

# SOCIETY

The bright, beautiful weather of the past week has resulted in a number of delightful social affairs, with the encouraging promise of more to come. The return of the university and high school students has given Missoula one of the most cheerful promises of the coming winter, and already some of the societies have had informal meetings just as a reminder of the more elaborate affairs to be given later.

The younger set, however, is quite depleted, as so many have gone east to school. The Brownie club, the members of which are charming young girls, many of whom were born in Missoula, have suffered most from the exodus, for among its members already departed are Misses Dorothy Sterling, Ruth Greenough, Helen McLeod and Lee Thompson. In a short time the various clubs which were closed for the summer will be resumed, and Missoula will once more be busy with that cordial hospitality for which she is noted.

Among the delightful visitors to Missoula during the past week were the visiting teachers whom it is impossible to compliment too highly, not only for their brilliancy, but also for their charming personalities.

**A Card Party.**  
Mr. and Mrs. P. M. Rolly were host and hostess at a most enjoyable card party on Tuesday evening. The charming Rolly home was bright with autumn flowers, though a hint of the vanishing summer was contained in an occasional huge bowl of sweet peas. Progressive whist was played, and at the conclusion of the games an elaborate luncheon was served. Succeeding the luncheon Mr. and Mrs. Rolly further delighted their guests by an interesting and varied musical program, rendered on their splendid Victrola. The guests were Mr. and Mrs. E. H. Boos, Mr. and Mrs. Charles Blair, Mr. and Mrs. J. M. Keith, Mr. and Mrs. C. A. Barnes, Mr. and Mrs. D. J. Donohue, Mr. and Mrs. Fayette Harrington, Mr. and Mrs. J. M. Lucy, Mr. and Mrs. Herman Kohler, Dr. and Mrs. Dodds, Dr. and Mrs. J. J. Buckley, Dr. and Mrs. Robinson, Dr. and Mrs. Thomasson, Dr. and Mrs. Spottswood, Mr. and Mrs. Frank Woolly, Jr., Mr. and Mrs. H. T. Wilkinson, Major and Mrs. Shattuck, Mrs. Houghton, Miss Robinson, C. E. Beckwith.

**Handsome Appointed Luncheon.**  
Mrs. S. J. Coffey entertained a number of her friends at a handsome appointed luncheon on Friday afternoon at her home on South Higgins avenue. Asters and sweet peas decorated the table in a charming manner, and a delicious menu consisting of many southern delicacies was served. Mrs. Coffey's guests were Mesdames E. V. Marshall, J. Ezell, George Reeves, Charles Hall, John Westerman, Fred Scheuch, Elizabeth Scheuch, W. P. Mills, Media Mills, George Wilds and Misses Pearl Jenkins and Capatola Jenkins.

**For Grand President.**  
The ladies' auxiliary to the Order of Railway Conductors entertained the organization's grand president, Mrs. J. H. Moore of Toledo, Ohio, on Wednesday. In the afternoon a business session was held, to be followed by a banquet at the Savoy hotel. In the evening a public meeting was held in Odd Fellows' hall, where Mrs. Moore gave an excellent address. Conductor W. W. Berry, a representative of the O. R. C., division of Missoula, responded.

**Four Leaf Euchre Club.**  
Mrs. E. W. Spottwood entertained the members of the Four Leaf Euchre club at her home on Gerald avenue on Wednesday afternoon. Five Hundred was played until the middle of the afternoon, when refreshments were served, after which cards were resumed. Among those present were Mesdames E. L. Bonner, John Bonner, Kenneth Ross, H. T. Wilkinson, George Briggs, J. M. Keith, C. H. McLeod, Charles Hall, Elizabeth Scheuch, Fred Scheuch, Tyler Worden, J. P. Rowe and Warren Wilcox.

**Five O'clock Tea Club.**  
The Five O'clock Tea club was pleasantly entertained by Mrs. H. T. Wilkinson on Monday afternoon at her home on Gerald avenue. Needlework, with the usual accompaniment of conversation, occupied the early hours, and at 5 o'clock tea was served. Mrs. Wilkinson's guests were Mesdames Ralph Adams, M. G. Rathbun, John Bonner, James Bonner, Kenneth Ross, Misses Marjorie Ross, Ethel Wilkinson, Dorothy Wilkinson, Marjorie Wilkinson and Catherine Bonner.

**Enjoyable "500" Party.**  
Mesdames Hiram Knowles and Charles Blair were hostesses at an enjoyable Five Hundred party at their home in South Missoula. At 2:30 a dainty luncheon was served, after which cards were resumed. About 80 guests were present.

**Colonel Marshall Entertains.**  
Colonel T. C. Marshall entertained a number of his relatives at a delightful dinner at his home on Spruce street last Friday evening in his usual cordial and hospitable manner. Nassertiums decorated the table, and a

delicious eight-course dinner was served. The guests present were Mr. and Mrs. Ben Waller Field, Mr. and Mrs. Charles Hall, Mrs. J. Ezell, Mrs. E. V. Marshall, Mrs. George Reeves, Miss Pearl Jenkins and Miss Capatola Jenkins.

**Entertain at Dinner.**  
Mr. and Mrs. George Harrow entertained a few friends at a prettily appointed dinner on Thursday evening at their home on Pine street. The color scheme of pale pink was effectively carried out with pink asters, pink shaded candles and dainty place cards. An elaborate course dinner was served. Mr. and Mrs. Harrow's guests were Mr. and Mrs. Fred Dixon, Mr. and Mrs. E. A. Bunting and Mr. and Mrs. Arthur Harrow.

**King's Daughters' Tea.**  
The tea given by the King's Daughters at the home of Mrs. Fred McDonald on Sixth street on Tuesday afternoon proved unusually pleasant and successful. Quantities of asters, sweet peas and dahlias decorated the house, and the dining room was remarkably lovely, being decorated with pink roses. A dainty luncheon was served throughout the afternoon.

**Complimentary to Miss Champion.**  
Complimentary to her cousin, Miss Daisy Champion, who is to be her guest for the winter, and Miss Shoup, Mrs. F. L. Darbee entertained a number of guests at her pleasant home on East Main street on Saturday afternoon. Late in the afternoon a dainty luncheon was served. About 12 guests were present.

**Marsh Hall.**  
On Monday Colonel T. C. Marshall and family will move into their new home, Marsh Hall, in the Orchard Homes. Colonel Marshall has been a resident of Missoula proper for almost 25 years, and his desertion to the south side will be deeply felt.

**Miss Curran is Hostess.**  
Little Miss Luella Curran was hostess at a pleasant box party on Tuesday evening at the Family Theater. Six little girls enjoyed the performance, which was followed by refreshments at the Howard Spa.

**Women's Relief Corps.**  
The Women's Relief corps held an unusually large and enthusiastic meeting on Tuesday afternoon at the Odd Fellows' annex. Following the business a short social session was enjoyed.

**A Card Party.**  
The Pythian Sisters will give a card party on Monday evening in Odd Fellows' hall.

**How Pretty Ida St. Leon Learned to Play "Polly"**

"Through a Star to Stardom" is the title under which George Jean Nathan writes interestingly of the rise of Ida St. Leon, who appeared a little more than a week ago at the Harbors theater in the principal part in "Polly of the Circus." The story is told in the current issue of the Barr McIntosh Monthly.

We have taken down from the dusty shelf the thick chart-book of the Play People of the more modern stage and we have rustled back its pages on which are chronicled their trials and triumphs, their battles up the laurel hill of drama-land and the strategy of their careers. We have read again the story of the Marlowe flower whose bud was nourished by the tutelage of Ada Dow and of the Behan art developed by the hand of Augustin Daly. We have perused once more the pages that throw the sunlight of Irving's pages over Terry and have regarded again the hypnotic power of Helasco in the caves of Leslie Carter and the youthful Frances Starr.

Some of these pages tell of other days and some tell of our own and some are hallowed by the deserved glitter of their brilliant names. And yet, in the face of the sanctity of deeds done and blinking in the strong light of such records from the great chart-book, we are inclined to believe that another page is being written now and that the story on this page—a story of the developing of a young girl's genius to the point of speedy and noteworthy achievement—will some day take its place too in the inside eye of the theater's "once upon a time."

Predictions, however, are not entirely necessary in the case we are considering. The narrative, original in all the annals of the stage, shall be its own judge. And so, laying aside the dusty chart book, we shall now tell the tale of a little 16-year-old circus girl named Ida St. Leon, and of how, in a short space of time, she became the leading player in a big theatrical production through the dramatic training she received at the hands of Mabel Taliaferro.

Ida St. Leon comes of a family that has been identified with the saw-dust ring for generations. Her mother and her mother's mother and her father and her father's father were bareback riders under the canvas tops long before she came into the world. Their equine ability she inherited and their footstep she followed as soon as she was able to sit on a horse—by herself after she had been lifted onto its back. A year ago, when Frederic Thompson put on "Polly of the Circus," he engaged the St. Leon family—mother, daughter and son—to appear in the circus scene of the play. The "Polly" of the cast was Miss Taliaferro.

When little Ida St. Leon, did a somersault or two and rode a big white horse around the ring on the stage in the play for the first time, her initial appearance was odd in that it marked not only her initial appearance on the stage, but also the very first time she had ever been inside a theater. In other words, the play in which she did her saw-dust acts with the other members of her family was the first dramatic production she had ever seen. She knew absolutely nothing about the art of acting. Bareback riding and acrobatics were her work, her life. But the lure of the stage soon began to cast its glow across her little blonde head and she began coming to the theater every night long before her

time to appear, standing in the wings and watching and marveling at the progress of the performance going on there under the bright tins of border lights.

She never spoke much to anyone, but night after night and week after week drank in the tears and smiles and gasps of the play Polly. From her point of vantage in the unglamorous office, the little bareback rider watched the acting of Mabel Taliaferro and cried with her and laughed with her until the winsome interpreter of the stage circus girl became to the real circus girl more than a woman and actress—a heart idol. But she worshipped from afar, although there came stronger and stronger into her soul the longing to some day enact the part of Polly. Polly was herself. Polly was a circus girl and so was she. The written part was her own life. But then—such a big thing—that to be the star of a play—that seemed as far away as the stars of heaven.

Miss Taliaferro had seen the child (she does not seem else) take her nightly stand in the wings; had watched her first out of the corner of her eye; and then, her interest aroused, had begun watching her with both eyes. And from this moment on to be given the circus girl the telescope to bring stardom nearer, the telescope of Miss Taliaferro's fine womanly spirit that caused her to take the girl to her and to impart to her the secrets of the acting art that had won for the first Polly success and fame and fame's plaudits.

How Miss Taliaferro has succeeded with her protegee has been known ere this by the many who already must have seen the circus girl of eight months ago in the role of the stage circus girl. The protegee has stepped into the riding skirt of her preceptor and, after a rigorous adherence to the teachings imparted to her, has become a leading woman—and a very good leading woman, at that—at the head of a big company that a little more than half a year after she had entered a theater for the first time in her life and just a little less than half a year after the wish that meant her earth's greatest good had first entered her head.

Miss Taliaferro has done no small thing in evolving a capable actress out of an untrained child of the saw-dust ring, and, although that funny something in people's nature that keeps them from admitting contentment in retrospection from the plane of now, may withhold a great degree of credit from her, it is not to be forgotten that here is a case almost unparalleled in the theater. And we priests of the present, who regard a worthy accomplishment of the day at hand with the same admiration we once gave to the great and the marvelous vista of time, must bestow the chart-book genius wand to Mabel Taliaferro along with the splendid array of talent developers of other days and these.

The lady in question, however, does not take enough credit to herself for what she has done with her protegee. "I'm so happy that the little girl has succeeded," is the repetitious keynote of all that she is inclined to say about her charge. But a "Please, now won't you?" will often win from a woman what fists would fail to gain from a man, and it was for just such a "Please, now, won't you?" that modest Miss Taliaferro selected from her

reflexion and told the story of how she had made an actress out of the child-girl of the first world. And as the first Polly of the Circus progressed in her narrative of the successful development of the new Polly, her blue eyes smiled and sparkled out of sheer delight and enthusiasm and infinite pleasure over her achievement and what it had come to mean and be to the girl who had watched her for so long from the wings, then hoping, always hoping, for what now was.

"My attention," Miss Taliaferro began, "was first attracted to Ida during the play of 'Polly' on the road. I had noticed her watching the performance from the wings night after night until her time for appearance came, and even afterwards. She never hurried away from the theater when her act in the stage circus ring was over, but remained back of the scenes in her costume, keeping track of every turn in the final evolution of the play. Her dainty personality and the fact that I felt that the part I was interpreting in the play was the little girl's own real role in life gradually drew me to her. One day I said to her: 'Tell me, dear, what you are always so quiet?'"

"The child had answered me for a moment and replied, simply: 'Because I want to watch you.'"

"Watch me? I said, 'Why?'"

"Because you and Polly are what I want more than anything in the world."

"In this way," continued Miss Taliaferro, "I learned of the child's ambition, and was astonished when she told me that she had memorized my part in its entirety. I made up my mind on the spot that the child would get an opportunity to show what she could do, although I kept my little scheme all to myself. Several days later, in Bridgeport, Conn., accordingly, I purposely remained away from a rehearsal and the girl of the circus ring was given a chance to read Polly's line. I was by any means in the theater after the rehearsal had got under way, and, from behind a pillar, watched the child go through my part. Although I could see many flaws in her work, I saw enough to convince me that my judgment of her ability was right, and I forthwith determined on a real test.

"The test came at a Wednesday matinee a week later, when I sent word to the theater at the last moment that I was too ill to appear. The little circus girl was told to go in in my stead, and the way she played the part earned her several hearty curtain calls. The manner in which she had survived the test to which I put her convinced me in my determination, and I started in to help the child to reach the goal of her desire. In the first place, I kept her near me as much as possible, making frequent suggestions to her as to her carriage, her dress and her mannerisms.

"Bertha M. Clay and Laura Jean Libbey had been Ida's favorite forms of literature and I made her throw all of these yellow-backed possessions of hers away and gave her Sheridan's plays and Dickens' novels instead. I told her I didn't want her to overburden her mind at the outset with heavy works of Shakespeare, but I urged her to read something good every week, and to talk the novel or play over with me subsequently. If you can't read something good, I told her, 'look out of the window.' The child did begin reading, and, in her talks with me, we went over together various points in the study of literature.

"Then I made her stop going to the vaudeville shows, which she had taken a fancy, and got her to go with me, whenever the opportunity presented itself, to see good plays. At such times I would point out to her the subtleties and graces and tricks

# YOU NEED GAS!

You need it for Comfort, for Convenience and for Cleanliness. You need it also for Economy, for Ease and for Expedition

# We Can Furnish Gas

At figures which will make it worth your while to consider our proposition. Let us show you our plan.

# Get a Gas Range

We are ready to install the best gas range in the market and to equip your kitchen with the best cooker on earth.

# Missoula Gas Co.

Office, S. First St. Missoula, Montana

of acting. In other words, I tried to do for Ida what the late James A. Herne had done for me, for there is nothing so valuable as constant suggestion, and help. I took the child to church so that she might get the church atmosphere necessary in the play. The circus atmosphere, of course, she had in her soul. That was born in her. But I wanted her not only to act the other side of the role, but to feel it as well. I knew that she would feel the circus side, but for a while I feared that the church and love element would be lost to her.

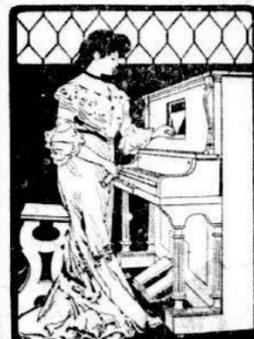
"It took a long time to work up this other side of the girl's personality, and to blend it with her circus side, but, although the evolution of the complete Polly came slowly, I could see all the while the development of the sentimental in her and its gradual dominance over her purely circus girl self. So the budding soul of the woman began to show in the makeup of the child and slowly the tinselled falsity of her earlier youth in the canvas-and-saw-dust sphere faded from her. Not that she lost her enthusiasm and pride in herself as a girl of the circus, and not that her riding ability did not continue to be a source of real joy to her, but that there came to her the realization that there are other things in life than those that follow in the ruts of the red wagon caravan.

"Ida St. Leon has never seen the manuscript of the part she is now playing. She learned all the lines by listening to me during my playing of the role. These lines I went over with her, showing her the value of a soft tone here and a harsher tone there, of the little catch in the voice in the passages of tenderness, of the rollicking, singing voice in the moments of heart happiness, and of the craft of disposition of the body incidental to this or that particular phase of acting.

"Although the child took to most of the suggestions readily, there were intervals when the circus side of her personality would lead her to such a degree that she would have a different battle against herself while rehearsing to me the finer scenes in the play. I tried many ways to work together other side at times and was frequently compelled to resort to ridicule to make her angry, and thus compel her to determine to show me that she could really do the work. She would try and she would fight against herself, and, failing, would keep at it until she had really mastered her wild circus heart. The child seemed to realize as well as I that to succeed she would have to conquer a certain rebellious something in her makeup, the rebellion of the wild circus spirit, probably, against the love of art and singleness of purpose that was growing in her."

"At length I felt that the child was ready, and Mr. Thompson, resting on my faith in the girl, gave her my part in 'Polly of the Circus.' How well she has succeeded, you know."

"Yes, we do know how well she has succeeded, for while watching her first performance, less than two months



- GABLER,
- KOHLER & CAMPBELL,
- PACKARD,
- LAWSON,
- BRAUMELLER,
- AUTOPIANO,
- WERNER,
- PARKLYN,
- CROWN.

SOLD AT RIGHT PRICES. Orvis Music House

# Stop

taking liquid physic or big or little pills, that which makes you worse instead of curing. Cathartics don't cure—they irritate and weaken the bowels. CASCARETS make the bowels strong, tone the muscles so they crawl and work—when they do this they are healthy, producing right results.

CASCARETS are a box for a week's treatment. All druggists. Suggest seller in the world. Million boxes a month.

# GEO. PRINGLE

MISSOULA, MONTANA  
Manufacturer of and Dealer in Italian and American Marbles, Scotch, Swedish and American Granites

# MARBLE AND GRANITE MONUMENTS.



MONUMENTS, TABLETS AND HEADSTONES

A large assortment of the above always on hand or manufactured to order.

DESIGNS SENT ON APPLICATION

My facilities for producing and furnishing the finest work in the state are unexcelled.