Fashions of the Stage

BY ELENORE DE WITT EBY.

THE summer brings many fads and fancies to the theatrical world of fashion, and one of the most striking this week are the bare foot sandals worn by Mlle. Diana, the French chanteuse, at Keith's, where there seems never to be a dearth of variety in dress as well as healthful entertainment of every sort.

These sandals are not the regulation bare foot, but real bare foot sandals, as they expose all the toes and tender part of the foot, and are very sensible, having straps only where necessary to give support.

Mlle. Diana performs a stunt of shaking the toes of her foot at the audience much as one might wave one's hand over the footlights.

In the Lou Tellegen sketch the supporting lady, Isabel Alden, wore a distinguished dinner gown, made in Paris by H. Chernit, of black velvet and silver cloth, the former material having a semi-triangular effect, beginning with a point at the left shoulder and draped gracefully about the waist and skirt, ending with a panel through which one foot extends. The silver cloth panels on each side are the length of the skirt from the bodice, which is studded with brilliant stones and jewels, and adorned at the waist with a large deep red rose.

Miss Alden's hair was dressed with a twisted rope of pearls and black bird of paradise feathers. Silver shoes and stockings of silver cloth finished her elaborate and fashionable costume.

She has been with the complete play "Blind Youth," from which this sketch is taken (it being the first scene) for several months, and is a talented young Quaker city girl, but received her dramatic education in a New York school of art. The wrap which she wears upon entering the studio is a gorgeous creation by Bendel of New York, and is of rose and silver brocade, with a deep flounce of kolinsky on the back panel, and rounded collar of the same fur.

Sadie Burt wore her usual long-waisted fancy costume effects with little full skirts, but is most charming in the Chinese creation.

Viola Victoria, sometimes called the little dancing doll from old Madrid, wore the quaint peasant style costumes in her Spanish dances. Her gowns were elaborately trimmed, had full flowing skirts and tight bodices, laced up the front, scalloped around the bottom of the basque styled waist, with very low cut at shoulders and meeting narrow shoulder straps with points both front and back. Long earrings and a huge back comb completed this costume. This youthful dancer won the hearts of her audience by her charm in face and manner.

Prize Beauties Make Good.

WHAT becomes of the winners of the beauty contests which numerous film magazines conduct year after year? Do they ever attain lasting success in screen work, or does their flare of notoriety die out when the papers cease printing their photographs? Ask these questions of Virginia Brown Faire, whom Richard Walton Tully has engaged as leading woman opposite Guy Bates in the film version of "Omar, the Tentmaker," and she will assure you that the beauty contest winner does make good, for she herself won the first Fame and Fortune contest conducted by a group of promient picture magazines. As a result, several picture contracts were immediately offered her, and she elected to work for Universal, for whom she appeared in nine pictures in as many months. Then followed in quick succession the leads in "Doubling for Romeo," "Without Benefit of Clergy," "Fighting Mad," and "The Count of Monte Cristo."

It was principally because of the dramatic talent and natural beauty which Miss Faire displayed as the heroine in "Without Benefit of Clergy" that Tully selected her for the role of Shireen in "Omar, the Tentmaker"—Shireen, the beloved of Omar Khayyam, who remains faithful to him through many long years of vicissitude and torment.

How They Register Emotion.

IT is an accepted fact that the Latin peoples depend much upon their eyes and hands to express emotion.

In like manner actors and actresses of the stage and screen rely upon certain features and expressions for the portrayal of many of their emotions and bits of professional "business."

Priscilla Dean uses her eyes for every bit of action she is called upon for.

"My eyes have always been my most expressive feature," said Miss Dean. "When I was playing on the legitimate stage as a kiddie, and was told to look angry, glad, surprised or whatever action the stage manager asked for, I immediately sensed his request with my eyes. It was the same way when I entered pictures. I think I would be helpless as an actress if I had to depend upon any other feature," said the star.

Gladys Walton of flapper fame agreed that her mouth gets over the needed action for her.

"It's just natural some way," said Miss Walton. "My mouth looks glad, sad or bad quicker than any other feature," said Miss Walton.

Frank Mayo's shoulders tell the story of their owner's disposition or frame of mind.

"I've been told that my shoulders never lie," said Mayo, "and I guess they don't."

Art Acord, now starring in "In the Days of Buffalo Bill," has a jaw that never lies.

"Often I think I won't give myself away with my jaw," said Acord, "but it sets or loosens against my will every time."

Herbert Rawlinson has a pair of the most expressive hands one could wish to see, and it is a fact that he could go through an entire drama showing only his hands and every bit of action would be perfectly clear.

"Well, I either smile or I'm sober," said Gibson. "Either expression gives me away. There are, of course, all kinds of smiles and all sorts of sober expressions."

"The Eternal Flame" Remains.

THE choosing of a title for Norma Talmadge's latest screen vehicle, an adaptation of Honore Balzac's "The Duchess of Langeais," has kept that star, members of her company and officials of Associated First National awake nights trying to figure out a suitable name for it—something that would fit the bigness of this lavish production and reflect the character of the powerful story.

Then it was announced that it would go to the theaters as "Infatuation." The insomnia which the title-picking contest inflicted on some of the personages concerned only grew worse. There were consultations. Telegrams flashed back and forth across the continent. And the net result is that it has been decided once and for all that the title originally considered—"The Eternal Flame"—will stay. This, it is announced positively, is final.

In the production of "The Eternal Flame," it is said, Norma Talmadge is following her phenomenal success in "Smilin' Through" with another magnificent photodrama.

Miss Talmadge's supporting cast in "The Eternal Flame" includes Conway Tearle, Adolph Jean Menjou, Wedgwood Nowell, Rosemary Theby, Kate Lester, Thomas Ricketts, Irving Cummings and Otis Harlan. The production was directed by Frank Lloyd.

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In the Spotlight

MARGARET LAWRENCE is to play the leading role in A. L. Erlanger's production of "The Endless Chain," by James Forbes.

Ed Wyn will use the five weeks' vacation of "The Perfect Fool" to take treatment for an ankle injured in his recent acrobatic performances.

Raymond Hitchcock's "Pinwheel Revel" has failed to please the New Yorkers and it closed down last night. It may be revived in the fall.

"The Summons," by Dorothy Donnelly and Gladys Hall; "Asaph," by William O. Bates, and "The Shoes That Danced," by Anna H. Branch, are being played at the Threshold Theater, New York, for a three weeks' run.

"That Day," by Louis K. Anspacher, opened in Atlantic City Monday night, and is reported a success. It is the first play to be produced by the Belmont Theater Repertoire Company, and will be presented in New York in the fall.

An Italian theater may be established in New York, subsidized in part and supported by the Italian government. This was announced in cable dispatches recently, and has been confirmed in a letter which has just been received from Fortune Gallo, who is now in Rome. It is planned to give Italian dramas and comedies in the proposed theater.

Isabelle Lowe and her brother-in-law, Creighton Hale, have been engaged by George Ebey for a special season as co-stars at the Columbia Theater, San Francisco. The will begin there July 31, in "Little Old New York." They will also play "Just Suppose."

Maude Fealy opened on the Keith circuit last week after a short season in stock with the Maude Fealy Players in Newark. She is presenting a condensed version of "Pair and Warmer," in which she starred for a couple of season on the road.

Maurice Chevalier, comedian of the Paris production, "Dede," that Charles Dillingham has booked for America, is spending a holiday in New York.

Marilynn Miller, star of "Sally," and Jack Pickford, brother of the famous Mary, will be married in Hollywood August 1. Miss Miller will leave Boston on the midnight train July 15, the night "Sally" closes. She will go to New York to select her trousseau and then to Los Angeles.

Carol McComas, prominent theatrical star and well known in this city, and Walter J. Enright, well known as an illustrator and cartoonist, were married Thursday in New York. In securing the marriage license, Mr. Enright gave his age as forty-three and Miss McComas as thirty-one.

"Sue Dear," a musical comedy by Bide Dudley, Joseph Herbert and C. S. Montanye, with tunes by Frank N. Grey, will begin a Broadway engagement at the Times Square Theater tomorrow night.

In appreciation of her work in the role of Annabelle West, in "The Cat and the Canary," Kilbourn Gordon has placed Sylvia Field under a long-term contract, including a two-year engagement in her present part.

Members of the "Why Men Leave Home" company, a new comedy by Avery Hopwood, which Wagenhals and Kemper are to present next season, were guests of the New York "The But" company last Wednesday night as part of the celebration of the 800th performance of that play.

Ruth St. Denis, Ted Shawn and their company of American dancers arrived in New York last week after a stay of six weeks at the Coliseum in London and a tour of the provinces. Daniel Mayer has booked a tour of the organization, opening in New York October 3. This will mark Miss St. Denis' first professional engagement here in five years.

Sam H. Harris opened the ninth season of the Stamford Theater, at Stamford, Conn., Tuesday night with Martin Brown's new comedy, "A Gentleman's Mother," in which the leading role is taken by Jeanne Eagels.

Sheila Terry, well known as a dancing star on the Keith circuit, was married recently at Los Angeles to Roy Sedley, leading man in her act. They will continue their vaudeville tour together.

Fairbanks in Drew's Footsteps

THE character of Robin Hood, whether it be legendary or historical, has been fortunate in being portrayed by the foremost exponents of the dramatic art for a great many years. Douglas Fairbanks is making this hero of the twelfth century a living reality on the screen in his film version of "Robin Hood." Thirty years ago John Drew played this role in a drama by Sir Alfred Tennyson, entitled "The Foresters," produced by Augustin Daly, at the Daly Theater in New York. Drew was exactly thirty-nine years of age at that time, and Fairbanks is playing it before the motion picture camera in his thirty-ninth year, which is a striking coincidence.

In Daly's cast supporting Mr. Drew was Ada Rehan, who played Maid Marian, which part is in the hands of Enid Bennett in Doug's picture. Incidental music was written by Sir Arthur Sullivan, and it is said some of these numbers will be resurrected to be interpolated in the score to be played by orchestras of this day when this production is being projected on the screen. "The Foresters" was such a success in New York that it was later presented in London, where Arthur Boucher gave the characterization of Robin Hood.

It is interesting to recall that this character was the last one created by Mr. Drew in the Daly company, as he starred the following season under Charles Frohman in "The Masked Ball," with Maude Adams as his leading lady.

Mr. Drew recently visited the Pickford-Fairbanks studios at Hollywood and watched Douglas Fairbanks enact several scenes before the camera. He says it was like old times to witness Doug's interpretations of Robin Hood's character.

Seeking Picture Material

APPOINTMENT of a "story committee" for the purpose of obtaining the best vehicles available for its stars and producers is the innovation announced by Associated First National Pictures, Inc.

The committee consists of J. D. Williams, Richard A. Rowland, C. L. Yearsley, E. J. Hudson and Bob Dexter.

Beneficiaries of the new plan will be the independent producing units releasing through First National, for the committee will co-operate with their staffs and assist them in searching for books, plays and other material.

The committee will operate on original lines. It will not, however, solicit original material from the public in general, but will devote its energies to judging the merits of published books, magazines, stories and successful stage plays, with the objective of determining their cinematic possibilities.

Whenever a tale with screen possibilities is discovered it will be considered in committee session, where every element of the story will be discussed at length.

Every story will be subjected to a test which includes audience appeal, logic, dramatic qualities, comedy relief, box office drawing power, characterization and pictorial potentialities. In keeping with the announced First National policy of "bigger and better" pictures, the test will be rigid and exhaustive.

When a story is found that proves sufficiently meritorious to pass this test, it will be sent to a First National producer or star, with the recommendation of the committee that it be purchased and produced.

The formation of the committee does not imply any deviation from the policy which has characterized the operation of Associated First National. It remains solely an exhibitor distributing organization, but the new plan has been designed to provide an auxiliary service which will permit every unit to devote its entire time to producing pictures.

However, with the official O. K. of the story committee, backed by the approval of the executive committee, practically every case will result in the production of the story selected.

The committee made it clear that it did not care to consider unsolicited manuscripts from unknown writers, because of the physical impossibility of reading all the stories that would reach it from this source.

Scenes Laid in South America.

IN search of distant and unfamiliar locales never before shown on the screen, Miss Leah Baird and her company have just sailed for South America. Backgrounds entirely new to the most ardent movie fan will be shown in the new picture upon which she is at work, the fourth of the series of Leah Baird productions being made for the Associated Exhibitors.

Arrangements have been made in two of the southern ports to have developed any negatives taken up to the time of arrival there in order that there may be ample time for any needed retakes.

Miss Baird, who is both actress and author, completed the story for her new production while convalescing from a recent illness. She recommends a few weeks in a hospital for writers in search of inspiration and the quiet necessary for concentration.

"Film Jury" Is Latest.

THE latest social affair in Los Angeles is the "film jury." Society may try to evade court jury duty, but the "film jury" is something else again, as the saying goes. And the "film jury" is as difficult of entry as it is to evade regular jury duty.

Whenever Gus Schumacher, general manager of the O'Conor Productions, has a new comedy to preview, he consults the Los Angeles "Blue Book" and has a conversation with twelve feminine voices. The next night, all decked in their latest finery, the owners of these twelve voices appear at the studio and see the "evidence." The "jury's" decision is binding and the only appeal is the cutting room and then another "trial" before the same "jury." Except for some minor changes in scenes which did not appeal to the esthetic senses of the twelve, the first six of these comedies were found satisfactory. Other producing units have taken up this system of preview.

Picture Entirely in Color.

"THE Glorious Adventure," the first superfeature film made entirely in color, is to have its general outlet through the Allied Producers and Distributors' Corporation. This is the J. Stuart Blackton picture, in which Lady Diana Manners makes her debut as a star against the actual background of the story in England. In New York "The Glorious Adventure" had a prerelease engagement at the Capitol Theater and attracted attention because of the color photography, the personality of the beautiful Lady Diana, the vivid London fire scene. Its plot has a titled woman marrying a criminal condemned to death, in order to escape her debts under an old English law, but the criminal in this case escapes execution and goes actually to claim his platonic bride.

At Work on "Page Tim O'Brien."

VIOLA DANA has begun work at the Metro studios in Hollywood upon a new series of comedy-dramas to follow her first release of the approaching season, "The Five-dollar Baby."

First on the schedule, and already in course of erection, is "Page Tim O'Brien," John A. Moroso's story. Staging the piece is Harry Beaumont, who was Miss Dana's first director back in the days when she was, as well as the industry, undoubtedly an infant, and who is responsible for the many high lights of action in this little star's recent string of unqualified success: "The Fourteenth Lover," "Glass Houses," "Seeing's Believing," "They Like 'Em Rough" and "The Five-dollar Baby."

The other stories to come after Tim O'Brien has been paged are "June Madness," by Crosby George; "A Noise in Newboro," by Edgar Franklin.

Baby Peggy's Next Picture.

THE Bernheimer estate, one of the show places of California, has for the first time in its existence been loaned for a moving picture. This will be Baby Peggy's next release, in which she plays the part of a messenger boy.

The estate is valued at $6,000,000, and is situated on a Hollywood mountain. The house is noted for its art treasures, its golden doors and it magnificent gardens. Interior as well as exterior views have been shot.

In the picture Peggy as the little messenger boy brings together her parents after years of separation. The cast includes besides Baby Peggy, Ena Gregory, as the sister; Inez McDonald, as the mother. The male characters consist of Max Mogi, Tom Dempsey and Harry Archer. The story was written by Arvid Gillstrom.

Denies Knocking Hollywood.

GLORIA SWANSON has indignantly denied making any statements while in Europe which were in any way a reflection upon Hollywood. She had been back only a few days at her California home when some of her associates questioned her about remarks which had been attributed to her in French newspapers.

"I never gave out any sort of an interview in Paris," she declared, "let alone one attacking Hollywood. Why, rather than detesting the place, I love it so much that I am starting to plan a new home here which I hope will go into construction within a few months. Travel has made me more firm in my regard for Hollywood as a place in which to live.

"Some of the dearest friends I have live in Hollywood. It is the abode of serious, hard-working people. I owe a great deal to my work in this city and it was a great shock to return and find that words derogatory had been placed in my mouth by some one I did not even see."

How Movies Discourage Crime.

THAT the motion picture producers are in a position to be of invaluable service to police departments of the nation in helping to stem the crime wave that has been an aftermath of the war, is the contention of Louis B. Oaks, chief of police of Los Angeles, in a signed statement just issued.

The Los Angeles police official was inspired to prepare the statement after viewing Marshall Neilan's new First National attraction, "Fools First," which is a vivid crook photodrama stressing the point that dishonesty never pays. He says, in part:

"Mr. Neilan's 'Fools First,' aside from its entertaining qualities, carries a powerful message to those who have wandered from the straight road. The power of the motion pictures has become appreciated by the world as second to none in the way of creating proper thought. Such pictures as 'Fools First' tend to plant the seed in the mind of the public that helps to discourage unlawful thoughts.

"The motion picture producers are in a position to render a great assistance to the police of this country, particularly at the present time. What they did for the government during the world war in the way of planting patriotic propaganda in the minds of millions of Americans they can do in helping to eliminate crime in not only this country, but throughout the world, for the power of the screen is international and understood by every race, creed or color."

Eva Shirley's Accomplishment.

DOSTOEFFSKY'S "Crime and Punishment" is hardly the sort of literature one would expect to find on the dressing table of a favorite vaudeville singer. But Eva Shirley, who sings on the B. F. Keith vaudeville circuit, is a young woman of many accomplishments. She was born in New York of Russian parentage, and she is an authority on Russian literature, especially that of Tolstoi, Gorki and Turgenieff.

She began her career in the circus at the age of eight. At twelve she was a professional dancer with a Russian troupe, and later danced with Kosloff. But four years ago Miss Shirley developed a remarkable soprano voice. She started to study, and at the advice of her teacher gave up dancing and took up singing as a profession. Now she is studying with Dr. Marfortti, who coached Caruso, Matzenauer and Nina Morgana, and who is training his pupil for a grand opera career. She has already five operas in her repertoire.

But in the meantime she is quite satisfied to sing for the two-a-day houses, where she declares she finds the most enthusiastic and intelligent listeners in the world. "No artist can afford to miss a course in vaudeville," says she. "There one must be on one's toes every minute. Personality is the great thing, and no artist can afford to 'play down' to vaudeville, for nowhere is good work more appreciated or sham more quickly detected. It is the greatest training in the world."

Tribute to the Movies.

THE Atlanta Journal pays the following editorial tribute to motion pictures:

Motion pictures have opened to millions new vistas of knowledge and beauty.

They have brought the glories of an Alpine sunset, the mysterious charm of the orient, the cool, feathery waterfall, the multitudinous wonders of nature into the drab lives of the tenement dweller, the factory worker.

They have provided countless hours of laughter or romance and adventure for a great class of Americans who are otherwise unable to afford the luxury of frequent entertainment.

They have given surcease from toil, forgetfulness to the troubled heart, courage to the despairing.

The motion picture has given opportunity to millions to see the work of great artists, to know many of the best actors and actresses of the generation, and it will preserve to posterity the histrionic art of this period.

The motion picture industry has played a noble, generous part in every public charity. It has fed the orphan of every land, and during the war it was the government's greatest propagandist.

How insignificant are its offenses in the light of its achievement!

Evidence of Friendship.

IT has remained for Thomas Meighan, the screen star, to accomplish what the greatest literacy critics in America were unable to accomplish—to make George Ade return to work!

Meighan is a friend of Ade's. This story of the friendship between the two men has been passing current for a long time, but many folks were inclined to regard it as a bit of presumptuous boasting on the part of Mr. Meighan's publicity agents. At last, however, Ade has come forth with a real tangible evidence of his friendship for Meighan, and that evidence lies in his promise and accomplishment of a screen story for Meighan that is pronounced the greatest story Meighan has had since he appeared in Booth Tarkington's "The Conquest of Canaan."

Mr. Ade, having written a story for his friend Meighan, was apparently not content to trust it to studio continuity writers, so he sent for Waldemar Young of the Paramount scenario staff and together they whipped the Ade story into shape for the screen. The title selected was "Our Leading Citizen."

The point of particular interest to Washington is the fact that the picture comes to town today for a week's appearance at the Palace.

"Don't Call Me Connie."

CONSTANCE TALMADGE is up in arms. She is just sick and tired of being called "Connie." "Especially now that I am changing the kind of pictures I have been playing and going in for more serious work, I am more than ever opposed to being called 'Connie,'" she says. "Beginning with 'East Is West' I hope to play serious drama. Is I am heartily sick of being a virtuous vamp, or a light-headed, irresponsible flirt.

"Dear public, I beseech you not to laugh at me. I am in dead earnest when I say you are taking the flavor out of life by calling me 'Connie'! Imagine any one addressing Norma as 'Normie,' or speaking of Nazimova as 'Nazzie,' or criticizing the latest 'Paulie' Frederick picture!"

Another Juvenile Actor.

ANOTHER child screen discovery has appeared on the motion picture horizon. He is Bruce Guerin, the three-year-old player who has created so much attention by his clever work in several recent pictures. He will be seen in "Page Tim O'Brien." In this John Moroso story the juvenile actor will have the most important role yet assigned to him. His most recent screen appearance was with Thomas Meighan in "The Bachelor Daddy." Prior to that he played in "Kindred of the Dust" and "The Woman He Loved."

At the Princess This Week.

Today, Eugene O'Brien, in "The Prophet's Paradise"; tomorrow, Alice Calhoun, in "The Girl in His Room"; Tuesday, Dorothy Dalton, in "The Crimson Challenge"; Wednesday, Elaine Hammerstein, in "Why Announce Your Marriage?" Thursday, Pola Negri, in "The Red Peacock"; Friday, May McAvoy, in "Through a Glass Window"; Saturday, "The Prodigal Judge."

AROUND THE CITY

By Nannie Lancaster

THE other night a beautifully intentioned woman gave a talk in which she urged the reformation of present-day extravagances in dress. The money squandered on the beautifying of vainglorious women would feed the foreign missions of the world. "A woman who loved her Bible should imitate the simplicity of the women of the Bible."

On the other hand, Washington gets notice that the manufacturers of the world have revolted against the sparseness of material and, ignoring of great pattern-makers, by creating styles so elaborate in quantity and so complicated as to make that by late autumn we will all be carrying around the most gorgeous evening trains that will require more fabric than woman has used in the history of the world.

Both interesting statements and equally wrong, for—

The Bible has its fashion department, quoting the late Mme. Mountford, a native of the Holy Land, who had spent many years and $50,000 in the collection of garments that were historic duplicates of the clothing worn by women of the Old and New Testaments. The exhibit was on display in the American University some years before her death, and on one occasion, when describing her treasures to a few specially invited guests, she gave to her explanation of each garment, trinket or accessory identified with the parables of Scripture, the inspirational realism of one who was a compatriot as well as a follower of the Christ.

The beautifully intentioned woman and the revolting manufacturers would have equal cause to consider Sarah's raiment with astonished awe: Seventy-five yards of hand-woven wool, invisible blue; its seams defined with an embroidery in gay yarn, hit and miss design like the lamp mat stitch which long ago children used to knit with pins on a spool, and with sleeves long enough to do duty as court trains. There was a girdle of soft, crimson silk long enough for a piano scarf and enough left over for a sash, and heavy jewels, dull-colored stone set in silver and pendent from heavy silver chains. These chains were not intended for ornamentation, but signified Sarah's standing in her community and in her husband's home.

"Can a bride forget her attire?" The answer to this Bible question is easy, if her wedding garment, which cost Mme. Mountford $1,200, is a guide to go by. To detail the robe of pink silk, jeweled laces and, what present styles would call a bolero of blue velvet flowered with spun gold, would take more good time than the average reader would stand for; but, so far as a right thorough investigation goes, there is no garb of any famous woman in any museum, here or abroad, better worth studying as an example of extravagance gone mad.

When Jacob fell in love with Rebekah at the well she was wearing a flowing-sleeved, full-robed gown of flax-colored texture of cotton, or may be linen, with a breastplate of embroidery in reds, greens and yellows, each with its symbolic color value, and a long blue sash. Mme. Mountford explained that going to the well did not imply that Rebekah was poor. A well was the gathering place where women exchanged the gossip of the day and enjoyed the excitement of watching caravans pause for rest and drink. Rebekah, as was the social custom, doubtless, said to young Jacob: "Here is water for you, and for your camel also." And everybody knows what happened to Jacob.

Mme. Mountford, a nobly planned woman, whose European voice had somehow absorbed the oriental richness of the Palestine of her birth, joined her compatriot in the Holy Land of eternity years ago, but memory is abiding, especially when reinforced by notes.

ONE'S official idea of an angel of mercy is a rhapsodic being entirely surrounded by clouds. Happily, there are others—ground-walking angels, who have no use for clouds, preferring sunshine in the way of atmosphere, and so unlike the celestials of religious art that one of them, at this identical instant, is sitting in his shirt sleeves at a round table in a news room devastating the copy of a cub, who looks on from afar, feeling like Marius at the ruins of Carthage—allowing he knows how Marius felt.

Naturally, no old master that ever lived could make a rhapsodic being out of a shirt-sleeved man with black-rimmed specks; but, blessedly for all of us, God does not depend on paint brush or chisel for the angels He makes—with this for just one proof:

Somewhere in this town there is a room filled with cots. And the cots are never empty. The sisters in charge of a free ward for children, but, also, they know it is a place of pain.

No matter what science and tender nursing may do for a child, it is sure to get tired of splints and bandages and the aches that go with them. So whenever a visitor passes the row of tiny beds to leave a toy or picture or a smile, the doctors call that visitor an angel of mercy. And very likely the Greatest of All Healers lets the definition stand.

One time a visitor breezed in with a regular Santa's pack that held a plaything for every child in the ward—not cheap gimcracks that break if you look at them, but real toys that cost money of the size known out of arithmetic as "big."

Just why a man should buy happiness for suffering youngsters instead of spending his money on that popular sport, "seeing a good time," was, of course, his own affair; but—

It shows that angels of mercy are not necessarily cut by the same pattern. The styles are what the renowned Mr. Venus would call "various."

A shirt-sleeved man in black-rimmed specks who does things to copy may have his demon times, like the rest of us, but this is just one of the good things he did.

And it is the good things that everlastingly count.

* * * *

TWO women were reading under a tree in a park, and the woman with the newspaper said to the one with a book:

"Stop that yarn and listen to this."

And she read out a verse in prose.

"Walt Mason is my idea of perpetual motion. Year in and out, without ever missing a day, he turns out a classic in slang, funny to read and wholesome to live by—so much hard work, so much patience, so much more of that indescribable something we call a 'gift' without knowing for sure who gives it or why the discrimination. I would go down on my knees and stay there for a talent like that. But I'm not envying old Walt. I'm glad for him, though I can't tell exactly why—there are so many unanswerable things like that."

The woman with the book accepted the eulogy with the tolerance of one who knows poets like Walt Whitman, but was too good-natured to start a war of comparisons. And then the two got back to their reading.

Which was all there was to the thing, except that the woman who was square enough to honor another for a quality she lacked herself would have been right smart astonished had she known that a woman on the grass back of her bench was jotting her tribute on a pad—not all of it, but just what she managed to hear, and that she meant to send it to old Walt by the speed route known to wild west literature as "pronto."

Poet Mason is due for tons of flowers and reams of editorial praise on some future day, but he would doubtless rather have what's coming to him now.

All of us are like that.

THE PUBLIC LIBRARY.

Recent accessions at the library and lists of recommended reading will appear in this column each Sunday. The reprinting of this material in a monthly bulletin has been temporarily discontinued.

RECENT ACCESSIONS IN THE INDUSTRIAL DIVISION.

Agriculture.

Adams, R. L. Farm Management. RGBA-Ad16f.
Bailey, L. H. The Apple Tree. RIJ-B153.
Bugbee, E. E. A Textbook of Fire Assaying. REC-B86.
Burr, Walter. Rural Organization. RGC-B94r.
Cory, C. L., ed. Secrets of Success With Baby Chicks. RKV-C818s.
Eggleston, E. H. American Squab Culture. RKVP-Eg34.
Finck, H. T. Gardening With Brains. RIA-F493g.
Gardner, V. R. The Fundamentals of Fruit Production. RJI-G173.
Gehrs, J. H. Live Stock and Farm Mechanics. RK-G274l.
Jarvis, C. D. Agricultural Education. RGA-J298a.
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"East Is West" Cast Completed.

AS "Ming Toy" Constance Talmadge will be surrounded by a cast in "East is West," which reads like a motion picture blue book. Edward Burns is chief in her support as Billy Benson. Fred Warren has unusual opportunities in his role of Lo Saang Kee, the genial Chinamen who upholds the principles of the occident as well as those of the orient, thus symbolizing a benevolent justice in his characterization. In startling contrast to the kindly Lo Saang Kee will be the sinister figure of Hop Toy, as played by Frank Manning. The comedy element is introduced in the delightful character of Charlie Young, the Chop Suey King, by Warner Oland, and the juvenile role of Jimmie Potter has fallen to Nigel Barrie. Chang Lee will be played by Nick Du Ruis, and a real Chinaman, Jim Wang, will portray the proprietor of the Love Boat. For the minor roles, all the coolies of the San Francisco and the Los Angeles Chinatowns have found easy access to good jobs.

Five thousand feet of bamboo are being used for the "East is West" sets at Hollywood. The Love Boat has been built by Stephen Goosson, who is also responsible for the Chinese street scenes and other settings. Goosson, who has spent many years in China, has modeled his Love Boat after authentic old Chinese junks. It will be strung with lanterns of every shape and hue, festooned with cherry blossoms and manned with singsong girls and Chinese slave girls.

BRIEF CASE BLUFF.

Secrets Revealed by an Observing Girl.

From the New York Evening Sun.

"This brief case bluff that so many men—commuters and others—run, is amusing to me," remarked a girl who doesn't miss much that is going on around her.

"I thought only lawyers or busy bookkeepers or business men carried brief cases," said the girl who traveled with her.

"Not at all," the first replied. "The brief case has become a most popular acquisition in the last couple of years, and the things men carry in them, bulging them to overflowing, would make you laugh. Some carry a couple of flat flasks, others material for a suit they are taking home to show the wife, seeds for the garden, socks bought at a bargain, a couple of pounds of sausage for breakfast of the sort they can't get at the home market. Oh, you'd laugh if you could open them all. The bluff about a lot of work to take home doesn't carry well nowadays."

Reviews of New Books

THE KINGFISHER. By Phyllis Bottome, author of "The Crystal Heart," etc. New York: George H. Doran Company.

NOT fate, nor even Thomas Hardy, is more inexorable with the truth and logic of a situation than is Phyllis Bottome with the case of Jim Barton. The story, as a whole, sets out what life can do, and here does do, to the body and soul of an individual. This is no make-believe life bent by a clever hand to the use of story making. It is life itself in its terror and its beauty, cut out surely and exactly as it placed and tormented and trained Jim Barton. That clear insight, that sharp incision, that mastery of the truth—these are the things that set this story in a high place, where only a few other current novels stand. A murderer, an unintentional murderer, at twelve or thereabout; a convict, and after that a bargeman, Jim, soon after this, came upon the way of education. This shifted him to a different grade of folks. The tutor's wife became the star of his dumb aspiration—flattered the lady was to be that, too. When the maid, Emily, said, however, that Jim was her seducer—which he was not—Jim was compelled to drift back to his lowlier status. And so his relentless story goes on—life just one deeply damned thing after another for Jim Barton. And Jim is so pitifully dumb—like one of Rodin's men—and so sincere and so right, and this author is so austerely true to the facts of life, that the reader goes down and down with the fellow in dread and fear. The outcome? Oh, the outcome is different. If one were going to quarrel with this gifted author this would be the point of difference. It might have happened that way. Read the story and see what you think about it. Yes, it might have happened just that way, but it could, never in the world, have held on in that way. Too much against it. Poor Jim Barton—big and honest and fine.

THE SECRET PLACES OF THE HEART. By H. G. Wells, author of "Mr. Polly," etc. New York: The Macmillan Company.

Mr. Wells has only a few things to say, but these are momentous things lying deep at the roots of human life and human progress. He says these vital things over and over, as he should and must. Sometimes he puts his knowledge and convictions into a novel, and again into political and philosophic discussions. The book in hand might be called a novel. In fact it is a pilgrimage. In effect it is a general confession of faith and life. For the purposes of this free speech Sir Richmond Hardy, head of a commission for organizing the fuel industry, is sent upon a motor trip to quiet his nerves and to restore his body. With him goes an eminent physician, a companionable man, who knows all about nerves and their misbehaviors. And Sir Richmond, under this genial influence, talks himself out on any number of familiar Wellsian themes—organization of business, specifically here of the fuel business; organization of world politics, the power of the personal will of man to see straight even when he goes crooked, the place of woman in the male economy, and so on. In the talk of Sir Richmond, woman has a very minor part. In the motor trip, however, Sir Richmond develops a full-blooded flirtation and gives other evidence, as well, that his theory of woman is stronger in exceptions than it is in rules. It is a stimulating restatement of many of the Wells principles of life—one that interests the reader anew in this many sided and brilliant man.

THE PRISONERS OF HARTLING. By J. D. Beresford, author of "The Jervaise Comedy," etc. New York: The Macmillan Company.

The weird power of personality to the undoing of others—this is the drama which Mr. Beresford projects in clear vision here. The high figure of the drama is Garvice Kenyon, an old man—over ninety years old. Should have been dead years before—would have been, too, had he not sucked youth and vigor and stimulating thoughts and energy out of the people whom he gathered about him. A suave and velvet-smooth old man, a handsome and arresting person. He built himself a lordly manor house, beautiful and beguiling in its reach of walled acres, in the shut-in loveliness of its finished plans and furnishings. Here old Kenyon gathered about him Kenyons from far and near—nieces with their husbands, nephews with their wives, single relatives—male and female. Invited as guests, they were held by subtle suggestions of ultimate profit—vague allusions to legacies, to a general future well-being. And upon these the old vampire battened, taking out of them the juices of youth, the vigor of maturity. The matter comes to the front through the advent of a distant cousin, a young physician, invited down for a week end. He hardly knows why he stays on and on—just as the already full household has stayed on—but he does. It is through this man and a young woman, also a prisoner of Hartling, that the dramatic story unfolds. The end is ironic—as it would be. The money goes to an old sister whose predatory eye promises the prisoners of Hartling scorpions where her brother had chastised them with whips. For the sake of the romance of life, two of these young folks escape before they are quite undone. That is merely for a story. The theme of this tale is everywhere, though not in this intensified illumination. But everywhere, in some degree, the strength of personality, whether this be great or slight, is bent to the domination of others. Mr. Beresford has crystallized this general trait in a most telling social comedy.

THE PRAIRIE CHILD. By Arthur Stringer, author of "The Prairie Mother," etc. Illustrated by E. F. Ward. Indianapolis: The