

HOW SUCCESS IS ATTAINED ON THE SCREEN

WHAT makes the film star? Is it hard work, money, managerial confidence, public selection or exploitation at the hands of a well-paid press agent? These are the questions which are proving a puzzle to the hundreds of thousands of young men and women who would like to make the screen their professional calling.

A few years ago it was the ambition of most young girls, either in some dreary school hour or in the grip of a wave of ambition, to say to themselves, "How can I get into motion pictures?" The boys asked it, too, but in the great number of cases the girls were in the majority, as far as dreams and applications were concerned.

Time brings about wonderful changes in most every line of endeavor. Time has likewise brought record-breaking changes to the motion-picture industry. Today there are so very many people in the photograph arena that it seems almost impossible for anyone else to break into the game. The motion-picture camera has drawn people from all walks and professions and from many other lands besides America. To one on the outside it would seem that the producer of most any kind of a picture holds the upper hand and that all he has to do to get certain characters to portray is scenario ideas, to bid them come, and they come.

How They Do It.

But the real question is, "What can one do to attain screen success?" "How can one become popular?" and "What must one do to receive a thousand letters a month from infatuated admirers all over the country?" The path is a rough one. It means starting at the bottom and working hard. All stars have, in a general way, traveled the same path, but it is rare, indeed, for any of them to reach what is commonly called stardom. The whys and wherefores are nicely set forth in Photoplay readers by Jesse Lasky of the Zukor-Lasky studios:

"You make the stars. It is not in



LILA LEE

WALLACE REID

CHARLES RAY

my power, nor in the power of any manager, to 'make' a motion-picture star or a stage star. We can only set promising people in your way. If you like them, you do the rest. It is your acclaim, your demand, which differentiates the mere leading ingenue, of practical utility and little magnetism, from the national favorite who receives \$300 or \$500 every day of her life and is the literary heroine of a whole brigade of professional volunteer press agents.

"Of course, it would be utterly silly

for me to say that the only necessary qualifications for international prominence on the screen were youth and an opportunity. If that were so, our once well-ordered world would be inundated by a race of movie queens, and, in a universal congress of art and celebrity we should all die of nothing to eat, or perish during a cold winter for nothing to wear.

Many Called—Few Chosen.

"Ours is a business in which many are really called, while few are chosen by the multitude. Only a few of the

many good young cinema actresses attain genuine stardom. And—alas!—some of the stars are very far from being good actresses.

"In a general way, every star traverses the same path, and it is the route of hard work. There is no picture luminary today, male or female, whose name has simply been hung up in the electric sky, without years of preparation.

"The ambition to become a great and individual success as a screen actor is an honest and worthy one, and I will say that without that ambition, in some degree, it is not worth anyone's while to make so much as a start in the studios, for it is only the continued belief in one's ability to do better and harder work that enables one to do passably good work.

"Possessing this undoubted ambition, the girl, or the boy, should seek a place in some good stock company, and be willing, for an indefinite period, to do anything that comes to hand or may be assigned. From maid parts, or extras, or other small 'bits,' the young actress progresses to a small

principal role that may run through the five or six or seven reels of a photoplay. The next step is a 'supporting lead,' that is to say, a part opposite the foremost member of the cast, if the play is one in which anyone is starred, or one of the leading parts, if the play is a feature production, but not entirely upon its own merits, or under the name of a famous director who makes it. Young women who can play leads, and maintain a standard of interesting and acceptable work are so rare that, having reached this stage, the neophyte is an assured picture success whether she does or does not reach the stage in which her name, on the billing, precedes the name of the drama. For the rest, it is entirely up to the public.

Creating the Star.

"If audiences like her, the exhibitors will begin to write in to the managers of branch exchanges: 'Give us some more pictures with Maude Muller in them.' Presently, when these demands come in frequently, and from many different parts of the country, the producers will one day send out a piece with the magic announcement: 'Maude Muller, in...' and the deed is done. This is identically true of young men, except that there are, and probably

always will be, many more idolized young women than young men, hence women have a bigger stellar opportunity.

"A managerial attempt to create a star; that is to say, the actual process of placing a young person upon the screen immediately in stellar parts, seldom if ever succeeds. In this connection I feel free to tell one of my own experiences. I think I can, without any injustice to the young woman in question, give her name, so that you will all know exactly what I am talking about. Not a great many months ago I was so profoundly impressed by the magnetism, the natural dramatic qualifications and the charm of an adopted daughter of Gus Edwards, in vaudeville, that I considered her a great and immediate possibility in motion pictures. In vaudeville she had already made a national success under the quaint name, 'Cuddles.' She was known from coast to coast, in every place where people patronized the high-class two-a-day. Transferred to the screen as Lila Lee she was given the best, in stories, direction, support and international exploitation, that my institution afforded. And yet something was lacking. What was it? I knew of nothing more that could be done for Lila Lee from the manager's viewpoint. My director general, Mr. De Mille, could offer no more than the very best that he had already supplied. I had a very frank talk with her, I told her, as I have told you, that stars were neither born nor made, but were selected and discovered by the sovereign public.

Took Advice and Worked Hard.

"I told her that I liked her work, and that I believed in her as I had always believed in her. I advised her to buckle down and work hard, playing every part that was given her, being content with her roles whether they were star parts or merely supporting. This was a sensible little girl and she saw that being was the right thing, and the only thing, and she became one of the hardest workers in the Hollywood

studio. Neglecting no opportunity to learn, to acquire experience, to add to her knowledge of makeup, characterization, or dramatic interpretation. This was a very fine thing, a very big and brainy thing for a little girl still in her teens to do—a girl you must remember who had been a great feature in one field and for whom many a manager, whatever her success or failure with me had been, would still produce on her demand that coveted stellar crown. As I say, she grimly stuck to it, and by and by Mr. De Mille assigned her to the plaintive little part of 'Tweedy,' the maid in 'Maid and Female.' Her remarkable performance in that part has won recognition that few stars have ever had; I think Lila Lee has found the reward of her patience and perseverance. I know that that performance has answered my wondering and perplexity concerning her.

Lacking in Magnetism.

"On the other hand, let me cite the case of a man interested in the production of motion pictures who has persistently put forth a beautiful young woman, in star parts, who has not so far manifested any of the dramatic or magnetic qualities which alone can draw the championship of the great picture audience. This man, an enterprising producer, is sincere in his belief that the young woman is an actress of ability; she, upon her part, is hard-working, and equally sincere in her desire to do everything which makes for success. But so far, she has never manifested the magnetic spark that wins, and so the great directors who have labored upon her pieces, and her fine stories and elaborate exploitation, have been as nothing. The public has remained cold and silent and the young woman is not a star no matter how enthusiastically the advertisements and the electric signs may assure her that she is one. She may yet arrive, but if she does it will be on merit and not on the mere determination of herself or her manager."

Public Spirited Citizens Giving Liberally to School Overdraft Fund; List of Those Who Have Willed That Schools Remain Open

Committees continue to canvass the city to get subscriptions to the fund to care for the school overdraft, and citizens are giving liberally. A complete list up to 6 o'clock Thursday night is here given, with the amount each subscribed:

Cisco Banking Co.	\$350.00
Mrs. W. E. Spencer	250.00
John H. Garner	250.00
H. C. Romberg & Co.	150.00
M. & M. Motor Co.	150.00
Cisco Furniture Co.	150.00
Higginbotham & Co.	100.00
J. T. Berry & Co.	100.00
Rockwell & Co.	100.00
Burton Lingo & Co.	100.00
W. R. Pickering & Co.	100.00
Henley Lumber Co.	100.00
Tom Farrell Lumber Co.	100.00
W. E. Dougtry Lumber Co.	100.00
McCarly Lumber Co.	100.00
First Guaranty State Bank	100.00
Guaranty State Bank	100.00
Walter Ray	100.00
Mrs. R. Q. Lee	100.00
J. N. Williamson & Co.	100.00
H. L. Hutchinson	100.00
Carroll Bros.	100.00
A. J. Olson	100.00
Huey Motor Co.	100.00
First Industrial Art Club	100.00
G. D. Ward	100.00
Jno. E. Chesley	100.00
Cisco Gas & Electric Co.	100.00
G. E. Kelly	50.00
T. E. Hatrell	50.00
J. J. Butts	50.00
Joe Wilson	50.00
Jess Sessions	50.00
Robert Fain	50.00
John C. Sherman & Co.	50.00
E. P. St. John	50.00
Namm Electric Co.	50.00
C. H. Fee	50.00
Radford Grocery Co.	50.00
Anderson-Crawford Co.	50.00
J. H. Latson	50.00
Owen Planning Mill	50.00
J. E. McDermitt	50.00
W. L. Sanders	50.00
J. S. Stockard	50.00
J. E. Tomlinson	50.00
W. A. Coffman	50.00
The Model	50.00
Doctor Gregory	50.00
J. A. Smith	50.00
Cisco Gin	50.00
C. E. Powell	25.00
W. J. Donovan	25.00
A. Spears	25.00
J. D. Barker	25.00
E. J. Anderson	25.00
M. H. Stamps	25.00
C. A. Mangham	25.00
J. E. Berry	25.00
Joe Clements	25.00
W. S. Brannon	25.00
A. S. Nabors	25.00
J. E. McCord	25.00
A. R. Wood	25.00
T. C. Williams	25.00
Judge Shepard	25.00
Roy Wilson	25.00
J. P. Nichols	25.00
A. A. Hutton	25.00
W. L. Bowman	25.00
T. P. Cole	25.00
R. A. St. John	25.00
Judge Langford	25.00
E. T. Hart	25.00
J. B. Cate	25.00
S. W. Pratt	25.00
W. L. Foy	25.00
J. W. Babb	25.00
J. W. Mancill	25.00
S. E. Crawford	25.00
E. E. Daniels	10.00
John Sue	25.00
W. N. Baker	25.00
J. E. Krough	25.00
G. W. Gardenhire	25.00
George Waters	25.00
Robert Winston	25.00
N. C. Fowler	25.00
W. E. Wade	25.00
E. T. Williamson	25.00
Homer Pass	25.00
John Ramsey	25.00
J. C. Gaines	25.00
James Collins	25.00
R. C. Pass	25.00
A. E. Caldwell	25.00
J. Alexander	25.00
George D. Fee	25.00
J. A. Gilmarin	25.00
W. Campbell	25.00
E. H. Childs	25.00
G. S. Williams	25.00
E. Watkins	25.00
Fred Steffy	25.00
W. A. Connor	15.00
W. R. Welch	15.00
Mrs. R. C. James	15.00
F. D. Wright	15.00
G. W. Chancellor	15.00
J. E. Watters	15.00
J. C. Caldwell	15.00
A. A. Williams	15.00
C. W. Ramsey	15.00
W. E. Hitchcock	15.00
J. C. Horson	15.00
E. G. Lamont	15.00
Brason Bros.	15.00
W. D. Reeds	15.00
A. P. Aston	15.00
L. J. Valentine	15.00
Mrs. E. O. Hawkins	15.00
S. A. Newsome	15.00
N. W. Noell	10.00
J. C. McAdams	10.00
Rev. Stuckey	10.00
J. B. Lewis	10.00
H. L. Compton	10.00
W. J. Barnes	10.00
Dr. J. D. Leslie	10.00
Mrs. N. W. Turner	10.00
J. P. Taylor	10.00
Mrs. John Bravley	10.00
John Childs	10.00
W. L. Bowman	10.00
H. A. Davis	10.00
Mrs. Lillie Baugh	10.00
Mrs. Casey	10.00
L. J. Preston	10.00
E. H. Holmes	10.00
George S. Hart	10.00
G. B. Robinson	5.00
John Beard	5.00
James Eiderman	5.00
Charles E. Jones	5.00
Mrs. James Ward	5.00
J. J. Godbey	5.00
W. E. Medaris	5.00
A. I. Skiles	5.00
S. E. Crawford	25.00
J. D. Leslie	10.00
Invincible Oil Corp.	1.00
W. N. Baker	28.00
W. R. Conner	5.00
E. B. Elliott	12.50
D. K. Scott	50.00
H. L. Winchell	25.00
J. Lamb	5.00
F. M. Hooks	5.00
Will Brown	25.00
D. E. Waters	25.00
W. D. Nunn	50.00
Cisco Variety Store	50.00
A. H. Darnell	5.00
G. J. Ward	5.00
Chas. Hartman	50.00
C. C. Davis	10.00
W. A. McCall	10.00
E. G. Dean	25.00
Dr. C. C. Jones	25.00
Dr. W. E. Chaney	25.00

S. B. Louder	25.00
Victory Theatre	100.00
E. J. Barnes Co.	100.00
Carroll Johnson	5.00
W. P. Pulley	25.00
W. Rasmussen	25.00
C. S. Looney	10.00
J. P. Williams	21.00
W. R. Thomlinson	3.00
H. S. McCantles	10.00
Cisco News Stand	25.00
W. E. Rix	15.00
V. T. Framborough	50.00
A. E. Eaton	5.00
Carl Schafer	10.00
W. A. Gomer	5.00
W. E. McWhorter	5.00
E. L. McBride	10.00
Wm. Roagan	25.00
R. H. Dorsey	5.00
J. G. Roagan	10.00
Geo. Cormichael	10.00
C. W.	1.00
J. T. Watson	25.00
M. H. Spoon	5.00
Willie Carter	10.00
Nimes	100.00
Sam Cormichael	5.00
Howard D'Spain	10.00
Wes. Houghton	4.00
J. W. Holston	5.00
F. E. Price	25.00
Wiley Daniels	10.00
P. Pettit	10.00
C. W. Ramsey	15.00
F. E. Page	12.00
Harry Schaffer	5.00
S. G. Blount	20.00
Sam Allen	2.00
Oscar White	1.00
A. J. Ward	25.00
Jack Pippin	10.00
J. L. Stephenson	5.00
L. W. Hilsenberg	5.00
W. W. Bell	15.00

(Continued on Page Seven)

YOU OWN SUNDAY PAPER

This Next Sunday will sit you back in your chair for a read before breakfast. Be sure you get on the list for this Sunday's paper.

Your home town merchants are pulling big town parades for Easter season.

Look through the Fashion Review and find out what your favorite merchant has to say to you.

Advertisingly yours,

ROY C. GRIFFIN
Phone 80

P. S. — Advertising for Sunday's paper must positively be in office by Saturday noon.

Classified Ads close at 5 p. m.

The Electric Cookery Demonstration

Under the Direction of **MISS KATHRYN HOLY**
Domestic Science Expert of Chicago

Miss Holy will demonstrate how Economy, Efficiency, Comfort and Better Cooked Food may be effected in your home.

The Cooking Rate Which We Have Put Into Effect is Very Low

Our rate for cooking purposes is 3c per K. W. H. In fact, your monthly bill will be considerably less than wood, coal or oil costs you. And all things taken into consideration, more economical than gas.

Everyone is cordially invited to attend the demonstration at City Hall, March 23rd to 27th.

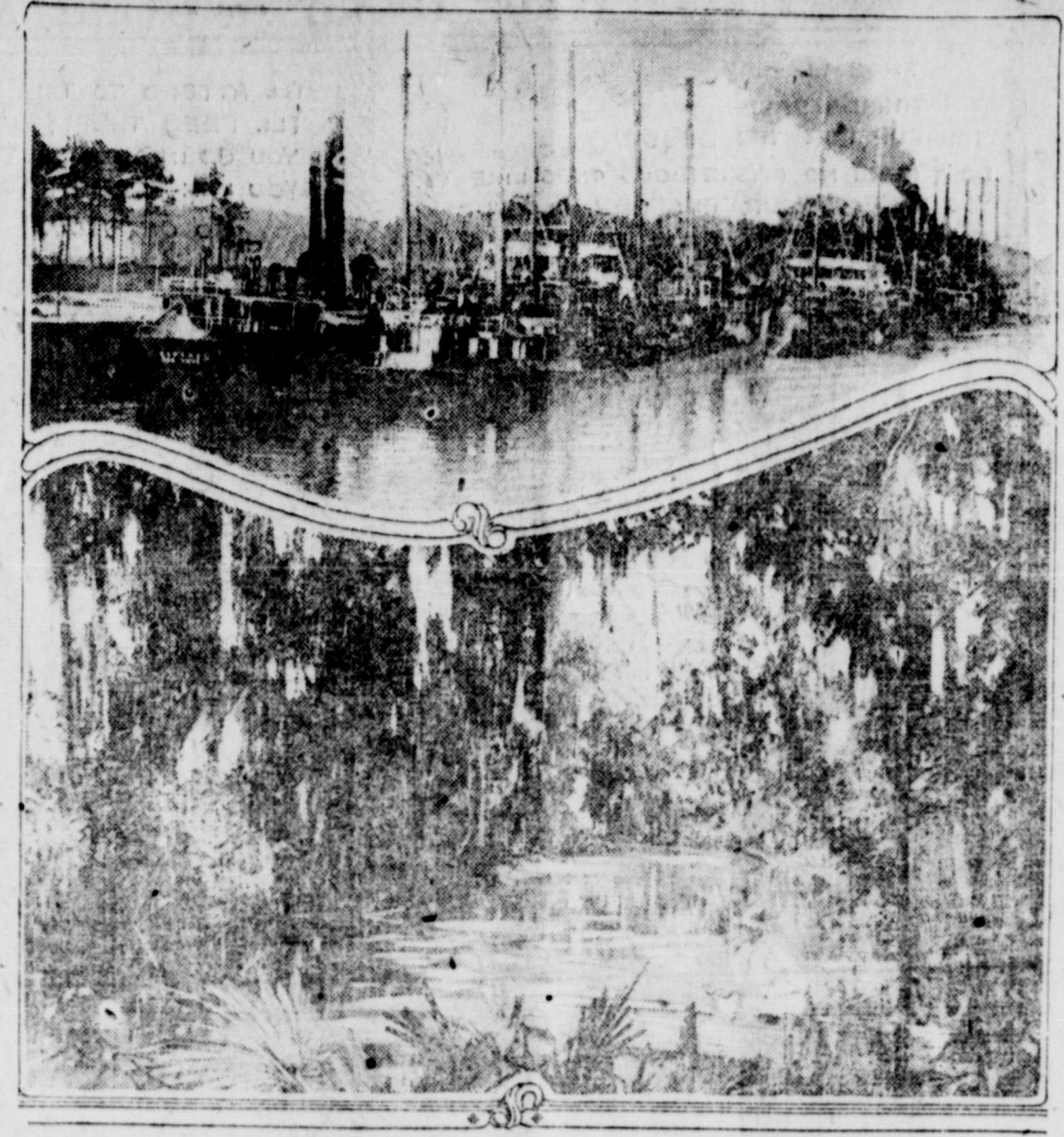
Miss Holy will be glad to answer any questions regarding Electric Cookery, and how to operate the Electric Range.

Cisco Gas and Electric Co.

THE MARRIED AN AVERAGE MAN

Since Athena's masked ball I have not dared write to my dear. There are things which gain too much weight if put into words. The mere speaking or writing of them crystallizes them into definite form. And perhaps they are better left intangible. Yet to shirk the deeps and rapids of life, paddling about in the safe, still water, surely makes for weakness. How shall we know ourselves, our possibilities and our limitations, if we avoid all tests of strength? I have not yet to face this thing, perhaps writing about it here may help to clear my vision. Athena's coming! There, I feel better for having it set down. At Athena's ball I was sitting out a dance with the portrait painter. We were still masked and had been having a glorious time. The spell of the gayety and lights was on me. The champagne bubbled. Wits struck sparks from wits. I was myself at my best. A new self, quite different from the dowdy bride I was in Centerville. I found I could make merry with the best of them. I found to my unutterable delight that I had power over men, and when the woman who does not glory in such power? I—a married woman, yet at heart a girl who has never really lived, never rubbed much against the sharp corners of the world. I—whose only real adventure was that year's voyage to England, when I met Eric Sands. I—whose only thought a year ago was to be a thrifty wife, a comrade to one man, a maker of a modest home and the mother of children. I, Ann Salsbery, age 24, habited Centerville, Ind., can live and love and glitter and hold my own and be sought after and gain experiences to warm the cold years of age! The portrait painter flung me a challenge. "I cannot see your face," he whispered, "but your hands tell me of your loneliness. Oh, you didn't know that—that hand speak even more eloquently than lips? And your arm, your throat, your wonderful voice! You can do as you like with men, my lady. But some day, mark me, you'll pay a reckoning!" I laughed out of sheer joy. I was riding in the cres of a wave. My spirit soared. At that instant I felt I could do anything. I chose a writer, an author. "You're a silly fellow," I cried. "You yourself have taught me how to skin the sweets and leave the bitterness. You and your kind have shown me how not to take life too seriously. Men are made of straw and glass. A woman sees through them. And when she tries to look carefully, she finds their theories are only fit to stuff old cushions with."

BEAUMONT, TEXAS, AMERICA'S FASTEST GROWING CITY. WAS SEMI-TROPICAL WILDERNESS TWENTY YEARS AGO



Rosy scene at Beaumont, Texas, today, and the same spot twenty years ago. It is said that the idea is not to restrict but to provide suitable entertainment for the young folk. The idea is not to deprive the children of any fun, but rather to make a special effort to give them all the fun they want, but the proper kind of fun, the wholesome fun of youth, not entertainments copied after "grown-up" functions. This is a step in the right direction and it is encouraging to note that the home is taking up the idea which has long been fostered by many of the most fashionable and exclusive private schools. Some of the schools go even farther than these Philadelphia parents and bar georgette waists, silk hose, silk petticoats, and jewelry of any kind and ban all evening parties except for those for girls only. If more cities take up the idea perhaps we will once again see real girls, pretty red-checked little maids with pig tails and innocent eyes. And in order that these little girls become the style we move that there be a national organization for the "taming of the child set."

BILLY WHISKERS

When Billy did not go to Mike, it made the circus clown laugh and he said: "There, I told you so. The goat never saw you before." "Yes, he has," said Mike, "but it is just like his cunningness to pretend he don't know me." "Go along, I can't bother talking to you any more," said the clown as all this time Mike had been walking beside the clown as they marched. "Well, you need not talk to me any more," said Mike, "but I am going to have my goat." And with that he caught hold of Billy's horns and was going to lead him away. "Here, take your hands off that goat!" But Mike held on and the clown gave him a hit in the ribs. Mike struck back and a policeman, who was standing in the crowd, ran out and arrested Mike for disorderly conduct and for stopping the procession. This was the second time that Mike had been arrested on Billy's account. When the procession returned to the tents, all the animals and horses were fed and allowed to rest so as to be fresh for the afternoon's performance. Billy had been resting only a short time, when a couple of men came toward him, one carrying a table and the other a long black coat of some kind. "What in the world are they going to do now," thought Billy. When they came up to him, the man that was carrying the table pulled it down and then brought a high-backed arm chair and set it up close to Billy and one of them said: "Now, old fellow, we are going to make a professor out of you," and with that they both took hold of him and made him stand on his hind legs while they put the black coat on him and a pair of spectacles on his nose—the latter they had to tie on. Then a man set on each side of him and supported him on the table, where they made him sit in the chair. They put his forefeet on the table and a large book before him and a pen behind his ears. When they had him all fixed, you never saw such a wise looking professor in your life as he made, with his long, white beard. The men were so delighted with his appearance and the way he behaved when dressed up that they called at the rest of the circus people to come and look. Of course they laughed and teased and patted Billy, until he was nearly bursting with conceit, and they all agreed that it would tickle the children's noses to death to see how solemn and straight a goat could sit in a chair. Now, Billy, we will take these things off and let you rest, for you need to it and it won't make you tired after a while. Come here, and I will give you this nice red apple for being such a good coat. You behaved so nicely that I think we will venture to show you off at the performance this afternoon." The circus men showed Billy to the crowd at the circus that afternoon, as they had decided, and he got more encores and whistles and clapping of hands than anything else that was shown that afternoon, more even than the ponies. Before they brought him in, the ringmaster came in and said: "Now ladies and gentlemen I am about to introduce to you the oldest and most wonderful astrologer now living. He will read to you, from a magic book, the fate of the world and whether it is to be destroyed by fire or water." When he had finished speaking, four men drew a platform in, on which Billy was seated in his chair at the table. But the strangest part of it all was that when everything was still and the crowd were all watching him, he commenced to read and turn the pages of the book, and he spoke so plainly that everyone could understand and hear. This surely could not make up their minds whether it was a man with good horses, for his long horns stuck out through two holes on either side of his cap, or a goat with a man's voice; and when the ringmaster told the children that the professor had just dropped from the sign of the Zodiac called Capricorn, which is represented in all the almanacs by a goat, they thought he must be telling the truth. He did not tell them that hidden under the platform was a man who did the talking, and when the leaves of the book turned, that he was pulling a string which made them turn over; but everyone thought the goat was doing it himself. After the performance was over, all the children as they passed fed Billy peanuts, candy, pop-corn and apples as he stood by the elephant. Billy behaved like a lamb for days and went through all his performance without a hitch—in fact he had become the pet of the circus, and allowed to roam about at will and was never tied or even at night. So this night after he had settled down and gone to bed, Billy, feeling wakeful, thought he would move around a little and take a peep into the other tent. First he stuck his nose into a little tent where they sold pop-corn, peanuts, lemonade, etc. during the performances. "Now is my chance," thought Billy, "to eat all the pop-corn I want, for I never have gotten enough to satisfy me at any one time, but how can I get it out of that glass case. It looks so easy to get at and smells so good, I must have some, even if I have to break the glass to get at it." He stood licking the glass for a little while; then his greed getting the better of him, he backed off and gave the glass a quick kick with his hind legs. It broke and flew in all directions and led the pop-corn roll out in a perfect stream. Billy stopped to listen a minute to see if the noise of the breaking glass had brought anyone to see what was the matter, and when no one came, he commenced to eat the popped corn, and he ate until for once in his life he could say he had had enough. "Billy's prowling almost costs him his life—in tomorrow's story."

A WOMAN THINKS

DO YOU SECOND THE MOTION? (By Edith E. Morley) Midst all the noise about riotous spending, riotous living, luxury, extravagance and the evil ways of a topsy-turvy world which is daily reported to be getting worse, there appears this head in the day's news: "Parents Decide to Tame Philadelphia's 'Child Set'." This follows a story which tells of such a sane and sensible and altogether praiseworthy plan that one must read it to be sure it is true. The parents in the fashionable set in Philadelphia have banded together in order to put into effect a few simple, not too drastic, reforms in the social life of the younger set. Bed-time and curfew are two things which are to be most stressed. These sensible mothers, and fathers, too, for fathers attended the meeting which was held, are going to ban backless frocks, too thin materials, silk hose, and all extreme styles. These parties which have been held at nine and lasted until midnight are to be abolished and replaced by dances which shall also begin earlier and end earlier and only the simplest menus shall be served for refreshments. Time covers—the railroads, the telephone, the telephone, and Morning News, Want Ads. Catcher Ghartry and Pitchers Shaw and Davenport have returned to sign with the Washington club for the salary offered. Davenport is a newcomer, having recently been traded by the Browns to the Senators. Therefore when our telephone rang I was not at all surprised, I expected to hear Athena's brisk voice expressing regret and sympathy. Instead I heard a man. "Are you there?" said a deep baritone. The question sounded odd to me. "This is Mrs. Salsbery and I'm at home," I answered, "who is speaking—some one at Mrs. Hawk's?" There was a slight pause, which annoyed me. "Yes," said the man, "some one who wants to talk about London with you." "Eric Sands," I must have shouted. It there was an uneasy movement, as if Jim had turned suddenly in his bed. Without knowing what I did I slung the receiver down on the hook, cutting off the speaker and awakening myself to my own confusion. "Don't treat him rudely," I heard Jim say. I rushed to his room. "Eric Sands is in New York." My voice sounded even and composed. "Yes," said Jim, in a faint tone. "I knew it." Time covers—the railroads, the telephone, the telephone, and Morning News, Want Ads. Catcher Ghartry and Pitchers Shaw and Davenport have returned to sign with the Washington club for the salary offered. Davenport is a newcomer, having recently been traded by the Browns to the Senators. Therefore when our telephone rang I was not at all surprised, I expected to hear Athena's brisk voice expressing regret and sympathy. Instead I heard a man. "Are you there?" said a deep baritone. The question sounded odd to me. "This is Mrs. Salsbery and I'm at home," I answered, "who is speaking—some one at Mrs. Hawk's?" There was a slight pause, which annoyed me. "Yes," said the man, "some one who wants to talk about London with you." "Eric Sands," I must have shouted. It there was an uneasy movement, as if Jim had turned suddenly in his bed. Without knowing what I did I slung the receiver down on the hook, cutting off the speaker and awakening myself to my own confusion. "Don't treat him rudely," I heard Jim say. I rushed to his room. "Eric Sands is in New York." My voice sounded even and composed. "Yes," said Jim, in a faint tone. "I knew it."

BEAUMONT FARCE FINERY IS TABOO OFF STAGE, SAY CHORUS GIRLS WHO WEAVE CHEAP MUSLIN UNDIES



The photographs show members of the "Irene Thrift Club" sewing in their dressing room while awaiting their cues, and a completed garment which cost only five cents. Those people who get their ideas of what actresses wear from the plays they see are very much mistaken according to the chorus girls now touring the country in "Irene." They do not dress in filmy negligees and fluffy chiffon linens "off stage" like the heroine in a bedroom farce. At least, they are not going to wear such things anymore even if they once did indulge in such luxury. The members of the chorus have formed the "Irene Thrift Club" and have entered into a compact not to wear dianthus neckties, silk... 50 cents... soles, ribbon-run chemises and other expensive lingerie, unless they have to on the stage. Instead, they will make their own "undies" of unbleached muslin at a material reduced cost. They make plain, serviceable gowns and combinations for dianthus neckties, silk... 50 cents... Soles, ribbon-run chemises and other expensive lingerie, unless they have to on the stage. Instead, they will make their own "undies" of unbleached muslin at a material reduced cost. They make plain, serviceable gowns and combinations for dianthus neckties, silk... 50 cents...

BACK TO ORIGINAL SOURCES. Dress First Served to Intimidate the Wearer's Enemies. From N. Y. Evening Sun. Tactful? No, he wasn't tactful, the absent minded professor whose wife recently purchased one of the new plaid frocks. But he was explicit. It was not every woman whose husband has the history of clothes at his fingers' ends, or at least within easy reach, as had this man, but whose least concern was what he modest in women's dress. The plaid frock was really gorgeous, very large as to plaid, challenging as to color and short and full in the skirt as the newest and most dashing of the new plaid frocks are. "Hm, hm, hm," buzzed the professor when his wife displayed her new finery. "Very fine! Excellent! Excellent! It seems a little abbreviated, my dear. Are you going to wear your knees bare, like the kitties?" The professor and his wife live in a very conservative college town. He repudiated the suggestion with horror. Presently the professor was lost in an encephaloida. He came up bearing. "I was thinking," he said, "wouldn't it be an excellent theme for a thesis—the history of dress? I refer to the root of the matter, not the merely superficial period study of the subject. I would suggest rather the deeper and more fundamental purposes." Mrs. Professor was looking at herself in the mirror, pride beaming from her eye as she viewed the shape and quality of her new garment. "For example," continued the professor, "we are all aware—that is to say, I presume we are all aware—of the fact that costume was not originally adopted by human beings as a means of decoration. Its original intention was to intimidate the enemies of the wearer." The professor looked hard at the plaid frock with his mild spectacled eyes. "Yes, yes," he continued, "the object of dress—especially among the early wearers of tartans, was to impress the enemy with dismay by producing a strange and terrific appearance." Mrs. Professor looked at him sadly for a minute. Then her eyes brightened. "Maybe I can quell the cook with my new dress," she triumphed. Yo City Farmer's Almanac. From Louisville Courier-Journal. A backyard garden should supply large yields of fish worms by and by. Start young onions in an old suit case. Simple Simon meets the plemman. 1780. Hundreds of workers are employed and thousands of sales are made through News Want Ads.

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