

FIRST NATIONAL WEEK.

Ray Makes Picture Without Sub-title.

The dream of every motion picture producer has at last been realized. A six-reel picture has been made without subtitles. This feat dignifies the advent of 1921 as a year in which revolutionary changes in the art of presenting photodramas may be expected.

To Charles Ray, star of "The Old Swimmin' Hole," at the Elks Theatre to-morrow night, falls the honor of being the first to tell a story on the screen without words. In the whole six thousand feet of film where ordinarily there would be at least from sixty to ninety subtitles of an explanatory nature there is not one.

Herbert Brenan Directs Norma Talmadge.

In "The Passion Flower" Norma Talmadge will be seen in what is declared to be the most interesting starring vehicle that has yet been given her. The story is the work of Jacinto Venavente, who is acclaimed as the greatest living dramatist of Spain to-day. "The Passion Flower" was tremendously popular in New York last season with Nance O'Neil in the role of "Raimunda" the mother. Norma Talmadge, however, will be seen as "Acacia," the daughter, in the picture version. She is said to have created one of the finest roles of her screen career. "The Passion Flower" is a tale of Spanish peasant life, in which love, hatred, jealousy and tragedy figure. It offers Norma Talmadge her long-awaited first opportunity to play in a Spanish role. Herbert Brenan is the director of this ambitious photodrama, in which Courtenay Foote and Harrison Ford appear as Miss Talmadge's leading men. Others in the cast include Eulalie Jensen, Charles Stevenson, Alice May, Robert Agnew, Natalie Talmadge and Robert Payton Gibb. Many of the exterior scenes for "The Passion Flower" were filmed by Miss Talmadge in Florida. The production, which is released by Associated First National Pictures, Inc., will open its engagement at the Elks Theatre on Monday and Tuesday.

Good Casts Help Much in Making Good Photoplays.

Louis M. Mayer, producer of Anita Stewart and Midred Harris Chaplin pictures, is a disciple of the theory that good casts contribute powerfully to the making of good photoplays and he says he never fails to make it a very special point to secure

IS YOUR HEALTH GRADUALLY SLIPPING?

Interesting Experience of a Texas Lady Who Declares That if More Women Knew About Cardui They Would Be Spared Much Sickness and Worry.

Navasota, Texas.—Mrs. W. M. Peden, of this place, relates the following interesting account of how she recovered her strength, having realized that she was actually losing her health:

"Health is the greatest thing in the world, and when you feel that gradually slipping away from you, you certainly sit up and take notice. That is what I did some time ago when I found myself in a very nervous, run-down condition of health. I was so tired and felt so lifeless I could hardly go at all.

"I was just no account for work. I would get a bucket of water and would feel so weak I would have to set it down before I felt like I could lift it to the shelf. In this condition, of course, to do even my housework was a task almost impossible to accomplish.

"I was . . . nervous and easily upset.

I couldn't rest well at night and was . . . just lifeless.

"I heard of Cardui and after reading I decided I had some female trouble that was pulling me down. I sent for Cardui and began it . . .

"In a very short while after I began the Cardui Home Treatment I saw an improvement and it wasn't long until I was all right—good appetite, splendid rest, and much stronger so that I easily did my house work.

"Later I took a bottle of Cardui as a tonic. I can recommend Cardui and gladly do so, for if more women knew, it would save a great deal of worry and sickness."

The enthusiastic praise of thousands of other women who have found Cardui helpful should convince you that it is worth trying. All druggists sell it. L. 78

the best artists obtainable for every part there is in every picture he produces. He has given eloquent demonstration of the fact that he practises what he preaches in the supporting cast he chose for Anita Stewart in her latest First National release, "Sowing the Wind," which is booked for a showing at the Elks Theatre, Wednesday and Thursday. Included in the list of players who co-operate to make this picture play a success are: James Morrison, Ralph Lewis, Myrtle Stedman, William V. Mong, Josef Swickard, Ben Deely, Harry Northrup, Margaret Landis and William Clifford.

Sylvia Breamer Has Leading Feminine Role.

"All-star cast" is perhaps the most misused and abused phrase that has been called into active service since the inception of the motion picture industry. But the use of this time honored and well-worn expression was never better justified than in "Unseen Forces," Sidney Franklins' initial production for Associated First National and Mayflower Photoplay Corp., which will open an engagement at the Elks Theatre on Friday. Miss Breamer, one of the most beautiful and talented young women of the silent drama, has the leading feminine role. The other players include such well-known persons as Rosemary Thelby, Conrad Nagel, Robert

Cain, Sam De Grasse, Edward Martindel, Harry Garrity, Jas. O. Barrows, Aggie Herring, Andrew Arbuckle and Albert Cody. The production carries a powerful theme, and it is declared to be the greatest screen achievement yet given to the public by Mr. Franklin.

Star Makes Tough Job Easy For Her Director.

Pretty tough to be in a position of seeing to it that a job is completed on time if it so happened that the principal owner of the business that is paying your salary had to do the major portion of the work. That's the position occupied by Edward Griffith in directing Marguerite Clark in "Scrambled Wives," distributed by Associated First National Pictures, Inc. Miss Clark owns the company that pays Mr. Griffith his salary and is also the star of the production. But the director doesn't agree that it is tough. Says he: "I have made trouble in getting some of the people that are employed by the day to do what I want done. Miss Clark is one of the best working actresses I have ever been associated with. She couldn't try harder if she was just trying to break into the cast." Patrons of the Elks Theatre will have a chance to see Marguerite Clark at work when "Scrambled Wives" opens an engagement Saturday afternoon.

666 cures Biliousness.

LEARN A TRADE.

The value of learning a trade becomes more and more apparent every day. Scarcely a week passes but some young man is asking us to point out a field of labor for him. With good attainments, perhaps, or an insatiable desire to be at work at something whereby an honest penny may be turned, he finds himself landed, as it were, at the first ebb of the tide. The slightest recession of the water deposits him to the shore among the weeds of idleness, and unwholesome vapors becloud his mind. There is scarcely a man in business but has an experience like our own; his young friends continually envying him the privilege of working in a well defined field, and wishing that, like him, they had something to strike at.

These young men are generally afflicted with the disease of ambition. They want to be something more than common, and mistaking often their desires for ability to satisfy them, they flatter themselves that they are fit for something better than the common run of humanity. Their great fault is trying to achieve manhood without serving an apprenticeship to it, and they find themselves, when they should be prepared for their lifework, wondering what it will be, and fretting because it does not declare itself, and in nine cases out of ten waiting in vain for such a call, they go into politics, agencies, etc.

The great remedy for all this is a trade thoroughly learned. The time between school and twenty-one should be spent at the carpenter's bench, in a machine shop or at an anvil, so that when the young man commences his battle with life in any vocation he can, if worsted at his first attempts, turn to his trade with confidence that his skilled labor will at least procure him a living, and perhaps a competence. Time frittered away in trying to discover desirable roads to success, foots up a considerable total on the loss side of the balance sheet. —Exchange.

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Tin cans with highly colored commercial labels laying around the farm home are a reflection upon someone in that home. Such tin cans indicate that some one has been buying canned goods from grocery stores. The farmer may be to blame for not providing the vegetables, fruits and meats to can, or the wife and daughters may be to blame for not using the farmer. It often happens that the farmer and his wife are both to blame. There is really no excuse for not providing all kinds of home-canned goods for use during the winter months. —Progressive Farmer.

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