

Masonic Temple

Weekly Calendar

MONDAY—
Hawaiian Lodge No. 403.
Stated. 7:30 p. m.

TUESDAY—
Oceanic Lodge No. 371. Special, Third Degree. 7:30 p. m.
Masonic Board of Relief. Regular. 5 p. m.

WEDNESDAY—
Hawaiian Lodge No. 21. Special, Third Degree. 7:30 p. m.

THURSDAY—
Honolulu Chapter No. 1, R. A. M. Stated. 7:30 p. m.

FRIDAY—
Oceanic Lodge No. 371. Special, Third Degree. 7:30 p. m.

SATURDAY—
Harmony Chapter No. 4, O. E. S. Stated. 7:30 p. m.

SCHOFIELD LODGE
SATURDAY—
Stated meeting. 7:30 p. m.

Odd Fellows Hall



WEEKLY CALENDAR

MONDAY—
Harmony Lodge No. 3. 7:30 p. m. Regular meeting.

TUESDAY—
Excelsior Lodge No. 1. 7:30 p. m. Joint installation of officers of Harmony Lodge No. 3 and Excelsior Lodge No. 1. Refreshments on the roof garden.

WEDNESDAY—
Pacific Rebekah Lodge No. 1. 7:30 p. m. Installation drill.

THURSDAY—
Pacific Rebekah Lodge No. 1. 7:30 p. m. Installation of officers. Refreshments on the roof garden.

FRIDAY—

HONOLULU LODGE NO. 1, MODERN ORDER OF PHOENIX
Will meet at their home, corner of Beretania and Fort streets, every Thursday evening at 7:30 o'clock.
CHARLES HUSTACE, JR., Leader
FRANK MURRAY, Secretary.

HONOLULU LODGE #16, P. B. O. E.
meets in their hall on King St., near Fort, every Friday evening. Visiting brothers are cordially invited to attend.
FRED B. BUCKLEY, E. R. H. DUNSHUB, Sec.

Honolulu Branch of the National German American Alliance of the U. S. A.
Meetings in K. of P. Hall on Saturday at 7:30 p. m.
July 29, August 26, September 23, October 21, November 18, December 16.
PAUL R. ISENBERG, Pres.
C. BOLTE, Secy.
6518, to Dec. 31 inc.

HERMANN SOEHNE.
Versammlungen Montags:
Juni 5 und 19, Juli 3 und 17, Aug. 7 und 21, Sept. 4 und 18. General Versammlung Juni 19 und Sept. 18.
EMIL KLEMMER, President
ROHRE, Sekretar

MYSTIC LODGE NO. 2, K. OF P.
Meets in Pythian Hall, corner Fort and Beretania streets, every Friday evening at 7:30 o'clock. Visiting brothers cordially invited.
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IN THE REALM OF THE FEMININE



(Copyrighted, June, 1916, by Beatriz Michelena.)

Talks with Screen-Struck Girls
by **Beatriz Michelena**

No. 24.

FOLLOWING THE LEAD of my last "talk," I might very well suggest that discriminating observation is the secret to all successful art and that this general observation holds equally good whether one be writing books, painting pictures or acting for the screen.

The great trouble with many of us is that we never get beneath the surface. We accept certain stock characteristics as typical of different peoples or races and let it go at that without any penetration on our own account. We should remember that it is not always the broadest and most obvious peculiarities that most significantly index or discriminate between different temperaments.

In fact, the finesse of all great art lies in a ready perception for those smaller characteristics which immediately give the stamp of individuality to a person or thing. It is through his keen understanding and mastery of use of these diminutive details that the truly finished artist astonishes us. We are surprised to find some small and, it would seem, almost chance gesture unfolding the entire character for us. Sometimes it is far more expressive than broader and more apparent demonstrations.

A very good example of what I mean could have been found in David Warfield's interpretation of his role in "The Auctioneer." The accepted characteristics of the Hebrew is an excessively large nose and exaggerated gesticulations with the hands, palms upward. There was nothing of this, however, in Warfield's art. He portrayed what I believe the most convincing Jew I ever saw on the stage and he did it through the happy selection of a multitude of little traits and characteristics that would have entirely escaped the average so-called actor.

Practically anyone can catch the first open notes from a musical instrument. It requires the keenly perceptive ear to recognize all the other tones and justly estimate their place in the production of great harmony. So too it takes true genius in eye and soul to see behind and beyond the outwardly obvious and select the more subtle characteristics for picture's art.



BEAUTY CHATS

EDNA KENT FORBES
Proper Atmosphere



Fashionable beauties of to-day set off their charms by proper surroundings

picture, and to surround themselves at all times with an atmosphere proper to such a picture.

In many ways this is a praiseworthy idea, for it tends to greater beauty and less ornateness. A generation ago, the house of a rich woman was crowded to discomfort with every sort of costly and useless knick-knack. Apparently the only reason for each article was

its high price. And even to-day, fashionable women—those, I mean, whose entire lives are devoted to social pleasures—to consider themselves as central figures of a large and stately household, each one beautiful, but all in such profusion that any one article is lost in the confusion.

Now we are beginning to recognize again that the first principle of beauty is simplicity—and the woman who wants to make herself seem beautiful must surround herself with an atmosphere of beauty and art. A Parisian who has red-gold hair and greenish eyes keeps near herself a bowl of goldfish—there is one in every room of her house—for she knows the darting flashes of gold in the bowl help emphasize her own gold and green attractiveness. A diminutive society leader in New York, a woman with bright eyes and a quick, pretty manner, has canaries all over her house—for she herself is like a bright-eyed bird, and she knows that birds help make for her that atmosphere. And another woman, tall, dreamy, not pretty, but very clever, carries a large Persian cat about with her, whose her friends carry pet dogs—the sleepy, indolent grace of the cat goes well with her type.

So I ask you—while you cannot follow the fads of society—have you created for yourself the proper atmosphere? Do so at once.

Questions and Answers

I am twenty years old, and wore glasses for five years. I hate myself in them when I wear evening dress. I cannot see beyond three feet without them. Is there anything I could do to correct this if I left them off at those times?—MRS. S. D. F.

Reply—You should be guided by what your oculist tells you. I can tell you that anyone who needs glasses is much better-looking when they are wearing them. The face is free of strain and softer for that reason, also the eyes are clear and bright for the same reason.

Lately I have developed a number of yellow spots back of my ears, forehead and chin. They do not seem like freckles. Could you help me?—T. O. S.

Reply—Send a stamped, addressed envelope for a bleach. Keep your liver active with plenty of spring salads.

THE FAD FOR STRIPES

There has seldom been a more pronounced fashion fad than the present one for stripes in every color. Not only sport skirts, blazers, silk sweaters, hat scarfs, shoes, stockings, parasols, show broad stripes in every tone of blue, orange, green, violet and rose—to mention only a few—but the sheerer materials such as voile, dimity, organdie and muslin, also display stripes upon stripes of every hue. The shop counters resemble pepper, mint candy shops, and the occasional piece of plain color material stands out like a restful bit of background.

The latest development of the stripe is in the pongees and Palm Beach cloths. Little Norfolk jacket suits of blue and tan, rose and tan, and red and green, Pompeian red and tan, and a hundred other combinations, are being used in quantity for the tennis court, seashore and mountain. Sashes of striped pongee, with Wildsior ties to match, are included in a set together with a scarf for a Panama hat and a squat little pongee parasol, striped like a gay individual awning over the damsel's head. A new striped effect for the afternoon is a

brilliantly colored striped netting, worn under a sheer full white skirt. The blouses had a broad striped silk sash worn underneath and the striped hat is veiled in white chiffon.

At the Seaside

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