



Hazel Dawn turns the other cheek—at least long enough for the camera man to catch the smile she employs so effectively "Up in Mabel's Room"—and Dudley Hawley draws a salary from A. H. Woods for this!



"Checkmate" or "Copping a Kiss"—either title will do for this very close-up of Eddie Dowling answering Georgia O'Ramey's call for the police in "The Velvet Lady." Very good, Eddie—very good, indeed.



Left — The "Hands Up" or "Kamerad Kiss," one of the newest novelty styles as charmingly and correctly demonstrated by Una Fleming and Alfred Garrard in "The Velvet Lady," the musical comedy success at the New Amsterdam.

"The Crowded Hour" is not too much so for Orme Caldara to promptly obey Jane Cowl's order to shoulder arms. Closing in behind a high explosive barrage the captain quickly gains his objective; consolidates his position and "mops up" with characteristic army efficiency.

OSCULATORY CLOSE-UPS

The latest Spring Styles in Stage Kisses



Left — "Tiger! Tiger!" A jungle close-up of Frances Starr and Lionel Atwill, both believers in the theory of look before you leap.

Above — The "butterfly kiss," as practised on the silvered dome of William Norris by the soothing fingers of Lucile Watson in "A Sleepless Night."

Right—Swept off her feet! A recommended kissing mode for big chaps and little lasses. Ethel Stanard and Alphonz Ethier are the osculatory acrobats who are keeping it up in "Keep It to Yourself."



Left—The kind we read about in the last chapter of a best seller as demonstrated in this case by Kenneth Hill and Gail Kane in "The Woman in Room 13."



The "hand-me-out" kiss as demonstrated above was quite the vogue in grandmother's day. Nowadays this particular brand doesn't get much of a call. Sh! Helen Holmes and Edwin Nicander aren't nearly so formal later on in that laugh hit, "Keep It to Yourself."



Right—The "duty" kiss. An osculatory rule—that the event be enjoyed by at least one of the parties—violated by George Hassell and Grace Daniel in "Good Morning, Judge!"