actors we see in the course of these reviews—went to see it.

And suppose we hadn't. It would have been just as well. The show offers one or two laughs, but why, on the strength of this piece, James Gleason and Richard Taber



Photograph by Ira D. Schwarz

Edwin Nicander, principal character in "Morals."

have been hailed as America's latest contributions to Literature and the Drama, we don't know. Why it should have run this long, we also don't know. All of which will probably draw a smile from Messrs. Taber and Gleason: for if we don't know, they don't care.

"NAUGHTY CINDERELLA"

LONG ere this our clever little readers have begun to suspect that we didn't have such a good time last month, what with bad shows and dyspepsia. But then along came Irene Bordoni in "Naughty Cinderella" and we said, "Well, anyhow we can look at Irene."

Well, we are still young enough to get a kick out of looking at Irene, but we are old enough not to enjoy it for a whole evening when the show is as bad as this. Written by Avery Hopwood, who used to do swell bedroom dramas in the Old Days, it is pretty tiresome stuff. It begins to dawn on us that our colleagues, the fair Delight Evans and the stalwart Bill Colling, have better luck. Pardon that phrase about "it begins to dawn." What we should have said, of course, is "comes the dawn."

"PRINCESS FLAVIA"

THIS is a musical version of "The Prisoner of Zenda," which those of you



Betty Compson in a scene from "The Palace of Pleasure."



George Sidney and Alexander Carr as they appear in "Partners Again."

who never read Anthony Hope's novel may better recall as a pretty good picture from Metro a few years ago. The staging, thanks to J. J. Shubert, is delightful; there is genuine beauty and richness in the settings, and the lighting is superb. The singing is stirring, though a good bit of our own stirring was in an unsuccessful effort to hear the lyrics; the music, by Sigmund Romberg, is probably good, though it is so heavily orchestrated that the only time you can hear the melody is after the show when you can buy the music in the lobby and go home and play it.

The book like the lyrics, is by Harry B. Smith. Older folk than ourselves tell us that there were days when Mr. Smith wrote good books, but that was when Coney Island was considered away uptown. At any rate, Mr. Smith's comedy is atrocious, and William Danforth, to whom the alleged humorous lines fell, was even more atrocious.



Raymond Griffith introduces the Big Chief to a pair of galloping dominoes in "Hands Up."

This is the more regrettable, since Danforth, in the Gilbert and Sullivan plays that once held forth in New York, was the toast of the town.

A joy to the eye, "Princess Flavia"; and, if you have ear trouble, the show will give you a fine evening's entertainment.

Laugh Month

(Continued from page 52)



☪ Norma Shearer and Charles Emmett Mack in "The Light Eternal," Benjamin Christianson's first American production.

just desserts in the end. The second is better. While "Cupid a la Carte" is only mildly humorous, it is interesting and pleasing and makes fair entertainment.

Strangely enough, the doings of that pair of dumbbells, Helen and Warren, prove funnier and more interesting on the screen than do the characters in the famous author's stories. "His Own Lawyer," showing Warren as a police court attorney who becomes tangled up in a raid on a night club, is laughable and human. "All Aboard" is laid for the most part aboard an ocean liner as it sails down New York bay, and it's full of action, most of which is funny enough to warrant hearty laughter. Both of these are worth seeing.

Other Fox films for the month include "The Iron Trail Around the World," showing railroading as it is done in various places here and abroad. It is interesting and different, and has nothing to do with "The Iron Horse."

Probably five times as many two-reelers as I've reviewed will be going the rounds this month. Isn't it great that I didn't have time to see them all?



☪ Allan Forrest and Marguerite de la Motte in A. H. Sebastian's Belasco production, "Fifth Avenue."

Grace Kingsley Steps Out—*from page 54*

body wants to know how he looks. He is rather short, but with well knit, rather athletic looking figure; he has brown eyes and red-brown hair and a small mustache, and his eyes are alert and sharp and soft all at once. His manner is courtly and fascinating, though a rapier-like wit makes one a bit afraid of him too.

Arlen and Charlie Chaplin are a great team. Patsy and I were at luncheon the other day with the two, and Michael declared that the first time he met Charlie he didn't have a chance to get a word in edgewise about himself because Charlie was so busy talking about himself.

"So when I left Charlie," he said, "I rushed into the street, crying 'The Green Hat,' 'Those Charming People!' for all I was worth."

"And when Charlie left, did he yell out 'The Gold Rush?'" we asked.

"No," said Charlie, "I didn't have to!"

WHEN Patsy received her invitation to Blanche Upright's kid party, she hopped into her little racer and stepped on it to bring me the word. Everybody came dressed as a kid, and some of the costumes were very funny.

Russell Simpson was a sort of Little Boy Blue, Leah Baird wore rompers, Lou Anger was about the only man who came in evening dress. He said, "Well, it cost just as much to rent this as it would any other kind of a costume!"

Buster Collier came dressed as a girl, in a white ruffled dress, and bearing a doll. However, the maternal instinct seemed entirely absent, as I saw him trade the doll to a waiter for a caviare sandwich.

Pat suggested that probably Buster wore those clothes on account of Constance Talmadge's absence, to keep the girls from trying to flirt with him!

Howard Esray, who is a very handsome young juvenile comedian, playing in Christie pictures, was dolled up as Our Nell, but soon got tired of the sunbonnet and asked his hostess to give it to the Community Chest.



☪ Claire Windsor in "Dance Madness" under Robert Z. Leonard's direction.

Alice Calhoun came as the pink gingham heroine of melodrama, while Marian Harland and Grace Gordon were cute in rompers and Doraldina wore a lovely old Spanish white lace dress.

Belle Bennett hadn't time to change her

picture costume, in which she had been working all day, so she came from the studio in the mountain girl rags she wore for the part she was playing—and the rags were torn in all the becoming places!

Everybody danced and played kid games.

WILMA BANKY is just all the rage in Hollywood now-a-days. She was guest of honor at a party given by Mrs. Clarence Brown, wife of the director, at the Montmartre, the other evening.

Miss Banky doesn't wear any make-up, you know.

"She is a blonde, and doesn't have to!" commented Patsy rather jealously. "Everybody would notice her anyhow, she has such a perfect peaches-and-cream complexion. It just isn't fair!"

Everybody was Charlestoning that evening, but, as Pat says, it seems likely that the cafes will do something about it, because only about half the number of couples can get on the floor if they Charleston, since everybody else's shins get kicked by the Charlestoners.

The lovely Senora Dolores del Rio was there, without her husband, he being away on business in Mexico. They are very much in love with each other, even though they have been married several years. You see she was wed when she was only sixteen.

Theda Bara was on hand with her diamond-rimmed lorgnette, and Patsy told Miss Bara she wasn't used to being looked at through diamonds, and that it made her very nervous.

NORMA and Constance Talmadge were going to give a big party for Halloween, but their father was taken very ill. Since then he has passed away, and the sisters aren't going anywhere at all.

There have been some other charming parties, however, especially a very amusing one given by Ruth Clifford, where Scoot the Egg was a new game played. Each player is given a little colored wooden bowl and spoon with a wooden egg. The player must hop on one foot from one end of the

room to the other, and, still standing on one foot, deposit the egg, dished from the spoon, into another bowl placed on the floor. Still on one leg, he has to hop all the way back to his starting point.

Then they played pinning on the donkey's tail, which of course everybody knows. Bert Lytell and Claire Windsor were there, with Claire sweeter and prettier than ever. Henry Walthall and his wife, Rupert Julien and his wife, Bobby Vernon and Mrs. Bobby, of course Ruth's husband James Cornelius, and Winifred Hart.

Pinning the Donkey's Tail was unusually funny because Henry Walthall and Rupert Julien didn't in the least mind being undignified in the interests of fun, and Julien, lying on his back, with his feet in the air, was an amusing sight with Henry Walthall trying to pin the donkey's tail to his, Julien's foot!

"DON'T blame me," admonished Patsy, "if you get into a linguistic jam!"

We were going over to a studio party which Douglas Fairbanks and Mary Pickford were giving to the Japanese Prince Asaka, and I must say that Pat's Japanese bob did look just the thing.

We found that talking was difficult, but it was interesting watching the Japanese prince and his entourage. The Princess sent word she was indisposed and couldn't come to the party, but I rather imagine her not coming may have been just a lingering little bit of Japanese tradition—a reluctance to appear too much in public places. And after all, a studio is more or less a public place.

The Prince proved to be a handsome, if little man, deeply interested in pictures, but easily amused at the tricks which Doug of course played on him—just nice, friendly tricks of course, such as rocking the pirate ships when Doug got the visitors aboard.

It turned out that His Highness didn't speak English very well, so everybody had to speak French, which Pat said the Prince spoke very well, and which of course Mary and Doug speak easily.

His Highness was much interested in the fact that Mary and Doug are planning to visit Japan in the spring.

"I can just see," I said, "where Doug and Mary will have to know the difference between a gin rickey and a jinriksha."

OLD-FASHIONED surprise parties are quite the vogue these days. Alice Calhoun was given one on her birthday. Everybody gathered outside the house, and as there were some well known musicians in the party, these serenaded her.

Syd Chaplin was present, among others, and did some parlor magic tricks that kept the crowd laughing, especially as he did them with a comedy obligato.

MARION DAVIES is as bright, witty and amusing as she is lovely. Parties at



Anna Q. Nilsson and Robert Cain in "Too Much Money."

her house are quite informal, usually, with everybody having a wonderful time. Miss Davies is a sweet, tactful and easily hospitable hostess.

A crowd of boys and girls crowded over there the other night, and Patsy and I had a wonderful time.

Harry Crocker was there, and Buster Collier, Seena Owen, Constance Talmadge, Buster Keaton, and a lot of others. The boys staged a hilarious party by invading Marion's wardrobe and putting on her dresses. Harry Crocker found it necessary to put on two of Marion's evening gowns to cover his great footage! Another of the boys put on a sport suit of Marion's and kidded around.

ALL the picture stars are buying homes, and Jane Winter's is one of the most fascinating white Spanish villas in Hollywood. She gave a house-warming party the other night.

Clyde Cook and his pretty wife, who used to be in the Follies with Jane, were there, and John Roche, Robert Barry, Gertrude Olmstead and Clarence Brown and his wife.

"I do wish," whispered Pat, "that they would try this new stunt of ventriloquism

that Clyde Cook is so expert at."

Somebody overheard, and pretty soon poor Clyde was just swamped with pupils wanting to learn how to throw the voice. Of course nobody really learned—I believe it is against professional ethics for a performer to tell anything like that—but we had a lot of fun.

Clyde said he was afraid that his wife would want to learn—and he didn't want any absent treatment from her voice when she was really next door gossiping with a neighbor when he came home!

One wonders, by the way, just who Gertrude Olmstead is going to marry. She came to the party with Allen Tierney, a very fine young business man and financier. But one hears, too, of her going about a good deal with Robert Leonard. But she just won't tell.

"Maybe," suggested Patsy, "she hasn't made up her mind herself!"

Which does sound reasonable.

John Roche told a story on Clyde Cook, about the little spat that Clyde and his wife had at the last Sixty Club dance. Clyde lost a shirt-stud while dancing, and when he sat down his shirt came open, revealing a safety pin he had put in it to keep the front from bulging. That made Mrs. Cook awfully cross, and she scolded Clyde. To get even when his wife was dancing Clyde put a pea from his plate on the place where the button had been, and then called her attention to it in the dim light, saying he had found an emerald that somebody had lost on the floor. She made a grab for the pea—and it squished. They didn't speak for a whole hour.

"MY dear, we're invited to stag party!" exclaimed Patsy.

"Well—that's funny!" I answered.

"Haven't you heard about them? All the girls are giving them these days. A picture star invites some of the newspaper men and a few of her actor friends, and they lunch at her house, after which somebody suggests a game—anything from tennis to tiddle-de-winks, and whoever gets his suggestion in first wins.

"Where is this supposedly stag party?" I asked.

"Oh, Bebe Daniels is giving it. She sort of got cold feet, I guess, though, about having all those men around with no women, and that is how you and I happen to be asked."

A crowd of newspaper men appeared, and there were Richard Dix, Ramon Novarro, and some other players. They got to talking about sheiks, and somebody asked Ramon about them, and what it took to make a sheik anyhow.

"Oh, you just own about a dozen camels, that's all," said Ramon.

Whereupon Jack Townley, of the Hollywood News, spoke up, and said that he guessed he was a sheik, then, because he owned a whole package of Camels!

Aloma of the South Seas—*from page 41*

few tan-faced fellows who drifted in from odd corners of the earth for a snatch of life before they returned to exile; also a few society debutantes who stole away from staid Fifth Avenue and its commonplace stag-line for a night with the gay bohemians. Altogether the audience was more fascinating than the entertainment until the lights dimmed to a tantalizing blue, tom-toms set the air throbbing, then a spot-light leaped like a well-aimed lance and drew Gilda Gray

from among the silhouettes of artificial palms.

She danced her siva-siva; and, for all the millions Wrigley's Chewing Gum has spent for electric signs, it nevertheless took Gilda to electrify Broadway. In those days her siva-siva was wriggly. Lord knows how she acquired the dance; for practising or rehearsals never have figured in her life.

"No. I believe in spon—spon— Oh, you know the word. It is the Polack in

me that makes me forget that word," said Gilda who believes in spontaneity. Yes, there was nothing spontaneous in her struggle through obscure cabarets to the glory of Ziegfeld's Follies and the Rendezvous. Something finely dramatic might be written around that career.

Well, movement by movement she picked up the siva-siva, improvising, adding, yet giving swift cabaret-tempo to the languorous tropical dance. The Rendezvous floor

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was her beach; the swimming blue of shadowy tables and people formed a surcingle of polynesian night. Her spirit caught the color of her rôle: "I wanted to go to the tropics; and then I thought of motion pictures as the best way."

How many press-agents have put much the same words into the mouths of their stars? They wanted to live in the slums, the backwoods, the Arctic—but they stayed right on in Hollywood. Nothing could have been more genuine than Gilda's wish; and at least two very noted South Sea voyagers stirred her imagination further. From Frederick O'Brien who dropped into the Rendezvous occasionally, Gilda learned that the finesse of the siva-siva is its sinuous rhythm rather than its haste. Bloom, the artist just returned from Tahiti with canvasses of the Gauguin school, collaborated in perfecting the movement; and the complete realization of Gilda's ambition came when she sailed for the tropics to film "Aloma of the South Seas."

Broadway's greatest exponent of the siva stood on the beach of Porto Rico. Glance at the "stills" and picture just how she stood, with hibiscus woven into her hair, with necklaces of coral and scarlet-seeds shining against her darkened skin, and her skirt swaying to every eddy of air. At the risk of spoiling the story it must be admitted that Porto Rico is far from Samoa, although both groups straddle the one hot bulge of the globe. The hills lift with the same tangle of vegetation; the natives are identical in the quantity or paucity of their dress; and besides, Gilda's "tribe" were fifty statuesque sons and daughters of very ancient Samoan *taos* who had sailed across the *moana ali* to appear in motion pictures.

They stared in wonderment when Gilda danced.

Much must be skipped. How the party plunged into little explored parts of the inlands, through the jungles and swamps to pools kept secret by sheer walls of liana; how a storm wiped out their catamarans;



Ben Lyon and Blanche Sweet in Robert Kane's "Bluebeard's Seven Wives."

how white residents and troops lionized Gilda and picturesque Porto Ricans wound all day from the hills, where voodoo priests once ruled, to observe the gorgeous white girl stained to the color of Samoans—these might have been the experience of any screen star who happened to go there. Only the nights count in this story of Broadway nights and tropical nights.

The tom-toms drummed softly; the sea crooned or thundered; from the native cantonment drifted those songs which children or *taos* sing to the moon. Their talk was of Gilda Gray, and as is the way with Samoans who have taken a *papalangi* to heart, they honored her.

She must dress for this gala occasion: more hibiscus and wild orchids for her hair; more necklaces and flowered anklets; a resplendent lava-lava for her loins and a corsage worked in shells. She was to be Princess Fetuao, the Morning and Evening Star, and they bore the charter of their

fathers which empowered them to admit her to membership among Samoan chiefs.

The scene is unforgettable. Gaily decked praus swam up the stream; the first carried her; others followed with measured dipping of paddles and the flash-flash-flash of sun on the blades and wakes and bronzed bodies. On an open square file upon file of American and Porto Rican troops were drawn up. A picturesque island rabble stood beyond the cordon. There were Samoans to meet their Princess Fetuao when she landed, to stir the tom-toms to barbaric paeans, to strew flowers around her and lay tapa-mats for her feet. The women joined her in the dance but their siva was no match for hers in grace. The sun through the palms etched fantastic patterns of shadow across her stage, and at length she danced alone, while the son of the highest chief sang the tribal invocation.

I wonder how much of the old Rendezvous Gilda remembered. Broadway surely stretched down the latitudes that day, Samoa hurried thousands of miles eastward; and our favorite beliefs to the contrary notwithstanding, East met West amid a clamor of troops, the throb of native drums, and the last ceremonial chant of the *taos*:

"Talofa, O Tausala! Fetuao! Talofa!"

(Welcome, O Princess! Morning and Evening Star, Welcome. . . .)

Now, no doubt some snappy-thinkers, who have recalled that various stars have been elected to Indian tribes, will wish to wreck this little romance by scoffing: "That's just publicity." No! Samoans never have heard the word or its equivalent. Hawaiians, yes! Waikiki's glories are largely printer's ink; but so far song-writers and press-agents have not imbued the kingly Samoans with any desire to get their pictures in the paper. Friendship, admiration and honor motivate them; and their tribute to Gilda Gray is a signal act.

Bizarre as it may seem, she won them with her Broadway siva-siva.

Cinderella's Godfather—*from page 39*

"A Kiss for Cinderella" successes. He spoke not only of his own work but the work of the actors and actresses, of the cameramen, of the scenarists, the carpenters, the electricians.

This director, great and powerful as he is, after finishing his greatest success, still is humbly grateful for the assistance which he received from others. The greatness of others he appreciates, and this appreciation has tinged his own greatness with a touch of humility.

Betty Bronson looked so pale and wan, and yet so wistfully appealing, that we wondered if that was the reason she was selected. To my question Mr. Brenon replied, "Oh, no, it wasn't quite so simple as that. To begin at the beginning, I first read a whole library looking for a story for my next production. After discussing several with the studio manager we agreed upon "A Kiss For Cinderella." Mr. Lasky and Mr. Zukor approved our choice, and final arrangements for the motion picture rights were made with the author, Sir James Matthew Barrie. I then sailed for Europe to consult with him, and to discuss the most effective way of transferring his delightful stage play to the screen without losing any of its charm. Also I wanted to learn the author's choice for the rôle of Cinders. He viewed a trunkful of screen tests for the part, just as he had done for

Peter Pan, and reaffirmed his belief that Betty Bronson would make an ideal heroine.

"To be able to select such wonderful material; to meet great authors on such a footing; to create actors and actresses; and to make them stars—oh, this is the greatest job in the world!" Mr. Brenon's face glowed.

"There are so many thrills—thrills of gratification incident to a director's life. Possibly one of the greatest thrills comes from the acting, or the directing of the actors. A fine actor in a perfect setting will make a character seem fairly to step out of the book; out of the land of make-believe. Frequently this is a matter of inspiration, so that we achieve unlooked-for subtleties, surprising avenues of feeling, shades of meaning that stamp greatness upon actor and story alike. Such moments I have experienced during the directing of, for instance, Norma Talmadge in 'The Passion Flower' and 'The Sign on the Door'; Ernest Torrence in 'The Side Show of Life'; Percy Marmont in 'The Street of Forgotten Men'; Betty Bronson in 'Peter Pan' and 'A Kiss for Cinderella'."

What Mr. Brenon was saying to me was that the glory of achievement was all that counted, and that great stories and great actors made his pictures great. But what he convinced me of was that to make others great you must first be great yourself, but

he doesn't know it.

Having remembered the work of the children in "Peter Pan" we were tingling with anticipation to see how Mr. Brenon handles them. In the cast of "A Kiss For Cinderella" there are four little girls: Edna Hagen, two years old; Mary Christian, three; Patty Coakley, four, and Marilyn McLain, four and "a half." On the appointed day these four miniature actresses reported for work. Not alone. Oh, no. There were the mothers, a grandmother and a father with them. All work stopped for Mr. Brenon when the children appeared. At least actual direction did. For two whole hours the dean of directors, down on the floor, played with the children and the attractive toys strewn about. And when they tired of blowing the horns, and when the dollies had been put to bed, Mr. Brenon, with the littlest girl on his lap, read to them the story of "Cinderella." It is his idea, he said, not only to get them acquainted with their studio surroundings, but to like them as well. He had won their confidences, made them feel at home; now and only now could he get them to act as he wanted them to act.

It seems so naturally easy for him to win their confidence. Is it any wonder he is called the children's delight? Sometimes during their play he gave a quiet order for lights and camera, and caught them in their



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is now more than ever the key note of success, both in social and business life. Bow-Legged and Knock-Kneed men and women, both young and old, will be glad to hear that my new appliance will successfully straighten, within a short time, bow-leggedness and knock-kneed legs, safely, quickly and permanently, without pain,

operation or discomfort. Worn at night. My new "Lim-Straitner", Model 18, U.S. Patent, is easy to adjust; its results will soon save you from further humiliation, and improve your personal appearance 100 per cent. (Model 18 is not like old-fashioned splints or braces, with bothersome straps, hard to adjust, but a scientific, modern device of proven merit, used and recommended for the last 4 years by physicians everywhere.)

Write today for particulars, testimonials and my free copyrighted physiological and anatomical book which tells you how to correct bow and knock-kneed legs without any obligation. Enclose a dime for postage.

M. TRILETY, SPECIALIST
1406 W. U. Building Binghamton, N. Y.

most natural attitudes. From play they blend into their screen "work" without knowing it. Occasionally, as it happened in "Cinderella," a child did not wish to do as she was told, in fact these tiny young actresses frequently became temperamental. Mr. Brenon observed that temperament in women can be perceived at the age of two,



Marion Davies as the Crown Prince in "Beverly of Graustark."

and becomes quite definitely developed at four years old. In one scene the little war orphans, dressed for work in their purple nighties which photograph gray, are lifted by "Cinders," the girlish little foster mother, into tiny bunks fastened to the walls of the room. When little Edna Hagen was to be lifted into hers, evidently she had noticed that the yarn made to look like barbed wire entrenchments singled her out as a German war baby. She rebelled in no uncertain terms; and when finally, she had acquiesced through Mr. Brenon's gentle and clever persuasion, she looked so woe-begone that that watchful director could not wait to give the customary orders. "Quick! Quick!" he cried, "That expression is wonderful." He is a perfect father to his large family—full of sympathy and friendliness and understanding. He is so human that one might almost forget at times that he is one of the greatest of all directors. But it is this quality in Mr. Brenon which he himself emphasizes and it is the quality we suspect that has done most to make him.

In crediting his success to the great staff about him, Mr. Brenon displays his gift in choosing men. He will have nothing but the best. And as soon as he has chosen them, he gives them his confidence, and as confidently awaits results. On his return from London he called in his technical staff and read them the story. "Build me a gorgeous coach," he said. "I want it to grow from a pumpkin. The horses must become horses from white mice. The coach must drive off the street into the clouds. It must

sweep into a wonderful ball room. Go ahead, boys! Turn out the sets!" Then he forgot all about it, turned his mind to other details. Not until five weeks had elapsed did he see the results. Who other than a really great director would turn over so great a task with such utter confidence in his men. Not even a question until they were ready. But Herbert Brenon picks men who know their jobs. His assistants are as enthusiastic about their jobs as he is about his—they believe in them, and in him.

One night Adolph Zukor, Jesse L. Lasky, and other Famous Players executives, gathered in the theatre studio for the first preview of the Herbert Brenon production for Paramount—the finished picture—"A Kiss For Cinderella." Cinderella's dream had become their dream. Would it come true? "Cinders" came out of her squalid lodging, placed the pumpkin and mouse cage in the gutter and slumped onto her doorstep to wait—for what?

Would it be just another fade-in? It was a tense moment.

The fairy godmother appeared. "Cinders" became a glorious "Cinderella." She looked at the pumpkin and mice. They blurred. The mice, with tails in air, seemed galloping. The cage vanished. The pumpkin changed form. And how they grew. Large and larger. Wheels developed. Mice—white prancing mice—as large as police dogs. Forms changed. Four white prancing steeds appeared. Lo! and behold! there was a shimmering coach, with a bowing footman bidding "Cinderella" to enter.

Every person present was familiar with every trick of picture making. But nothing to equal this. How they applauded! Real fairy magic had taken place before their eyes. "Cinderella" and her coach and four had become a reality.

Mr. Brenon showed boyish enthusiasm in telling us about J. Roy Hunt's wonderful camera work in this marvelous scene. "It was a work of five weeks of the infinite patience of genius; and I am satisfied that the original fairy godmother was a patient mechanical genius. Anyway, she hasn't anything on my head cameraman, J. Roy Hunt."

Always in telling of his achievements, Mr. Brenon insists upon giving full credit to his associates. From the time of his first conference with Sir James Barrie to the preview with the special musical orchestration of "A Kiss For Cinderella," he has shared the glory of achievement with all his staff and cast, from call boy to star.

He is one man who rules others because he can rule himself.



Aileen Pringle and Edmund Lowe in Elinor Glyn's "Soul Mates."

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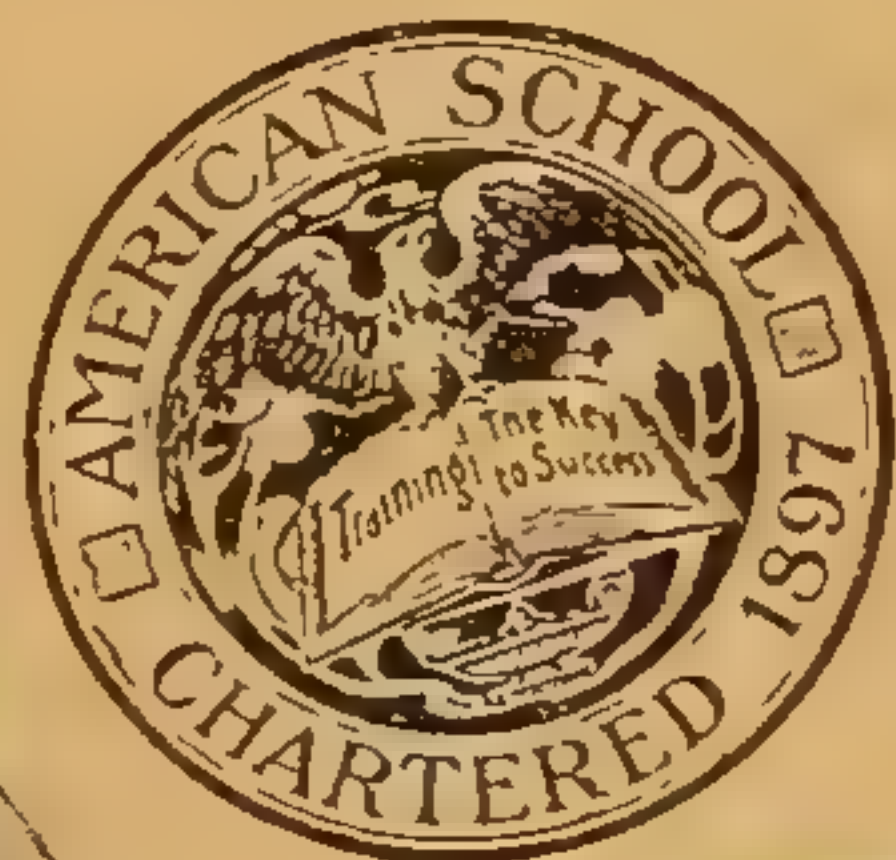
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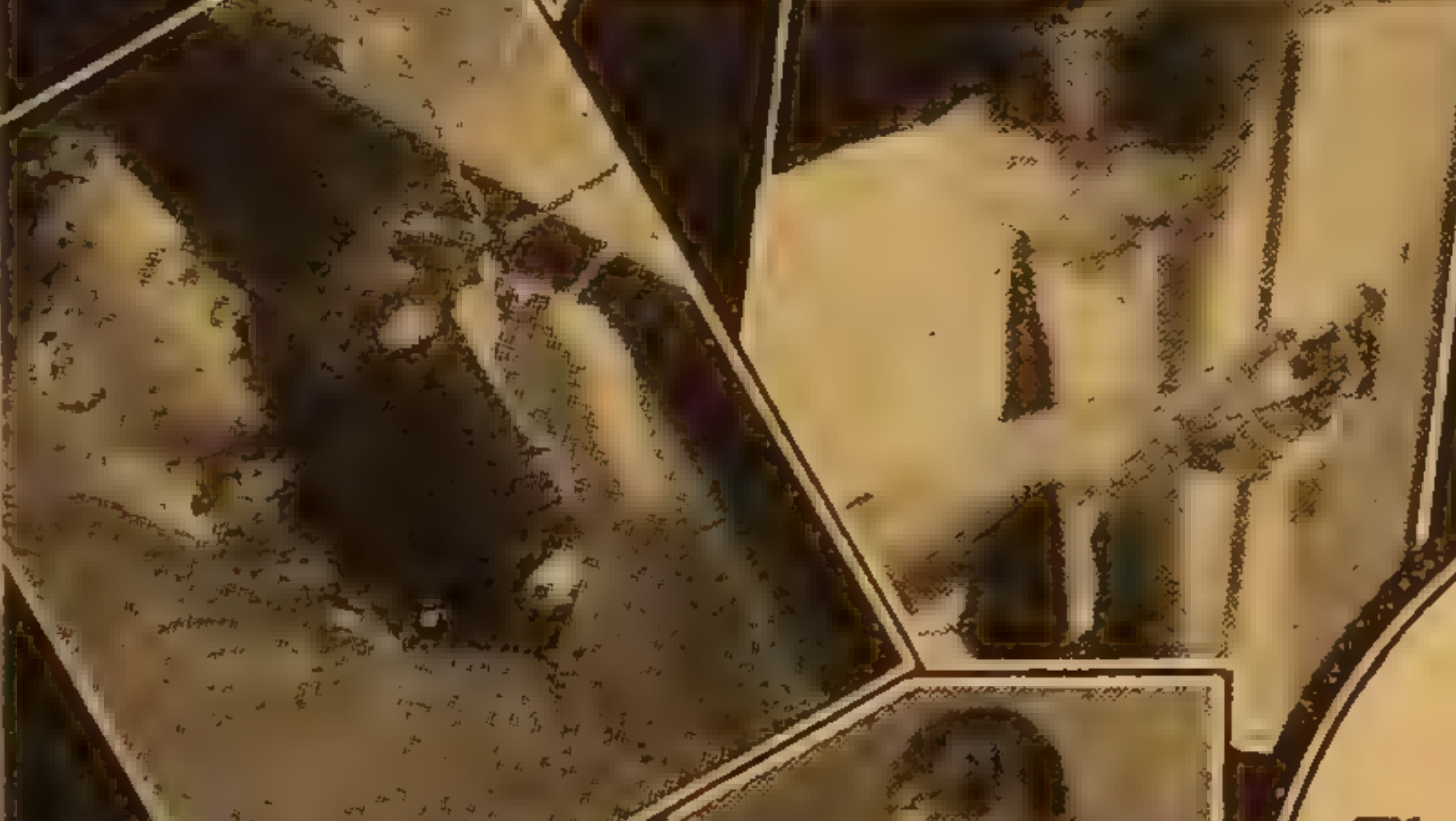
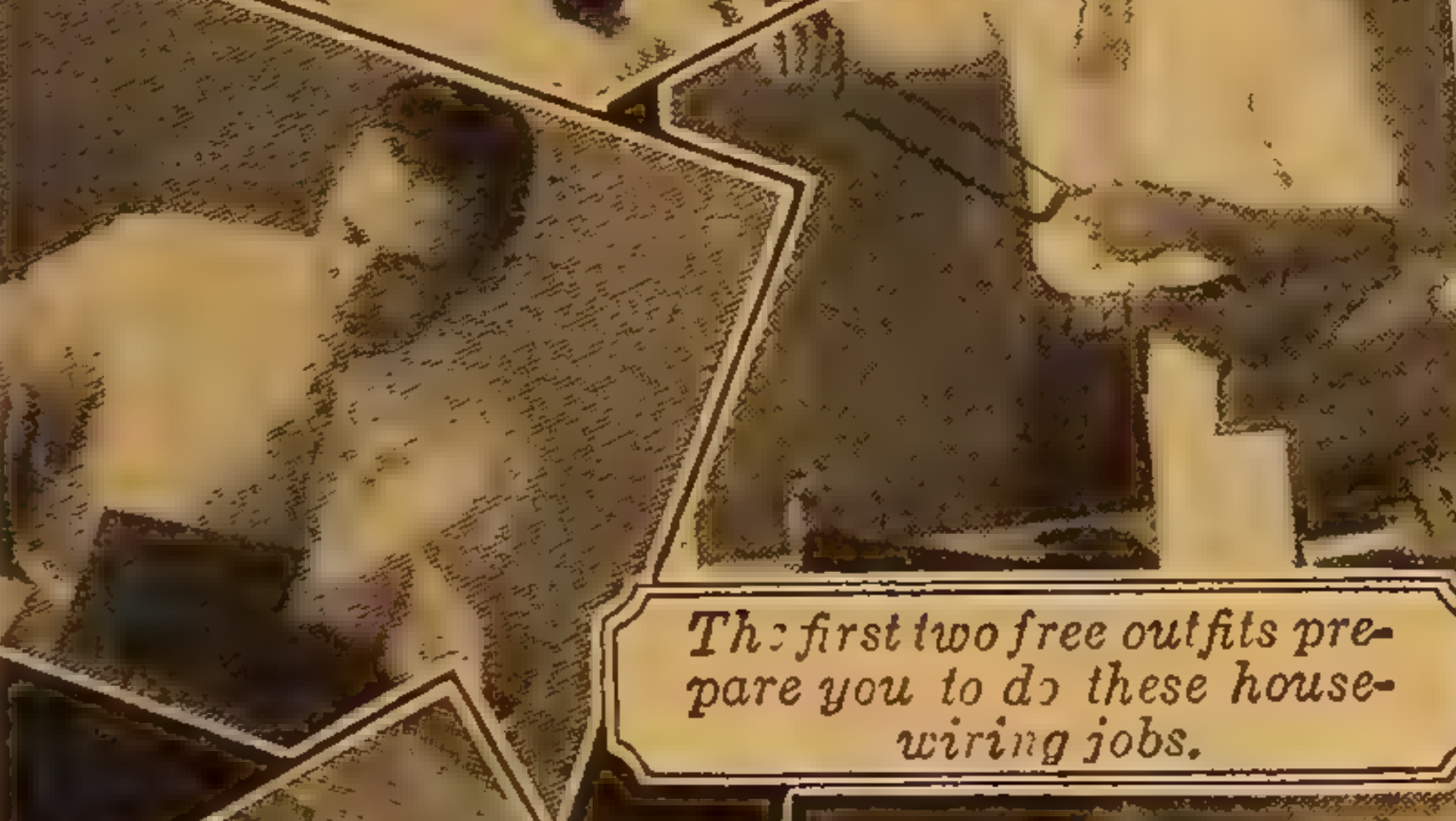
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The third free outfit is a \$10 motor—same type as the big ones. You find the armature and the field and assemble it and make it run.



The first two free outfits prepare you to do these house-wiring jobs.



The fourth free outfit is a Radio Set which you must assemble from a wiring diagram.

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Now you can put your time and money into home-training with a positive agreement that it will lead to a better job and increased pay. Get the facts about my amazing offer. Find out about the opportunities and jobs waiting for you in Electricity. Act quick and make the next few months the turning point in your life. Coupon brings complete information.

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Amazing beautifully in



The Center Part Marcel is one of the most favored for younger girls.



This type of Marcel looks best with the shingle bob.



Here is another favorite of the younger girls — the Side Part Marcel.



The Pompadour, while not a new style, is most becoming for certain types.



The Horseshoe Wave is very chic and charming. All these styles and many others can be obtained with the Marvelous Marcellers.

At last—a home marcelling latest hair styles direct from that rivals the best professional that costs very little and gold. Read the details of this

Read and rejoice—you who would have the "crowning glory" of beautiful, wavy hair! Here is news—good news—glorious news! For now you may have, in the privacy of your boudoir, such a marcel as only the finest beauty parlors could give you heretofore—the newest, smartest, most fashionable marcel direct from Paris. And at practically no expense!

straggly locks to detract from the beauty that is rightfully yours. Just a few minutes with your Marvelous Marceller once or twice a week—that's all you need. Soon your hair will be trained to hold the kind of marcel you like and you'll have a lovely, natural wave all the time!

Now Is When You Need It Most

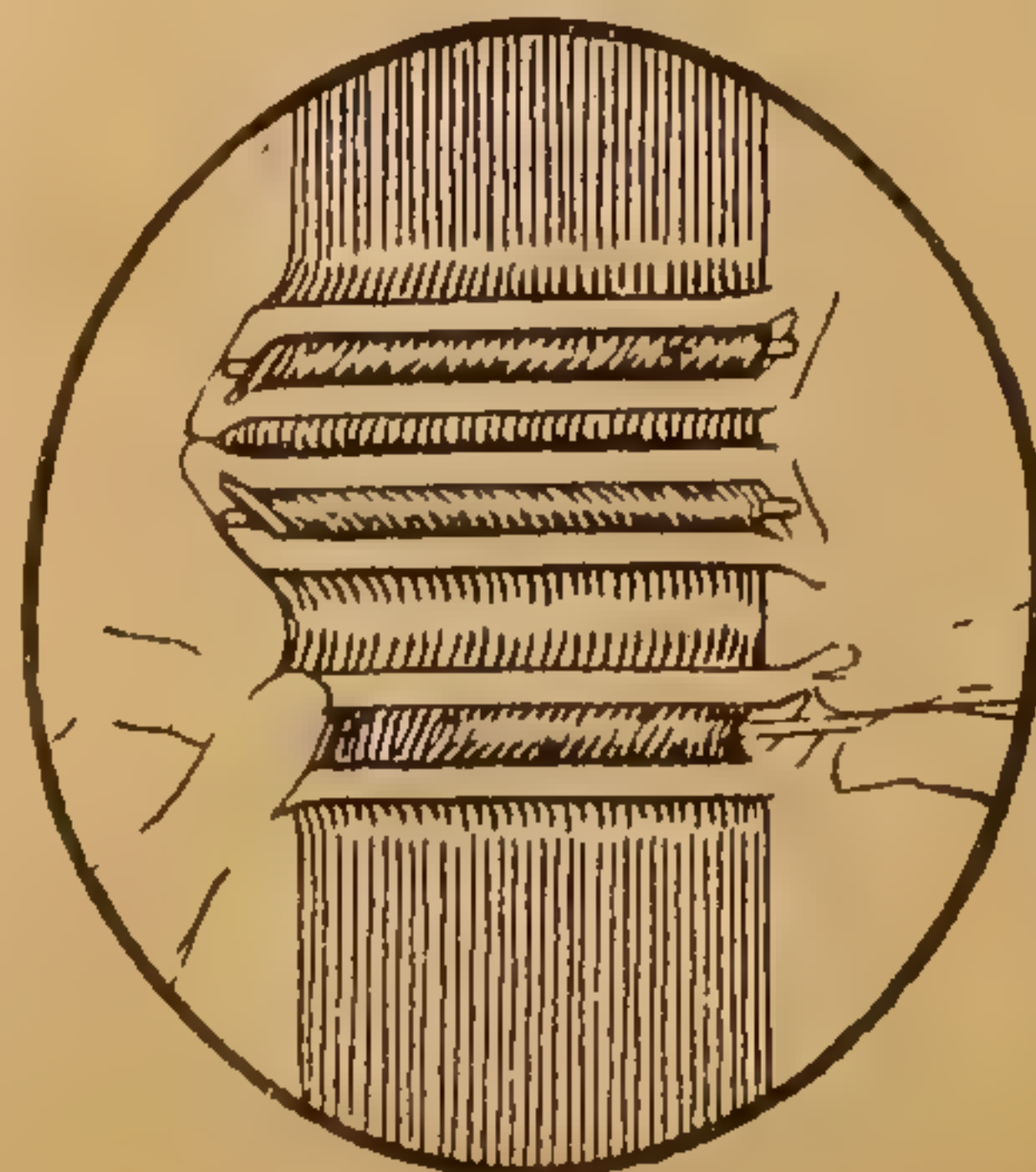
The social season is now at its height. With the many dances, theatre parties, dinners and other affairs that most girls attend at this time of the year, the need for looking one's best is greater than at any other time. And "looking one's best" these days means keeping your

Glance at the picture above, on the right. That is an actual photograph of a marcel produced by this amazing invention. Look at the drawings to the left. They show only a few of the many different styles of marcel you can easily have with this new waving device. For it will give you any kind of marcel you want, regardless of how you wear your hair — shingle bob, Ina Claire, horseshoe wave, pompadour, center or side part. And this, too, whether your hair is easy or hard to wave, whether it is soft and fluffy or coarse and straight, whether it is long or "bobbed."

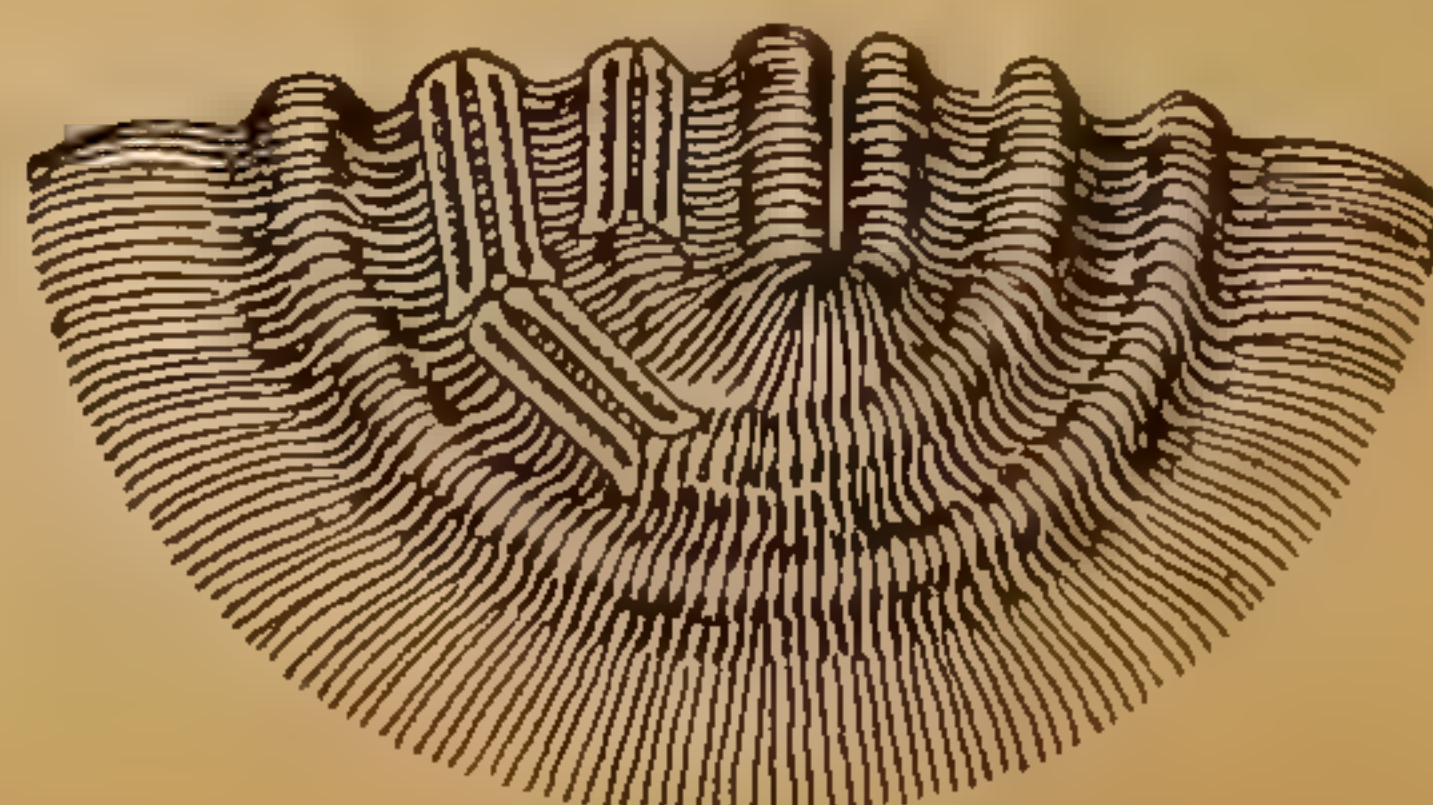


Marcelling your hair with the Marvelous Marcellers is both simple and fascinating. First you moisten the hair with a delightful Wave Fixative which comes as part of this outfit. Then the hair strands are brought through a specially designed loop and caught in place with a metal pin. The hair is thus held in "waves" for 15 or 20 minutes until dry, when you take the marcellers out—and there is the most beautiful marcel you ever saw!

Think what a saving this will mean to you in dollars and cents! Instead of \$1 or \$1.50 every time you want a marcel, now you can have one for two or three cents! But the saving of money isn't nearly so important as the added loveliness it means. With a set of Marvelous Marcellers you can always look as if you just stepped out of the beauty parlor! No going around with a week-old marcel; no straight and



With our Marcel Fashion Chart to guide you, it is a simple matter to get any type or style of marcel you want with the Marvelous Marcellers—side part, center part, horseshoe wave, Ina Claire or shingle "bob," pompadour, etc. Detailed drawings show how to apply the Marcellers for each style. The Style Chart also contains suggestions for selecting the kind of marcel most becoming to your type of beauty.



new invention marcels any hair 30 minutes



This is an actual photograph of a marcel put in with the Marvelous Marcellers. This is only one of the many different kinds of marcels you can get with this remarkable outfit.

device that brings the very Paris to your boudoir—a device operators in results — a device quickly saves its weight in remarkable offer

hair marcelled in a beautiful, becoming way. No other feature is half so important to looks as your hair. Nothing can do more to enhance your loveliness than a beautiful marcel; nothing can detract more from your looks than straight, straggly, unkempt hair. Every girl owes it to herself to make the most of "woman's crowning glory."

The diagrams will give you some idea how the Marvelous Marcellers work. Although they produce the most astonishing results, still their application is the simplest thing in the world. With each outfit is included a bottle of Wave Fixative and a Style Chart showing the newest and most fashionable types of marcels. All you need do is select from the chart the style of marcel you like best, follow the simple directions for that particular kind of marcel and soon you have all the Marcellers in place. Then you can finish dressing or read while the Wave Fixative dries. In 20 to 30 minutes you take out the Marcellers and—there is the most beautiful marcel you ever had in your life! Yes, it hardly seems possible to marcel your hair so naturally and beautifully with so little fuss and bother—but mirrors don't lie! Your trusted mirror tells you that there is the kind of marcel you've always wanted—that wonderful, wavy marcel which makes the most of your natural beauty. And your mirror will go on, day after day, week after week, telling you this same glad news!

A New Idea—A New Standard of Results
Never in the entire history of hair and beauty culture has there been anything like this amazing new invention. It does away with the old-fashioned curlers and so-called

Before putting this Marcelling Outfit on the market, we asked fifty women to try it out and give us their opinion. Without exception, they were most enthusiastic about it. Here are part of some of the letters we received.

MISS M. S., Chicago: I recently had a permanent wave put in my hair and since then have had lots of trouble making my hair look right. But with your Marvelous Marcellers I no longer have to bother with water combs and now my hair is always beautifully marcelled.

MISS K. W., Chicago: I have had my hair marcelled so much that it was beginning to get terribly dry and scraggly. Since I have quit applying heat to my hair, it is quickly regaining its old lustre and beauty. I think your marcelling outfit is wonderful.

MRS. A. K., Memphis: I am cursed with thin, straight hair that is unusually hard to wave. I have tried many home marcelling outfits, but have always been disappointed until your Marvelous Marcellers came. Now I can easily keep my hair in a dandy marcel, just the way I want it. I can't say too much for your new invention.

"wavers." It does away with the dangerous curling irons that sear the hair and dry the scalp. It does away with all the muss and bother of the old-fashioned water waving combs.

If you have had a "permanent" wave and are now experiencing the usual trouble keeping your hair in shape; if your hair is unusually hard to wave; if you seem to have more trouble with your hair than any of the other girls you know, then you'll appreciate the Marvelous Marcellers all the more. For, regardless of the kind of hair you have, they will positively give you the most beautiful marcel you

can imagine. We guarantee this without any reservations and let you be the sole judge.

Take Advantage of Our Liberal Introductory Offer

As this is the most revolutionary invention of the kind ever produced, we believe it will be but a short time before hundreds of thousands of these Marvelous Marcellers will be beautifying women all over the country. In order to speed that day, we

SPECIAL NOTICE to BEAUTY PARLORS
Why go on marcelling hair in the slow, tedious, old-fashioned way when the Marvelous Marcellers make it so quick and easy? With this remarkable outfit you can not only give a complete marcel in half the usual time, but you can obtain much better results in every case. Here is a chance to get the jump on your competitors and win lots of new business with this amazing new method of marcelling. Mail the coupon for a demonstration outfit, or write for our special offer on lots of three or more. Don't put it off; this calls for immediate action. Mail the coupon today.

are going to offer the first 10,000 sets at a price that hardly covers the cost of making, packing, advertising and selling—only \$3.85 for the entire outfit. This includes a full sized bottle of Wave Fixative, a new and authentic marcel fashion chart and a complete set of Marvelous Marcellers.

By taking advantage of this special offer right away you will be getting, for the cost of two or three marcels, everything you need to keep your hair beautifully marcelled the whole year round. And your hair will not only look better all the time, but will be kept in a much healthier condition, due to the elimination of the harmful artificial heat.

SEND NO MONEY — Just Mail the Coupon

Even at this special price, you don't have to pay for this marcelling outfit in advance, nor do you need risk a single penny. All you do is sign and mail the coupon. In a few days, when the postman brings your outfit, just deposit \$3.85 with him, (plus a few cents postage). And when you put in your first marcel, you'll say it was the best purchase you ever made in your life, for your hair waving troubles are ended. Every time you use this outfit, you'll get better and better results and you'll never have to spend your good time and money for marcels again.

After you have tried this marvelous new marcelling outfit for five days, if you are not delighted with results—if it doesn't give you the most beautiful marcel you ever had and improve your hair in every way—simply return the outfit to us and your money will be refunded quickly and cheerfully. But don't put it off. Be among the first to take advantage of this special introductory offer. Fill in and mail the coupon today!

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Chicago, Illinois

COUPON

Maison de Beauté,
844 Rush Street, Dept. 164, Chicago, Illinois.
Gentlemen:
Please send me your newly invented marcelling outfit, including Marcel Style Chart, bottle of Wave Fixative and set of Marvelous Marcellers. I agree to deposit \$3.85 (plus postage) with the postman when he makes delivery. If I am not delighted with results I will return the outfit within five days and you are to refund the purchase price without argument or delay.

Name.....

Address.....

NOTE: If you expect to be out when the postman comes, enclose \$4.00 with your order and the Marcelling Outfit will be sent postpaid.

Your Choice \$100 DOWN

10 Months to Pay
Simply clip this ad, indicate your selection, and put it in an envelope with your name and address—MAIL IT TODAY. Your choice of these bargains will come Prepaid for a 15 Day Trial. Pay the postman \$1. upon arrival. If you can duplicate your purchase for less money anywhere, send it back and your dollar will be returned. If satisfied, pay balance in 10 equal monthly payments. NO RED TAPE—PROMPT DELIVERY—TRANSACTIONS CONFIDENTIAL. RUSH YOUR ORDER TODAY.

Sweet's Bargain Bulletin



A79—Ladies' 18K White Gold Ring, 3 Blue-white Diamonds. \$42.50



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A81—Engagement Ring, Cupid and Arrow design, Blue-white diamond in heart top. \$48.50



A82—18K White Gold Ladies' Ring, AA1 Blue-white diamond with diamond on each side of shank. \$52.



A83—Heavy Gents' 18K White Gold Ring, 2 Blue-white diamonds; blue Sapphire in centre. \$57.50



A84—18K White Gold Ladies' Ring, open work design, 3 AA1 Quality Blue-white diamonds. \$64.95



A85—14K White Gold Wrist Watch, 4 Blue-white diamonds; 4 Blue Sapphires, 15 Jewel Guaranteed Movement. \$42.50

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Dolly Dimpler Co., 271 McDaniel St. Dayton, Ohio

Hope Hampton's Fur—from page 36

"Of allowing the stars," continued the editor, unperturbed, "to donate the prizes for SCREENLAND's letter-writing contest."

"It's a good idea."

"Then you are willing to help?"

"If you want me to have my picture taken with my new marmoset I shall, but I shan't donate him as a prize!"

"All I want from you," said the editor drily, "is an interview. Will you please call on Hope Hampton, and see what she thinks of the idea? Perhaps she would like to give a prize."

Here was the greatest vicarious thrill of our lifetime! We love giving; and seeing somebody else, who really had something worth while to give, doing it, was fine for that Christmas spirit.

"Am I interested?" said Miss Hampton when we put it up to her. "I think it is a splendid thing for SCREENLAND to be doing. I wish I could give every girl who writes to me something pretty to wear. It's as natural for a girl to love beautiful clothes as it is for a bird to fly. It's as innocent an impulse, too, though my grandmother didn't bring me up to think so. Her favorite quotation was 'Vanity of vanities, all is vanity.' But I departed from the teachings of my youth. However in pictures one has to have lots of clothes, don't you think?"

"A fine way to ease your conscience," we said.

"Now, what shall I give to SCREENLAND for their contest," continued Miss Hampton. "They want something I wore in Fifty-Fifty, don't they? Girls love pretty things to wear. Do you suppose they would care for one of the gowns? It might not fit, though. I know, my fur scarf!"

"That is what I should like best if I were winning the prize. Furs are the most becoming things in the world," we acquiesced.

"Of course, winter is no time for a fur scarf. But whoever wins it can hold it over for spring," said Miss Hampton gaily, caressing the soft, silly fur. (Yes, we have seen the neck-piece and even tried it on.)

"Somebody once remarked 'one swallow doesn't make a summer,' continued Miss Hampton. "But I think, sometimes, that one becoming neck-piece does make a summer."

Of course the men won't understand this, at all; about holding over the beautiful furs till summer; but no man is going to win Miss Hampton's prize any way. So why worry about what they know.

"I have an idea, somehow, that the girl who is going to win this fur will be tall and blonde with bobbed hair. Her name will be Lillian."

"It's a wonder you didn't say, 'Her name will be Harriette.' I think you're going to try to win it yourself," said Miss Hampton reproachfully. "Now, I think a small, dark girl named Beatrice or Charlotte, or Myrtle, will win it. My candidate has long wavy bangs, black, bobbed hair and a retroussé nose. I can just see her in it! Why your candidate hasn't a chance, my dear."

"What if triplets should win your prize? What would you do then?" we asked.

"You can't frighten me," declared Miss Hampton. "I'd give them each one and be delighted to do it."

"You're pretty safe on that," we assured her. "Triplets don't happen very often. But there are twins! How about them?"

"The offer holds good. If they write a composite letter, and it wins, each twin gets a prize. That's final."

"Perhaps you're not making this offer in a serious spirit, Miss Hampton; but we're taking you seriously and so, I'm sure will SCREENLAND's editor, and if I were half of twins I know what I should do!"

Who's Where in Hollywood

(Continued from page 33)

our movie folk live there. We reach Beverly Hills, and the first home we come upon is none other than Adolphe Menjou's, where his wife, his young ten-year-old son and an amazing array of prize dogs hold forth. How'd you like to be that ten-year-old kid—golly, he's got a tuxedo, too!

Follow along with us, now on Sunset instead of Hollywood Boulevard. Sunset Boulevard continues from Hollywood through Beverly Hills. Notice how near to Lew Cody the Nagels' new home is going to be? Little Ruth Nagel will be able to go swimming in Lew's pool.

And now watch sharply, because we're going through another nest of the most beautiful mansions on the West Coast. Golly, read 'em off fast, and for heavens' sake, don't fall out of the car in your anxiety! Past Gloria's, Pola's, the Harlans', the Charles Rays' and on up into the mighty hills for a glimpse at Marion Davies' place, the new Tom Mix home, the Chaplins, the new Lloyd homesite, the Pickford-Fairbanks nest and on to the last of them—Rudy's place, a delight to us all.

And if we're weary and worn, with tired eyes and stiff neck—whadda we care? It's been a great old day and we're content, for haven't we had a glimpse at the glorious mansions we have helped build?

And to all of you, we out here extend our most gracious invitation to pay us really an honest-to-goodness visit! Aw, come on! We'll be waiting.



George O'Brien, as he will appear in Fox's "Johnstown Flood."



Money Talks!

About 100,000 people have tried this remarkable hair-growing method. Each had the privilege of getting his money back. Yet when the 30-day trial period expired—only 3 out of every 100 asked for a refund. And they got it instantly!

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By Alois Merke
 Founder of Famous Merke Institute
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I have found during many years research and from experience gained in treating thousands of cases of baldness at the Merke Institute, Fifth Avenue, N. Y., that in most cases of loss of hair the roots are not dead—but merely *dormant*.

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Of course there are

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The very fact that you have read this announcement shows that you are anxious about the condition of your hair. So why not investigate? Find out for yourself. If you will merely fill in and mail the coupon I will gladly send you without cost or obligation a wonderfully interesting booklet which describes in detail my successful system which is growing new hair for thousands all over the country. In addition it tells all about my iron-clad guarantee which enables you to take my treatment without a penny's risk. Clip and mail the coupon today. Allied Merke Institute, Inc., Dept. 6712, 512 Fifth Avenue, New York City.



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332

Screen Kisses—*from page 43*

demanded. "Cut out the funny business and get back on the job, Lola."

But Lola Delmar refused to listen to orders. She ran frantically from the set and locked herself in her dressing room. She could be heard sobbing hysterically, but no pounding on her door, no threats, no pleadings could induce her to come out.

Belcher turned then to question Paul Lowell about the cause of this outbreak, but the young man had slipped away.

At last the director looked at his watch furiously. "That's all till tomorrow," he announced. "Another day's work ruined by artistic temperament—Great Grief! If it wasn't for their temperament, you never would take 'em for artists!"

ONLY Paul Lowell, changing from evening clothes to tweeds, and getting the grease paint from his boyish features, was troubled.

It was his fault and he knew it.

Tomorrow he would be called on the carpet and have to explain to Sam Belcher. He dreaded that encounter.

The reason he feared it so much was that he had been brought up to tell the truth. The truth was his ideal. Not to tell the truth made him feel a sneak, to feel unworthy of his heritage as a man. But in this case the truth was embarrassing. Very!

He would be called a cad, a rotter, a snitch, if he confessed.

And if he evaded all that, he would be what he loathed more than anything else in the world—a liar!

Paul finally decided to call on Lola Delmar first of all and square things with her.

Late that evening he left his shabby lodgings and started toward Lola's apartment.

His love for Lola, now that it had been revealed, seemed to have taken complete possession of him. Nothing mattered any more except to protect her, to cherish this emotion, to keep sacred his thoughts of her. Sacred, yes. But if he told the truth, if tomorrow when Belcher questioned him he admitted that love for Lola had made him go beyond the routine of screen acting,—if he admitted his love, his unrestraint, they would all laugh. He could see Sam now, rough and brazen, smiling in a knowing and suggestive way; he could picture Jess Poynter smugly making fun of him and ridiculing him to Lola and the rest of the staff; he could see Lola not as her sweet and lovely self but in a pretense trying to carry off the situation as though it meant nothing in her young life.

No, he wouldn't face that cold-blooded crowd and admit that he loved Lola, that because of his love he had brought about her anger. He would simply drop out of sight, let his contract go, give up his picture career, and go back to Hobart where his father had a grain and feed business. What a life! Mrs. Brown coming in for a small package of sweet pea seeds. . . . Mollie Griesel sending for some pancake flour. . . the delivery boy playing hooky and he'd have to take his place. . . . A terrible wrench, yes, when his ambition had been so high.

Lola . . . tiny, delicate, but right up to the minute! Yes, she was worth any sacrifice.

Not to tell a lie, always to tell the truth; principles of this sort had to be. The world, all civilization, everything depended upon living true to one's ideals. Suppose he should lie . . . maybe the truth wasn't so important in this case . . . after all, he hadn't done much that was wrong. Kissing

Why Let These 5 Skin-Worries Hide *Your* Beauty?



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BLEMISHES, Sallow Complexion, Sagging Muscles, Wrinkles, Pouches—these are the five skin worries that make naturally attractive women look commonplace and years older than they really are.

Which of these five hide YOUR beauty—add years to your appearance? Examine your complexion for a moment in the mirror. Are you entirely satisfied with it? Wouldn't it be much more attractive if those tired lines and wrinkles were gone—if the skin were smooth and clear, if there were no blemishes, no sallowness, no pouches, no sagging muscles, nothing to mar its fine, clear, youthful beauty?

There is no reason now why you cannot have a faultless complexion if you really want it. You know that beneath the outer layer of the skin, no matter how homely it may be, lies a complexion as fresh and radiant as a child's. Ordinary treatments cannot draw out this glorious beauty beneath the surface—they treat only the outer layer and never even attempt to reach underneath. But here's a new method that not only quickly satisfies you that it will rid you of skin worries—but also either brings out your skin's hidden beauty or it costs you nothing!

For years Susanna Cocroft has been famous as the "Health-thru-Nature" Specialist. She has personally helped so many thou-

sands of women to regain health and attractiveness that she is popularly known today as the "woman with a million friends." Her methods, recognized and endorsed by the medical profession, are sound and scientific—they never fail to work because they are NATURAL.

And now this famous woman, in cooperation with other experts, has just developed an easy and radically different way for any woman to recapture the smooth, fresh complexion of childhood and relieve unsightly blemishes, pimples, sallowness and the age-signs of sagging muscles, pouches and wrinkles.

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"The wrinkles disappear, and I can see a gradual lifting of the face muscles, most noticeable around the eyes and corners of the mouth. The neck improves also."—Miss M. S., Grand Rapids, Mich.

"Sallow Face Has New Glow"
"I have used your treatment five times, and I must say that the results are marvelous. My face, which was sallow, has regained in the space of a few times new and glowing beauty."—Mrs. A. W., Washington, D. C.

taking only three minutes before bedtime and accomplishing its results while you sleep. Every night—all through the night—it keeps drawing out the hidden charm of your skin, yet you are scarcely aware that you are taking the treatment.

If your skin is sallow and muddy; if it is marred by disfiguring pimples, blackheads or enlarged pores; if the muscles of your face are beginning to sag; if deep lines are forming near the nose and mouth—crowsfeet at the eyes; if you have pouches beneath the eyes—flabby bags below the cheeks, you will undoubtedly be surprised at the really remarkable way in which this new treatment relieves these defects, giving you the clear, smooth, fresh and flawless complexion of youth. Women are amazed at the astonishing improvement even after the very first night or two. Many who had spent hundreds of dollars on other methods without results say

this new method has proved the one sure and easy way to banish the five enemies of skin beauty—and to acquire a smooth, white, youthful skin.

Results Guaranteed—or No Cost

These are trying times for the woman who does not bring out and make the most of her hidden beauty. For there are more beautiful women in America today than ever before—and people will make comparisons. If you suffer by comparison—if you look less attractive than others—years older than you really are—it is to a great extent due to your own failure to investigate the methods developed to solve these problems for you.

So don't tolerate any of these five worries, because of inaction on your part. Consent at least to try this new treatment—at our risk. You have nothing to lose—everything to gain. For if, after a 15-day trial, you are not more than delighted with results produced—if you are not acquiring a charming new skin such as you have always longed for, if you are not thoroughly convinced that this method will rid you completely of your skin worries, then the treatment will have cost you absolutely nothing. Your money will be instantly and gladly refunded.

Fascinating Booklet—FREE

Miss Cocroft has prepared an interesting 34-page booklet which tells you everything about her new idea of skin rejuvenation and how this method is designed to end your skin worries. It explains just how her treatment works and why it is different from any method you have ever used.

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a girl when you loved her wasn't a sin. Maybe evading the truth in this case wouldn't bring disgrace upon his head in spite of all he had been taught, all that he had been lectured.

Well, he'd put it up to Lola. He'd tell the truth if she insisted, but if she preferred that he practise evasion, he'd telegraph Belcher that he was through with pictures and he'd go home for good. But he wouldn't lie. It would be whatever Lola wanted. He'd be equal to any sacrifice for her, for the girl he loved.

When he arrived at Lola's house the maid who admitted him returned in a few minutes to say that Miss Delmar had a slight headache and was resting; if he would excuse her informal costume, she would receive him.

Paul was ushered into a boudoir of lace and satin where on a chaise-longue he saw the slight and girlish figure of Lola reclining in a flame colored kimona.

He stood in some embarrassment at the doorway. The luxury of the room with its exotic furnishings, the scent of incense and perfumes that tantalized his nostrils, and the image of the girl herself, heavy lidded and masking her emotions by an impassive expression, left him at a loss for words.

She merely nodded coolly by way of greeting.

"Miss Delmar, I hope you will pardon the intrusion," he began. "I have called because I feel that I owe you an explanation."

"Shoot!" The young woman regarded him with a non-committal expression in her black eyes.

Paul advanced timidly. "That scene at the studio this morning," he stammered. "It was entirely my fault. I was carried away by my feelings as an actor."

"Oh that's the alibi? —Your feelings as an artist?"

"Yes —Yes, I think that is it." He fumbled sheepishly with his hands, then blurted out. "No, that isn't all. There was another reason. When I held you in my arms, Lola —Miss Delmar—"

"Oh, there was another reason?" Her expression was still inscrutable.

"Yes. —I —I —well, we won't go into that now. What I want to say is that I'm ashamed of having forgotten myself. — There are limits to even a stage kiss. I went beyond those limits, and I want to assure you that I am very sorry that I kissed you the way I did—"

"You're sorry!" There was a sharp inflection in Lola's voice.

"And if you'll forgive me, I'll promise you that I'll never, never, kiss you that way again." He was talking so fast that he wasn't quite realizing what he was saying.

"I'll never forgive you —never, not in a thousand years!" The little figure in the flame-colored kimona sat bolt upright, and Lola shot him a glance of swift anger from her blazing eyes.

"I never heard of such a thing in my life!" she exclaimed. "First you insult me by kissing me so —so unexpectedly. Then after you've broken up the scene for the day, you come around and tell me that you're sorry you kissed me. Say, I suppose you think that's making a great hit with me, that line of talk!"

Unable to reply, Paul stared at her in dumb misery and the girl regarded him with a look that was half quizzical and half pitying. He was such a great overgrown boy—and she, although she was younger in years, seemed like an experienced woman of the world.

She spoke again with amused sarcasm. "Go on, Paul. Square yourself good and

plenty. Tell me that if it were to happen all over again you would be perfectly well behaved."

Paul searched his mind for words. When he answered her it was with a painstaking care to express himself clearly.

"I'm sorry, Miss Delmar, but I'm afraid —you see I always make it a point to be absolutely truthful. —If we had to act that scene all over, I'd insult you again."

Like the song of a bird, the girl's laughter rang out and with a swift movement she shifted her position to make room for him on the chaise-longue.

"You great big adorable child!" she ex-



© Florence Vidor and Adolphe Menjou in "The Grand Duchess and the Waiter."

claimed. "Sit down and be forgiven. . . . I'm not sore at you. . . . Ten minutes after it happened I was laughing about it, but by that time the old bear of a director had gone away in a huff. So I just naturally hopped into my little old car and took a spin out to the country. Cheer up, I'm not sore. I'm not even peeved because you said you were sorry for kissing me. —That's because you're such an innocent child."

Paul sat beside the girl, very stiff and restrained, and very careful not to allow his hands to stray, for this mood of hers was even more embarrassing than her former fit of temper.

"What I mean to say, Miss Delmar. —What I mean to say—"

But she interrupted him. "Don't high-hat me, old dear. I'm Lola and you're Paul. We've quarreled, but now we've made up and everything's jake."

"It's awfully kind of you to forgive me," he began. "That takes a great load off my mind, Miss —I mean Lola. But what worries me now is, what will Mr. Belcher say when he learns the truth?"

"Belcher! What business is it of Sam Belcher's, the old bear?"

"Well you know he was furious when he left the studio. He was blaming us for wrecking the whole day's work. There's been one delay after another and I'm afraid we'll be called to account."

"Well, what of it?"

"Oh, I just couldn't bear to tell him how it happened, Lola. —You see I care for you. Oh, it's something deep, way down in my heart. And if I had to confess to Mr. Belcher, before all those people in the studio, that I was carried away by my love and —and —offended you like I did, —well, it would be like making fun of something sacred. —I just couldn't do it."

"We'd never hear the last of it," agreed

Laugh If You Like—!



— But I Did Learn Music Without a Teacher

IT was at a little social gathering. Everyone had been called on to entertain and all had responded with a song or with a selection on some musical instrument. And now it was my turn.

I had always been known as a sort of "sit in the corner." I had never been able to either sing or play. So they all murmured as I smiled confidently and took my place at the piano. Then I played—played as no one else had played that evening. First some ballads, then beautiful classical numbers, and now I was closing with rollicking tunes from all the musical shows—anything they asked for.

For the first time in my life I knew the thrill of real pride. How many nights I had sat in my room—alone! And yet here I was now the very center of this gay party! I would not have traded my place with anyone.

They had listened—dumbfounded. For a moment, now that I had finished, they remained motionless—silent. And then the storm broke! Thunderous applause! Joyful congratulations! A veritable triumph! Then they bombarded me with questions.

"How did you do it?" they chorused. "And you're the one who didn't know a note!" "Why didn't you tell us you were taking lessons privately?" "Who was your teacher?"

The questions came fast. For a moment they overwhelmed me.

"Teacher? I never had one," I replied, "I learned all by myself, at home."

They laughed in disbelief.

"Laugh if you want," I countered,— "but I did learn music without a teacher. Yet there's nothing remarkable about it."

"It's true, comparatively a few short months ago I didn't know one note from

another. Yet I loved music—everybody does. But I couldn't afford to engage a private teacher. And I couldn't bear the thought of monotonous scales and tedious exercises. Anyway, I thought a person had to have special talent to become a musician.

"You all know how I've just sat around and watched the rest of you entertain. How I used to envy Laura playing beautifully mellow notes on her sax—or Billy jazzing up a party with his peppy banjo! Time after time I longed to be able to play.

"And then one night I was sitting at home alone, as usual, reading a magazine. Suddenly my eye caught a startling announcement. Could it be true? It told of a new, easy method of quickly learning music—right in your own home—and without a teacher. It sounded impossible—but it made me wonder. After all, about all the colleges have home study courses for most every subject, so, I decided, it was certainly worth investigation—as long as it didn't cost a cent to find out. So I signed the coupon, dropped the letter in the box, and—well, you know the rest."

The course, I explained to them, was more helpful than I ever dreamed possible. It was amazing in its simplicity—even a child could learn to play this quick, easy way. I choose the piano. And from the very beginning I was playing—not wearisome scales but *real notes, catchy tunes*—just like a regular musician! And it was all tremendous fun—just like a fascinating game!

Now I can play almost anything—jazz or classical. I am never at a loss to entertain. Wherever there's a jolly party you're sure to find me. Wherever there's life and fun and music—I'll be there! No more melancholy nights alone. No more dreary hours of solitude. And I even play in an orchestra on the side and make a lot of money having a wonderful time!

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Lola. She was swinging one leg, and the mules swayed back and forth on her little bare toes as she added, "That bunch of roughnecks would certainly razz us! —Me, the hardboiled baby vamp from the East Side getting all fussed up from a screen kiss that was too realistic! Oh boy! That would hand them a laugh!"

Though she took it smilingly, Paul thought that the prospect of this ridicule embarrassed her. He could not bear the thought of this charming little creature being made the butt of ridicule by a lot of coarse-grained studio people and he shyly proposed his solution of the problem.

"I was thinking, Lola, that the best way to keep you from being laughed at would be this: Suppose I just pack my grip and leave town tonight. I won't even show up at the studio again. In fact, I'll get out of the movies altogether and Mr. Belcher can get somebody else to take my place. I'll write him a letter—no, I'll send him a telegram just saying that it's all my fault, but not explaining what happened. With me out of the way, Mr. Belcher will feel that somebody's being punished and he won't be so sore at you. Anyhow he wouldn't dare to be very rough with you."

"Oh wouldn't he! Why not?"

"Because you're a great artist and I'm just a new beginner. So that's what we will do. I'll pack my grip tonight."

"You really mean that? You'd leave the movies flat?"

"Yes."

"And then what would you do? —For a living, I mean?"

"I can always work for my father. He's got a hay and feed store. He never wanted me to leave it."

"And you'd do this for me?" The girl was moved by his offer and her black eyes were moist with tenderness.

"How long have you been in the game?" she asked after a pause.

"Only a few months. I was just doing bits before I got this part."

"I know," Lola nodded. "You were picked for the rôle of my lover in *Lawless Wives* because you were the only innocent and clean looking boy they could find. —It was not because you were such a knockout as an actor. It was because you looked the part of a straight, well-behaved kid from the sticks that the casting director gave you this chance. —You were making good at it, too. Belcher said some mighty fine things about the way you handled the part. You might go a long way on the strength of this picture. You've got something—a kind of lovable-sap quality that is popular just now on Broadway."

Paul nodded silently. He had dreamed ambitious dreams on the strength of this first important rôle. He had imagined his name up in lights and his picture on magazine covers. He had worked hard, for screen success was the summit of his ambitions.

Lola, under her heavy dark lashes, regarded him with a sideways glance.

"And you would give up all this for me?" she asked gently.

"Yes," replied Paul simply.

The girl made an impulsive movement as if to throw her arms about him, but restrained the impulse. She contented herself with a little pat on the shoulder that was almost sisterly as she remarked: "You're a brick, kid. I'll never forget you. But I'd have to be yellow clean through to take you up on that."

"What else is there to do? Mr. Belcher will demand an explanation."

Lola tossed her head and giggled. "Just leave that to little sister, old sport! I can

handle Belcher."

"But how?"

"Never you mind! You show up at the studio tomorrow just the same as if nothing had happened. And don't say a word. Get that? If they try to ride you just keep your trap closed, and if they insist on your talking, pretend that you're deaf and dumb. I'll do all the talking."

"But, Lola dear, that would not help matters any. The fellows at the studio would make fun of . . . the way I feel about you just the same. It won't make any difference whether I tell how it happened or if you tell it— And I can't bear that my love for you should be turned into a joke."

"If you say much more I shall cry," retorted Lola, jumping up. And indeed there were suspicious drops in the corners of her eyes as she held the door open for him.

As he passed into the hallway, she put up her laughing lips roguishly and said:



Jacqueline Logan and Roy Atwill in "The Outsider."

"You're not going without a goodnight kiss?"

But when he turned to comply, she ducked with a peal of laughter, slammed the door in his face and Paul heard the key click in the lock as he made his way to the street door.

After the boy had gone, Lola lit a cigarette and sat on the side of the bed swinging her legs thoughtfully while she lived over the events of the day.

That kiss in the studio that had caused the scene was by no means Paul's fault. —Not altogether, at least. If she had not been emotionally stirred, that kiss would have meant no more to her than a thousand other kisses that she had given and taken before the camera.

And her hysterical outburst, her crazy action in rushing to the dressing room was not caused by anger at Paul but by a fear of her own weakness.

For the first time in her hectic life, Lola Delmar had felt the throb of genuine passion. Though countless wooers had flirted with her and though they had used all their sophisticated arts to make her surrender, yet this child of the great city, brought up in the streets and graduating into the studios, had never before had reason to fear the impulses of her heart.

Lola looked like a girl who could love lightly and give recklessly, and many a Don Juan of the studios had learned from her that a girl may be pretty, free spoken and vivacious, without being vicious.

"What is there about that kid?" she mused. "He's just a hick. —A regular baby among these hard boiled Broadway



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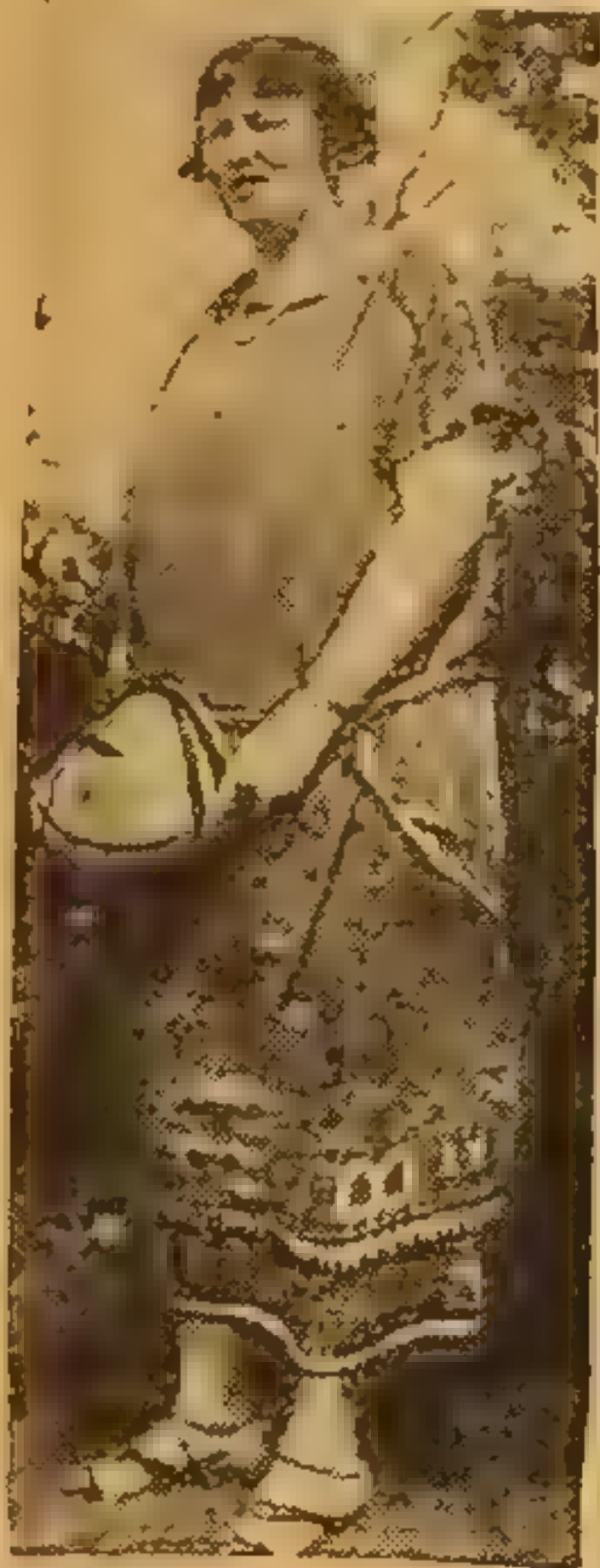
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Scene from "The Indians Are Coming," Universal's pony express film.

wise guys, and yet every time I see him, I feel that I'm slipping, slipping, slipping!"

She kicked off her mules, slid out of her kimona and got into a flimsy nightrobe. Then as she surveyed her boyish figure in the long glass before turning out the lights, she remarked to the charming reflected image: "Lola, old kid, you're getting soft in the dome! Remember you've got to be hard-boiled to keep going in the movie game! For heaven's sake don't tie up with a hick—even if he is different."

But all night long her dreams were of that "hick who was different."

THE following morning Sam Belcher faced the company with anger distorting his heavy features. Not that he was a brute, but his position had given him every opportunity to let himself go. He was a little czar before whom his subjects cowered.

He strode up to Paul, who awaited him pale and nervous, and demanded violently,

"Now look here, young man, give an account of yourself! The company has been set back a full day's work, and that runs into money. Get down to brass tacks and tell me what you did to Lola."

"Keep your shirt on, old dear!"

Belcher jumped as if he had been shot and wheeled about to see who had been guilty of this unexpected retort.

He stared straight into the mocking eyes of Lola, and noticed with swift anger that she was chewing gum.

"Just for that fresh come-back, I ought to give you the gate," snapped Belcher. "Maybe I'll do that little thing just to show you who's boss here. —For the love of Mike, throw away that gum! Haven't I told you a thousand times that it ain't lady-like to chew gum! —Now what have you got to say for yourself?"

Lola patted his arm with a soothing little gesture. "It's all right, Sam," she replied coolly. "Nothing's happened, —nothing a-tall! Paul is not to blame. The kid didn't do a thing. —I was all jumpy yesterday and got him wrong, see?"

"What do you mean, —got him wrong. What did he do?"

"Well it was like this, Sam. Some of the bunch go in for practical jokes and I heard one of them telling how he'd got a laugh out of the girl who played opposite him—a girl he didn't like. It seems they were doing a love scene and she had to keep perfectly quiet before the camera. —Relax in his arms, you know. —So what does that roughneck do but stick a pin into

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the lady while they're in the clinch. —I thought that was pretty cheap fun.

"And yesterday while Paul was holding me I felt a pin sticking into my back and I had the crazy idea that Paul had heard of that practical joke and was trying it on. Naturally I was sore."

"For the love of—! Say, Paul, did you do a crazy thing like that?" Belcher wheeled on the astonished boy.

"No, no, no! Get this right!" exclaimed Lola. "I'm telling you that I *thought* this happened. That's why I gave him a bawling out like I did, but when I got to my dressing room I found out it was a pin in my—in my—well, little boys mustn't know about such things," she concluded with a laugh.

"Anyhow that's all there was to it. When I found the pin I came back to tell you about it, and go on with the scene, but I found that you had already left in a huff. It was just an accident, and I guess a day's pay isn't going to wreck the Ne Plus Ultra Studios. —So let's forget it."

Lola's manner was so cajoling, as she caressed his arm under the shaggy tweeds, that his anger melted away.

"All right," he said. "We'll let it go at that. The scene we did yesterday was a wow, so the day wasn't a total loss. Now this morning we will start in with the scene with the jealous husband. You Lola, and you Jess, are having a quarrel because he is suspicious of Paul."

As Jess Poynter, the tyrannical husband in "Lawless Wives" went on the set, he cast a searching look at Paul, who was regarding the girl with blank astonishment.

Paul was not used much in the day's work and he had ample time to think over what had happened. He sought for a chance to talk to Lola alone but the girl gave him no opportunity. When he tried to make a date with her for lunch, she told him that she had already accepted an invitation from Jess Poynter.

"Oh, Mr. Poynter!" His face fell.

"What's the matter with my going to lunch with Jess Poynter?" snapped Lola sharply. "He's one of the oldest friends I've got in the picture game. Fact is, Jess Poynter gave me my start in this studio, and he's more of a help in my business than you have any idea of. I guess I can go out with Jess as much as I want to!"

Paul looked so abashed at this rebuke that instantly Lola was sorry for her flare up. "Don't mind me, kid," she said gently. "If you want to see me about anything important, come around this evening. I'll be alone."

That afternoon the young man narrowly escaped a rebuke from Sam Belcher. His mind was not on his work. He was trying to decide what he should say to Lola that evening. He was also brooding over the relationship that seemed to exist between her and Jess Poynter.

The more Paul thought of that fellow, with his slicked-back hair, his perfumed handkerchief, tucked in his cuff, his pinkly polished nails and his spats, the more he loathed that Ritzzy snake.

Paul did not stop to consider that most of these accessories were called for in the rôles that Jess Poynter played. Like many an outsider, he thought of the stage villain as a man who was equally villainous in his private life.

Perhaps in Poynter's case there was some truth in that. Certainly he loathed the sight of Paul as much as Paul despised him and he missed no opportunity to pass out sarcasm at the expense of "the studio rube."

The scenes that afternoon threw Lola and Poynter together. There was a reconcilia-

tion episode that required Poynter to embrace Lola, and Paul suffered while it was being shot.

As soon as Belcher announced, "We'll call it a day," Paul was only too glad to slip away, change into street clothes and turn his back on the studio. Never before had the world that it stood for seemed so full of intrigue and heartlessness and lies.

It was in that mood that he called on Lola that night and the girl was quick to resent it.

"What are you crabbing about?" she demanded when she caught the drift of his thoughts. "I had to tell Sam Belcher something, didn't I? —I thought it was a pretty good lie myself!"

"Then you made up the story out of whole cloth? You told one lie after another?"



© Dolores del Río, Edmund Carewe's new "find" in "Joanna."

"Right you are, kid. One good lie deserves another," laughed Lola. "That's the way life is."

"I wish you had let me do as I asked you," said Paul. "It would have been better if I had simply gone back home and quit the movies. That would have saved you from telling falsehoods."

Lola laughed outright. She lit a cigarette and blew smoke at him while she talked.

"Buddy, you're crazy," she said. "You have brought into life a lot of notions that don't belong anywhere outside of a Sunday School class."

Paul flushed and started to interrupt but she put up a hand to stay him.

"I know, I know! You're going to tell me that lying is dishonorable. You're going to tell me that a gentleman can't lie and that he can't hide behind another person's lies. All right, we'll let it go at that. Those are your principles —and you've got a right to them; that is the way you were brought up."

"Yes," said Paul. "I was taught that a lie is dishonorable."

"All right, kid; I was taught different. I was taught that it is a rotten yellow thing to snitch. There are times when it's yellow to tell the truth —when a white man has just got to lie. . . . You've got your principles and I've got mine. Which of us is right?"

"Well, I think I am," he answered unsmilingly. "All my life I've tried to distinguish between right and wrong."

At this Lola flared up, not in anger but in excitement. The smoke poured from her

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lips as she exclaimed: "That's where you hicks, you nice boys from the tank towns, get off wrong! You mix with people who have other ideas than yours and instead of saying, 'Maybe they're right,' you say, 'They must be awful sinners, for they don't think the way I do!' —Don't you know there are as many rules of right and wrong as there are people? What is right in Turkey is wrong in Kansas City—a virtue in Scotland is a crime in Hollywood. Life is a give and take affair, Paul. If you want to do the right thing—if you want to have friends and hold them, you've got to allow for the different ideas of right and wrong."

"You mean I've got to sacrifice my principles?"

"That's it! Which is more important—to do the right thing by a friend who is in a jam or to live by your darned old principles that you learned in Sunday School?"

Paul found his way home from Lola's apartment in a troubled state of mind. The girl had not offered to kiss him goodnight, had not flirted with him, or kidded him. Instead of that she had given him something to think about seriously. Paul's plastic character was being moulded by her philosophy, although he did not realize it.

As for the girl, she said to her piquant reflection as she prepared to retire that night, "Gosh, Paul's a dear boy, but he's an awful stick. I sometimes think I could let myself go and take the life sentence with that kid if he could forget how well brought up he was. Gosh, my old man was too broad-minded for his own good, but Paul's folks must be as broad as a razor blade—and as human."

In spite of her strong physical attraction for Paul, she resolved to put the boy out of her mind. For some time thereafter she was rather cool and detached when they exchanged words in the studio.

Paul saw with a jealous pang that she was seeing a good deal of Jess Poynter. The two were motoring to road houses and going to parties together and generally enjoying each other's society.

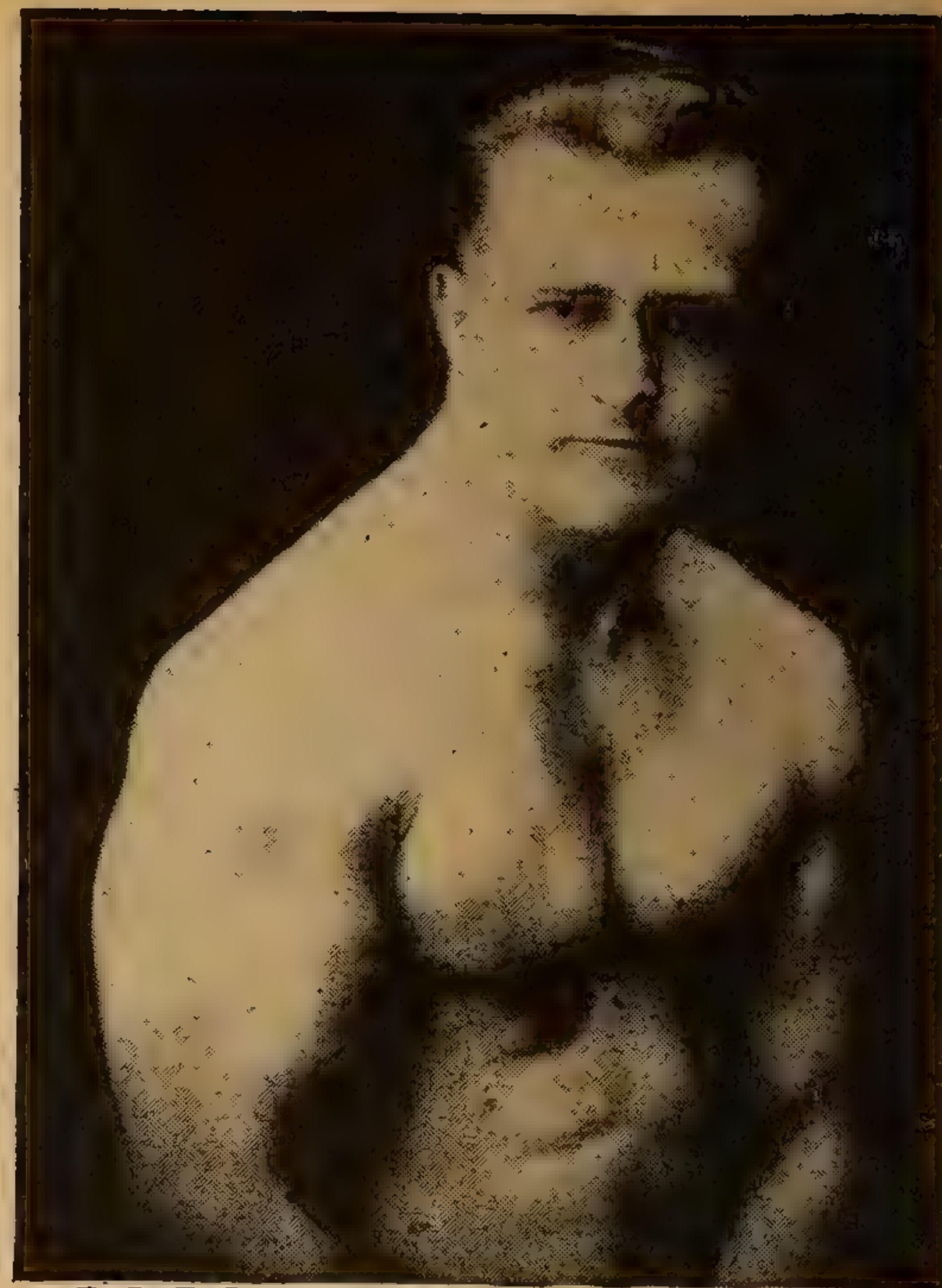
From some of the studio gossip Paul learned that Lola had not exaggerated when she said that Poynter was one of her most valued friends. At the beginning of her stage career when she was awkward and camera-shy, the more experienced actor had taught her a lot of things about the screen that had put her on the road to success.

Meanwhile the story of "Lawless Wives" was progressing and arrangements were now almost completed for the water stuff. The elaborate set that was built on the lot represented a rum-runner's schooner. Here the big thrilling episode was to take place with a hand-to-hand fight at midnight on the deck of the schooner, where Paul, as the lover, was to rescue Lola from the unscrupulous Jess Poynter. The latter was a society bootlegger, owner of the rum schooner, on which he had imprisoned his refractory wife.

Paul marvelled at the lavish expenditure that had gone into this set, a section of the vessel built into a huge tank which was arranged to receive a deluge of water from another tank set at a higher level. By throwing a single lever it would be possible to release a vast body of water that would rock the schooner like a vessel caught in a storm.

As the night approached for shooting the big scene Belcher grew more and more fussy. It was plain that he had staked a great deal on that particular episode. He was constantly telling Paul new bits of business for the great fight on the rum schooner's deck.

Work in the studio was suspended abruptly one afternoon. Peter Guilden, one



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If You Were Dying To-Night

and I offered something that would give you ten years more to live, would you take it? You'd grab it. Well, fellows, I've got it, but don't wait till you're dying or it won't do you a bit of good. It will then be too late. Right now is the time. Tomorrow, or any day, some disease will get you and if you have not equipped yourself to fight it off, you're gone. I don't claim to cure disease. I am not a medical doctor, but I'll put you in such condition that the doctor will starve to death waiting for you to take sick. Can you imagine a mosquito trying to bite a brick wall? A fine chance.

A Re-Built Man

I like to get the weak ones. I delight in getting hold of a man who has been turned down as hopeless by others. It's easy enough to finish a task that's more than half done. But give me the weak, sickly chap and watch him grow stronger. That's what I like. It's fun to me because I know I can do it and I like to give the other fellow the laugh. I don't simply give you a veneer of muscle that looks good to others. I work on you both inside and out. I not only put big massive arms and legs on you, but I build up those inner muscles that surround your vital organs. The kind that give you real pep and energy, the kind that fire you with ambition and the courage to tackle anything set before you.

All I Ask Is Ninety Days

Who says it takes years to get in shape? Show me the man who makes any such claims and I'll make him eat his words. I'll put one full inch on your arm in just 30 days. Yes, and two full inches on your chest in the same length of time. Meanwhile, I'm putting life and pep into your old back-bone. And from then on, just watch 'em grow. At the end of thirty days you won't know yourself. Your whole body will take on an entirely different appearance. But you're only started. Now come the real works. I've only built my foundation. I want just 60 days more (90 in all) and you'll make those friends of yours, who think they're strong, look like something the cat dragged in.

A Real Man

When I'm through with you, you're a real man. The kind that can prove it. You will be able to do things you had thought impossible. And the beauty of it is you keep on going. Your deep, full chest breathes in rich, pure air, stimulating your blood and making you just bubble over with vim and vitality. Your huge square shoulders and your massive muscular arms have that craving for exercise of a regular he man. You have the flash to your eye and the pep to your step that will make you admired and sought after both in business and social world.

This is no idle prattle, fellows. If you doubt me, make me prove it. Go ahead, I like it. I have already done this for thousands of others and my records are unchallenged. What I have done for them, I will do for you. Come, then, for time flies and every day counts. Let this very day be the beginning of new life to you.

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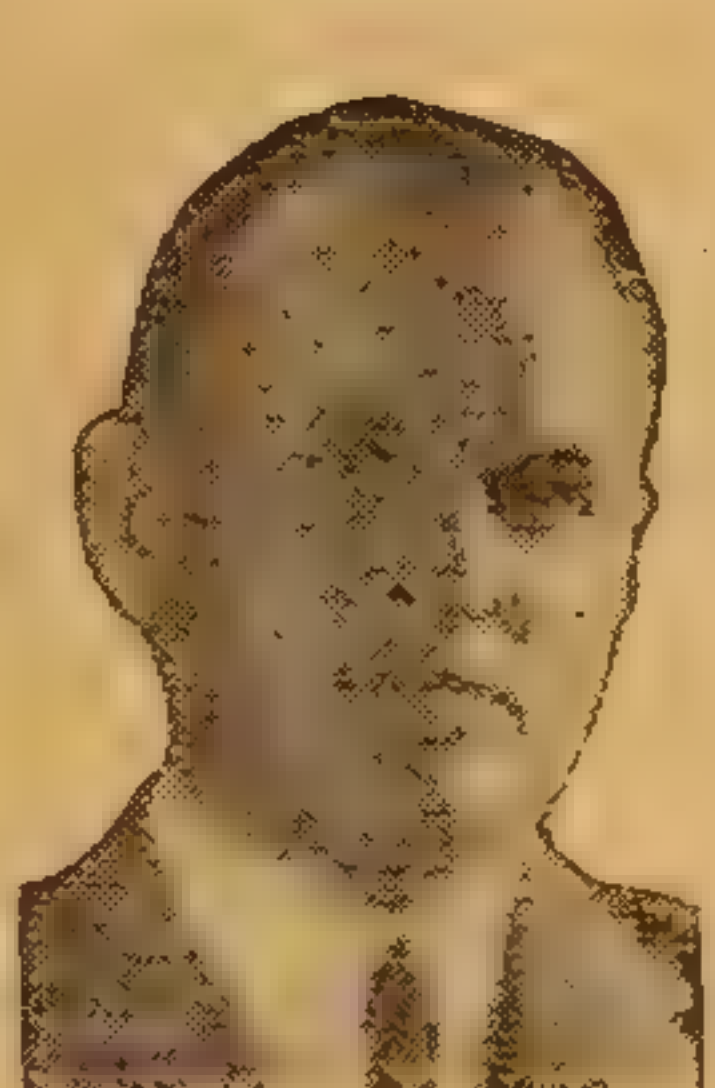
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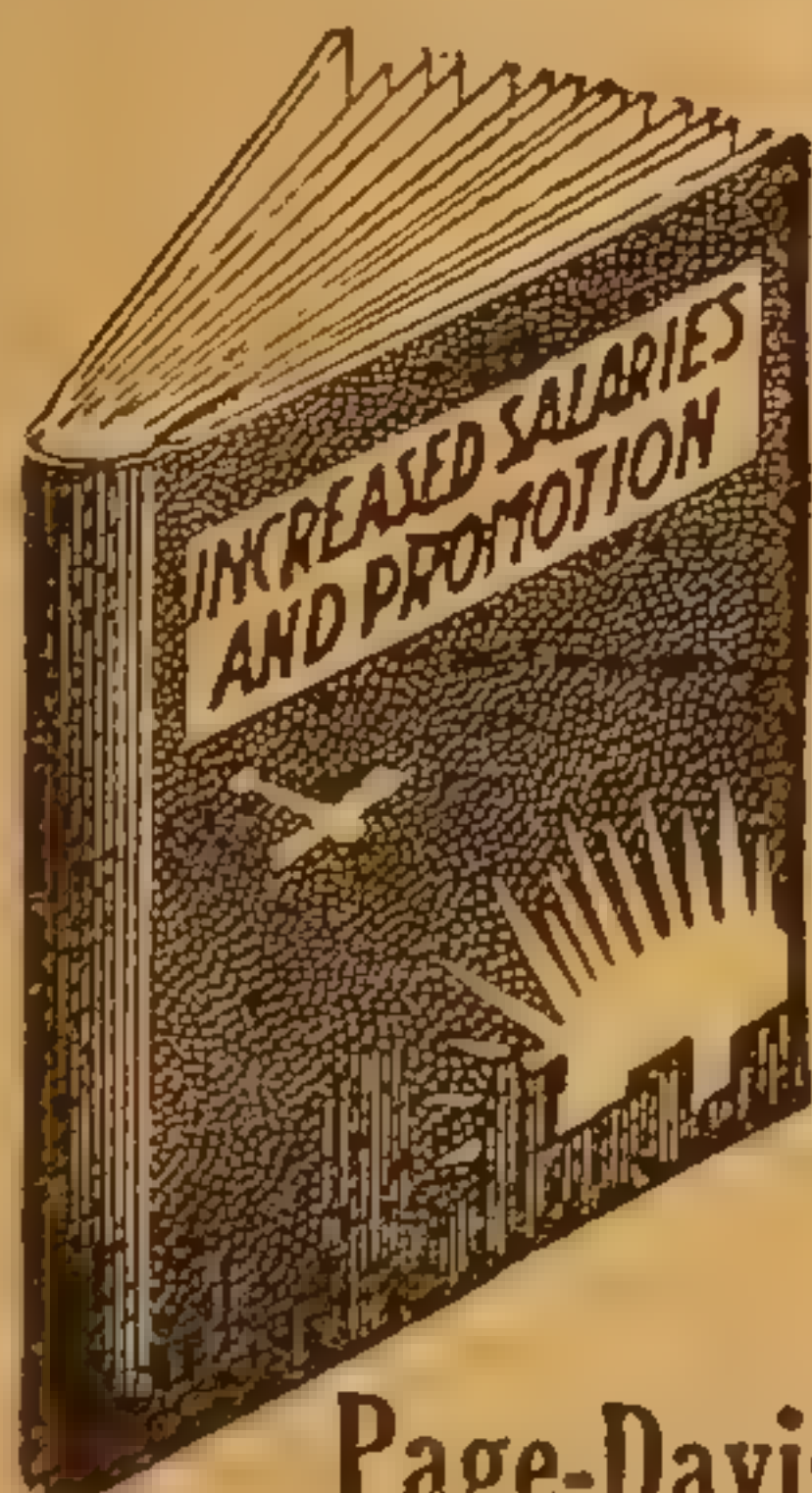
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of the principal stockholders, had called and wanted to inspect the tank. Belcher dropped everything and escorted the great man to the lot. His brusque manner was turned to deference in the presence of this millionaire backer of the concern.

The company, still in make-up, watched Belcher take Guilden up the ladder to inspect the tank full of water. Then the director called out, "Lola, come on up, and you too, Paul, I'll explain the big scene. Somebody page Jess Poynter, I want him too."

Lola and Paul followed the party down into the other tank where carpenters were still working on the schooner's support. Then they followed Belcher to the deck, smiling to each other at the "Czar's" affable manners, so unlike his everyday attitude.

Suddenly Paul looked over his shoulder and spied Jess on the upper tank. He was displaying the water release to one of the actresses, a pretty girl who had only a minor part. Jess, with his "know it all" manner, was showing off for her benefit, and just as Paul looked up he saw Poynter fumbling with the lever, smiling at his companion's dismay.

Instantly there was a terrific roar.

It seemed to Paul that a water spout had struck the schooner as a wall of water leaped from the flood gate and frothed over the schooner's deck.

There was a suck back as the gigantic wave receded, then followed a groaning, creaking uproar as the unfinished supports began to crack under the strain.

The vessel sagged, lurched abruptly, then one side collapsed and the whole party was floundering in tossing water that beat in their ears.

Paul's only thought was of Lola. He had seized her at the first sound of the catastrophe and a moment later, as they found themselves engulfed, he set out to swim with one arm while supporting her with the other.

But she gasped and spluttered, "Let go, Paul. I can swim like a fish."

A moment later the pair had found refuge on a ladder and Paul looked down on the waves to see whether any one was in peril.

There was the red face of Sam Belcher and from his lips came a stream of oaths that showed he was unhurt. The dignified Guilden was clinging to a plank and shouting for help at the top of his lungs.

Paul looked for Jess Poynter at the spot where he had been seen last. Both he and the girl had vanished; ducked and run when they saw what had happened.

And Lola looked at Paul significantly. "Did you see what I saw—just before hell popped?" she asked.

"Yes."

"It will cost somebody his job," said Lola. "The poor show-off! He'll be hard hit."

Neither mentioned Poynter's name. Both understood. They looked in each other's eyes.

"He's an awful good pal of mine," said Lola.

IT was almost like a court martial, the inquiry that was held an hour later.

Belcher in dry clothes, but with his hair still wet and his face red with fury, presided. Assistant executioners were the manager and higher officials of the Ne Plus Ultra Studio. Only Peter Guilden was missing. He had hastened in his limousine to his Park Avenue home, wrapped in two fur coats and a muffler. What he had said to Belcher was plenty!

All who were in or around the lot were brought on the carpet. The carpenters had seen nothing. The actors and extra people



FRANCES MARION

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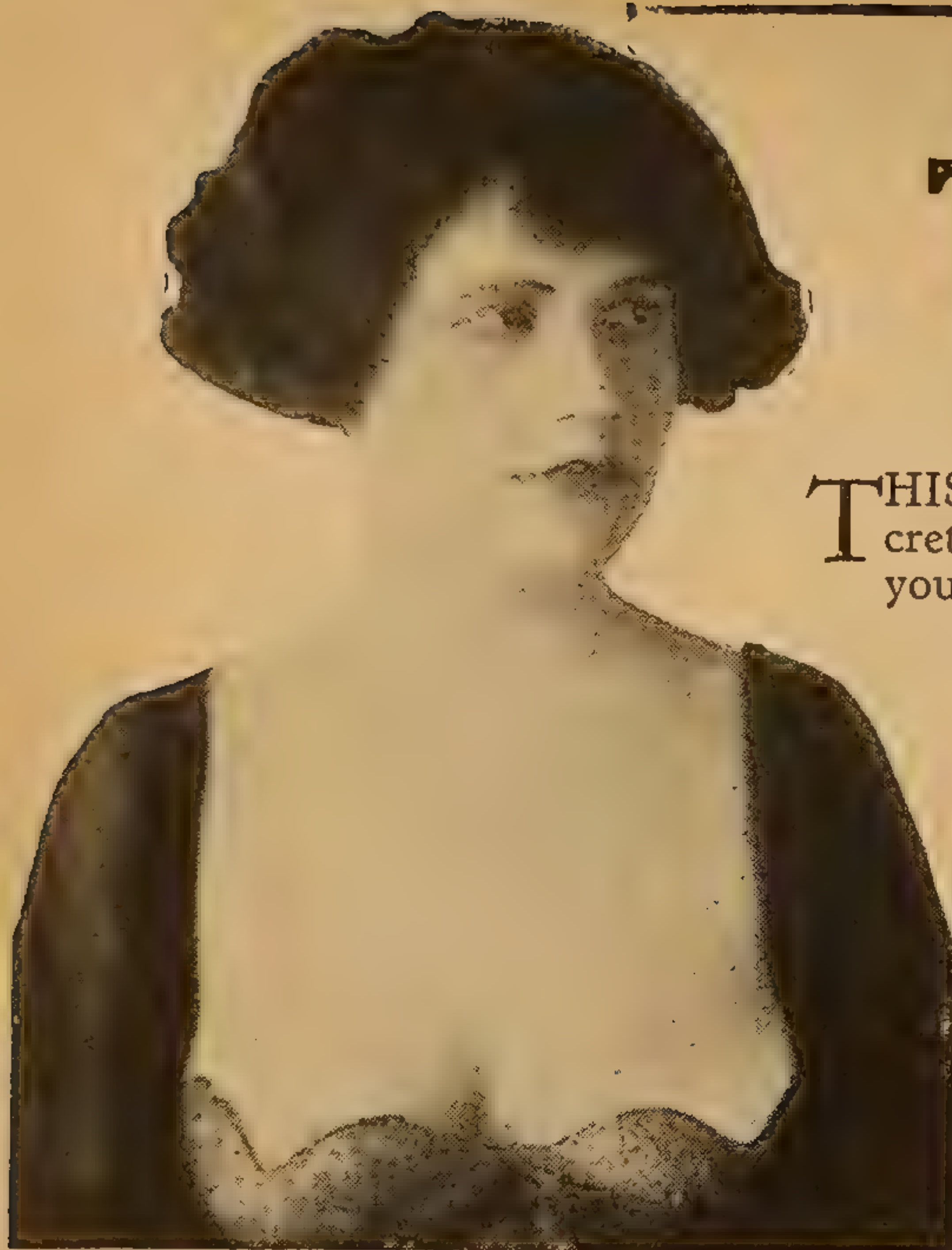
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hanging about the tank had seen nothing. Jess Poynter had seen absolutely nothing. Belcher fumed and raged. "It couldn't have happened by itself," he snorted. "Somebody's pulled a boner. I bet that twenty thousand dollars won't cover the loss. I'm going to have the hide off the guy that did that. I'm going to can him.—And what's more I'll see that he never gets another job in the movies."

Jess Poynter did not look any more unhappy than the rest of the actors, yet he must have been pretty thoroughly frightened at what he had done.

Paul's turn was next. Thoughts ran like a mill race through his mind. He'd have to tell the truth, he'd never lied yet. But . . . a look from Lola stopped him for a second. "It's yellow to snitch," he remembered her words. Golly, what was he to do . . . it was dishonorable to lie . . . And he'd like to see Jess Poynter get what was coming to him; he deserved to be fired, to be given the lecture of a lifetime. Maybe with Jess out of the way, the road to Lola's heart would be smooth. "That isn't fair, though," he argued with himself, "I'll be telling the truth in this case just to get rid of my rival! I won't be playing the game."

Belcher nodded to him in a jerky way, then demanded brusquely, "Paul, you were right on the spot. Who threw the lever?"

Paul swallowed hard, started to answer. Thoughts of home, of his sweet-faced, spiritual-looking mother, of his stern father, of the days at Sunday School when Miss Bliss had talked beautifully of the glory of truth . . . interrupted by more recent, more colorful pictures of Lola. Lola willing to sacrifice everything for a friend, Lola placing friendship and loyalty above all else, Lola the modern, the up-to-the-minute little pal. She'd lie for Jess, she'd think it was honorable.

"Did you see anyone throw the lever, Paul?" Belcher repeated himself. "You must have seen someone there."

Paul straightened his shoulders, lifted his head erect, and faced Sam with a clear light shining from his eyes. "No, sir," he answered, "I was looking at Lola."

"Lola!" Sam Belcher glared at the girl. "You were on deck with me. Did you see anybody fooling with that flood gate lever?"

Paul stared at her. She showed no trace of her ducking except that her bobbed curls were damp and curlier than ever. She smiled at Belcher and replied: "No, I was looking at you all the time."

The glance that Lola sent Paul was assurance that he had not sacrificed his principles in vain. Her smile had sweetness and understanding and . . . sympathy and . . . love. It conquered the space between them, it locked out all others in the room, it brought them together in their first real communion. Nothing now could ever come between them.

As for Jess Poynter, after Lola's marriage to Paul, he simply drifted out of their lives.

It is like that in the movies; they come, they go, like flickering shadows on the silver screen.

My Course in Movie Acting

(Continued from page 31)

at all, in fact. The he-man simply composed his face into a stony mask—that wasn't difficult—draped his physique around his horse's neck, if you follow me, and stared into space. This scene had to have a sub-title to put it over: "Two Hoofs that Beat as One." People were always asking each other which one; imagine!

Ta-ta, ta-da — so this is love! You knew it was when you saw the actor swallow his adam's apple several times in rapid succession; and when you saw the girl swing slowly back and forth with her head turned shyly away and her eyes seeking the ground. You suspected this was 799X; and you were right. He gazed into her face (800A) with lips slightly parted, also hair (801). Then he closed his eyes, bent his head, and kissed the knuckle of the third finger of her right hand. This meant business, if you consulted your list. It meant that the girl began to massage his sleek head with her free hand, bent over as if to kiss it and then changed her mind. Perhaps it was the po-

made. Love — 55C — was expressed by the chase in a wood. The twain played tag among the squirrels. Around and around they gambolled until somebody — probably the assistant director, or the squirrels — got out of breath. Then they gave up and kissed — on their left ear and cheek respectively; and the audience was left to make its insulting remarks.

Girlishness — see also Youthful Abandon — was registered by twiddling the fingers, wriggling the feet, and throwing back the head, opening the eyes wide and the mouth wider and showing all the teeth. God gave you, or anybody. Care had to be taken not to fall right over backward and bump that pretty curly head.

Terror — Gesture 72 alternating with 29 — was a combination that called for every bit of ability. The first rule was that the back of the hand, if not the clenched fist, should be pressed to the mouth. In addition to this, the mouth had to be wide open and there was always a danger, in the excitement, of losing a pair of fine teeth. Terror scenes usually occurred on the edge of a precipice and Gesture 29 called for both hands to be spread out and one foot to be thrust backwards. You can just imagine how an actress felt, especially if she had given up a perfectly good job in a balancing act in vaudeville to go into the movies, and art, in a big way. What with one thing and another, Terror was not all it was cracked up to be. Worse than death was better. In fact, I recall perfectly once that when I was watching the girl do her stuff, a raucous voice from the audience said "Go ahead and jump." But she didn't do it.

And now we come, having put it off as long as we decently could, to Number 000¹/₄, entitled Passion. There was an emotion! It may have looked easy when you saw it on the screen, but I have it on pretty good authority that it wasn't. Nine out of every ten actors used to have writher's cramp. It was brought about by those motions which were absolutely essential to the portrayal of Passion. The actor, if left to himself, was apt to wear himself out in his devotion to art. His chest expanded before your very gaze; his shoulders shook. His nostrils fluttered like frightened canaries. There were two things he could do with his eyes. He could narrow them to mere slits or he could let them have their head. Most audiences seemed to prefer the former method. The point about registering Passion was to see just how far you could go without bursting the buttons of the waistcoat or losing your eyes altogether.

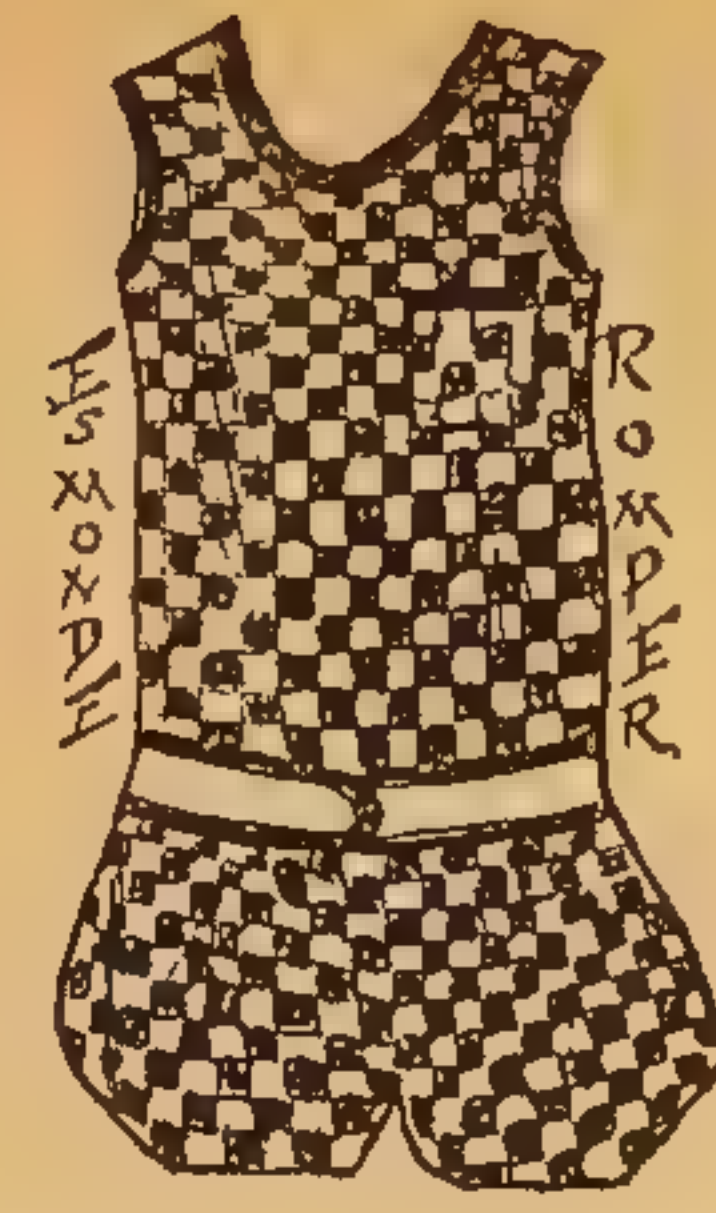
The great lovers of yesterday are muscle-bound today. They are paying the price. According to my list, the most popular method of camera kissing was that which called all the muscles of the back of the neck and the shoulders into full play. This was necessary in order more completely to conceal the kissee or kissess, as the case might be. Take the hero's kiss. His manly

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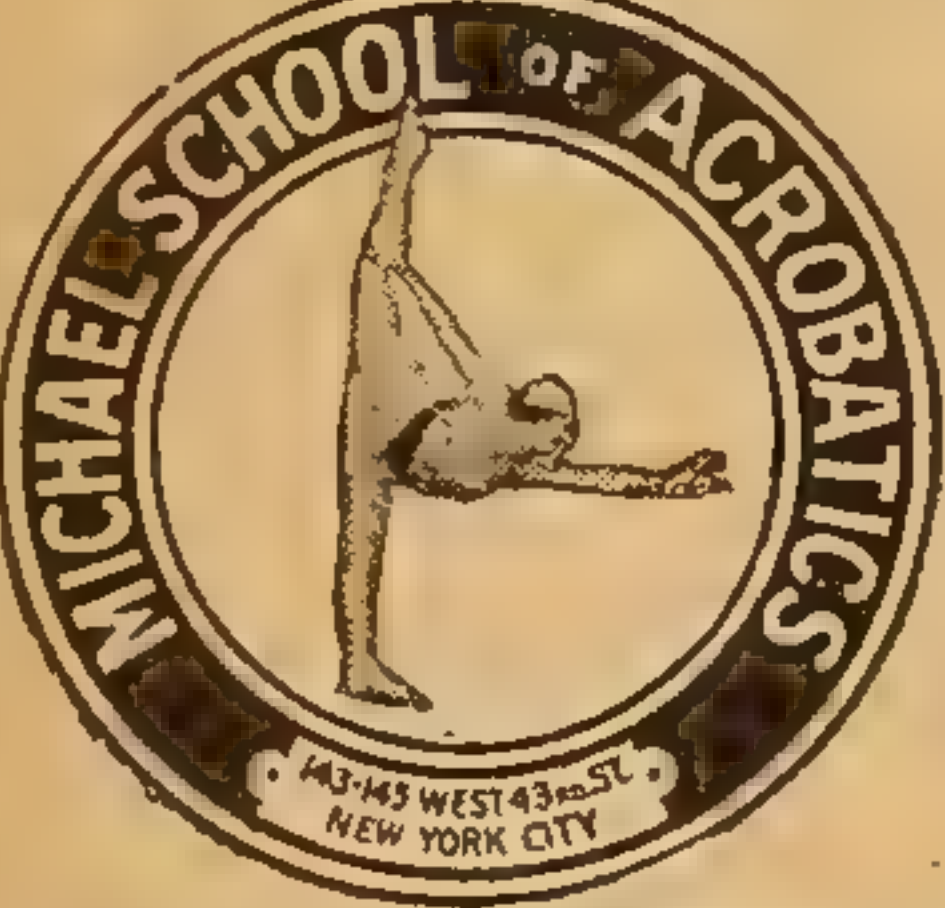


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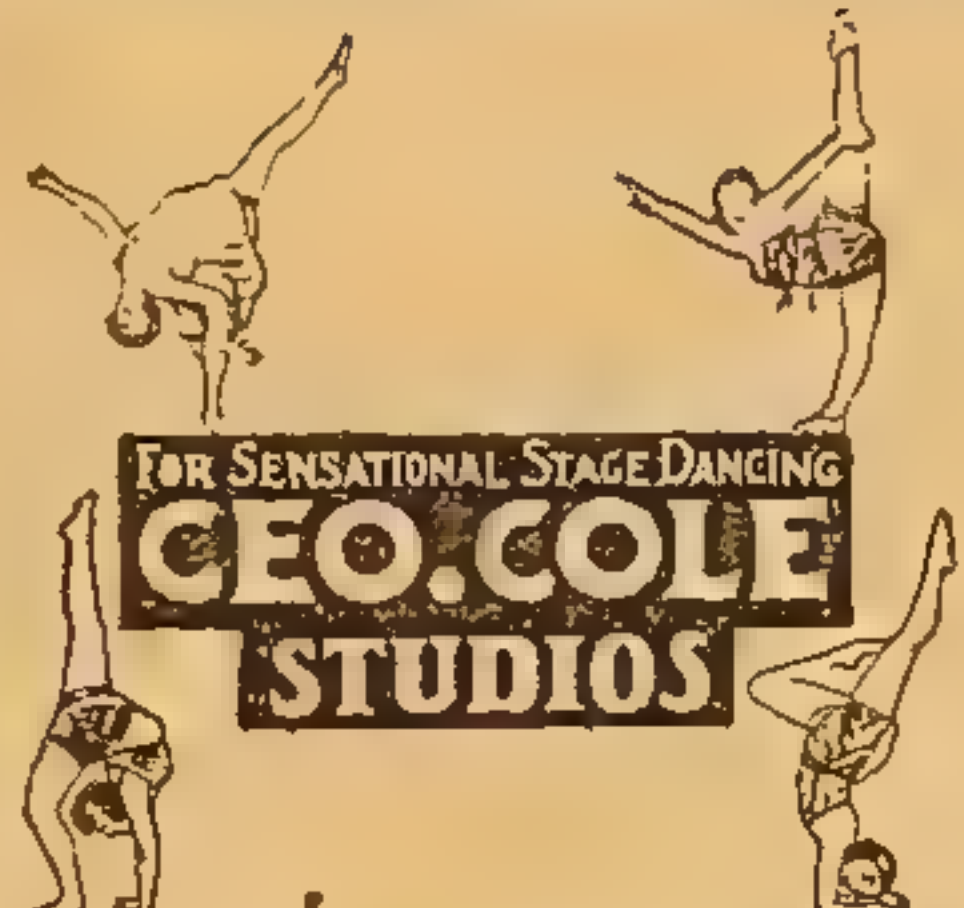
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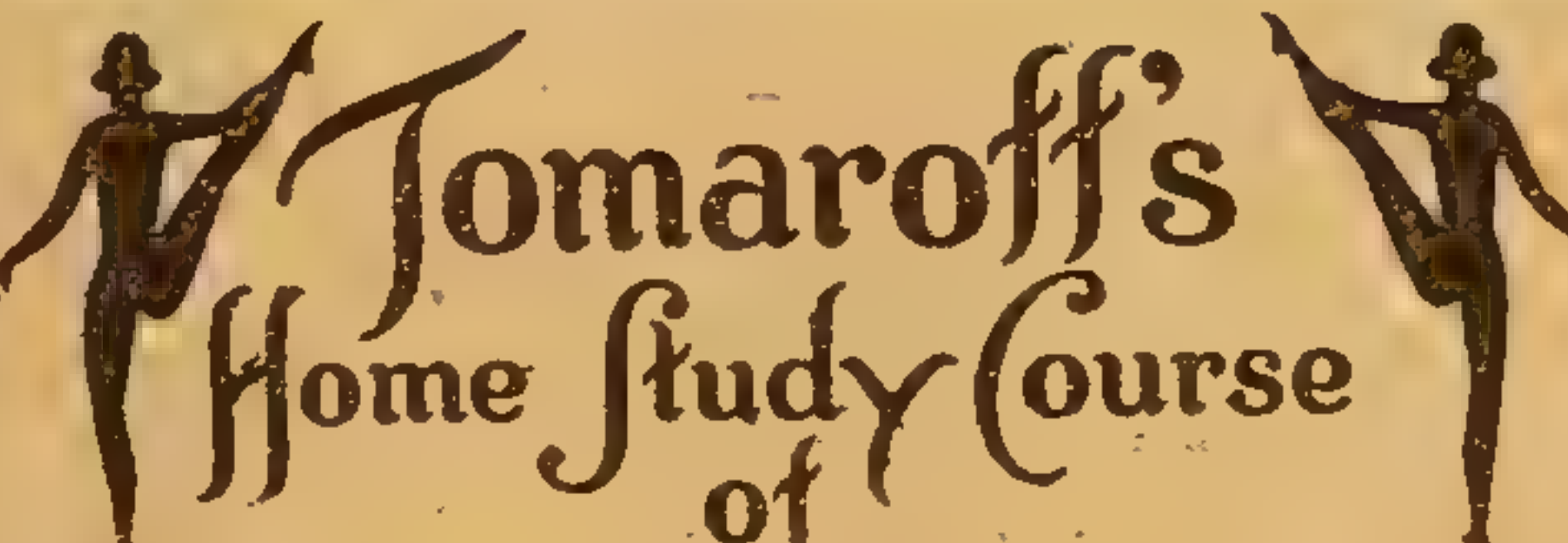
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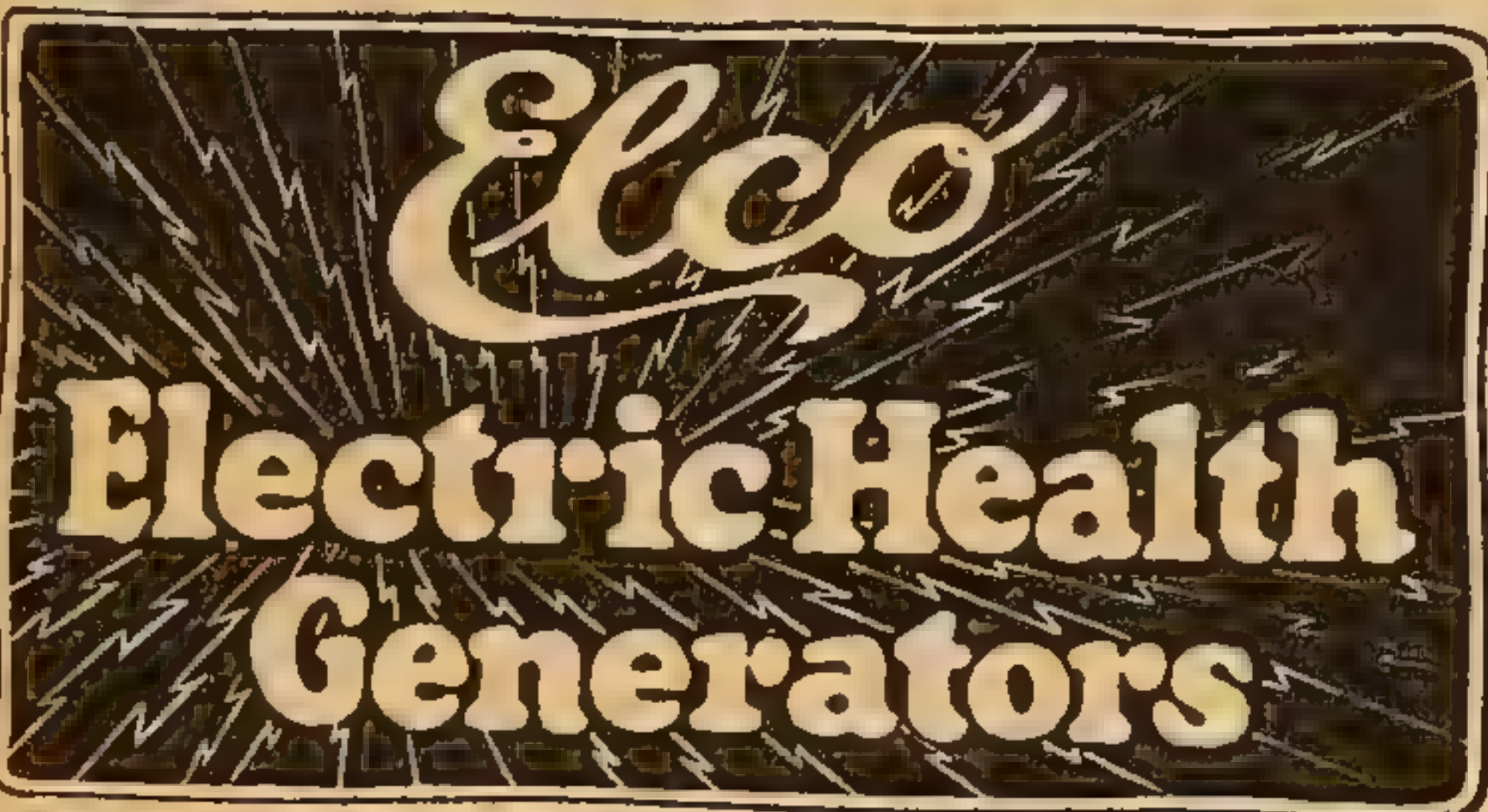
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George Bancroft of "Pony Express" fame as Ira Todd in "The Enchanted Hill."

shoulders, occasionally chin, and passionate pompadour had everything their own way. Sometimes a fluff of hair, or a bit of ribbon indicated that there was another party behind those broad shoulders who might be expressing emotion too—but not the same kind.

On the other hand, the vamp's kiss was not complete without her shimmying shoulder blades. The object of her affection was successfully camouflaged by boudoir pillows, cigarette smoke, incense, prop pearls, or what have you. Whatever it was, you may rest assured that the vamp had it.

But now—though it's hard to believe—everything is changed. Although few of the old gestures and expressions are used any more, you can almost always guess what the modern moving picture actor is driving at. They are still portraying grief and passion but in their own sweet way. They haven't got a book. They have discarded the list. They have fired Professor Gelatine—he says he would have resigned anyway. The trouble with the Professor—oh, I see it all, now—was that he never realized it isn't what you do; it's how you do it.

These newcomers who have upset tradition are all over the place. Look at them! They have even converted a handful of the old guard. The movies are moving every day. Jack Gilbert—Vilma Banky—Norma Shearer—Renee Adoree—Ronald Colman—Glenn Hunter—Mae Murray—step up here and take your bows. You belong.

Just when the love scene in a wood was wearing out; when the idea of two sweet young things in a bossy dell was only good for slapstick, along came a Love Scene in a Wood that made you forget you had ever seen one before. It happened when Seastrom from Sweden took Norma and Jack on location for *He Who Gets Slapped*. They staged a scene which will linger long in the memories of all who saw it. The director and the cameramen and the sun reflectors seem miles away. Just youth alone in a wood—no, and there weren't any squirrels, either. But you could almost hear the birds singing without the aid of the wood winds from the orchestra.

John Gilbert is right up in front leading the screen parade. He was with the movies before they began to move; he never acted to numbers even when the crowd was doing it. Some people today think he is temperamental because he must feel a part, get into the spirit of it, before he'll play it. But it isn't temperament. It's just good sense. He knows that he can't play a part until he does "get" it. There's just one John Gilbert and he is worth waiting for. Directors are willing to let him alone until he "finds" his character. And Jack always gets his man.



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A continental hair-cut and a uniform—Prince Danilo! But not Gilbert's Danilo. The barber had nothing to do with his characterization, nor his tailor, either. Shaving his moustache had nothing to do with his realization of Jim in *The Big Parade*. It went deeper than that. As soon as Gilbert thinks a part, he lives that part. He becomes the man he is supposed to be. No wand is waved over his head. The transformation occurs inside. It is mental acting.

It took him a long time to think himself into the rôle of Rudolphe for *La Bohème*. His costumes were ready before he was. He rehearsed; he worked. He couldn't get it. Finally, on the set one day, he wasn't Jack Gilbert any more. He was Rudolphe. And Rudolphe he remained until *La Bohème* was etched on celluloid and packed away in its prosaic tin cans.

Gilbert threatens to "get out of pictures" if he is branded as a great lover. But since *The Merry Widow*, the man can't help himself. No bulging eyes and heaving chest were necessary to achieve Danilo. Nor did Jim woo his Melisande according to the old rules. Gilbert's favorite scene in *The Big Parade* is that "long shot" of Jim and his French maid on the bench, in the moonlight, outside the door of her house. Jack says he thinks there is more romance in that brief scene than the camera ever caught before. And it isn't a close-up of him, either!

All the girlish sprightliness formerly registered by the back-kicks and hops of the younger screen set must give way before such naivete as Renee Adoree's Melisande exhibits—it's matchless. It is the scene in which she inadvertently comes upon Slim and Bud at their ablutions in the old (French) swimmin' hole. She stands there watching them with the same friendly interest she would show in a pair of puppies splashing in a puddle. All the charm and

sweetness, all the unconcern of genuine girlhood, are in her face.

Lillian Gish, once upon a time, was the old-fashioned actress of old-fashioned girls. She expressed joy by running in circles, and grief in much the same fashion. Now she is thinking for herself, and in *The White Sister* her biggest scene was a flash of sorrow from a cab window when she parted with her lover. There were no facial contortions and no gymnastics. But there was enough grief to satisfy anybody!

Vilma Banky has been swept to fame in a flood of her own tears. Then she laughed a little in *The Eagle*. And now we know that Vilma is here to stay—one of our screen elect. She wasn't afraid to twist her perfect features into a semblance of misery. And she wasn't too artistic to contribute little bits of delicious comedy to Mr. Valentino's vehicle. She works in her own way, Miss Banky from Budapest; and it's a pretty good way if you ask us. Her tears seem real. Why, not a man present but would gladly have offered his Christmas handkerchief to wipe those tears away.

There are portraits in my celluloid gallery I'll never take down. They include Jack Gilbert lighting the cigarette for the dying Heiny and then pushing his face away—in *The Big Parade*. Vilma Banky pleading with Ronald Colman in the last scenes of *The Dark Angel*; and Ronald alone with her sculptured head. Glenn Hunter looking back at his buddy for the last time in *My Buddy's Wife*. Lois Moran and Douglas Junior stealing their first kiss in *Stella Dallas*. Mae Murray waiting in her wedding gown in *The Merry Widow*. Corinne Griffith begging a ride in *Classified* and Corinne indiscreetly drunk in *The Marriage Whirl*—and there are others. There are so many new expressions in every picture I can't keep track of them. I add to my gallery every day. Who's in yours?

Ask Me

(Continued from page 5)

Ole E. L. and Z. deCatt's. Alberta Vaughn hails from Ashland, Ky.; and I don't know a thing about her step-father or sister. It's a toss up whether Ann Pennington or Bessie Love wins the plated ash-can as the best Charleston exponent in Hollywood; some say Bess; others root for Ann; but either way I'm not teaching anyone the Charleston in these columns, so the Aeroplane steps are "out."

Koo-Koo. Well, it's yourself that sez it! Katherine MacDonald was born in Pittsburgh, Pa., and that is her own name. Her sister is Mary MacLaren.

Jerry. Your compliment is a dubious one—you call me a spirit. Now listen, you know the kind of "spirit" we are getting nowadays—surely you don't mean that variety? Barbara Bedford can be reached at the United Artists Studios, Hollywood, Cal.

S. H. M. Lawrence Wheat is in his late twenties. I suppose he has some relatives, but I don't know how many and I don't know why. Sometimes I wonder myself why we have relatives anyway. Lon Chaney played the old hag in *"The Unholy Three."*

Wo Bo Mo. Elliott Dexter doesn't publish his age. Doris Rankin left the stage after her divorce from Lionel Barrymore and her remarriage. The *"Last of the Mohicans"* was an Associated Producers production issued in 1920. *"Out of the Dust"*



In "The Barrier" Lionel Barrymore, the most polished of gentlemen becomes the uncouth villain of Alaska.

was a McCarthy St. Regis picture, also issued in 1920.

Astri (Norway). Many thanks for the lucky leaf and flowers, and the very, very kind things you say of SCREENLAND. Write me as often as you like; I shall be glad to hear from you.

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INVENTIONS

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Emma F. Yes, there have been several society women in pictures within the last two years. If you watch out for Richard Barthelmess' "Just Suppose" you will see the very exotic Countess von Salm, nee Mildred Rogers. I don't know whether the interesting Mildred is taking up pictures as a steady diet, but I do know she has frequently been seen around with Richard in and out of the studios!

Billie Jean. Write Richard Dix care of Famous-Players, Astoria, Long Island, New York.

A. B. C. Sorry, old man, but I don't know a thing about divorces—either here or in Paris. I understand Leatrice Joy and Jack Gilbert are going to kiss and be friends again. Never heard that Leatrice had two children by a former marriage.

Florence Bull. Doris Kenyon isn't married yet, and neither is Baby Peggy! Colleen Moore in "We Moderns" and, to follow that, "Irene."

Chickie, M. M. Admirer. If Fay Lanphier is a success in her first picture I suppose she'll adopt the movies as her profession. Lorna Duveen is quite a newcomer. Alberta Vaughn is doing a series called "The Adventures of Maisie." Francis X. Bushman and Cecil Rathbone with Mae Murray in "The Masked Bride." Haven't heard the rumour that Norman Kerry is leaving the screen, so can't say whether it is true or not. May McAvoy and Pat O'Malley in "My Old Dutch."

Vernon Daily. Eddie Polo is now in England with a musical comedy company. Regret I do not know if Ernie Shields and E. E. Shields are one and the same. Ella Hall is married to Emory Johnston and seems to prefer home life to the screen. Jackie Saunders is living in California. Ford Sterling has come back with a bang and you'll see him in Gloria Swanson's "Stage Struck." Kathlyn Williams is still in pictures and her latest is "The Best People." Rod LaRocque is his right name as far as I know, and he hails from Chicago.

Harold Revine. Oyez! Oyez! Gather 'round, friends and enemies, and listen to what Harold has to say: "The Richard Dix Club with Richard Dix as honorary president has now been formed. Further details can be had by writing to Harold Revine, 179 Arthur Street, Ottawa, Ontario, Canada," and as Harold adds—"being sure to enclose sufficient postage for an immediate reply."

A Canadian Fan. Thanks for the bit about prospering. I hope we do! Dorothy Mackaill, who was born March 4th, 1903, is 5 ft. 5, weighs 120, has blond hair and hazel eyes, and looks simply lovely in her step-ins. At least that was how we saw her last—it was in her new picture, "Joanna." Billy Dove is in her early twenties. No apologies needed, I assure you.

Enrico Sublimo. Enrico, your letter sounded exactly like your surname. Sorry, but I don't send out photographs of any one.

F. Mann. Lloyd Hughes married Gloria Hope. His latest picture is "The Scarlet Saint," and at one time he was leading man to Colleen Moore who is a star and not a leading lady. Quite a big difference, I assure you, both in salary and prestige. Colleen is married to a John McCormick—no, not the tenor!

Salvatore La Guidice. I agree it would be nice to see my face every morning when you get up—in a photo I mean, of course. But I'm not sending out my pictures.

Doris and Mary Crawford. Sorry to disappoint you—I am not Shannon Crisman. The editor put that picture at the top of the page to liven things up a bit. Singing doesn't help much to get you into the movies. Glad you know you can act—it's great to be sure of things. But why don't you care to do window-jumping—you never know what you have to do in the films these days. Your photographs are quite nice.

Carolyn. That was a misprint—Jackie Coogan was born in New York in 1915, not 1905; so he is nearly eleven now. Write Ben Lyon, care of First National, 383 Madison Ave., New York. Ben was born February 6th, 1901. I'm sure he'll send you one of his pictures if you enclose postage—why he even autographed one for me!

Elizabeth Homer. Occasionally the wardrobe departments of motion picture companies conduct sales of movie stars' clothes, but I'm quite sure there isn't a catalogue issued by any of the studios. You have to be on the spot to take advantage of these bargains. I have heard Mary Pickford is still in the movies—in fact a rumor is floating around that she made a picture called "Scraps." Didn't you hear it?

Informer. So you know Virginia Lee Corbin and that is her very own name. Thanks for information!

Elizabeth Lamoraux. Yes, Alice Lake was one of Mack Sennett's bathing beauties. Claire Adams, Richard Dix and Neil Hamilton in "Men and Women." Esther Ralston in "The Little French Girl." "The Spenders" was issued in 1919 and I haven't the cast of this old film.

Brown Eyes and Ben Lyon Admirer. I should rather imagine Ben does like girls. Ben isn't married; not at time of writing anyway. He was born in Atlanta, Ga. Has dark brown hair and blue eyes. Height 5.11, weight 160. Richard Dix is also unmarried. Well, I don't think Lloyd Hughes would like it if you called him "pretty"—call him "handsome" and maybe he'll smile.

M. C. M. (Ohio). Eugene O'Brien was born in Colorado, 1884. Not married and never has been. Have you seen him in "Graustark" with Norma Talmadge?

Teddie, Jr. So you think I must be a "good looker," and you are my admirer. After all that I simply dare not risk putting one of my pictures in SCREENLAND. Think how disappointed you might be. Address Greta Nissen, care of Famous-Players Lasky, Vine Street, Hollywood, and watch out for her in the "Golden Sin."

Fred Moretti, H. S. Cook and Mabelle Wemmer. Fred Thomson's address is care of F. B. O., 780 Gower Street, Hollywood. I do not send out pictures of any one.

Jean. Richard Dix isn't married yet, although he seems to be talking about marriage a lot these days. Johnny Hines isn't married either. Why so interested? Don't those questions run from the sublime to the ridiculous? Colleen Moore was born in 1902.

Warren Payne. Address Natalie Joyce at Metro-Goldwyn Studios, Culver City, Cal.

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* * *

Every character actor in Hollywood is casting his eyes in the direction of Metropolitan Pictures at the present time, where the powers-that-be are selecting the player who will interpret Pere Goriot in "Paris at Midnight," Frances Marion's picturization of the Balzac classic. The part of Father Goriot promises to be one of the big plums of the current picture season, and great care is being taken to secure the right actor for the rôle.

* * *

Alfred A. Santell, director, is about to launch production on Robert T. Kane's "The Dancer of Paris," for First National.

In "The Dancer of Paris," Michael Arlen, the internationally popular author, will be represented on the screen for the first time. Readers of "The Green Hat," "These Charming People," "Mayfair" and the other Arlen books, will realize that to transfer the Arlen spirit, the Arlen style, to celluloid is not going to be a task undertaken merely pour le sport, as you might say.

"Shooting" of "Rainbow Riley" has been completed now, and Johnny Hines has hied

himself off to Atlantic City for a week's rest before undertaking the tedious supervisory work of cutting the film. The comedy, which is proclaimed better, even, than "The Live Wire," is scheduled for release by First National shortly.

* * *

"Casey of the Coast Guard," the new Pathe serial by William Allen Browne and William Burt involves dramatic action and thrilling situations of a most intriguing character from a story and motion-picture standpoint—the never-ending warfare waged by Uncle Sam's guardians of the coast on illegal traffic in jewels, narcotics and aliens.

Will Nigh, one of the best known directors in the business, directed this new Pathe serial. Nigh won considerable fame at the time of the late World War by his master filming of Ambassador Gerard's famous book, "My Four Years in Germany." With a score or more of features to his credit, Nigh is also remembered for his "Will Nigh Miniatures," a series of single-reel "punch," dramatic thrillers which were released by Pathe.

Helen Ferguson and George O'Hara are featured in the cast which numbers a list of popular players.

* * *

After her rest and vacation from the screen, Seena Owen declares that she is feeling more fit than ever before in her life, and final arrangements for her debut under her new Metropolitan contract are now being completed. The title of the first picture in which this former Cosmopolitan star will appear is being withheld at this time, but the rôle to which she will be assigned will be one of the strongest dramatic parts in which she has ever appeared.



Marjorie Daw has just completed work in "East Lynne".

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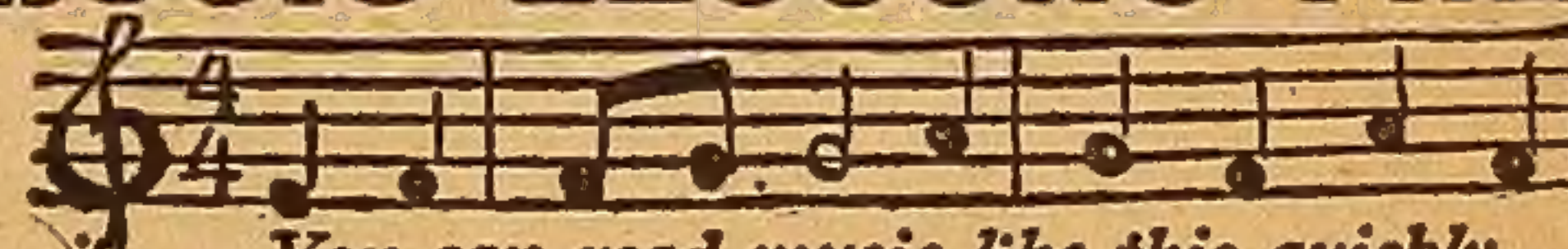
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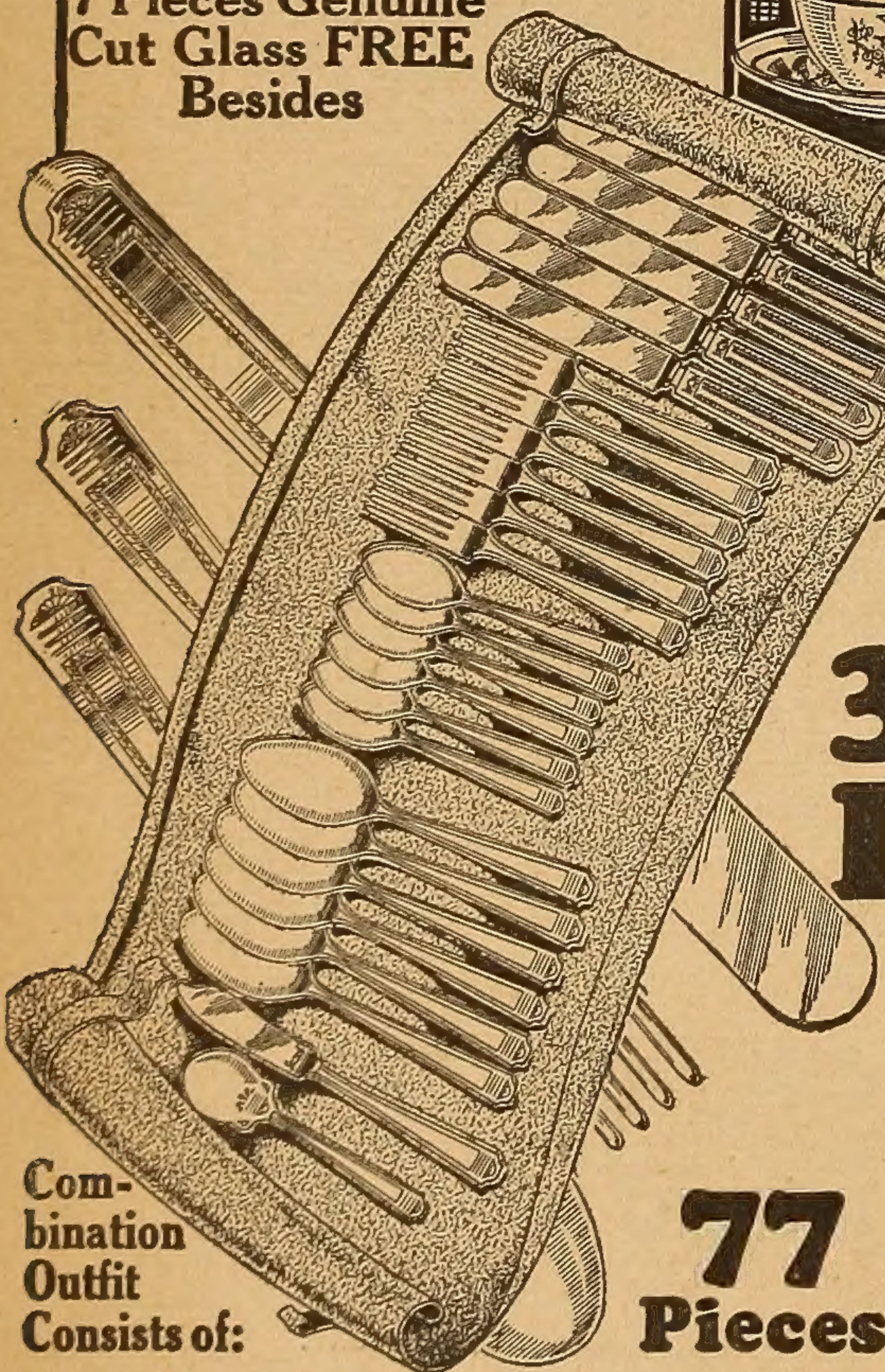
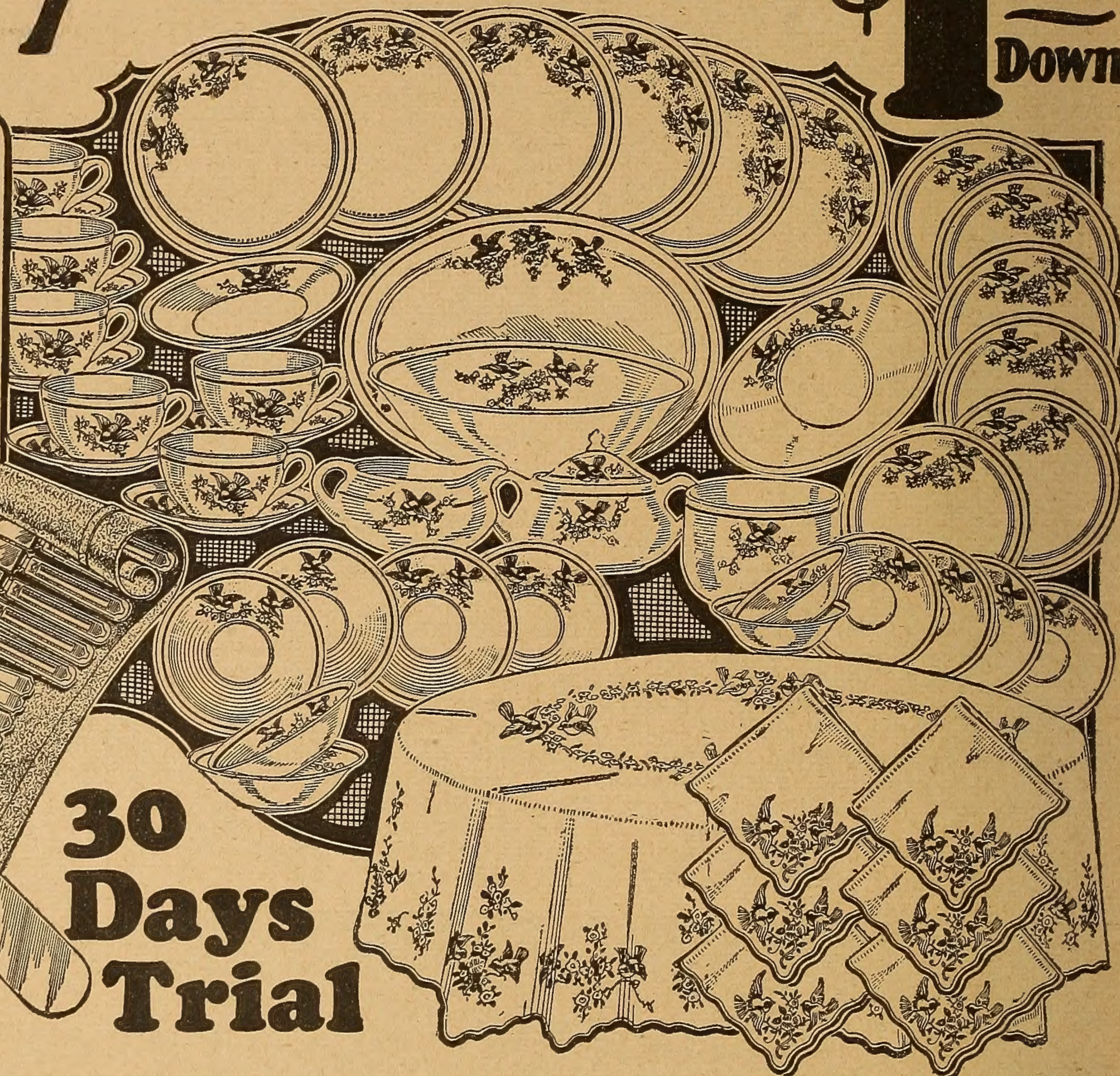
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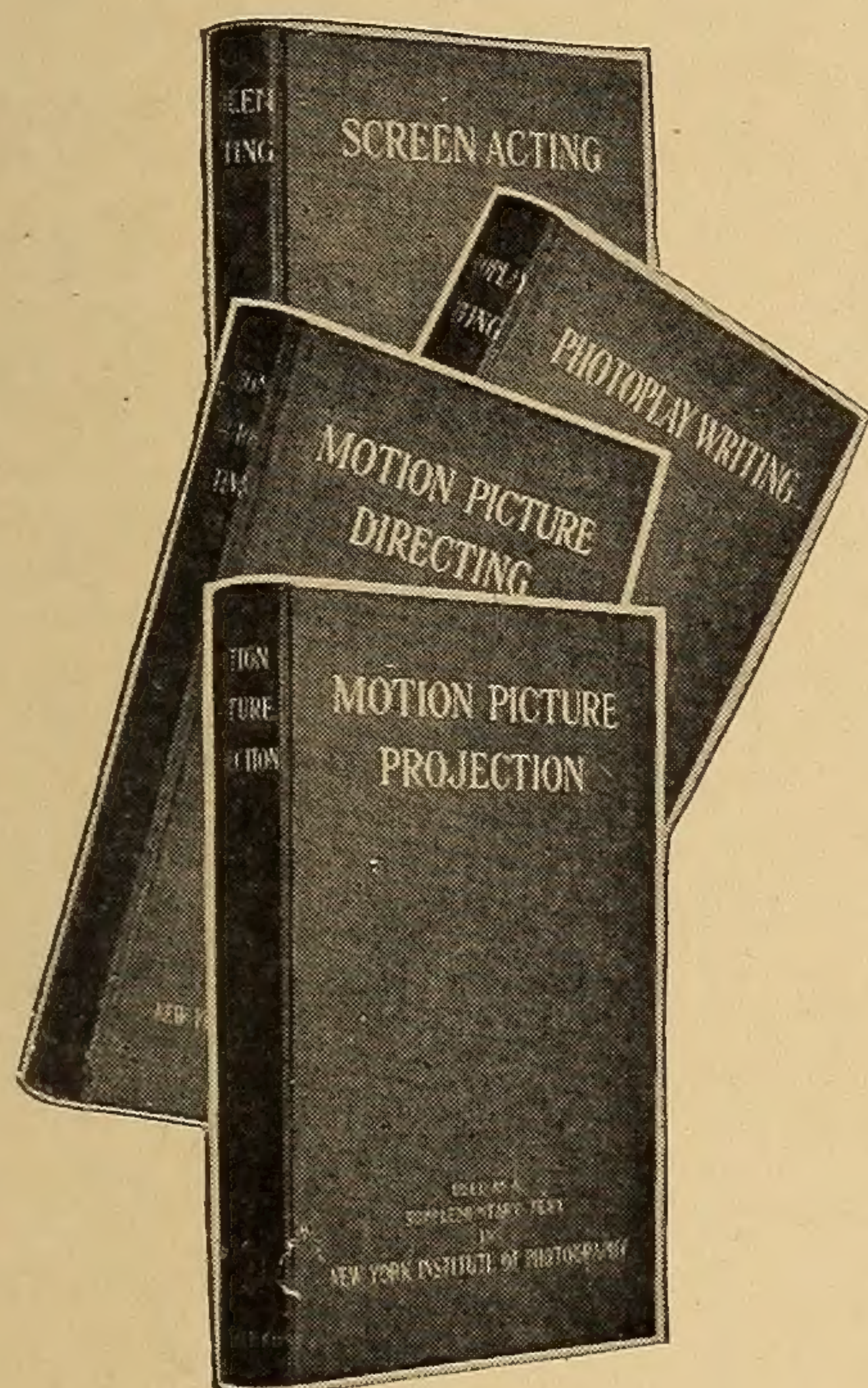
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Fashioned of nickel-silver, the new Djer-Kiss "Silver Single" Vanity is as light and dainty as a thin watch. A tassel of regal purple lends an added note of chic.

\$2.00
at smart shops

The perfect Powder refill

Made, packed and sealed in France, Djer-Kiss Face Powder is the perfect refill for the loose powder compartments of loose powder vanities.

There is no powder quite so fine as a French face powder and no French powder more soft and fine than Djer-Kiss. Purchase a box when you buy your Vanity. Three shades: Blanche, Chair and Rachel.



Djer-Kiss

Kerkoff-Paris

PARFUMEUR

TOILET WATER	PARFUM	FACE POWDER	TALC	BATH CRYSTALS
CREAMS	VEGETALE	SACHET	SOAP	
	ROUGE	LIP ROUGE	BRILLIANTINE	