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Course: Bachelor Thesis – 'The Roaring Twenties'

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Hollywood and the Consumption Culture in the Roaring Twenties

A thesis on the evolution of American consumer culture in the early 20th century

on the example of a synergistic business cooperation between the media, the film and the cosmetics industry



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Introduction

The *roaring twenties*, often dubbed the 'wild years' of American cultural, social and economic history, introduced a plethora of far-reaching changes to nearly all aspects of everyday life of which many are still palpable today. As one of the results of World War I, America gained dominance in world finance and the explosion of prosperity on all social strata kick started the era's unprecedented dynamism, to which the emergence of several new cultural movements testaments. A growing interest of wall street brokers and investors in Hollywood sprouted the industries breakthrough and cartels of major and minor studios like MGM, First National and Paramount (also called the 'big three') and the 'little five' (under which Warner Brothers and Fox), who utilized new business strategies like block-booking and vertical integration initiated large-scale diffusion of cinemas¹ and so called 'movie palaces' all over the country and 'going to the movies' became the number one leisure activity of young men and especially women who, thanks to newly founded suffrage movements and the attainment of the right to vote, found themselves able to escape implications of morality and domesticity and were eager to participate in daily life and seize all what it had to offer to the fullest. 'Film Culture' had become a common term in defining the growing significance which not only referred to seeing movies itself, in which the average American often indulged several times a week due to affordability of tickets and a seemingly never ending supply of new movies (some theaters changed their program as often as two to three times a week)², but also to reading and talking about them, the directors, the studios and the stars and starlets and absorbing oneself into the 'brave new world' of the movie screens. Despite the prohibitional act as a consequence of the 18th amendment of the constitution of the United States from 1919, heavy drinking and smoking, especially on social gatherings and parties, became an omnipresent image, which was mirrored in a lot of movies of the time and reflected on a new consciousness of the youth towards implications of fatherly protection, social principles of decency and gendered ordering, which first and foremostly sought to liberate the 'new woman' from these Victorian ideals of patriarchy. Actively promoted through so called 'Flapper movies' these young women described as 'free butterflies, meeting temptations and dangers without having learned to resist them'³ indulged heavily into yet another cultural movement which extended the promises for individual self-expression and experimentation with ones own identity, which the newly acquired going-out-mentality fostered. The so called 'Beauty Culture', as professor of American history and author of 'Hope in a Jar' Kathy Peiss proposes, has been an often neglected aspect of historical research, as cosmetics to most seem to be merely a trivial and superficial consumer good, not worthy of dedicating scholarly effort to it⁴.

In a very short time, a matter of less than 40 years though, make-up has changed from a mere collection of recipes, passed on from mother to daughter and exclusively used for hygiene and medicinal treatment, to a door-to-door selling concept which was lead, executed and utilized by women in order to assert a new, confident female image on the working market to a male-lead, fully-fledged mass-consumer good, for which in 1927 the first all-covering media advertisement campaign ever was launched by Max Factor.

The above named social, economic and cultural developments, the 'Film Culture', the 'Beauty Culture' and the women liberation movements, constitute merely three aspects of the complex network of phenomena, which all together comprise what is called the 'Consumption Culture' in the America of the early 20st century. Far too large of a subject to be completely illuminated in the content of one text, this thesis shall attempt to show, that looking at the way in which the cosmetics industry rose from a technically non-existent factor in social and cultural life, much as film, to something of a central importance to everyday life, will give at least partial insight into the manifold interrelations which underlie the formation of this modern consumer culture. Being utilized in films already in the end of the 19th century for practical purposes, make-up was quickly immersed into the everyday 'beautification' routine of thousands of American women who similarly, on a daily base, admired starlets such as Mary Pickford and Greta Garbo in the movies and in dedicated movie magazines such as *Photoplay*. Just as cosmetics, films and Hollywood itself both carried new connotations, brought forth by the above named social dynamics, into daily life and allowed the individual to play with new ideas of identity, which were no longer perceived as fixed

1 Bordwell & Thompson. *Film History: An Introduction* (Mc-Graw Hill, 2009), 129-130.

2 Ibidem, 128.

3 Dyhouse. *Girl Trouble: Panic and Progress in the History of Young Women* (Zed Books, 2013), 74.

4 Peiss. *Hope in a Jar: The Making of Americas Beauty Culture* (Holt & Company, 1988), Preface.

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by birth status or wealth, but it was proposed that anybody could rise to stardom under the right circumstances and slogans like 'see yourself in the movies' (Universal) and 'Uncover your true self' (Factor)⁵ assume a certain interrelation in the way film studios and make-up manufacturers were trying to seduce the masses. With the help of these implications surrounding beauty, stardom and the maxim of 'becoming someone', both these industries, so far the hypothesis this thesis wants to prove, systematically collaborated in 'fuel(ing) the growth of consumer culture'⁶ and movie magazines acted in this as a meta medium which brought together the efforts of the two industries, to channel them and communicate them to the consumer. Even though the inquiry undertaken can by no means be called exhaustive and certainly requires more and nuanced research to expand it, it is anticipated that, based on this hypothesis, this research will be able to prove what Peiss calls 'synergies' as 'increasingly dense ties among cosmetics manufacturers, advertisers, retailers, periodicals and the mass media'⁷ and will be able to explain how the film industry, the cosmetics industry and the media related to each other as part of the formation of early American consumer culture.

In order to tackle this task in a comprehensive manner, five questions will be asked which also serve as the focal points of attention in which the chapters of this research will be structured in:

Main Question (MQ): How is the role of the cosmetics and make-up industry in the formation of an emerging American consumer culture reflected in issues of the popular movie magazine *Photoplay* in the period between 1920 and 1930?

Sub Question 1 (SQ1): How and why have make-up and cosmetics evolved to a major industry in the early 20th century?

Sub Question 2 (SQ2): What characterized 1920's film culture and which role has it played in Americans everyday life?

Sub Question 3 (SQ3): Which business strategies did both of these industries utilize in order to accelerate consumerism?

Sub Question 4 (SQ4): How were these strategies practically translated into promotional efforts in *Photoplay*?

The first chapter will deal with the emergence of 'Beauty Culture', as defined by Kathy Peiss, to clarify the term itself and why cosmetics and make-up must in fact be seen as important, integral aspects of our cultural past and present and as such well worthy to be investigated (SQ1). Chapter two will ask what exactly characterized 1920's 'Film Culture' and which role it actually played in the everyday life of the American citizen (SQ2). Conclusively then the findings of chapter one and two will be combined and it will be attempted to clarify, after having mapped out which role both industries played separately in the cultural and economical landscape of post-war America, which business strategies both utilized in order to accelerate consumerism and if there were any similarities or even synergies in their workings (SQ3). The final chapter will deal with an in-depth analysis of advertisements in 10 issues of the popular movie magazine *Photoplay*, ranging from 1920 to 1930, to provide palpable, empirical evidence to the question of how both of the industries translated their strategies into actual promotional efforts (SQ4).

The Rise of Beauty Culture and the End of Innocence

Make-up and cosmetics, in one form or another, have always been a vital part of human cultural heritage and socio-cultural traditions. 'Before the 1920's', as Rebekah Mabe, researcher from the woman's studies department of Appalachian State University observes, 'when make-up became a popular tool, make-up had different uses and was not specifically gendered toward women'. She notes that, for instance in native African and American cultures, make-up was associated with 'wearing a mask' that should have 'more useful purposes than beautification'. It was factually utilized by men, women and even for animals in equal measures and was worn for spiritual or instrumental goals, for instance to express certain emotions, such as

⁵ Fuller. *At the Picture Show: Small-town audiences and the Creation of Movie Fan Culture* (University of Virginia, 2001), 115.

⁶ Ibidem, 109.

⁷ Peiss. *Hope in a Jar: The Making of Americas Beauty Culture*, 122.

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grief or pleasure. Despite the clearly feminist attitude Mabe assumes in her essay against implications of the 'ideal feminine face' and make-up as a symbol of a still intact patriarchal imperative in contemporary society, that expects women to cover up a 'well worn body' in order to meet 'unrealistic physical appearances to get respect and power', her notion of a 'popular tool'⁸ gives inducement for a more unbiased understanding of beautification. When delving deeper into the rabbit hole, starting in the Victorian Era, one will find that cosmetics played a more nuanced role in history and that in fact, make-up was not always understood as a tool to assert male dominance, rather to the contrary and that its popularity started to rise under very different circumstances.

After reading and analyzing 'Hope in a Jar', it is possible to trace roughly three periods in the development of a so called 'Beauty Culture', which explain how make-up became a popular tool, what it was used for and how beautification became a cultural act. The first period, which will here be called the 'pre-cultural situation', can roughly be situated between the middle and late 19th century and the beginning of the 20th century. The term 'pre-cultural' has been chosen, because make-up did not yet hold any specific and specialized cultural or social connotations, except for (in cases of excessive use) being associated with vice and prostitution and as such has been actively shunned from having any significance in everyday life⁹. Defined by Peiss as 'a type of commerce [and] a system of meaning that helped women navigate in the changing conditions of modern social experience'¹⁰, one can not speak of the existence of a 'Beauty Culture' in that time, because make-up and cosmetics were neither distributed commercially, nor did they provide any added value for enhancing social experiences. Factually, there was no difference made between tools utilized for personal hygiene, medicinal treatment or cosmetics for beautification and the term 'beautification' must be similarly treated with caution in this context, as most women did not wear any visible facial make-up at all¹¹ (except for those who wanted to match a certain female type hinted on above). Knowledge was 'spread by word of mouth, like household hints and cooking recipes, within families and between neighbors'¹² and it is believed that many American women kept and compiled their own recipe books and passed them on from generation to generation and by 'blending housewifery, therapeutics and aesthetics, cosmetic preparation was a branch of useful knowledge women were expected to master'¹³.

It is easy to see, how the sort of popularity of cosmetic treatments in this era differed greatly from the kind of popularity that Mabe hints on in her text. Beautifying was not a stand-alone purpose in that time, but factually combined and inseparable with bodily care and above all a female domain, from which men profited, but which they did and could not exploit and in that, cosmetics asserted a certain power and confidence for women, even though only in the individual, domestic contexts of a small community.

This changed rapidly in the second period, which Peiss herself dubbed the 'emergent beauty culture' and which is situatable between 1900 and 1920. Naturally, the transition was fluent, but around 1910, a growing commerce with herbs, oils and chemicals became a custom and enabled women in the cities as well as in the countryside to work with more exotic substances and either make their own cosmetics and sell them or purchase ready-made products from pharmacists or hairdressers¹⁴. This development slowly introduced a paradigmatic change of female identity, from the Victorian moral tradition of natural beauty and self-control, to a more open view in which active physical enhancement with the help of make-up became an aspect of self-assurance and independence and the previous social stigma of the 'made-up woman' as a prostitute, slowly rose to an omnipresent social standard. Many men in fact despised this new female image and critical voices from physicians and advice writers doomed the constant use of make-up, as it may 'damage the epidermis and internal organs and lead to death'¹⁵. This exaggeration shows very well where the proportions lay: Make-up was still a female domain, but now entered the public sphere and as such became an active discourse, as make-up became, despite the criticism, more and more of a popular

8 Mabe. *Essay on the Meaning of Make-Up* (Appalachian State University. 2001). [Note that this Footnote counts for all quotes from the entire paragraph].

9 Peiss. *Hope in a Jar: The Making of Americas Beauty Culture*, 24-27.

10 *Ibidem*, 6.

11 *Ibidem*, 25.

12 *Ibidem*, 12.

13 *Ibidem*, 13.

14 *Ibidem*, 18.

15 *Ibidem*, 21.

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demanded commodity and soon the first female entrepreneurs began to produce make-up for the masses.

These entrepreneurs developed early marketing strategies, promoting themselves as specialized 'beauty experts' who offered sisterly help and working opportunities, while promoting new maxims such as 'beauty is a duty', to sell their products and underline beautification as a motor for social and economic success for women¹⁶. In the beginning thus, 'Beauty Culture' was induced by a female-led industry, which was, on the one hand, perceived as a positive contribution to everyday life and the assurance of gender equality, while on the other hand being seen as undoubted signs of female degradation and the coming of a generation which is 'more interested in dress than motherhood'¹⁷. Make-up here then, became similarly a tool as well as a symptom of a new image of womanhood in the public domain and was factually made popular and slowly indispensable for women by women.

The third period marks the moment in which beauty culture and consumer culture begin to merge into each other, which Peiss herself calls the 'formative period', and is in that the period most interesting for the content of this thesis. Knowing now, that the discourse around beautification was in fact a very lively and organic one and everything but single-sided, the next step, to look at the role the media took over in that discourse, seems legitimate.

In the 1910's, media coverage was marginal and distribution was mostly based on door-to-door selling concepts and mailing services, to keep advice as personal as possible, while trying to spread brands and products as good as possible all over the country. Around 1920, an interesting shift in the reception of cosmetics took place, as the industry was slowly taken over by male entrepreneurs, which recognized the economic potential of this new trend. They began to anonymize the business, by pumping money into the market and introducing large-scale production, national distribution and active advertising and soon the first major brands like Max Factor or Maybelline (which are still well known today) took over the initiative and superseded the, since 1900, ever growing number of small brands and individual sellers¹⁸. Media-based marketing became the key concept of this young industrial branch. As already hinted on in the introduction, the so called 'Flapper', young women of this era, indulged heavily into the spirit of the twenties and as such became one of the primary target groups for the marketing of so called 'impulsive goods', products which, other than cars or fridges, were made to be used up and have to be re-purchased on a regular base, thus also make-up: 'Perhaps more than any other character [in film], the flapper was defined through her use of consumer goods, particularly clothing and cosmetics. Throughout the 1920's, this characteristic was exploited through such familiar and straightforward strategies as product tie-ups and product placement'¹⁹. Other than their mothers and their grandmothers then, the flapper girl acquired her knowledge not from oral tradition, recipe books or personal advice but, as Sara Ross observes in her essay on the Hollywood Flapper, from the media and her 'indiscriminate consumption' of images and articles that are put before her. Highlighting their somewhat naive trust in 'fashionable knowledge'²⁰, it seems not surprising that the role of the woman in the representation of products and the industry has also changed significantly. As the use of make-up became more excessive and perceived as a chance to actively influence and alter ones outward appearance, naturally the things that women became focused on were aspects of verisimilitude and quick, visible results, rather than subtle advice and lengthy explanations and as such, the former 'beauty experts' of the emergent beauty culture became replaced by the models and starlets of the consumer culture (stars were literally called 'model consumers in private life, whom readers could emulate'²¹) and being 'made-up' became standard in public venues and gatherings, rather than an exclusive gallant for high-class or business women.

Beautification changed from being an inexcusable vice to a social virtue and imitating the things that are seen in the media and being up-to-date to the latest trends (which are now dictated by the industry)²² became almost an imperative and may eventually fledge into the situation that Mabe criticizes in her essay. In this 'formative period' then, lies the base for the still

16 Ibidem, 77+92.

17 Ibidem, 28.

18 Ibidem, 156-158.

19 Desser, et. al. 'The Hollywood Flapper and the Culture of Media Consumption' (University of Minnesota, 2000), 60.

20 Ibidem, 64.

21 Fuller. *At the Picture Show*, 144.

22 Peiss. *Hope in a Jar: The Making of Americas Beauty Culture*, 129.

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ongoing discourse about the social, economic and moral flux consumer society is still entangled in today and which showcases the general complexity of network relations between industry, media and consumers, which cannot be reduced to simple top-down or bottom-up relations, but lives by the constant negotiation between these agents.

Beauty culture thus, first practically non-existent, rose quickly to a very own branch with its own social and commercial significance, before it was absorbed by consumer culture and its original implications were reformed into a generally adaptable format that promised maximum commercial success. In this process of reformation, the media played a crucial role and film especially.

'Let's become a Movie-Star', Fan Culture on the Advance

As it has already been said in the introduction, film is now understood as one of the most popular, if not -the- most popular medium of the 1920's and furthermore the only medium that provided consumption of entertainment and information through moving pictures and as such can also easily be labeled the most accessible medium of the time. To no surprise then, as soon as film technology evolved from the simple photographed images of the 19th century, an industry similarly evolved around it and with it a vivid cultural movement of devotees, who not only went to see the movies on a regular base, but even sought to be 'in' the movies or at least get as close to it as possible.

Here, as well as with make-up, a certain gendered division of interest is observable: While male movie fans were mostly interested in the technological properties of the medium and the editorial background of the stories, a demand for transparency which the industry answered with the selling of DIY hobbyist 'moving picture kits' and scenario writing contests in movie magazines, female moviegoers sought to participate more directly in the worlds created on the movie screens and the 'star spectacle' behind the scenes. Mimicing the medium here thus, had a twofold meaning, but fan magazines quickly began to lean more towards female fan-interests and 'towards the fast-growing, lucrative category of woman's magazines, which were incidentally attracting far more consumer product advertising than fan or hobbyist journals'²³, with a focus on 'articles about the stars clothing on-screen and off; details of players' romances and private lives; recipes from their kitchens; and breathless descriptions of what cars they drove and what pets they owned'²⁴. One reason for that tendency was, that there were on an average more female moviegoers than males who went to see the movies, due to the fact that the already named increased prosperity of the social middle-class gave housewives and young girls the chance to engage into leisure activity, while their fathers and husbands were working, secondly because young women were more susceptible for impulsive consumption of 'small, disposable products', an image that, as mentioned in chapter two, was also actively fostered by the movies themselves and thirdly, because, in time, the movie industry became more and more professionalized and there was less room for amateur authors and 'tinkerers'²⁵.

Already before the coming of feature-length films, the introduction of photographic technology infused a heightened self-awareness into people²⁶, who were well used to having pictures of themselves and their beloved ones in the form of portraits, but not to the neutrality of the image that a machine produces. A certain dislocation of the self-image of especially women, who already began to use make-up more frequently in the late 19th century, thus already took place at that point and this shift from the maxim of 'natural beauty' to a made up appearance became proportionally intensified the further technology evolved. In the early years of film, make-up in the movies was utilized for practical purposes, to highlight and intensify expressions on actors faces, since early film stocks often had either too high or too low contrast, so facial features eventually became hard to recognize. Far from trying to beautify, eyebrows were purposefully drawn exaggeratedly large, nose wrinkles were darkened and enlarged or heavy, dark eyeshadow was applied to insinuate a sinister look. With the coming of panchromatic film stock in 1906, which was far more sensitive to a wider spectrum of colors than the old orthochromatic

²³ Ibidem, 135.

²⁴ Ibidem, 136.

²⁵ Fuller. *At the Picture Show*, 153.

²⁶ Peiss. *Hope in a Jar: The Making of Americas Beauty Culture*, 33.

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technology and as such provided a more 'realistic reproduction of a scene as it appears to the human eye'²⁷, this mask-like, practical use of make-up became unnecessary and soon, also thanks to the introduction of the Hollywood star system, highlighting an actors handsomeness became a priority. Interestingly, this development in a way mirrors the evolution of the use of make-up that Mabe describes in her text perfectly, even though on a far smaller and more specified scale, but nevertheless does it show how the formation of culture works as a network on several planes, with each aspect and occurrence being somehow causally related to an other.

This new focus on beauty in films then, together with the establishment of fan magazines and the expansion of the cosmetics industry, accelerated the idea that one could actively improve, alter and play with their social identity, that already began to surface in the wake of the emergent beauty culture some years earlier. Rising up to the status of major industrial branches at the exact same time, it seems not surprising that the film and the make-up industry at some point began to actively promote and accelerate each other in significance. Just as make-up, films and Hollywood both carried connotations which allowed the individual to play with ones role in society which, as previously mentioned, due to new social mobility on all levels was not anymore perceived as fixed and the idea that anybody could rise to stardom under the right circumstances was planted into the heads of especially young flapper girls. Make-up and the movies then, both became leading, crucial factors in the process of 'becoming someone' and climbing to the highest steps of the social ladder. A form of systematic collaboration then, can be traced as both industries utilized 'the pervasiveness of the medium, which generated needs and desires of the consumer, coupled with product endorsement of movie stars'²⁸ to 'fuel the growth of consumer culture' in the way they appropriated the same icons for their business strategies: Beauty, perceived as a prerequisite for stardom, stardom being understood as something generally worth striving for and stars (through the media and the movies), consequentially showed the ordinary woman how, with the help of cosmetics and other goods, they can become beautiful and as such, get the chance to become stars themselves. A win-win for both industries and movie magazines consequentially formed the third, binding factor in that collaboration. Movies cued ideals and wishes in the consumer and accelerated the active (re)creation of the individuals identity, which then could be satisfied through the advertisements and products in the magazines, which -again- in turn, cued new interest in movies through synopses and insider information about starts and new productions. A certain circular motion seems to have established from the movies, to the magazines, to the products and back to the movies.

The cosmetics industry then, fitted exceptionally well into this new, mediatized network, as make-up played a role in the creation of social identity as great as no other product of the time as it a) dealt with the immediate appearance of the individual and as such played into a literal form of identity transformation and b) counted to the most typical impulsive goods of the time and promised quick fixes, as opposed to physical exercise or surgery. On that base, it was a simple task for businessmen to introduce new and better products on a regular base, which were naturally deemed as crucial to stay on top of the ladder and soon women needed not only one, but 5 or 7 different creams to maintain a 'perfect complexion' and even whole make-up kits to correspondingly high prices were sold²⁹. According to Michael Pettit in his book 'The Science of Deception', this was also made possible due to the abstraction of the market, that began to establish in the 1920's and that was hinted on earlier in the text. Thanks to the efforts of large-scale entrepreneurship, business became liberated from confines of time and space and products could be sold and purchased whenever, wherever. That also meant, that the personal evaluation of goods became increasingly harder for consumers and the media in fact took over the duty to inform the masses about aspects of quality and liability³⁰. This factually increased the shear between truthful information and commercial deception, which presumably was smaller back in the time when products were sold door-to-door or exclusively at small, local shops.

27 Bordwell & Thompson. *Film History: An Introduction*, 134.

28 Fuller. *At the Picture Show*, 157.

29 Peiss. *Hope in a Jar: The Making of Americas Beauty Culture*, 194.

30 Pettit. *The Science of Deception* (Chicago University Press, 2013), 11-15.

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Conclusively it seems, that on expense of the part of the social discourse that originally spawned the make-up industry and made it big, namely promises for female self-discovery and self-sufficiency, in the mid to late 1920's, the image of the modern woman became more and more dictated by the media and specific images of perfection and popular slogans like 'uncover your true self' as utilized in an advertisement campaign by Max Factor in 1926, no longer connoted self-discovery, but third-party-mimicry!

Photoplay's Union of the Market

The next logical step in this inquiry, would be to ask how these promotional efforts actually looked like, how the two industries practically worked with each other and how this synergy evolved throughout the era. For answering this question, 10 issues of one of the most popular movie magazines of the time, *Photoplay*, which was founded in 1911 and had a top circulation of over 200.000 copies in it's peak-year 1918, between 1920 and 1930 will be analyzed in two consequential steps. One issue from 1920 (January), three issues from 1921 (February, August and December), 3 issues from 1929 (January, August and December) and 3 issues from 1930 (January, August and December); four years all in all, because it appeared to be interesting to trace possible changes throughout the decade in the way cosmetics and films were promoted, especially concerning the difference between the early 1920's, when the industry boomed and the late 1920's, with 1929 as the year of the great depression and 1930 one year after the great stock crash, which has factually eliminated many businesses of the time. For acquiring the issues, I have consulted the digital online-archive on mediahistoryproject.org (see bibliography).

In phase one, a more or less superficial scanning of advertisements and articles and the way they are incorporated in the overall structure of the magazines will be executed. Furthermore, the composition of cosmetics advertisements in relation to other products will be taken into consideration and the frequency in which they appear throughout the issues and the years. Phase two then, will zoom into a selection of advertisements and articles, which have been chosen based on the results of phase one, in order to analyze them for aspects of address, iconography and they way in which they relate to the social discourse around womanhood. To provide a theoretical grounding for this analysis, theories from film and television studies will be utilized and appropriated for the printed medium: On the one hand, the theory about denotative and connotative meanings in television narratives by Professor Jonathan Bignell will be utilized to clarify how a viewer or in that case reader, devises meaning from symbols and icons and how these signs relate to each other in the formation of binary or assembled meanings³¹. Especially in relation to the findings of chapter 2, it is to assume that there is a certain discrepancy in the distribution of denotative and connotative meanings in the way advertisements are composed. On the other hand, Sergei Eisenstein's writings on the filmic image as hieroglyphs will serve as an idea of how there might be a certain *mise-en-scène* or even montage observable³² in the way advertisements are constructed and related and how conflicts between images and ideas create a more nuanced meaning which, factually, might end up in the kind of deception that Pettit alludes to in his text.

In accordance with the findings of chapters one and two, it is expected that there were on an average less advertisements in the early 1920's, but with a higher degree of verisimilitude, advice giving and a simpler, to-the-point layout as in the later years. In 1929 and 1930 on the other hand, a strong increase in frequency and density of advertisements is expected, with a higher number of images, instead of written advice. In addition to that, it is also expected that the focus on awareness and bodily care has decreased and that aspects of beautification grew more important, that advertisement became more aggressively hinting on flaws, instead of offering positive advice and that in that a realization of deception has similarly decreased as opposed to the early years, in which still a reminiscence of the honest selling concepts of female entrepreneurs were palpable and the industry was attempting to hold up the 'fabricated illusion of a woman-owned business'³³.

31 Bignell. *An Introduction to Television Studies* (Routledge, 2008), 90-92.

32 Eisenstein, Sergej. *Buiten het Filmbeeld* (1929), 31-35.

33 Peiss. *Hope in a Jar: The Making of Americas Beauty Culture*, 117.

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Phase One

To begin, a straight-forward alignment of all the issues observed will be featured, to give an overview over the number of cosmetic ads printed in each year. In the January issue from 1920, 14 cosmetic and make-up ads are featured, in February 1921 21 ads, in August a mere 9 ads and in December 13. In 1929, 12 ads appeared in the January issue, 23 ads in the August and 22 ads in the December issue and finally in 1930, 7 ads in the January issue, 20 in the August one and 11 in the December issue.

In 1920 it is striking, that ads are categorized in blocks in specified advertisement-sections and not ordered in categories of products, but more or less put together seemingly at random. There are no clearly visible tie-ins of ads into the overall structure of the magazine, but they are actually kept apart from the rest of the content, meaning articles, receptions, synopses and previews of movies. Advertising as such, does not seem to be any focusing factor and for large parts of the magazine, there are no ads at all, for instance from page 80 to 116, but then again these blocks appear on every page for almost 10 consecutive pages (page 116-125). In 1921, there appear more and larger ads in general and they are now partially colored and as such draw more attention, but they are still set-up in blocks. While in 1920, advertisements were mostly representing small firms or even independent individuals who were trying to sell their products, in 1921 more and more specified brands (Maybelline, Woodburys, Pompeian) take up more space with sometimes 2 or 3 ads in the same issue and leave less space to the small sellers. Furthermore seem the larger ads of those companies to be coupled together and these ads are beginning to specifically address the consumer, as for instance many cosmetic ads are directed towards husbands, to propose make-up as a fitting Christmas present. Also do black and white close-up images of starlets appear more frequently directly next to cosmetic ads.

In 1929, the overall quantity of ads seems to decrease slightly, even though not necessarily the quantity of cosmetic ads, and ads become more of an integral part of the magazines overall impression. They are not longer coupled in blocks, but stand on their own and are generally bigger, colored and often suited with largely printed tag-lines and catch-phrases. Furthermore, a whole array of new products has been introduced in the past year, such as eyeshadow and lipstick and as such one can speak of a decrease in the number of companies who advertise, but in a significant increase of products to be advertised. In this time, also the previously mentioned selling of make-up kits seems to have started.

In 1930, brands seem to have finally started to be actively tied to films and stars. Max Factor specifically is advertised as the number one make-up artist of Hollywood, a male make-up artist, which proposes a strong change in the connotation of the make-up industry with female expertise from the early 1920's. Apart from that, ads seem to attain fixed spots in the magazines and are often printed in vibrant colors on full pages and in that take up space that 10 years earlier was reserved for actual content. In fact, at least 10 of the 20 ads in the August issue of 1930 were full-page advertisements.

Concerning the frequency of advertisements in the 10 examined issues, results are incongruent with the hypothesis. While on an average there is neither a clear increase not a clear decrease in the number of ads observed, the assumption that there were less advertisements in the early 1920's that in the later years of the period, proves to have been false. Neither the frequency, nor the density has increased, but advertisements are rather more intelligently spread throughout the layout of the magazine and not anymore coupled in large chunks, where they can be easily skipped by the reader. Interestingly also, cosmetic ads were in the early 1920's often coupled with advertisements for DIY camera kits or advertisements for script-writing courses, while these kinds of ads seem to have completely vanished in the later years, which proves the assumption, that magazines indeed turned towards female readers in their advertising efforts and that the professionalization of Hollywood (which is also visible in the increase of star-images and the turn from black and white to colored images), indeed pushed male interests from the fandom. The overall layout, on the other hand, indeed became more complex and advertisements became far more of an organic part of the magazine than in 1920 and 1921, where they have seemed to have played an almost marginal role in comparison.

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Phase Two

Considering aspects of address, it is first of all striking that the majority of advertisements already in 1920 works with rhetorical questions like 'Haven't you always adored Viola Dana's lovely eyelashes?'³⁴ in an advertisement of the Maybell Laboratories and the creation of direct binaries in sentences such as 'now' versus 'then', vs 'the future', 'perfect' versus 'unpardonable', 'beautiful' versus 'flawed', et cetera. Furthermore, the industry works with a very suggestive imagery in their choice of words and metaphors and expressions like 'rose-petal cheeks' or 'moon-like eyes'³⁵ create an almost filmic representation and is direct to evoking scenarios in the mind of the customer. The connection to films and stars themselves though, is not very strong yet and lots of ads rather refer to aspects of 'what nature intended' and how to keep ones complexion 'like when you were a baby'³⁶ (Illu. 1). Many advertisements still have the appearance of 'expert advice' and are made to sound neutral and even scientific, though always on a level of common sense, such as the explanation that the 'free flowing of the blood that comes from exhilaration' ruins the 'perfect smoothness and freshness'³⁷ of ones face which Resinol Soap, naturally, can forecome, or the advice on manicure by Cutext, that 'one should never cut the cuticle, for 'the nail root is only 1/12 of an inch below it and when the cuticle is cut, it is next to impossible to avoid exposing the root at the corners' and that will eventually give a 'coarse, ragged appearance to the nail'³⁸ (Illu. 2). The focus as such, seems to be more on protection, comfort and health and there is in fact rarely speech of improving ones attractiveness.

In 1921, advertisements begin to associate products more frequently with stars. And ads are often arranged next to pictures of celebrities, which again creates a certain metaphorical binary between the 'me' and the 'them', which the use of cosmetics eventually can transform into a 'we'. There are generally more products advertised which are focused on beautification, so less soaps, nail tinctures or cold creams and more lipstick, mascara and kajal. Furthermore, the use of tag-lines and catch-phrases with a different size and font than the rest of the texts becomes popular among advertisers and factually, these italic-written or fat-printed lines are reminiscent of the film title screens in movies and these aspects serve as so called 'flashing arrows' to guide the readers attention to specific elements, like for instance the binaries mentioned earlier (Illu. 7/8). It appears that filmic codes, which were previously learned by the audience, are consciously re-utilized and appropriated in printed ads. What also testaments to that assumption, is the subliminal connotative connection that is created between pictures and advertisements. Even though there is not yet any direct affiliation of film stars to products (due to the fact that many did not want to be associated with the industry), a certain type of the Kuleshov-Effect³⁹ seems to be at work when the advertisement of for instance mascara appears next to the image of a starlet wearing heavy eye make-up. Even though there is no evident connection between the product and the picture and no one knows if this specific product was used in the image, the reader makes an immediate, subconscious connection between the two images, just like it happens when two film scenes appear right after each other. It is to assume thus, that these types of layout-choices are far from coincidental but that a certain mise-en-scène in the magazine becomes more and more important. Apart from that, many advertisements and articles begin to talk to specific target groups and divide the female readership into categories like 'the young girls' or 'women of society'⁴⁰ (Peiss even differentiates between 4 categories: Housewives, society women, clubbing women and working women)⁴¹ and as such advice different products to different types of women, depending on factors like age, skin type, or even the size and shape of the eyes. This specialization, in fact, aims to bind women to specific products and brands, for they are made out as being the best available for 'my' type and this artificial categorization becomes assimilated into the social sphere.

Finally, advertisements in 1921 become more imperative and even aggressive in the way they talk to the customer. There is no more speech of improvement and having a choice of how to treat ones skin, but phrases like 'Why you *must* have beautiful hair to be attractive' or 'your skin *needs* two different creams at different times'⁴² (both my italics) hints on a tendency that

34 Media History Digital Library. *Photoplay*, January 1920, Vol. 17, Issue No. 2, 100.

35 Ibidem, July 1929, Vol. 36, Issue No. 2, 12.

36 Ibidem, January 1920, Vol. 17, Issue No. 2, 18.

37 Ibidem, January 1920, Vol. 17, Issue No. 2, 93.

38 Ibidem, January 1920, Vol. 17, Issue No. 2, 89.

39 Bordwell, D. & Thompson, K. *Film Art: An Introduction* (Mc-Graw Hill, 2010), 231-232.

40 Media History Digital Library. *Photoplay*, August 1929, Vol. 36, Issue No. 3, 73.

41 Peiss. *Hope in a Jar: The Making of Americas Beauty Culture*, 136.

42 Media History Digital Library. *Photoplay*, December 1921, Vol. 21, Issue No. 1, 79.

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leans towards insinuating that beauty not anymore comes from the inside, but is applied superficially.

In the years between 1921 and 1930, a complete assimilation into the aggressive imagery of the consumer culture seems to have taken place. As previously mentioned, in 1927, Max Factor became one of the leading stars of Hollywood as well as the cosmetics industry and he began to 'share' his personal 'Hollywood make-up secrets'⁴³ (Illu. 6) with the public through magazines like *Photoplay*. More than just adverts, now advertising is completely tied into actual articles which talk about the life of stars and starlets, of which the film making itself is naturally a great part. 'A new Make-up secret known to the screen stars, may now be yours'⁴⁴ and similar phrases again cue identification and comparison, but more effectively and directly than through the subliminal messages of the earlier years and even headlines like 'Would you like to be more beautiful than you really are?'⁴⁵ (In the same advertisement by Factor), or 'without smooth skin, a girl can't be lovely' hint on the fact, that beautification finally and fully took over the priority in the way cosmetics are to be utilized. Peer pressure is furthermore intensified through the use of doubtful statistics, like '442 out of 451 actresses use ...' or '9 out of 10 are devoted to ...'⁴⁶ (Illu. 3) and here, clear aspects of customer deception are palpable, for these 'facts' are impossible to question and provide much less information than the beauty advice of the early 1920's, in fact they do not provide any useful information at all. Interestingly though, there are also more and more articles surfacing which deal with exactly this deception and attempt to debunk it on a certain level. In one article in the August issue of 1929, Titled 'The Passing of the Extra Girl', for instance, it is mentioned that the coming of the sound era ended the focus on mere beauty as the sole qualification for becoming a movie star and that skills like singing, dancing and a proper speech are similarly determining factors: 'Once beauty spelled film success, now it's accomplishment'⁴⁷ (Illu. 4). In another article with the title 'Diet – The Menace of Hollywood', specialists even warn about possible harmful side-effects and health risks that come with excessive loss of weight or the attempt to achieve 'unrealistic film looks'⁴⁸ (Illu. 5).

Apart from that though, in 1930 Max Factor manages to fortify his role as Hollywood's beauty wizard and becomes literally compared to an artist who can do 'minor miracles': 'Her allure and personality, previously hidden by her grotesque application of cosmetic, now shown forth by the magic of make-up by Max Factor' and the famous slogan of his campaign 'Hope in a Jar', 'could cynically capture the deepest disappointments of consumer culture, or give voice to the utopian promise that cosmetic alchemy might transform deficiency into triumph'⁴⁹.

Conclusion

Conclusively, many aspects of the hypothesis seem to have been verified, but yet some surprising differences surfaced as well. It seems indeed, that the tone that advertisers were speaking changed to an increasingly direct address, sounding less like an offer than a demand to the customer to adhere to the advice they are giving. In that, a certain imposition of 'submission of the mind to beliefs imposed on it by authority'⁵⁰ is palpable, with the authorities in this case being the newly rising profession of the make-up artist, with Max Factor at the peak of the procession. With an increasing focus on the private lives of stars and starlets, the medium film begins to bridge the gap between the private and the public space and films enter the domestic world through magazines and so, consequentially, do the products they are more and more associated with. Filmic codes and conventions become part of the accustomed perspective, also due to the frequency with which films were seen and these customs were consciously utilized by the media and the industry to strengthen and condense the ties of the network that has built up around the culture of consumption. Interestingly, no signs of regression are observable in the 1929's and 1930's issues of *Photoplay*, as anticipated, but that seems to be explainable by the way in which the previously mentioned ties have been established throughout the years: Instead of a rich and varied field of rivaling individual sellers and producers, major

43 Ibidem, Vol. 37, December 1929, Issue No 1, 91.

44 Ibidem, Vol. 37, December 1929, Issue No 1, 90.

45 Ibidem, Vol. 36, August 1929, Issue No. 3, 17.

46 Ibidem, Vol. 37, December 1929, Issue No. 1, 72.

47 Ibidem, Vol. 36, August 1929, Issue No. 3, 31.

48 Ibidem, Vol. 35, January 1929, Issue No. 2, 31.

49 Peiss. *Hope in a Jar: The Making of Americas Beauty Culture*, 200.

50 Pettit. *The Science of Deception*, 13.

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industries begin to stick together and attempt to survive by forming cartels and even signs on a beginning oligopolization of brands like Factor, Maybelline or Woodburys seem to be surfacing, which all attempt to achieve a fixed place in the lucrative dream factory of Hollywood. This, factually, is also a very strong sign of how consumer culture has evolved since the early years of the roaring twenties from an open network of loose ties with lots of space for experimentation and chances to ascend to an almost closed circuit of obligations and maxims of profit and superiority. On the other hand though, the assumption, that the awareness of deception has decreased simultaneously with advertisement strategies maturing has proven to be false.

Instead of having a straight graph of simple advertisement bound to a strong sense for what must be true and what must be a lie and consequentially a relatively low awareness for business strategies as these become more complex and intelligently positioned, it seems more that the development has the form of a parabola, with little awareness in the early years of corporate advertisement and more 'naive belief' and high awareness of deception together with increasingly deceptive advertising. This permits the assumption, that the discourse itself in fact matured together with the industries and the media and that it did not become dictated and suppressed by new implications of the lifestyle that the consumer culture imposed, but that it similarly became an integral aspect of this very culture and has evolved with it and through it.

Finally, it is to say that it has not been expected, that undeniable proof for the assumption that there was indeed an artificially created network between the film and the cosmetics industry that induced a mutual acceleration of their significance in consumer culture through the appropriation of aspects of the popular discourse around implications of womanhood in the 1920's could be found, but it is hoped that at least satisfactory evidence, which hints on the possible validity of the hypothesis of this thesis could be provided and that this gives sufficient reason for consequential studies with richer sources and even more results, as the wild years of the roaring twenties are surely a rich and interesting formative period of human history, from which a lot of lessons also for today's increasingly complex everyday life, can be learned.

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Appendix

Illustration 1

18 PHOTOPLAY MAGAZINE—ADVERTISING SECTION

If you long for more color
 Use this famous treatment for ruddy, blotchy skin. Just before retiring, wash your face and hair with plenty of Woodbury's Facial Soap and warm water. If your skin has been badly treated, rub it gently with your hands into the pores, using an upward and outward motion. (In this case the skin feels somewhat sensitive. Once well as warm water, then in cool. Whenever possible, rub your skin for five minutes with a piece of ice and dry carefully.)
 The next, rub the skin regularly with the special treatment called STEAM TREATMENT. You will find it in the booklet enclosed in almost every tube of Woodbury's Facial Soap.



To make your skin noticeably lovely—Give it the regular care it had when you were a baby

WHEN you were a baby, your skin was exquisitely soft—clear, delicate—daintily rose-pink and white. People loved to touch your rose-petal cheeks, your soft, smooth, little hands. Do you ever stop to think what kept your skin so fine and soft? What is keeping it now from being as fine and soft as it can be? No matter how you have neglected your skin, you can make it exquisite in texture. You can have the glorious color of youth. You must begin at once to give your skin the tender, regular care it received when you were a baby. Every night before retiring, cleanse it thoroughly—just as thoroughly as a baby's skin is cleansed every night. If your skin has lost its delicacy and clearness, use the particular Woodbury treatment indicated for its need. Do you want more color? Are your pores enlarged? Have you disfiguring blemishes or blackheads? These conditions are the result of neglect and the constant exposure to which your skin is subjected. The right Woodbury treatment, used nightly, will correct them. Get a cake of Woodbury's Facial Soap and have your first treatment tonight. The feeling the first two or three treatments leave on your skin will tell you how much good its regular use is going to do you. In a week or ten days you will begin to notice a decided improvement—the greater clearness, smoothness, fineness and color you long for.

Woodbury's is for sale at drug stores and selling goods counters throughout the United States and Canada. A 25 cent cake will last a month or six weeks.

Sample cake of soap, booklet of famous treatment, samples of Woodbury's Facial Powder, Facial Cream and Cold Cream, sent to you for 15 cents. For 5 cents we will send you a trial size cake (enough for a week or ten days of any Woodbury facial treatment) together with the booklet of treatment, "A Skin You Love to Touch." Or for 15 cents we will send you the treatment booklet and samples of Woodbury's Facial Soap, Facial Powder, Facial Cream and Cold Cream. Address the Andrew Jergens Co., 501 Spring Grove Avenue, Cincinnati, Ohio.

If you live in Canada, address the Andrew Jergens Co. Limited, 504 Sherbrooke St., Perth, Ontario.

Wrapped around every cake of Woodbury's Facial Soap is the booklet "A Skin You Love to Touch." It contains scientific advice on the skin and scalp and full directions for all the famous Woodbury preparations.




CONSTANCE BINNEY has become one of the busiest young ladies of the theatre. After a day's work at the studio—on "Tiresome Susan," her first starring vehicle—she speeds to a playhouse where she speaks her lines in "30 East".

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Illustration 2



Beginning As Lincoln

Not exactly an humble start in the movies, that of Joseph Henabery

By ALFRED A. COHN

ALMOST invariably the person who sits supinely by and waits for someone to discover his or her unusual qualities remains undiscovered. This is no less true in the "movies" than elsewhere in life. Waiting to be discovered is about eighteen before zero in fruitful occupations. Having thus laid the foundation, we will now proceed with the story.

Back in the medieval age of the cinema—about 1913—Director Griffith found himself decidedly up against it. He was looking for an actor who could play the role of Abraham Lincoln in his film, "The Clansman," later rechristened "The Birth of a Nation." One by one the character men would come into the studio, make up and pass in review before the boss. One by one they were dismissed until an even dozen had been tried out.

There was a young leading man on the "lot" who had watched the Lincoln candidates come and go. He watched each applicant depart with a sigh of relief. Finally he thought the time had come for action and he made his way into the mogul's sanctum with considerable hesitation.

The harassed director looked up.

"Well?" he said.

That's Griffith's favorite word—"Well." He can say a whole dictionary full of words by the utterance of just that one syllable. He can mean nearly anything—it all depends upon the intonation.

"Well?" he said again, and this time he meant "What the deuce do you want here, anyhow, and whatever it is be brief about it!"

"I'd like to play Lincoln for you, Mr. Griffith. I know I can do it."

The director laughed. Then he looked over the candidate, appraised his age as somewhere near 24, and laughed again.

"What makes you think so?" asked D. W. He needed a Lincoln very, very badly.

(Continued on page 90)

PHOTOPLAY MAGAZINE—ADVERTISING SECTION 89

THE RIGHT WAY TO KEEP YOUR NAILS ALWAYS PERFECTLY MANICURED



JUST a little regular care makes your hands beautiful. Nails like rosy pearl inlaid in a delicate setting—soothing, unbroken, cuticle, a perfect curve which repeats the curve of the nail tips.

It is easy for anyone nowadays to have this alluring grace of perfect nails and cuticle—so easy that people no longer excuse the lack of it.

Yet many people ruin the cuticle through ignorance of the proper method of caring for it. *Never cut it.* This is ruinous. The nail root is only 1/2 of an inch below the cuticle. When the cuticle is cut, it is next to impossible to avoid exposing the nail root at the corners or in some other little place. The root of the nail is so sensitive that Nature will not permit it to remain uncovered. The moment a tiny bit is exposed, new skin grows very quickly in that place to cover it. It grows much more rapidly than the rest of the cuticle. This spoils the symmetry of the curve at the base of the nail. It causes uneven cuticle and hangnails. It gives a coarse, ragged appearance to the border of your nails.

Resulting this, an expert set himself to the task of discovering a safe, effective way to remove overgrown cuticle. After years of study he worked out the formula of a liquid, which gently, harmlessly softens and removes the surplus cuticle. This he called Cutex.

Wrap a little cotton around the end of an orange stick (both come in the Cutex package), dip it into the bottle of Cutex and work it around the base of the nail, gently pushing back the cuticle. Instantly the dry cuticle is softened. Wash the hands, pushing back the cuticle with a towel. The surplus cuticle will disappear, leaving a firm, even, slender nail base.

If you like snowy white nail tips apply a little Cutex Nail White underneath the nails directly from its convenient tube. Finish your manicure with Cutex Nail Polish. For an especially brilliant lustrous polish, use Cutex Paste Polish.

MAIL THIS COUPON WITH TWO DIMES TODAY

NORTHAM WARREN
Dept. 701, 114 West 17th St., New York City.

Name _____
Street _____
City _____ State _____

When you write to advertisers please mention PHOTOPLAY MAGAZINE.

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Illustration 3

72 PHOTOPLAY MAGAZINE FOR DECEMBER, 1929

IN HOLLYWOOD . . .

442 of the 451 Important Actresses use Lux Toilet Soap

THE FIRST REQUIREMENT for loveliness and attractiveness, say 39 leading Hollywood directors, is an exquisite skin—and in the case of the motion picture star, it is absolutely essential for success.

For this reason, nine out of ten screen stars depend on Lux Toilet Soap to guard the beauty of their skin.

And because the screen stars are so devoted to it, every great film studio in Hollywood has made this white, delicately fragrant soap the official soap for dressing rooms.

Made by the very method beauty-wise France developed for her finest toilet soaps, Lux Toilet Soap keeps the skin soft and smooth as a garden-petal.

You will be charmed with Lux Toilet Soap. Get several cakes—today. Luxury soaps as you have found only in French shops at 50¢ and \$1.00 the cake—now 10¢.

(Left) Mary Brian, lovely Paramount star, understands how important exquisite skin is. She says: "The charm of a perfect skin is an asset to any woman, but for a star it is a business necessity, too. That's why so many stars guard the smoothness of their skin with Lux Toilet Soap—certainly it keeps 'studio-skin' in perfect condition."

(Right) Dorothy Mackall, First National's beautiful blonde star, in the unique bathroom built for her in Hollywood. She says: "So much of a star's charm depends on soft, smooth skin—the close-up takes the true measure of her beauty. Lux Toilet Soap is lovely for the skin."

(Left) Renée Adorée, Metro-Goldwyn-Mayer's famous star—in the very distinctive Hollywood bathroom which forms such a charming setting for her appealing loveliness. She says: "Lux Toilet Soap gives my skin that beautiful smoothness I thought only the finest French soaps could give. It is certainly a lovely soap. I enjoy it."

(Left) Eleanor Boardman, a screen star whose delicate loveliness captures hearts everywhere, uses Lux Toilet Soap both at home and in her dressing room on location. She says: "Lux Toilet Soap is excellent for the very smooth skin a screen star must have. . . Such a very good soap!"

(Left) Joan Crawford, popular Metro-Goldwyn-Mayer star, says: "Never have I found anything like Lux Toilet Soap for keeping my skin fresh and smooth."

(Left) Clara Bow, world-famous Paramount star, says: "A beautifully smooth skin means even more to a star than to other women. Lux Toilet Soap is a great help in keeping the skin in perfect condition."

(Left) Esther Ralston, Paramount's attractive star, is enthusiastic about Lux Toilet Soap. She says: "In their close-ups, stars are more closely observed than women in any other profession. Their popularity largely depends on the beauty of their skin. Lux Toilet Soap is excellent for keeping the skin delightfully smooth."

73 PHOTOPLAY MAGAZINE FOR DECEMBER, 1929

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Illustration 4

The Passing of the



Frances Johnstone, one time silent film extra, now secretary in a Hollywood players' agency

Ouida Willis, another silent extra, now saleswoman in a woman's shop on Hollywood Boulevard

Dorothy Irving, one of the old studio extra guard, now a shopper for Howard Greer, clothes designer

The microphone era has transformed Hollywood, and the 1929 extra must have more than beauty

THE extra girl is gone. Her beaded evening gown, her gleaming riding boots, her exotic negligee, her thoroughly impractical lashing suit—all a symbol of her—lie dejectedly in her clothes closet.

One doesn't need a beaded evening gown, nor a pair of riding boots behind the counter of a five-and ten-cent store, nor at the steam table of a cafeteria, nor in the nursery of a rich man's home.

When the shadow of the microphone fell across Hollywood, the extra girl put aside her number two pink grease paint and her number six black mascara and took up other tools for other trades. Glamour was left behind her.

A new era has dawned. It is heralded with sound effects. And the new extra girl is a pair of dancing feet, a lithe, hardy body and a throat that can sing "Mickey."

Once beauty spelled film success. Now it is accomplishment. A few days ago I walked on a new sound stage at one of the old studios. There were fifty girls on the set and I saw not a single familiar face!

I recalled the stages of six months ago. A certain dull, droning atmosphere was felt on the old silent sets. Their only claim to brilliance was the beauty of the girls with their vivid costumes, their bizarre taste in jewels and their mania for exhibiting their ravishing backs.

The girls themselves were a trifle haughty, a trifle proud. Easy, light patter was at the tip of their tongues and their laughter was sudden and a trifle hard.

They collected in little groups when they weren't in front of the camera. They usually removed the silver or gold dancing pumps and substituted house slippers (silver shoes cost \$16.50 a pair in Hollywood). The lazy smoke from their cigarettes wafted to the overhead lights the extra girl's prayer, "May there be work tomorrow!"

Some played bridge in corners. Others bent over pieces of sewing. On very rare occasions one of them read a book. This was unique enough to be considered in the light of news. The rest chatted.

"I tell you, dearie, she gets all

her work because her boy friend is the assistant director."

"Where did you get that ared lip rouge, Malah?"

"Oh, sure, I went to that party, but it wasn't so hot and I didn't stay long because I knew I was working today."

"Remember that beige lace dress I had? I dyed it blue. Looks nice."

The drone of the voices went on all day. Briskness was a social error. It was a dull, stagnant sort of life with boredom as its keynote, but it had glamour and it was comparatively secure. The "dress" extras, those used on the smart sets, were employed about three days a week. It was enough to carry them along. And it was easy work.

BUT it isn't easy now. Big rehearsal rooms have been built just off the sound stages. Here are to be found dozens of girls and a couple of pianos. *Ped-s-ds*. The girls have live, young faces (every chorus used in the Fox Polities was under sixteen) and slim, active bodies. And they're busy. They're working. They're dancing, dancing, dancing.

In one corner three youngsters are doing the most exhausting leaps and catches. In another part of the room a little girl (she hasn't a very pretty face but heaps of personality) is strutting on her toes. The muscles of her legs stand out like volutes. The piano is incessant. *Ta-ta-ta*. Two kids are doing tap work and break-downs. No bridge playing here! No idle chatter! No indolence! It's all work. Fast, exciting, exciting work pitched in a high key.

Requirements of the 1929 Extra

1. A pretty face
2. A pretty figure
3. Ability to dance
4. A voice
5. Youth
6. Personality
7. Excellent health

And there isn't a familiar face. For these few extras are picked up in dancing schools or they come from the local choruses, from the legitimate stage or from New York.

They are alert like the quick music that accompanies their dancing.

But where are the old cohorts? The simoes, voluptuous extra of a few months ago—where is she? A group of us happened to drop into a shabby little restaurant on the beach at Santa Monica after a swim. The waitress came to our table for the order. She was beautiful, I noticed, and there was something familiar about her face. Suddenly I remembered where

Extra Girl

By Katherine Albert



Now, no bridge and gossip. The extras rehearse every spare moment. Above, Archie Gottler teaching new steps to the girls of the Fox Movietone Polities. Fifty were chosen out of 500

I had seen her. It was on a sumptuous set at one of the studios. She had worn a flame colored velvet gown. Crystals sparkled at her throat and wrists. And here she was, a waitress in a shabby, little beach restaurant.

Her hand trembled as she set the water in front of us. She turned away quickly and there was a little tear on her cheek. Once, on a set, she had to use glycerine for a crying scene.

When we had finished our meal she called me aside. "Please, for God's sake, don't tell anybody you saw me here. I wouldn't have any of the girls know. I'm just riding myself over until people get sick of these stupid talkies. It won't be long, will it?" she asked fiercely. "Don't you think the public will want silent pictures again?" I took this job because the place was away from Hollywood. I'd die if I saw any of the girls. Maybe if I'd braved my hair it would change me."

HAD I wanted to prolong the agony of the meeting, I could have told her of the other extras who would "die if any of the girls saw them."

There's the girl who learned manicuring and goes out in the evening with her sisters and lipalid nail polish. She's just "riding herself over until the public is tired of talkies." She's sure "they're just a lads."

And there's the girl who owns her own car and hires out for taxi service.

One of the prettiest extras I ever saw is taking care of children in the evening. Does she tell them wild, exciting stories of the glamorous days when she stood next to Lillian Gish for a big close-up and when Richard Barthelmess looked right at her and said, "I want that girl to do this bit for me?"



At the Ambassador Food Show recently a beautiful girl presided over the waffle iron. She talked to housewives for hours, trying to impress them with the fact that the waffle batter she demonstrated was better than the kind they made up at home.

The dramatic ability that the home town folks told her she had before she came to Hollywood thus served its purpose.

You meet the girls on the street. They put up a good front. They are a proud lot. Oh, they're just between engagements. It won't be long until they'll be working "steady" again. And isn't it strange that you just happened to catch them in one of their oldest tricks?

The wise ones are not waiting for the talkie fad to be over. They have left the business completely.

In Jessie Walsworth's office (Jessie is an actor agent) I saw, at the desk, a brisk, efficient, beautiful secretary. "Hello, Miss Walsworth's office. Miss Walsworth isn't in. Who's calling, please?"

She turned to me and smiled and I remembered Frances Johnstone, one of the most

[PLEASE TURN TO PAGE 122]

Recall "The Wedding of the Painted Doll" in "The Broadway Melody"? Then you remember Joyce Murray, who is the new type of talkie extra girl. She can do all sorts of acrobatic dances—and do them well

Name: N.-A. 'Alexey' Michalek

Studentnumber: 3636445

Course: Bachelor Thesis – 'The Roaring Twenties'

Illustration 5



Wrong

A typical "star" luncheon, so fatal to health and happiness, demonstrated by Josephine Dawn. Crackers, 100 calories; cottage cheese, 50 calories; consommé, 13 calories; pineapple, 50 calories. Food fit for neither man nor beast!

DIET-

By
Katherine Albert

The Menace of Hollywood

Why the average woman risks her health when she attempts to achieve a movie figure



Right

A satisfying meal for a girl who wants to lose two or three pounds a week—roast beef, baked potato, spinach, pickled beets, cucumbers, buttermilk and fruit cup. Remember, you can't do good work on a starvation diet.

Unwittingly, the producers are modern Shylocks who, when they demand a pound of flesh, also demand a part of the life-span of the star; without realizing the grave responsibility they assume the producers point the way to the hospital and set an example that threatens to produce a race of anemic, tubercular weaklings.

HOSPITAL reports show that there is more tuberculosis among women than ever before and that this is the direct result of diet!

The foremost physicians declare that they treat thousands of cases of anemia. Diet—a death's head wearing the mask of beauty—is again responsible!

The stars have set the styles in slim figures. The correct weight for a girl five feet two inches tall is 119 pounds. The average screen player of this height weighs only 105 pounds.

A survey of all the studios embracing the film plants of Culver City, Burbank, Westwood and Hollywood and including one hundred fifty of the most famous, most envied film celebrities, resulted in the compilation of a table of heights and weights showing that the players are from ten to fifteen pounds underweight, according to medical standards.

This means that they have starved themselves for pictures, for personal whims, or to be fashionable until they have lowered their physical resistance to the danger point and are unfit to do the strenuous, nervous, emotional work required of them!

Barbara LaMarr died of tuberculosis brought on by weight reduction. Kathryn Grant ruined her career and was made an invalid from starvation. Lottie Pickford took her life in her hands when she resorted to quick reducing medicines, and is today virtually an invalid. Eva von Berne collapsed on the set after trying to lose ten pounds; Phoebe Fairbanks, niece of Doug, caused her family much concern and endangered her health by indulging, secretly, in a lime juice diet. Lina Bacquette has just come out of a grueling, enervating reducing process. Mollie O'Day, now one of the most famous of those waging the battle against spondilops, is convalescing from an operation for the removal of surplus flesh—an operation which has resulted disastrously for others. Excess weight ended the film careers of Clara Kimball Young, Mrs. Sidney Drew, Leah Baird and Katherine McDonald.



Hollywood may slowly return to the natural figure. Anita Page, for instance, is five feet, two inches tall and weighs 118 pounds, which is a sane weight. Anita prefers to follow health charts rather than camera lines.

CORRECT DIET

Compiled by Dr. Willis from works of the most famous authorities on diet

BREAKFAST

1/2 large grapefruit	
Scalloped omelet	
Stewed tomatoes	
Saltine crackers	574
1 cup coffee	Calories
1 teaspoon butter	
1 teaspoon sugar	

LUNCHEON

2 large slices lean roast beef	
Tomato or mushroom sauce	
1 medium baked potato	
2 heaping tablespoons spinach	
2 heaping tablespoons pickled beets	654
8 slices cucumber	Calories
1 glass buttermilk	
1 teaspoon butter	
1 fruit cup	

DINNER

1 slice cold roast lamb	
2 heaping tablespoons squash	
Mint sauce	
1 tablespoon green peas	
3 heaping tablespoons mustard	524
greens	Calories
Medium sized tomato salad	
Mineral oil or vinegar	
2 small biscuits	
1/2 cantaloupe	
1 glass skimmed milk	

1582
Calories

(This must be varied every day. It will reduce you from 2 to 3 pounds per week.)

STAR DIET

This is what the stars eat—it's wrong!

BREAKFAST

Hot water	000 calories
-----------	--------------

LUNCHEON

8 tablespoons consommé	13 calories
2 saltines	100 calories
1/2 pound tomatoes	25 calories

DINNER

Cottage cheese	50 calories
2 ounces pineapple	50 calories
1 glass buttermilk	97 calories
	305 calories

Sometimes

1 hard boiled egg	100 calories
6 ounces spinach	100 calories
	605 calories

Name: N.-A. 'Alexey' Michalek

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Illustration 6

Gossip of All the Studios

[CONTINUED FROM PAGE 89]



Try your guesser on these. Who's the By-gent in the swimming suit doing the pose with Bernice Clair? Wrong thrice! It's Lucien Littlefield, the staid character man!

no more attention. Other arrivals of this in Hollywood, during the heyday of her fame, were attended by pomp and circumstance.

The star who once made the headlines of every newspaper in the country was now relegated to a short form sandwiched between advertisements.

The Polish star wishes to dispose of some Los Angeles real estate, then she will return to London where she is under contract to make pictures.

Her divorce case is scheduled to be heard in Paris early this winter.

It was not a particularly pleasant return to the scene of her greatest triumphs.

SALLY O'NEIL is practically ready for the post-coital—all washed up and ready to climb the hill. (As if the post-coital weren't tough enough without putting a hill in front of it!)

In the past few weeks our gal had only worked in five different studios.

Then finding time heavy on her hands she began writing her life story between engagements at the studios.

Oh, gee, what kind of a break does a young well-meaning Hollywood girl get, after all!

Here's a real sticker. Now guess the identity of the overheated sophomore heading the football yell. Not Eddie Nugent! No—it's our villainous friend William Powell, just pranking



JOHN BARRYMORE declares that the "arrival of the stork may or may not terminate Dolores Costello's starring career. "It all depends on how she feels about it at the time," he said. Another rumour had it that Norma Shearer would poison Irving Thalberg with an heir. Norma denies the rumour, with some annoyance.

THE punch of a theme song is measured by the number of parodies it inspires. Now some Hollywooders have altered "Singin' in the Rain" to "Rainin' in the Sink," and Los Angeles County has offered a bounty for his pett.

AN interesting bit of information has come to old Cal's eam. Maybe you have always wondered why directors have such a weakness for playing life in their own pictures. No doubt you have set it down as another example of the boundless ego of man.

If you saw the "Dance of Life," you may have noticed that Director Edward Sutherland strove himself into the subject—and Co-Director John Cromwell likewise. Eddie played the drunk and John played the bartender in the speakeasy scene. In "Marianne," Director Bob Leonard did a doughy bit. And we could go on indefinitely listing similar examples.

Now, here's the punch. Contrary to what you probably thought, the megaphone boys are not imbued with a suppressed desire to convert before the camera. No indeed—they have a much more practical reason than that for donning the grease paint. You see, playing a bit now and then enables them to place themselves on Uncle Sam's income tax archives as actors. And actors are allowed tidy exemptions for make-up, wardrobe, transportation and other traditional Thespian expenses! Wonder if the chap who thought up this scheme needs a partner? [PLEASE TURN TO PAGE 92]



And if you think this is Chester Conklin, you take another soda mint. The spectacled fellow behind the gooseberry bushes is Clive Brook, in his new "Sherlock Holmes" picture

A New MAKE-UP SECRET

Known to the Screen Stars May Now be Yours

How Leading Stars Avoid Off-Color and Spotty Make-Up With Cosmetics in Color Harmony... the Amazing Beauty Discovery of Max Factor, Hollywood's Make-Up King.



NANCY CARROLL in "The Dance of Life"

Paramount Production Make-Up by Max Factor

In Paramount's big production "The Dance of Life," the absorbing, all-singing super-entertainment, even the enchanting loveliness of Nancy Carroll is enhanced with Make-Up by Max Factor.

Nancy Carroll says: "Indiscreetly in color-up... that to the contrary I am enthusiastic about in your wonderful Society Make-Up."

These Paramount Stars Use the Max Factor's Society Make-Up

- Esther Ralston
- Mary Brian
- John Arthur
- Louise Lane
- Evelyn Brent
- Balducci
- Eg Wrey
- Nancy Carroll
- Virginia Bruce
- Verna Hill



ESTHER RALSTON, Paramount star, is approving the amazing beauty effect of eye shadows originated by Max Factor, Hollywood's Make-Up Genius, remarks "Make-Up makes in correct color harmony, as in Max Factor's Society Make-Up, become a natural part of beauty... awaited, even."

Proved Under Blazing Lights

Make-Up, to blend with beauty naturally must be in color harmony. Cosmetics... powder, rouge, lipstick and other essentials must be in colorings to harmonize with the individual complexion. Otherwise, grotesque effects result and make-up appears off-color, loud or spongy. Max Factor discovered this, produced cosmetics in color harmony, and proved their beauty and delicate tenderness under the blazing motion picture lights... beauty's severest test.

Make-Up for Every Woman — Every Day

Based on this same principle, proved so successful in pictures, Max Factor perfected Society Make-Up for every day and evening use. Universally, the stars of Hollywood adopted it... Nancy Carroll, Mary Brian, Esther Ralston, and a host of others whose beauty has enraptured you, endorse about the wonderful lifelike colorings, in the powder, rouge, lipstick and other essentials, of Max Factor's Society Make-Up. And each star has her own color harmony, suggested by Max Factor, to blend with her complexion colorings and personality. Now you, like the screen stars, may share this beauty discovery of the age. Max Factor will analyze your complexion and send you your make-up color harmony chart... free.

And in Max Factor's book, "The New Art of Society Make-Up" you'll find invaluable beauty advice and make-up hints that will reveal to you the magic of make-up as it is used in Hollywood. A priceless beauty gift, free... so mail coupon to Hollywood and learn the precious make-up secret of the stars.

Max Factor's Society Make-Up

"Cosmetics of the Stars" HOLLYWOOD



MAIL FOR YOUR COMPLEXION ANALYSIS

1. Max Factor—Max Factor Studios, Hollywood, Calif. 2-12-27

2. Use the Scales as a complement only of your regular skin. "The New Art of Make-Up," and personal complexion analysis. I enclose in return for postage and handling.

Name _____

Address _____

City _____

State _____

Country _____

When you write to advertisement please mention PHOTOPLAY MAGAZINE.

Name: N.-A. 'Alexey' Michalek

Studentnumber: 3636445

Course: Bachelor Thesis – 'The Roaring Twenties'

Illustration 7

114 PHOTOPLAY MAGAZINE—ADVERTISING SECTION

The Letter that Saved Me 36% on Typewriters

Received by a Business Man from a Buyer Friend

Chicago, Nov. 2, 1920.

Dear Henry:

I hear that you are down in New York to open a branch office for your firm. You'll be buying a lot of things for the office, not the least important of which will be typewriters.

And that's what I want to talk to you about—typewriters. I want to give you the benefit of an experience I had some time ago, and thereby, I hope, save you some real money.

About a year ago I decided to buy a typewriter for home use. My first thought was to purchase one of the makes we were using in the office, which had been put in before I became buyer for the house. But when it came to digging up a hundred dollars for the machine—I just couldn't. Somehow or other it looked like too much money to me.

Then I thought about picking up a second-hand machine, but the price was about as high, and I had no assurance of service.

I was undecided as to what to do, when one evening at home, I ran across an Oliver Typewriter ad in a magazine. I remembered then having read the advertising

before and being impressed with the story.

"Why pay \$100 for Any Typewriter?"—"*When You Can Buy a New Oliver for \$64*"—read the ad—then it went on to explain how The Oliver Typewriter Company had cut the price by selling direct and eliminating costly selling methods. It was clear to me as an experienced buyer how they could well afford to tap off 35% of the \$100 by their new economical selling plan.

The ad brought out the fact, too, that I didn't have to pay the \$64 in a lump sum. I could settle at the easy rate of \$4 a month. Naturally that appealed to me, for it was as easy as rental terms.

But the thing that decided me was their free trial offer. Without my sending or depositing a penny, they would ship me an Oliver for five days free trial. I could use the typewriter for five days just as if it were my own, and if I wasn't satisfied, all I had to do was to ship it back at the Oliver Company's expense. Well, I rushed in the coupon and got an Oliver for free trial. To make a short story shorter, I

was more than pleased with the Oliver. I fully agreed with The Oliver Typewriter Company that if any typewriter was worth \$100 it was this splendid Oliver.

Well, later when we found it necessary to replace some of the typewriters at the office, you may be sure I put in Olivers, saving the company a nice \$35 on each. At first the girls were reluctant about changing machines, but after a week or two with the Oliver, they wouldn't have any other.

Naturally now we are all Oliver enthusiasts—that's why I write this letter to you.

You just give the Oliver a trial and you'll be more than willing to buy one a good dinner when I arrive in New York next month.

Yours, J. B.

That is the letter that saved me \$36 on each of my typewriters. I not only equipped the office with the Oliver, but like my friend I also bought one for home use. Yes, I am more than willing to buy my friend a good dinner for his valuable advice.

Any reader may order an Oliver direct from this ad by mailing the coupon. No money in advance. No deposit. No obligation to buy. Return or keep the Oliver as you decide after five days free trial. If you decide to keep the typewriter, you may take a year and a half to pay at the easy rate of \$4 a month. Mail the coupon today—NOW.

Compare Price \$100
The OLIVER Typewriter (Grandest)
1920 Oliver Typewriter \$100, Chicago, Ill.
Over 800,000 Sold
Save \$36

THE OLIVER TYPEWRITER CO., 1972 Oliver Typewriter Co., Chicago, Ill.
I ship you your Oliver for five days free trial. If you are not satisfied for any reason, I will return it to me and you will not pay a cent for it.

My check will be for your typewriter. If you cannot return it, I will mail it back to me in return for a \$100 check.

I'll pay with a check until I get it. Will you pack it in a box and ship it to me?

Name _____
Street Address _____
City _____ State _____
Occupation or Title _____

THE OLIVER TYPEWRITER CO.
1972 Oliver Typewriter Co., Chicago, Ill.

WAS \$100 Before the War
Now \$64

A Finer Typewriter at a Fair Price



"Don't Envy Beauty— Use Pompeian"

"How well you look tonight!" Such compliments are the daily joy of the woman who applies her cream, powder, and rouge correctly. Here is the Pompeian way to instant beauty:

First, a touch of fragrant Pompeian DAY Cream (vanishing). It softens the skin and holds the powder. Work the cream well into the skin so the powder adheres evenly.

Then apply Pompeian BEAUTY Powder. It makes the skin beautifully fair and adds the charm of delicate fragrance.

Now a touch of Pompeian BLOOM for youthful color. Do you know that a bit of color in the cheeks makes the eyes sparkle with a new beauty?

Lastly, dust over again with the powder, in order to subdue the Bloom. Presto! The face is beautified and youthified in an instant!

These preparations may be used separately or together (as above) as the complete "Pompeian Beauty Toilette." Pompeian DAY Cream (vanishing) softens the skin. Pompeian BEAUTY Powder, a powder that stays on—fresh, white, rachel (formerly called brunette). Pompeian BLOOM, a rouge that won't crumble—light, dark, medium. At all druggists, 60c each. Guaranteed by the makers of Pompeian MASSAGE Cream (60c), Pompeian NIGHT Cream (50c), and Pompeian FRAGRANCE (30c), a talcum with an exquisite new odor.

Marguerite Clark Art Panel—5 Samples Sent With It

Miss Clark posed especially for this 1921 Pompeian Beauty Art Panel entitled, "Advance Contact Phone Booth." The rare beauty and charm of Miss Clark are revealed in three colors. Size, 10 x 1 1/2 inches. Price, 10c. Samples of Pompeian Day Cream, Powder and Bloom, Night Cream and Fragrance in color containers sent with the Art Panel. With these samples you can make many interesting beauty experiments. Please note our coupon below.



Pompeian DAY CREAM

THE POMPEIAN COMPANY
2131 Payne Avenue, Cleveland, Ohio
Also Made in Canada

GUARANTEE

The name Pompeian on any package is your guarantee of quality and safety. Should you not be completely satisfied, the purchase price will be gladly refunded by The Pompeian Company, at Cleveland, Ohio.

"Don't Envy Beauty— Use Pompeian"

YEAR OFF NOW

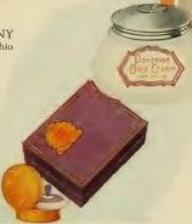
Send me for Pompeian shipping and in goods

THE POMPEIAN CO.,
2131 Payne Avenue, Cleveland, Ohio.

Completion—Enclose a stamp for the 1921 Marguerite Clark Panel. Also please send five samples named in order.

Name _____
Address _____
City _____ State _____
Date _____ Year _____

Print name, address and address on the enclosed label



Name: N.-A. 'Alexey' Michalek

Studentnumber: 3636445

Course: Bachelor Thesis - 'The Roaring Twenties'

Illustration 8

18 PHOTOPLAY MAGAZINE FOR DECEMBER, 1929

You can keep YOUR skin LOVELY as THEIRS

by using this famous 3-step Woodbury Treatment

I These beautiful types were chosen from thousands of entrants in forty-eight States as the loveliest, the most alluring Woodbury users.

Whatever the condition of your skin is today—if it is excessively oily, or rough and dry, or if blackheads and blemishes embarrass you—do not be discouraged. Your skin is constantly changing—old dead cells are being replaced by new ones. Let Woodbury's make this new skin what you want it to be. Let it make you more attractive, more desirable.

Get a cake of Woodbury's today and give your skin the famous Woodbury treatment described above. This treatment was developed by a celebrated skin specialist after years of experience in treating all types of skins. It cleanses and stimulates the skin just as the beauty treatments of the famous salons do. Follow it faithfully and watch your skin gain in clearness, suppleness and fineness of texture until you, too, possess "a skin you love to touch!"

II With tips of fingers work a rich, anti-septic lather of Woodbury's Soap and warm water well into the skin to dissolve all dirt, powder and rouge. Wash away with clear, warm water.

III Rub a small piece of ice lightly over the face to close the pores and tone up the skin. If your skin is very thin or dry, do not use ice. Apply Woodbury's Cold Cream and leave on overnight, to keep your skin soft and trim.

I Write a cloth from hot water and hold it against the face to open the pores.

II With tips of fingers work a rich, anti-septic lather of Woodbury's Soap and warm water well into the skin to dissolve all dirt, powder and rouge. Wash away with clear, warm water.

III Rub a small piece of ice lightly over the face to close the pores and tone up the skin. If your skin is very thin or dry, do not use ice. Apply Woodbury's Cold Cream and leave on overnight, to keep your skin soft and trim.

"A DEBUTANTE has to have a good skin. That is why I never use any soap but Woodbury's on my face. It keeps my skin just the way I want it to be."
—Nancy de Acosta, premiere debutante.

"I LOVE the feeling of my skin right after I have used Woodbury's—refreshed, invigorated—deliciously smooth!"—Julia D. Evans, most successful woman in the arts.

"IT'S TERRIBLY HARD to keep your face clean in Chicago. Woodbury's is wonderful for cleansing. It keeps your skin so deliciously soft and smooth. We love it!"—Lain V. Dodd and Helen E. Dodd, greatest rivals.

"ALL THE GIRLS in New Orleans are beautiful. And nearly all of us use Woodbury's. We think it is marvelous. If a girl has any trouble with her skin—she gets right after it with Woodbury's soap. It really helps to keep your skin lovely and smooth!"—Lillian Gladys Gelfa, leading actress.

"WOODBURY'S is wonderfully cleansing, yet with a special delicacy and mildness that I've never found in any other soap."—Mrs. George Franklin Hauer, most beautiful stage wife.

The Andrew Jergens Co., Cincinnati, O.
© 1929, You A. J. Co.

Six most beautiful Woodbury users chosen by John Barrymore, F. Scott Fitzgerald and Cornelius Vanderbilt, Jr.

Best advertisement in PHOTOPLAY MAGAZINE is trademark

New Pictures

HOW do you like the new Blanche Sweet? You don't even have to answer—there's only one reply possible! The mix is doing marvels for our perennial blonde favorite. She has leading rôles in two big pictures, "The Night Hostess" and "Always Faithful," and there'll be plenty more



Name: N.-A. 'Alexey' Michalek

Studentnumber: 3636445

Course: Bachelor Thesis – 'The Roaring Twenties'

Illustration 9

Plays and Players

Real news and interesting comment about motion pictures and motion picture people.

By CAL YORK

CHARLES SPENCER CHAPLIN came here and he conquered. England gave its favorite son a reception that she usually reserves for the Prince of Wales. In fact, the idolized Edward is the only other personage who was ever greeted with a riot such as Chaplin got. He tells in his own interesting and laudible way of his experiences. Read "Charlie Abroad," in this issue.

SW Gladys Hulette and her husband, William Parks, Jr., on the Avenue the other afternoon. Gladys looked like some little school-girl in her kiddish short-cut and tan, and her husband doesn't look much older. They are both as nice as they can be.

He plays with Corinne Griffith in her newest picture.

MARY PICKFORD reinforced her tremendous popularity when she attended the first night of "Little Lord Fauntleroy" in a New York Theater.

In the town with Mary were her ex-husband, Harold Lloyd, her husband, Douglas Fairbanks, Jack Pickford, who helped direct the picture, and Mrs. Charles Pickford. All of the Pickford family except Lottie went aboard a week later.

Even little Mary Pickford the Second went along with her aunt and grandaunt.

Mr. Fairbanks made a speech at the premier, referring to himself as one of Mary's added attractions. Mary didn't make a speech at "The Three Musketeers," but then she has always been a retiring personage. Her picture has been a great success, and everyone who knows Mary is glad, for she surely deserves it.

GLORIA SWANSON has announced that she and her husband, Herbert Som-

love and make a home for me and my work will completely absorb me. I do not wish ever to be separated from her again. I feel I shall be happiest this way.

ANNOUNCEMENT has been made in the Los Angeles newspapers that the reported engagement of William S. Hart and Jane Novak, if it ever existed has been terminated and that there will be no wedding bells in that direction.

Although the engagement was never confirmed, it was definitely accepted and said to be true by intimate friends of both Mr. Hart's and Miss Novak's. It was supposed that neither of the stars would confirm it because Miss Novak's divorce from her first husband was not yet final and that any such announcement as her future wedding plans might interfere with her final decree.

But that has been handed down and Mr. Hart is now quoted as saying, "No, we are not going to be married. It's not true and I wish it were—but it isn't."

Miss Novak, as usual, remains mysteriously, sweetly, silent.

WHEN you powder, delishious. The personal powdering that most women do is so unnecessary. Here is the satisfactory way to



Meet Mrs. Ralph Graves. She was Marjorie Seaman when Ralph Graves met her during the filming of "Dream Street," in which he was the hero and she a minor character. They were married in Minneapolis, Minnesota, where the bride-to-be was "on location" with a film company. Mr. Graves, on his way west to appear in "Kindred of the Dust," stopped off long enough for the knot to be tied. Miss Seaman finished her picture and then joined her husband in Hollywood. The marriage was to be kept a deep dark secret. But somebody told.

HERE is our idea of a real motion picture palace. A dance hall, a road-garden, a restaurant, and a swimming-pool besides the auditorium that seats 1200 people.

There is only one picture house in the United States that has all of these extra added attractions: and that's the Hippodrome, at Okemogee, Oklahoma.

ELISE FERGUSON is at home—the Dark Avenue—again, after her trip to Europe on which she was accompanied by her husband, Thomas Clarke, the banker.

The exquisite Elsie is more charming than (Continued on page 80)

PHOTOPLAY MAGAZINE—ADVERTISING SECTION 79

Your skin needs two different creams at different times



For the night—remember only POND'S Cold Cream, the cream made with oil, will do.



In the daytime, use POND'S Vanishing Cream, the dry cream made without oil, to prevent your skin becoming dried and dull.

make powder stay on. First smooth in a little POND'S Vanishing Cream—this cream disappears entirely, softening the skin as it goes. Now powder. Notice how smoothly the powder goes—and it will stay on two or three times as long as usual. Your skin has been prepared for it.

This cream is so delicate that it can be kept on all day without clogging the pores, and there is no drop of oil in it which could reappear and make your face shiny.

At night—the cleansing cream made with oil

Cleanse your skin thoroughly every night if you wish to retain its cleanness and freshness. Only a cream made with oil can really cleanse the skin of the dirt and dirt that borrows deep for ordinary washing to reach. At night, after washing your face with soap

you have found best suited to it, smooth POND'S Cold Cream into the pores. It contains just enough oil to work well into the pores and cleanse them thoroughly. Then wipe the cream gently off. You will be shocked at the amount of dirt this cleansing removes from your skin. When this dirt is allowed to remain in the pores, the skin becomes dull and pimply and blackheads appear.

Start using these creams today

Both these creams are too delicate in texture to clog the pores and they will not encourage the growth of hair. They come in convenient sizes in both jars and tubes. Get them at any drug or department store. If you desire samples free, take advantage of the offer below. POND'S Extract Company, New York.

GENEROUS TUBES—MAIL COUPON TODAY

The POND'S EXTRACT CO.,
119 Boston St., New York.

Ten cents (face) is refunded for your special introductory tubes of the two creams every normal skin needs—enough of each cream for two weeks' ordinary toilet use.

Name _____
Street _____
City _____ State _____

When you write to advertisers please mention PHOTOPLAY MAGAZINE.