

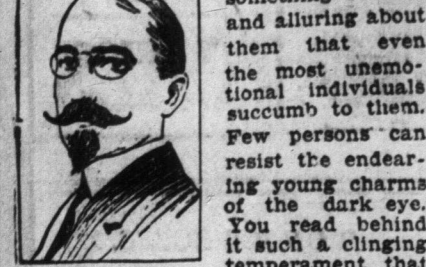
DAILY MAGAZINE PAGE FOR EVERYBODY

Secrets of Health and Happiness

Why You've Never Seen A Person With Red Eyes

By DR. LEONARD KEENE HIRSBERG

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DR. HIRSBERG

Brown eyes have something so soft and alluring about them that even the most unambitious individuals succumb to them. Few persons can resist the endearing young charms of the dark eyes. You read behind it such a clinging temperament that in your boundaries yearning for some one to protect and love you feel certain you have found it.

Dark orbs usually mean deep, firm, unmovable devotion and reliance. They indicate a sweetness and seductiveness which blue eyes and gray eyes often lack.

Just as in tropical countries dark pigments and variegated colors prevail as evidence of the warmth, as well as nature's attempt to protect the sensitive living structures from the sharp rays of hot sunlight, so the dark iris of the eye is perhaps the outgrowth of an effort to hold back the springs of feeling in their possessor. Blue eyes, on the other hand, betoken usually the supremacy of the intellect and the subjugation of those glands which are intimately associated with profound emotions.

The blue-eyed individual is seldom as sincere or as deep in her feelings as is the black or brown-eyed person. Accompanied as blue eyes often are with effervescent, vivacious, superficial and transient states of exuberance, it is commonly to be noted that their waters are fickle and not tenacious in their likes and dislikes.

Lack of Pigment. Gray eyes, on the contrary, partake of neither the characteristics of blue eyes nor of the depths of feeling which go with brown eyes. Those who have gray eyes are at times as stately and cold as the color indicates. Emotions are seldom present; hilarity and frequent changes of fleeting vivaciousness are equally rare. It is not said with assurance that gray eyes nearly always point to deliberation and cold calculation, with little, if any, such springs of action as impulsiveness or hysteria.

If all these facts are correct, why is it that mankind is not, like rabbits and flies and some other creatures, occasionally endowed with red or pink eyes? The matter of truth, there are a few exceptional people so born. They are albinos, or persons whose skin, hair, nails and iris are all deprived by heredity of the color-indicating pigment. Just as a white flower is wholly wanting in the color pigment, green, blue, purple, yellow, and so on, so a human albino has no black or blue pigment.

When all the pigment of a human creature is wanting, the red blood corpuscles, which roll hither and thither in thick bunches thru the veins, capillaries and arteries of the body, show thru the transparent, colorless flesh and the eyes are seen as red. This is equivalent almost to blindness.

Red Eyes Defenseless. Obviously, man cannot have red eyes because albinos and others with these red eyes are defenseless in their light. They have no pigment curtain over the pupil as a pin-point to guard the eyes when bright illuminants strike them. In other words, the iris which dilates and contracts what we call the "pupil" is made up of dark or blue pigment in order to safeguard the delicate internal structures of the eyeball and thus protect vision.

Another equally essential explanation fits in with these facts: You cannot have red-colored eyes and see, because it is necessary that red, one of the chief colors in visible light, must reach the retina—the living lining inside the eyeball, which is linked with the optic nerves in order to tell the rest of you the exact truth of the outside realities. If this red is injected into the retina—exactly what happens when anything is red—it means that one of the principal factors of information to your mind has been turned away at the door. Therefore, no human being can acquire real knowledge and at the same time have red eyes.

"GOING AWAY" VISIONS

By Will Nies



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THE AMATEUR GARDENER

By RACHEL R. TODD, M.D.

Bordeaux Mixture, and its Uses—A Fungicide.

An insecticide is a medicated spray that is used for the purpose of destroying insects. A fungicide is a spray that will kill the spores of various moulds or fungi.

The one will not take the place of the other, because an insect is an insect and the spores of moulds and the like are really living "seeds," and need quite different treatment.

It is therefore necessary before deciding which to use, to know what is the matter with your sick plants. Of course insects can be seen usually, but rust, mould, and the effects of fungi can be seen and often look like the ravages of insects. Yet worse, the results of fungous growths quite often cannot be detected at all by the naked eye, but what happens is that the buds appear, blight and die, apparently for no reason whatever.

The peachy is one of the plants very subject to this mysterious set of diseases. Ants carry on their feet the fine spores of a destructive mould, and these are deposited upon the buds of the plant, penetrate into the heart and a mould wraps all the inner fibres in its tissues.

The hollyhock, the larkspur, the chrysanthemum, the carnation, the begonia, the gladiolus, the hyacinth and the narcissus are all very susceptible to some one or other of the various moulds so common here in Ontario. And up to the present, the best solution, if used in time, is this Bordeaux mixture.

Preparation of Bordeaux Mixture. Where the garden is small and a small quantity of the solution is needed, the best way is to buy a small package of the preparation with directions as to the use.

But where a large quantity is required, the business is best conducted on a fairly large scale. The ingredients necessary are copper sulphate and unslaked lime.

Instructions for making 50 gallons: Take four pounds of the lime, mix into a smooth paste by adding a little water from time to time as the slaking continues. When completely slaked, add the copper sulphate, and let it become quite cold.

The copper sulphate must be dissolved separately in a different vessel and one that contains no metal to be attacked by the sulphate. Different authorities give different quantities of the sulphate, but all advise that the material be tied in a loose bag, and immersed into the water, until it is just covered, and no more.

The length of time for complete dissolving depends entirely upon the amount of sulphate tied up in the bag. For ordinary use, twenty pounds of the sulphate is sufficient to give a fairly good Bordeaux, made in a twenty-five gallon solution such as this.

After the twenty-five gallons of sulphate solution is quite clear, it must be added slowly to the lime solution, which latter must be quite cold. Add slowly and stir briskly for ten minutes, and the Bordeaux is complete.

This solution may now be weakened to half strength when used on tender leafage.

Answers to Health Questions

L. R. N., Toronto: Q.—I. Please give me a remedy for enlarged pores.

A.—I. Once the blackheads and pimples are gone, large pores may remain for a time. These are annoying, but not serious troubles. Massage, vibration and the use of some harmless paste such as borax powder or talcum powder, or borated cocoa butter helps to fill them.

Q.—Such scars very often disappear gradually as time elapses, by themselves.

Massage them with oils of various kinds, perfumed oils or cocoa butter helps, but as a rule scars gradually shrivel up and disappear.

Rita, Toronto: Q.—Please tell me what causes superfluous hair on my upper lip and what will remove it? I have tried electricity, but the hair comes back.

A.—This hair is the result of hair roots born in the flesh. Remember there are few, if any, methods to "kill the roots." Most expedients are, use ceasing the teeth or washing the face, to be frequently repeated. The sodium sulphide, 1 dram; powdered quinine, 8 drams, and crushed starch, 8 drams. When you are ready to use this take enough water to make it into a paste. Put this on with a flat stick to the growth of hair. Allow it to remain

Toronto: Q.—Please tell me what will whiten my neck? It is very yellow.

A.—If the neck has been painted with iodine it would naturally make it tan in color. After a wash or bath, dry the skin lightly with the following: Fine almond meal, 4 ounces; finely powdered borax, 6 drams; oil of bitter almonds, 3 drops; oil of lily of the valley, 3 drops; finely powdered orris root, 3 ounces; finely powdered pumice stone, 6 drams.

MOVIES—PROGRAMS FOR TODAY—SCREEN GOSSIP

HOW TO GET IN

Do You Aspire to Become a Motion Picture Star?—Or Does Your Son or Daughter?—Then Read These Articles and Learn How to Go About It and What the Chances Are.

Lenore Ulrich, the Morocco star, believes the road is hard and you've got to be strong to win out.

Fame is a fickle goddess, and, to some of us, it is a dream. In the studio, comes as quickly as a bolt of lightning out of the blue. I think this particularly applies to the motion picture stage, where careers have been made, as it were, overnight; but I don't want to mislead you. The lightning of success usually strikes only where it is due. I can hardly think of a case where a man or woman had been hoisted into pictures thru influence and could remain successful without natural ability. The auditions, after all, are the courts of last resort, and have the final say as to who their favorites are. In my own case I must have been a more or less receptive subject, for when the studio lightning struck me last year, I had already played eighty-six roles on the stage, including such difficult plays as "Twelfth Night," and such virile ones as "The Virginian" and "The Deep Purple"—all this in the space of two years. So when Mr. Morocco "found" me, and cast me as the wild little mountain-girl in "Kilmenny," I was more or less prepared for the work of the camera.

But, after all, egotism aside, I believe that acting was born in me. When I was a young girl, in Milwaukee, my irresistible craving was to sit as close to the players as my slender purse would permit, and to study all their movements, their expressions. My father, a practical man, advised stenography, hat-trimming—anything but the hard and long road of acting; but I believed in my star, and, after a most modest beginning, was fortunate enough to be singled out to do "little bits" in musical comedy. Show me a young actress, I am afraid I am not as yet enough of a philosopher to make it really count. On the night of the premiere of "The Heart of Wetons," a reporter asked me how I had come to interpret the role of the Indian maid with so much feeling. Was it personality? I believe it was for I had literally thrown myself into the part, body and soul, and, strange to say, had effaced my own personality in that of the

INDIAN MAID'S PARADOXICAL AS IT MAY SEEM. Both personality and the repression of personality is a vital factor in both screen and stage successes.

I don't think influence would help you very much if you haven't the latent ability back of it. It may smooth the way and save you some hard knocks, but after all, isn't it the hard knocks that count in shaping a career?

There are many, I understand, who believe that stage experience is not a necessary qualification to studio work, but if it is not essential it is at least a valuable factor. If a young girl or young man is determined to start as an extra, by all means do so, but be sure to come to a thorough understanding with yourself. Tell yourself that hard work, study and ability are necessary before opportunity will knock at your door. I have also heard it said that originality counts for very little in studio work, and the directors want those whom they can put thru the

paces the easiest. I must disagree with these, too. If you have an original trend of mind, if you feel differently from theirs; if you can express an emotion truly yet differently, it will not only be appreciated by your director, but will advance you. Good directors are earnest to the core and have a natural repugnance for "stock interpretations" of any kind. Miss Moore played the role of Francis Bushman's mother, but it was when the hero of the play was a wee baby.

Julia D. Cowles, who has a part in "Notorious Gallagher," a recent Metro success, is a graduate of Yale and a nephew of Theodore Roosevelt by marriage. Of course, the kinship is only an in law, but Mr. Cowles is mighty glad to claim it. Mr. Cowles made so many friends with Marguerite Snow that every one is hoping he will appear again with the Snow branch of the Metro Company.

Alice Brady's first stage role was in "The Balkan Princess," at the Casino.

CATHERINE CALHOUN MAKES SCREEN DEBUT

Famous Southern Beauty Appears With Petrova in "Playing With Fire."

Catherine Calhoun, a member of the famous southern family bearing that illustrious name, has been engaged by Metro, and will make her first appearance under the auspices of that company in "Playing With Fire."

Before going into motion pictures Miss Calhoun, who is a genuine southern beauty with the novelty of burn hair—so rare in southern types—had a successful career upon the speaking stage. She made her professional debut in "Brown of Harvard," with Henry Miller, playing the little southern girl in the original company. She also essayed the prominent role of "Amy" in the original "Little Women" Company. Miss Calhoun had the distinction of being the only American actress to play a role in both Tarkington's "Monsieur Beaucaire," when that highly successful play was produced by an English company of players, headed by Lewis Waller.

Since making her debut in the silent drama "The Daughter of the Sea," and other big feature productions. She was born in Richmond, Virginia, where she attracted attention both in high school and at college by her remarkable histrionic ability. "Playing With Fire" is an original story, written by Aaron Hoffman, who is now writing all of Mrs. Petrova's features. Besides Miss Petrova, the cast includes Arthur Hoops, Evelyn Brent and other well known artists of the stage and screen.

SEND IN YOUR PHOTOS.

Clara Kimball Young, the beautiful film star, is looking for a real Gibson man to play the leads in her own corporation's productions. Like the skeptical rustic gentleman viewing a rhinoceros for the first time, Miss Young has come to the conclusion that "there ain't no such animal." Where is the famous type of keen-eyed, square-jawed, up-standing young man? Is it extinct? Miss Young is beginning to believe so. Here your chance, gentlemen. Send in your photos.

CLEO MADISON MOTORS WITH LONELY DOGGIE

Popular Star Has Kind Thoughts for the Waifs of Dog-dom.

The other day while on location Cleo Madison responded to the advances of a stray dog, who seemed to want to attach himself to her, and soon the two were fast friends. Apropos of dogs, Miss Madison said: "I am fond of all dogs. I admire beautiful thoroughbred canines with fine points, but I love curs—poor homeless waifs of dogdom, who have no one to love and care for them. One evening I was starting to Los Angeles from my home in Hollywood and when I went out to my car a poor old hound was sitting on the sidewalk. I stopped to pet him a little, and when I got in the car to drive away that hound gave forth the most mournful cry I have ever heard. As plainly as words that howl said, 'O, take me with you.' And I couldn't refuse such an appeal. So, Mr. Hound sat proudly on the seat beside me and rode all the way to town and back. When I reached home again, he got out of the machine and seemed satisfied to go his way, having been to town and had a glimpse of the 'bright lights.'"

EDNA MAYO LOOKING FOR A NICE ISLAND

Maybe She Will Go to Georgian Bay for Her Work in "The Return of Eve."

Edna Mayo, who is appearing in "The Return of Eve," is looking for a nice island to go to. She is a very popular actress and is expected to be a big success in the picture.

MOVIE PICTURE PLANT HAS VARIED SCENERY

A motion picture company has recently completed a producing plant at Coronado, Cal., which, with its immediate environs, offers a large variety of scenery, both natural and artificial. The establishment occupies a city block; its buildings face upon a central open-air court, where there is a stage. Above the stage are numerous curtains employed in properly lighting the settings below. One of the buildings represents a medieval castle. On the bay still-water scenes are enacted. The scenery is found about a mile distant.

MOTION PICTURE DIRECTORY

- Aster, Dundas and Arthur St., "The Rival Pilots," "Miss Blossom."
Academy, Bloor street and Clarence avenue, Dorothy Donnelly, "Madame X."
Bonita, 1035 Gerrard street east, "The White Sister," Viola Allen.
Beaver, 1784 Dundas street, "Paris of the Temptation."
Bluebell, Parliament, Mary Pickford in "Girl of Yesterday."
Classic, Gerrard and Greenwood, "The Tangle," also "Stingaree" episodes.
Crescent Palace, 2155 Dundas, "The Twenty Million Dollar Mystery."
Cum-Bac, 1012 Dovercourt, "Mystery of Rue Morgue."
Carlton, 809 Parliament street, "The Great Divide."
Doric, Bloor and Gladstone, Florence Reed, "Her Own Way."
Duchess, 22 Arthur street, "The Iron Rivals," "Lords of High Decision."
Empire, W. Queen, "Elevating Father" and "When Lavinia Came Home."
Family, Queen and Lee, Theda Bara, "Secrets of Society."
Garden, College street, Mark McDermott, "Mystery of Room 13."
Idis Hour, 362 Queen east, "His Way."

RECIPES FOR THE CARD INDEX COOK BOOK

Eggless Cake

- INGREDIENTS
1 lb. flour.
2 teaspoonfuls cinnamon.
1/2 lb. brown sugar.
2 teaspoonfuls spice.
1 level teaspoonful bicarbonate of soda.
1/2 lb. currants.
1/2 lb. sultanas.
2 oz. butter.
Pinch of salt.
Sour milk.
METHOD
Sift the flour, spices and baking powder together; rub in the butter, then add the sugar and fruit. Mix to a stiff dough with sour milk, and bake in a moderate oven from 2 1/2 to 3 hours. If you have not any sour milk, add a pinch of tartaric acid to the sweet and it will get turned.