

**"THE PERFECT CRIME" WAS COMMITTED BY A HYPNOTIZED MAN**

Is hypnotism a power rilled with a dangerous element which the world has been slow to realize? Might it be the cause of many broken homes—and worse? With such an influence an admitted fact, can we be sure of our own actions, or of those who are near to us? Does such a power account for many things which have always seemed totally without explanation? Is a crime, committed under powerful suggestion of nypnotism justifiable? These question, and many others, are answered by the story of "The

Love Captive," the strange Universal drama which comes to the Palace theatre on Friday and Saturday, with Gloria Stuart and Nils Asther in the featured roles.

In the story, Asther, a physician who treats drug addicts by means of hypnotism, extends his power to making conquests among the women of his acquaintance, and causes Miss Stuart to break her engagement to a friend of her childhood, purely through the force of mental suggestion. Those who attempt to aid the deluded girl, are in turn placed under the hypnotic influence of the unscrupulous doctor, and remain to praise the man they at first

condemned. His power seems unlimited, secure against any attack.

But the story of "The Love Captive" comes to a startling conclusion when one of the characters commits what is truly described as "the perfect crime."

Supposedly reduced to absolute inertia through a hypnotic trance, the "subject," who has just cause to seek revenge from the hypnotist, at last holds the Charlatan in his power. The tables are turned, the victim has the mesmerist in his clutches. And while scores look on, is enabled simply and blamelessly to work out vengeance. It is the only possible solution for ending the wicked spell cast by wrongly used powers of hypnosis. It is a crime so flawless, in such a perfect setting and circumstances, as to delight an Ellery Queen or a Sherlock Holmes.

This unusual screen play was written and directed by the noted playwright, Max Marcin, and the cast supporting Miss Stuart and Asther includes Paul Kelly, Alan Dinehart, Renee Gadd, Russ Brown, and Robert Greig.

**TOWN HAS NO BUDGET**

MT. CARMEL, Pa. — (UP) — This town is operating without a budget. So say Richard Morgan and Raymond Toy, members of the town council, in a published statement over their signatures. Note to other towns and cities in the United

**CRICKETS EAT EACH OTHER AIDING IN EXTERMINATION**

Canibalism is being exhibited amid the cricket army which is keeping Independence Valley farmers awake nights from worry. Crews engaged in the work of poisoning the insects hope that the big ones will continue to eat the little ones, thus aiding in exterminating the pests.

Poisoning was started this week by an NERA crew with C. W. Williamson as foreman. Experimental poisoning is being carried out in a certain meadow section to determine how the crickets react to it. The lead arsenate which has been added to grasshoppers' breakfast cereal so thoughtfully spread on the dewy grass each morning has been found effective in all areas in this county where grasshoppers constituted a menace. However, the habits of the "Mormon cricket" are not so well known. It has been observed that they live mostly in the foothills, making occasional raids into the valley.

County Agent Mark Menke returned last evening from a trip into the north country which is the focal point of the cricket and hopper attack at the present time.

—Elko Press.

States: Mt. Carmel is in debt to the extent of \$400,000.

**The SNAPSHOT GUILD**

Maybe You're a Member Without Knowing It



Left: a good likeness, but uninteresting because of flat lighting. See how the print at the right, in which light streams down over the boy's shoulder, sparkles.

If you have ever made snapshots, and puzzled over the sheer magic of them—

If you've ever said, "What a picture that would make!" and then neglected to take it—

If you've discovered that picture making is one of the most satisfying hobbies—

**T**HEN you are a member, automatically, of the Snapshot Guild.

Never heard of the Snapshot Guild? Well, maybe, but the Guild has existed, without a name, for a long time. You can spot its members by their alert eyes—eyes which see striking pictures where ordinary folks see nothing of interest—their cameras and their frank impatience while they wait for the delivery of a new batch of finished films and prints.

Chances are, you've been a member for some time.

This is the first time we of the Snapshot Guild, as such, have ever attempted to gossip, in print, about our mutual pleasures and problems. Oh, yes, there are—and have been—plenty of magazines and books and scientific articles about photography, but they are pretty much concerned with deep technicalities. With that sort of thing we do not need to bother too much, because we can get along without most of it, and, with a little attention to simple suggestions, get what we all want—*better, more pleasing pictures.*

This time, for a starter, let's con-

sider this point: Why do some snapshots have life and sparkle, while others do not?

Disregarding, for the moment, the influence of over- or underexposure (the new films take care of much of that, anyway), it simmers down to a matter of lighting, particularly the angle and direction of the light.

It's still a pretty good rule to shoot with the sun over your shoulder, but—for more striking results—try working at angles, shooting across the light.

For example, in the late afternoon when, of course, light is coming from the west, try aiming at your subject from the north or south. In this way you get strong lighting on the side toward the sun plus definite shadows on the other side.

*It's the play of strong light with good shadow that gives you a lively, pleasing picture.*

Look over some of your prints. See if the best of them don't have this characteristic: some bits of pure white, some of deep black and a lot of intermediate tones. The prints that are all gray will be the unsatisfactory ones. Right?

Experiment with light angles. You may even find that you can shoot straight into the light, if you shade the lens from the sun. In this way, you'll get strong highlights and very deep shadows. If that's what you want—try it.

See you here next week. Meantime, happy hunting!

JOHN VAN GUILDER.

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