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A. W. Plunkett and A. G. Murray as "Marie" in "Biff, Bing, Bang" at Imperial Theatre, Friday, Nov. 14.



BESSIE LOVE IN SCENE FROM "A FIGHTING COLLEEN"

At the Star next Monday, Tuesday and Wednesday.



FRITZI BRUNETTE IN "THE WOMAN UNDER THE COVER" A UNIVERSAL PICTURE
Imperial Theatre 1 Thursday and Saturday, Nov. 13th and 15th.

DANCE
SATURDAY EVENING, NOV. 8.
Dominion Rubber System club rooms.
Dance 8 to 12. Admission 25c.

THE VOGUE OF NORMA TALMADGE

The Mirror of Fashion and Good Taste in Colors, Says Gertrude Hamilton Field in "The Picture News."

Norma Talmadge has a most interesting theory concerning clothes and their colors. She believes that the range of human emotions has a direct and vital relation to the colors of the spectrum.

Every emotion has its color-tone equivalent, and in the making of a photoplay one must dress one's emotions in corresponding hues under the blue lights of the Cooper Hewitts.

Miss Talmadge says: "You understand that this problem of color under the peculiar lights of the moving picture workshop is no high-school problem in chemistry. To know a color as it will appear to the naked eye is an art itself. Everyone who knows anything about the filming of a scene knows that, while everything on the motion picture screen appears to be black and white, a number of different colors are needed to obtain the desired effect. Yellow, for instance, photographs white. So when I say, for example, that I must wear scarlet to right-fully interpret a certain character for a picture, I mean that I must wear a gown which appears red when the director calls for lights."

"Vogue" and one or two other exclusive fashion journals have, until recently, been the only reliable source from which society women living in the smaller cities have been able to cull the newest and best-taste styles from New York's up-to-the-minute clothes.

But a new factor is at hand, namely the great moving picture actresses. They spend thousands of dollars to obtain, not only the latest creations, but the coming designs from such exclusive clothes-designers as Lucile, Madame Francis, and Mary Blackburn. Society women have become cognizant of this fact and follow these living, breathing fashion-exponents with close attention in all their latest releases.

Among these super-gowned geniuses Norma Talmadge ranks supreme. Not only does she spend a mint of money on her clothes, but she makes use of a naturally fine discriminative taste and she has an air, a way of wearing her clothes which nine women out of ten strive to attain, but in vain.

A red which is red in daylight may not be red at all in the studio and if it is not, then the emotional effect is completely destroyed. "You must think that I have become a faddist, but I assure you I have not. Do you know I never attempt to portray a character until I decided on my heroine's color tones? I must know, even before I begin to study the script seriously whether my subject is a character positive enough to demand virile shades, a little thing to be in the pastel tones or a passive creature with only neutral qualities. Then I begin to choose my colors for my gowns. There are certain emotions which require flamboyant hues—the scarlets, vivid blues and greens and bright purples which are suggestive of strong feeling.

"The heroic woman who has faults as well as virtues is well interpreted through scarlet, and I always wear that color in scenes where I must show envy, hate, or great sacrifice."

Miss Talmadge's latest, "Select Picture," "The Probation Wife," is a film version of a short story by Angie Ousley Rooser, which recently appeared in a popular leading magazine. The scenario was written by Kathryn Stuart.

Miss Talmadge has the role of an inmate of a notorious cafe, who is later brought before the Magistrate of the Delinquent Court and sentenced to three years in a reformatory. Varied and thrilling adventures surround her final escape and a love romance follows which is quite out of the ordinary in both treatment and conception.

"The Probation Wife" is no probation picture. It is a Select-Talmadge picture. That is your proof. Miss Talmadge wears many beautiful gowns in this latest Select Picture, all exclusive French models. The picture appears at the Allen Wednesday and Thursday.

LEE KIDS HAVE STRIKING ASSET

Fox "Baby Grand" Stars Are Natural Before Camera, and It Means Success for Them

Picture theatre patrons view with evident relish the optimistic report regarding progress of Jane and Katherine Lee, the William Fox "Baby Grand" film stars, and are awaiting their next picture, "Troublemakers."

These Fox Kiddies have steadily developed as big attractions in film until now, as stars in William Fox Standard Pictures, they are recognized by exhibitors as box office assets of the first magnitude. This will be proved when "Troublemakers" is shown here at the Star next Mon. Tue. and Wed.

There has been always, and especially of late, a demand for juvenile film stars of big calibre—youngsters who would act naturally before the camera, act just as plain, ever-day children—not as actors or actresses. In comedy roles they are scarce as hen's teeth, they are usually utterly ridiculous or absolutely flat.

Abetted by short-sighted directors, most of the juveniles appearing before the camera have destroyed rather than conserved their naturalness that makes children so attractive and beloved in real life. In trying to manufacture comedy instead of portraying it, they fail utterly.

The Lee "Kiddies"—Jane and Katherine—are exceptions, rare exceptions and their remarkable success in film, aside from their natural talent, can be traced to their ability to act just like real red-blooded kiddies would naturally act.

Kenean Buel, under whose direction Jane and Katherine Lee worked "Troublemakers," says he never requests the Lee Kiddies to "act"—he asks them to do things—not act them. As a result the Fox "Baby Grands" are shown on the screen as real-to-goodness live flesh and blood prankish children—not mannikins.

It is in this naturalness their chief charm lies. Film theatre patron see in the little Lees just plain, every day kids—not actors. They are spontaneous—not artificial—and the many humorous stunts they pull are done just as normal kids would do them if there wasn't a camera within a mile.

Kids "cutting up" before company are never as genuinely interesting or funny as when they are alone or believe they are not being watched. Jane and Katherine Lee—the Fox "Baby Grands"—and self-consciousness are strangers. Therein lies their charm, and therein lies their being a big asset to exhibitors. In film comedy drama they are destined for big things, and they are seen at their best in "Troublemakers," at the Star next week.

BY HARDWARE AND METAL. Higher prices are still the order this week and many important changes have been noted. The general tendency is for firm markets and reports indicate that prices on many commodities are likely to move to higher levels. Axes have advanced \$1.50 on single bit, \$2.00 on double bit and handled. Makers have also adopted the new system of listing axes and is similar to the American method of classifying the different weights and each class shows a different extra over base price. Bristles are again active and show an advance of 12½ per cent. Enamel-wire, copper sheet iron and galvan-

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Diagonal attachment of the Three-Point Springs at both ends of a 130-inch Springbase gives the road steadiness of the heavy car of long wheelbase. Equipment is complete from Auto-Lite Starting and Lighting System to Demountable Rims. The longer you ride in this car the better you will like it. Come and see this car. Ask for Booklet. Overland 4 Touring, \$1195; Roadster, 1195; Coupe, 1845; Sedan, \$1995. Prices f. o. b. Toronto, War Tax included, subject to change without notice.

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