

Subject Is Woman; Harold Lloyd Says Few Things About Em

"Nobody ever knows what a woman thinks—not even another woman. This is one of the neatest devices contained in the scheme of the universe. It keeps a great mystery safely bottled up. In acknowledgment of the blessing of having something left to worry about, the ancient Egyptians built a monument to Mystery, carved a woman's face on it and called it the "Sphinx." The sphinx perpetuates the unanimous admission of the people of a great and enlightened nation that women know everything, but never will tell.

"Why, then, do women talk so much? One would think they would be afraid of saying something. In the first place, science—physiology—teaches us that, whereas it is hard work for a man to talk, it is so easy for a woman that it actually assists her. In the second place, patient listening and careful analysis will prove to any unprejudiced person that a woman's talk has no connection whatever with her mental processes, and that she knows it. So she may indulge in her favorite recreation—safety and to her heart's content.

"By analogy, the foregoing also answers the question: Why are women born with India rubber faces?"

"It is difficult for a man not to reveal in his countenance the burning thoughts taking form in his brain. His face being composed of a substance hardly more pliable than sole leather, to acquire the technique of physiognomical dissimulation is beyond his powers. But a woman's face, being made of a delicate texture of India rubber, she is able to make it express anything she likes at an instant's notice. Thus she is able promptly to deny with her face all that she has just said with her tongue, and vice versa.

"This is why some woman actors command such large salaries. As well trained India rubber faces will produce as much variety on the screen as the sole leather faces of half a dozen man actors. It is as easy for a woman to make faces as it is for her to talk. She does both at once without turning a hair. And with means of expression equally efficacious in totally concealing what she thinks.

"If you don't believe it, ask her some time why she never forgets to put a dab of pertuene behind her ears."

Married How Long?
Olive Thomas can always tell how long a couple has been married by watching them a few minutes.

"If he wants her to read aloud and she will—one year.
"If she tries to make him go out alone in the evening—but he just won't—under six months.
"If she tries to make him stay home in the evening and he positively won't—five years.
"If she talks shop and he listens—under six months.
"If he says that her mother is an "old thing" and her father a "brick"—one week.
"If she says she would like to know his family better—one week.
"If she says she would like to go through that perfectly fascinating office of his—three months.
"If she says she would like to see the actor's office—one month.
"If she is wholly satisfied that the man she fell in love with is the man she married—a couple of weeks.
"If they play golf together, the full eighteen holes, and arrive at the club house smiling—scandal—they aren't married at all.

Musical Marjorie.
Passing Marjorie Daw's dressing room the other day at the studio, Marshall Neilan heard sounds of varied music. A few bars of melody in waltz time, a dozen notes from an opera, a piece of jazz and a part of a march greeted Mr. Neilan's ears in confused sequence.

Investigation disclosed that Marjorie was merely making up for a scene in "Dinty," the new Neilan picture with the aid of her new musical boudoir set she just received from a friend in France. A cologne bottle that plays a waltz when the cork is removed, a powder jar that tickles off an aria from a popular French opera, a lip-stick that plays a jazz piece when applied, and an ash tray that strikes up a march when a cigaret is placed upon it of its holders, are the pieces comprising this novel outfit. When Marjorie is late for her call and makes up in a hurry, her dressing room sounds like a melody by a distant orchestra before prohibition became so very effective.

Tom Moore a Policeman.
Tom Moore says the popular idea that every Irishman is meant by nature to be an American policeman, has been proven in his own case. "All these years I've kept the desire suppressed, as psychoanalysts say," he explains, "but once I put on the uniform for a late picture it all came out. I never had so much fun in all my life as I've had making this picture and I'll be an awful 'come down' to wear ordinary clothes again after swanking around as a policeman. Sure and I make a good one, too, haven't I tried it by going around and pretending to arrest folks? I got away with it, too. Soon, however, the picture will be finished out at the Goldwyn studio and unless Tom Moore can persuade the company to let him be a policeman again, it's back to 'civies' for him."

Actress Aplenty.
Irving Thalberg, Carl Laemmle's personal representative at Universal City, will have to go into the mail order business on a new and gigantic scale if he expects to fill many requests such as the one received on a post card from a gentleman in Brooklyn.
"Dear Sir," it read, "Will you please send me 150 actors and actresses? If you will I will be very much obliged."
The order was turned over to the casting director, who informed Mr. Thalberg he did not have that number of actors and actresses to spare. Then the publicity department solved the problem by mailing the writer a still photograph of a mob scene in Priscilla Dean's current picture, "Outside The Law," in which at least 150 persons participated.

Speaking of Innocence, Plucky, Sedate Constance Binney Takes the Gold Palm



Alone and friendless amidst the boarding house cats—what worse fate could befall a poor girl? In "39 East," playing at the Sun theater this week, an innocent girl weaves out a wonderful story of romance in winning for herself a genuine southern gentleman.

Camera Man Shoots Alligators and Has Thrilling Escape

The life of a motion picture news camera man is not one of ease. Witness the experience of Fred M. Delevan, jr., a camera man who was sent from New York into the Everglades along the Miami river in Florida to take pictures of the alligator farm operated by Harry Coppinger of Miami. Coppinger, who is 21 years of age, supplies his own live stock by diving into the waters of the everglades, grabbing alligators and bringing them to the surface alive. He is not armed when he dives, but keeps an express rifle handy in case of trouble.

The Fox News man placed his camera in the water because the row boat was not a sufficiently steady platform. He stood in the water up to his armpits and uttered a prayer that no alligator would spot him.

Coppinger rowed quietly about looking for alligators, which lie on the bottom, discerning ones he diverged. In a moment the water began to whip violently, and presently emerged, one hand holding closed the jaws of his "catch" and the other grasping its body near the tail. The reptile struggled desperately, but soon was trussed and helpless in the boat.

Coppinger made several such captures, all of which were recorded on the film. Suddenly Delevan's tripod gave a lurch and the camera would have gone under had not the camera man seized it. An alligator had seized one of the legs and was trying to get away with it. Coppinger came to the rescue and caught hold of the animal, which, after a fight, was forced to release the tripod.

Delevan found one leg of the tripod had been bitten clean through. This did not worry him because he had obtained exclusive pictures that are the last word in thrill.

Remember George McDaniel?

George McDaniel, who played the lead in Harold Bell Wright's "Shepherd of the Hills," is planning to produce an independent picture with a somewhat similar story. He already has the script.

President Hannibal N. Clermont, of Clermont Photoplays Corporation, says that the pictures teach us, among other things, that:

Scenes in Play Familiar to "Singing Tramp"

Harry Todd, who plays the part of "Boogie," the singing tramp in King Vidor's photoplay, "The Jack-Knife Man," is back to his old stamping ground in this picture of life along the banks of the Mississippi in the old Snakeville characters in this little town on this majestic stream and ran away from home when a boy to become an actor. His first engagement was with an "Uncle Tom's Cabin" troupe playing the river towns. Mr. Todd was raised in the old Snakeville characters in this quaint offering which comes to the Strand Theater next Thursday, has been in pictures ever since their beginning. He will be remembered by the older movie fans through his work in the role of "Mustang Pete," one of the enjoyable characters introduced by the Essanay. At that time his wife, Sophie Clutz, played in the same company.

Ready for Anything.

Will Rogers has roped about everything in the world, but a few days ago, Clarence Badger, who is directing his newest Goldwyn picture, "Cupid, the Cowpuncher," suggested a new stunt to him. "Suppose you can rope a racing automobile," he asked. Roger's reply was laconic, "Suppose so." Then after a minute's thought he said he thought before he tried it he'd go over to the ranch and get his hand and rope in practice by trying them on a goat. During the practice he beat the best previous record for roping a goat, bringing it down from 15 to nine seconds. Then he returned and said: "All right, director. Bring on your automobile. If I can rope a goat, I can rope anything that moves. I'm thinking."

Gilda Gray on Screen.

Gilda Gray, who is planning for some time to teach Paris to "shimmy," is still planning but her trip has been postponed until she finishes a number of scenes in "The Girl With the Jazz Heart," which Madge Kennedy is making now at the Goldwyn studio on East Forty-eighth street. One of the features of the picture is an elaborate cabaret scene and for it Miss Gray was engaged. This is her first appearance in pictures and she confesses she is waiting eagerly to see whether or not she and her famous "shimmy" screen well.

Some Presents.

Speaking of useful giving: Colleen Moore recently celebrated her 19th birthday anniversary. Among the presents she received were: One season pass to a movie palace in Silver City, N. M.; two home brew recipes (and she doesn't like the stuff); one dog collar, (she has no dog); one base ball (from a person who read she was a base ball "fan" and evidently thought she played the game); one autographed photo from a Kansas girl who is ready to be a film star; one ukulele (she already has four).

Women Like White Mice; Why Are They So Afraid of Them?

The paradox of the moment in New York is the outcome of a statement from a bird and animal shop on Fifth avenue that there is a great demand for white mice by women, countless numbers of whom daily enter the shop, look over the crop of white mice in the window and have their idea of the "cutest" packed away in a neat box, which, done up in silk ribbon fastenings, are carried forth to countless homes.

Now New York wants know, and is ready to ask the wide, wide world: "Are women afraid of mice, really?" There was one way to help solve the question, so a New York newspaper representative was assigned the job of interviewing a person who might shed light on the subject. Marguerite Courtot, well known for her beauty and a motion picture star whose courage in doing all sorts of thrills for the serial plays, was selected because she seemed the most likely choice of a woman who, having no fears like that herself, might explain the psychology of the feminine dread of mice.

When Miss Courtot finished a scene for "Pirate Gold," the serial which is to be the attraction at seven Omaha suburban theaters, she told the interviewer that she was now ready for questions, which were asked her in view of all the times she had been interviewed and all the questions that had been asked in all those interviews.

The interviewer went directly to the point. "Miss Courtot," said he, "there is no need for me to mention special instances, but you performed all those thrilling escapes from the villain in 'Bound and Gagged,' yourself, did you not?" "Of course," replied Miss Courtot with a tone so casual and unpondered that there was no mistake that she had a little thing like climbing hand over hand down a rope, from a tower 100 or more feet to the ground was a mere item of work-a-day routine.

This encouraged the newspaper representative and he hastily reviewed all the questions he would ask, and he reflected that there would be a corking statement from Marguerite Courtot in which the why's and wherefore's fears for mice would be intelligently discussed, by one who had conquered that fear, if indeed she ever had.

"Then," continued the interviewer, "why do women fear mice?" Miss Courtot was evidently startled. She looked up quickly and eyed her interviewer rather suspiciously. At this moment he reached into his pocket for some copy paper.

Miss Courtot drew back, evidently more startled than before. "Have you one in your pocket?" she demanded. "No, but why—?" "I don't know why, and I don't care, but just don't let any of them come near me," said Miss Courtot. And the conversation ran on to weather reports and analysis, which not being a paradox of the moment the downcast interviewer could not get printed.

Famous Artists Aid in Giving Beauty to Plays

Tin-horn Types of Players Give Way to Realistic in New Pictures—Perfection of Details in Settings Most Important.

You remember the liveried butler with the false side-burns who entered pompously with the tin tray and deposited it on the Grand Rapids sideboard while the walls of Mrs. de Pyyster's magnificent dining room swayed ominously in the breeze. Perhaps you don't. Everyone did not go to the movies 15 years ago. But you have seen the other thing, the modern version—the set that cost hundreds of thousands the butler that looks as if he had been born with a silver tray in his hand, the dining room furnished with Chippendale and tapestries, old paintings and antique pieces. Our point is that from scene one with the tin tray to scene two with the Chippendale represents a progress in the production of moving pictures almost equivalent to that which took stage settings about 400 years of slow improvement, from the blank "apron" and lack of costumes and demands upon the imaginations of the audiences of Shakespeare's time to the stage where a fire on the hearth could be made to look something like a fire and less like electric light bulbs.

Leaders Not Content.

After such a report of achievement in such a comparatively short time, it might be expected the leaders in the world motion pictures would be content for a time to rest on their laurels and point with pride. Far from that, having gone so far, they are planning every day to go several steps farther.

The \$500,000 set, the tapestries, the paintings and the Chippendale are all very well, say the production department of the Famous Players Lasky corporation. But are the antiques the kind that would be collected by the people in the play? Are the paintings the best suited to that kind of a dining room? Is the scheme of the whole perfectly harmonious from the standpoint of the architect and the expert? One way of finding out was to call in an architect and an expert. So they called in Paul Chalfin. The result was such a perfection of detail in settings as was seen in Cecil De Mille's "Male and Female."

Training Thorough.

Mr. Chalfin's training had been thorough and varied. He graduated from Harvard in 1898 and then studied in the Beaux Arts in Paris, under Whistler in London and at the American academy in Rome. He designed recently in New York the city decorations in honor of the returning troops, the general scheme and the decorations of the great Heroland bazaar at the Grand Central palace, the remodeling of MacDougal alley for the alley fiesta. For the last eight years he has been supervising the designing and furnishings of Viceroy, the palatial home of James Deering and one of the show places of America. This house and its grounds have been the subject for many articles in magazines, even for an entire issue of the Architectural Review.

ence on Mr. Chalfin's part ensured his bringing into his new field, the motion picture, not only the taste of the artist, the certainty of the man who is called into consultation about antiques by the leading experts of the country, but also his knowledge of actual homes of the rich. It is interesting to note that the elaborate bathroom setting in Cecil De Mille's "Male and Female," luxurious almost beyond the belief of the average spectator, was an exact reproduction of one of the baths in the Deering house. The Famous Players Lasky Corporation are not content with the mere spending of money on their productions. They mean to give the public, through men like Mr. Chalfin, each story of their photoplays told exactly true to life, perfect in every detail, whether it be a tenement story or whether the scene is the drawing room of people of wealth and good taste.

What Girl Appeals?

In perfecting pictures, besides the excellence of the settings, other questions have arisen. What type of girl most appealed to the American public? What effects of posing and of lighting could be accomplished on the screen, a technique different from that of the stage? What new decorative effects were possible? Who should know all this better than an artist famed for his distinctive girl pictures, his talent in decoration? In a short time, Mr. Penhry Stanlows was working in the Famous studios.

Mr. Stanlows also brought to the screen a variety of talents and experience. His education was in England, France and America. He is an artist well known for the charm and delicacy of his work; he is the author of several plays which have been produced with notable success among others "Instinct" which Charles Frohman produced with Aubrey Smith in London, and "The End of the Hunting," which Sir Henry Irving had in rehearsal when he died, and the famous Hotel des Artistes, regarded as one of the most charming and intelligently planned studio apartment buildings in New York stands as a monument to his versatility.

Posing an Art.

Mr. Stanlows' contribution to the screen will be a suitably attractive type of girl, trained in the art of posing as he has already trained in his own studio many women who have later become famous in moving pictures; and he will design surroundings in keeping with his attractive heroines. What more could the Famous Players-Lasky production department want than ideal girls, well-trained, settings that were perfect in every detail? But they managed to think of something else. A setting can be perfect, an actress charming and well trained, but what if one of the leading women should appear in a gown expressing her own startling ideas of her soul? What if she should burst forth with a head dress, a brooch, a bracelet, that

Is There Any Romance In a Boarding House?



Of course where there is pathos and love, there is romance. Shirley Mason, "95 pounds of personality," as Mary Ann in "Merely Mary Ann," at the Empress theater the first half of this week, concludes her life in romantic happiness—all out of a boarding house.

Early Training Helped.

Sophie Wachner is thanking her stars that she had to learn her Sunday school lessons when she was a little girl, for otherwise she might have been at a loss when called upon suddenly to furnish a costume for Goliath. Miss Wachner, as head of the costume department at the Goldwyn studio, is always being called upon for something strange, but when Fred Peters was brought to her to be garbed for the giant, she gasped. Then she recalled her old Bible with the pictures in it, which she used as a child, and from that memory was able to make the suit. The part is in Booth Tarkington's "Edgar's Sunday Courtship," in which Edgar shamed for not knowing his Sunday school lesson, visualizes for himself the scene where David goes out to meet Goliath.

only tell which gown went with what woman and which type of setting, but he would also be able to introduce innovations in dress and jewelry, in unique details and decorations. So the Famous Players-Lasky corporation enlisted the services of Paul Irlbe.

Mr. Chalfin's work has already been seen in motion pictures. Mr. Stanlows is now gaining experience of motion picture technique, and Mr. Irlbe, the latest recruit to the field is planning to work with George Fitzmaurice the director, and Robert M. Haas, head of the art and decoration department on a picture to be made in a few weeks. The first of those three has already surprised us with the beautiful results of his work, with Mr. Stanlows and Mr. Irlbe; we can only wait impatiently, expecting the best and prepared for something better than what we expect.

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