

VERY FEW MOVIE ACTORS
COULD OFFER AS MODELS FOR
THE COMMERCIAL ARTISTS

(New York Herald-Tribune)
Hollywood, Calif., Oct. 17—Among the male film stars in Hollywood the "collar-ad" profile is almost unknown. Irregular features are apparently preferred by the picture-going public. Not more than one or two men in pictures could pose as models for commercial artists.

Big noses, wide mouths, out-cropping ears, too-high foreheads and heavy-lidded eyes are found in profusion among the men whose names are box-office attractions at the theaters of the world. The "collar-ad" type appears to be distinctly a thing of the past—it is ever actually flourished. No one could call the Irish pug profile, which is famous and favored the world over as James Cagney, a classic sample of male beauty. It is pleasant and insolent and as irregular as the may of the Emerald Isle. Yet, Cagney, singing and dancing for the first time on the screen, is the hero of "Footlight Parade," and is surrounded with classic feminine pulchritude.

William Powell, who plays love scenes which the feminine world sighs over, has a large, long nose, heavy eyes and a higher forehead than any hero of a cigarette advertisement is ever allowed to possess.

Clark Gable's ears are notorious, but they have not prevented their owner from receiving feminine homage. Neither Wallace Berry nor Spencer Tracy—nor even Will Rogers—would win prizes as Greek gods.

Leslie Howard has too narrow a face to suit the commercial artist hunting for an "ad" type and his forehead is also higher than it would be if he were proportioned according to what magazines have advertised as "perfect" in men.

Edward G. Robinson has a mouth bigger than that which features Joe E. Brown's face, though it be heresy to suggest it. George Brent has unruly hair, which somehow or other never settles just into place, as would were an artist to transfer him to canvas. George Arliss has never been a handsome man, even in his younger days. His nose is large, his upper lip too long and his mouth out of proportion with his face, but all these "faults" have not hindered his career appreciably.

Richard Barthelmess has a handsome face which entitles him to honors as a good-looking man and a possible advertisement model, along with Robert Montgomery and a few others, except for the fact that, like Cagney, he is shorter than artists picture the perfect man.

Dick Powell lacks the square, collegiate jaw which painters delight in giving their subject, and his grin is the infectious, boyish kind that never decorates the stern realities of the colored advertising spread.

Adolphe Menjou is more famous for the perfection of his dress than for the regularity of his profile. Pat O'Brien

could win no prizes as a classically handsome man. Lyle Talbot, who is perhaps as good looking as any one in pictures, has so far been kept busy most of the time playing "heavy roles." Warren William shares profile honors with John Barrymore, although neither of them has a John Held Jr. face. Paul Muni hides his real face behind make-up so habitually that it is impossible for the public to know just what his own face is really like. However, it is safe to say it is not collegiate.

"Irregular profiles have more 'it' than the perfect ones," explain Director Mervyn LeRop, who has directed many of the above players in pictures. "The public resents seeing too-hand-some men on the screen. There aren't many such in the world and most of those are in Hollywood—but as extras—not as featured players."

It is really true that every picture which features Cagney, or William Powell or Edward G. Robinson, or any of the others, has many extras and bit players in the cast who are handsomer from the commercial artist's standpoint than these stars.

At regular intervals producers pick some of these handsome fellows from the crowd and give them their chance in pictures. More often than not they fail, while their plainer brothers, who happen to be better actors, go on gaining in popularity picture by picture.

A big nose, a wide mouth, a high forehead, large ears, even a fading chin is not necessarily an insurmountable handicap in pictures. But a collar-ad profile seems to be!

A bee buzzing about within a foot of an automobile driver brings the car to a full stop; or it should.

SPLendor OF
FILM STARS' CARS
SHORT-LIVED

Hollywood, California, October 16—The fate of screen celebrities' automobiles is often like the fate of the celebrities themselves—a spectacular, but sudden, decadence. One moment some regal imported bus is rolling in splendor along Hollywood Boulevard, the next it is planted in a dusty second-hand stall pathetically waiting a buyer.

Most of these cars come into possession of persons with moderate incomes—as witness the fact that a small cafe owner now drives the car Tom Mix paid \$17,000 for five years ago. It went for \$250 to the restaurateur.

Then there was the \$22,500 German car Al Jolson gave to Joseph Schenck. He drove it three years and sold it for \$1,500 to Edward W. Browning, the New York realty dealer. Browning got a bargain in that one because it's still running after ten years.

The late Fatty Arbuckle's famed Rolls Royce, costing \$25,000 new, was sold recently for \$500. Mary Pickford's twenty horsepower Rolls, one of the three low-powered cars of this make make in the country, is now obegging at \$50.

One second-hand man has a Mercedes which he claims was used by the former German Crown Prince. It has rifle racks and a place for a machine gun, so apparently it was intended for some high and mighty purpose. It sold here for a freight bill of \$162.

A mechanic's weekly salary will buy Rudolph Valentino's \$18,000 Isotta town car, now parked on a used automobile lot.

WAGE DISPUTE
IS LIKELY TO
BE SETTLED

Montreal, Oct. 16—In the midst of unconfirmed rumors a settlement was imminent, railway heads and running trades leaders continued their negotiations today in the dispute over a second 10 per cent wage reduction. The 30,000 members of the unions voted to empower their leaders to call a strike, but further efforts at settlement were made after conference with Prime Minister R. B. Bennett.

While an effort was being made behind closed doors to bring harmony into the running trades situation, a conciliation board dealing with a wage dispute between the Canadian National Railways and their clerks, received the company brief. The board, of which Mr. Justice Louis Cousineau, of Hull, Que., is chairman, adjourned until October 30, when the clerks' reply will be presented.

NEW CHAIRMAN
FOR N. S. LIQUOR
CONTROL BOARD

Halifax, Oct. 16—Chairman of the Nova Scotia Liquor Commission since its inception, W. B. Proctor has resigned and C. W. Ackhurst, of the Halifax Harbor Commission, named his successor. Details of the resignation were not revealed at Province House today. It was merely announced Mr. Proctor's resignation had been accepted.

Reports that 15 other employees of the commission had been dismissed also were confirmed but the reason was not made public. These employees, from various branches of the commission, were all residents of Halifax.

SALVATION ARMY
RECEIVES PRAISE

Toronto, October 16—Commissioner Higgins of the Salvation Army addressed a great mass meeting at the Massey Hall yesterday afternoon. The hall was crowded and thousands were turned away. In his address he declared that the spirit of General Booth, its founder, still directed the work of the army. Lieut.-Governor H. A. Bruce who presided, paid a tribute to the work of the Army, likening it to an act of the Apostles.



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