



DON'T you realize how important it is that you use only a hygienic cleanser—particularly for your cooking utensils? Old Dutch is hygienic—pure and safe.



Confessions of an Every-Day Wife By Idah McGlone Gibson BURGLARS.

It was after 11 o'clock when I got home, and I made up my mind I wouldn't be as foolish as I was the last time and sit up for him. However, I was very wakeful; especially after everything had become still and I realized that the servants had all gone to the other side of the house to sleep.

I began to be very lonely and a little afraid. I had never been afraid in my father's house, as it had seemed we had nothing that would attract burglars, and besides, who would dream of robbing the home of the police commissioner? But when I thought of all the wonderful silver plate, rugs, and realized that the pearl necklace that Mother Symone had left me had not gone to the safety deposit vault, I became very nervous.

I started at every noise, but must have finally fallen asleep, for I started up with the feeling that someone was in the room. I quickly turned on the light above my bed and looked into the face of a strange man. I was so overcome with fright that I couldn't utter a sound.

"Don't be worried, lady," said the robber. "I won't hurt you if you just keep still and let me do my work nice and pleasant." I suppose it was because I was hysterical, but at this I laughed. The burglar, pausing in his work of ransacking my dresser, viewed me with astonishment.

"You're a queer kind of a skirt," he said. "Most of 'em screams; they don't laugh.

"Maybe she's dippy," he said to himself, which gave me a cue.

"No, not crazy," I said, "but I'm dead. Didn't you read about my funeral a few weeks ago? Here are some of the flowers that were left," and I hurriedly took the roses from a vase that stood close to my bed and offered them to him. "I just came back to see how things were and to get warm because the grave is so cold. Don't be frightened—I won't hurt you."

The man, who started toward me, stopped in his tracks and gave me one frightened look.

My idea was almost too good. For a moment I thought he was going to faint; then he suddenly made for the window and disappeared down the fire escape.

For the rest of the night I sat in different chairs about my room, not daring to go to sleep. z z z z z z z z z z z z

My first impulse was to rush to the phone and call someone, anyone; police headquarters, Robert, Dad, Aunt Margie, and then my pride and better judgment asserted itself. I would have to explain Theo's absence any they would be even more indignant at him than worried on account of my burglar.

I don't know as I was ever so relieved in my life as when I heard the servants stirring about at 5:00 o'clock. I did not give Theo another thought, but threw myself upon the bed and went instantly to sleep. I was drowsily aware that several times my door had been opened and someone had looked in, but I was so physically exhausted I could not stir.

I dreamed and thought I was being tossed about in the berth of a steamer, and yet I was afraid to open my eyes, again fearing to look into that strange face. I felt myself being violently shaken and sat bolt upright screaming my eyes still tight shut. Then two familiar voices spoke my name and I opened my eyes to see Theo and Eline. Theo had his arms about me, and pushing him from me I sobbed:

"Why did you leave me alone? I might have been killed. There was a burglar here. Why didn't you come home? I am not going to stay alone in this big house I'm going back to my little tower room."

"Hush Margot, you're hysterical. There's been no burglar here; nothing has been taken."

"Yes, there was," I answered. "Did he take anything?"

"Of course not, for there was no burglar. It's just your imagination."

"I tell you I talked with him, and he frightened me so I laughed. He said, 'You're a funny skirt; they all scream—you must be dippy.'"

(MONDAY—"A MAN'S EXCUSE.")

LABELS FOR PRESERVING

Cut these out and use for labelling your bottles of preserves. This list will be printed every day for a while and thus afford a good supply of labels.

- STRAWBERRY
- RASPBERRY
- BLACK CURRANT
- RED CURRANT
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- BLUEBERRY
- RHUBARB
- PEACH
- PLUM
- CHERRY
- GREEN GAGES
- GRAPES
- CRANBERRY
- SPICED JELLY
- JELLY
- BLACKBERRY
- CRABAPPLE
- CHOW-CHOW
- MIXED PICKLES
- MUSTARD PICKLES

MOVEMENTS OF THE STARS IN FILM LAND

At last Bret Harte on the screen. The picture rights to three of Bret Harte's stories have been purchased by Jesse D. Hampton. They are "Cressy," "In a Hollow of the Hills" and "Marupa." Another Bret Harte story, "The Outcasts of Poker Flat," has been made into a photo-play by Universal with Harry Carey in the leading role.

Lionel Atwill, of various stage and screen connections well known in Montreal, has been engaged to support Florence Reed in her fourth production.

Pearl White, who has been prominent in Pathe serials for some time is to appear in photo-plays as a Fox star, it is announced.

Mary Miles Minter has left the American Film Company to star for the recently organized Realart Pictures Corporation, of which Arthur S. Kane is the President.

The London Times, discussing a recent film production says:

"Alias Mike Moran," was particularly interesting for the way in which the English language was murdered in sub-titles, which are so essential a part of the film. English audiences continued use of American slang, much of which is unintelligible to them. It would be a great boon and a blessing if the phrasing could be drastically overhauled before the films from the United States are shown here. We could guess what the ex-convict here meant when he complained that the Army had rejected him because he

SLEEPLESS NIGHTS OVERCOME BY SAFE METHOD

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had been "in stir," but this was easy compared with such phrases as "Pipe the young sport and his skirt; a dead easy pick up," and "Nix, nix, Buddy, this guy's a friend of mine." One has a good deal to put up with nowadays, but surely this kind of thing is a needless infliction.

Just looking at the moving pictures is the job of Elinor Fried, of Los Angeles. And she gets paid for it, too, Miss Fried is the official critic at Universal City. When the director has finished a production and the film editor has done his worst, according to the director, Miss Fried looks over the finished result. That's all she does. Just sits in a comfortable chair in the studio theatre and looks 'em over. Then she writes a letter to the boss about them.

"Motion pictures are still in their infancy," says Miss Fried, giving her impressions of her job, "and pictures of the future will make all present-day pictures look odd."

The motion picture trade, like every other form of entertainment, allows itself to get into deep ruts. For a time it was all cowboys and comic policemen; now it is long films. Length in a film should surely be conceded as a privilege. For instance, "The Birth of a Nation" justified itself in this respect. But length itself seems to have become an ideal. A fairly presentable story is dragged out with wearisome stages to make a film importantly long enough. At the beginning of the motion picture business a stock argument in its favor was that many details antecedent to the action of a play, which had to be explained in dialogue on the stage, could be shown very attractively on the screen. But nowadays in many cases there is a perfect riot of antecedent explanations on the screen before the pith of a story is reached. Matilda is all very well as the ill-treated wife—that is the point to be emphasized in the film—but the spectator grows a little tired of remarkable details of Matilda as a baby, as a girl and possibly as a very aged dame before the picture has reached the requisite length.

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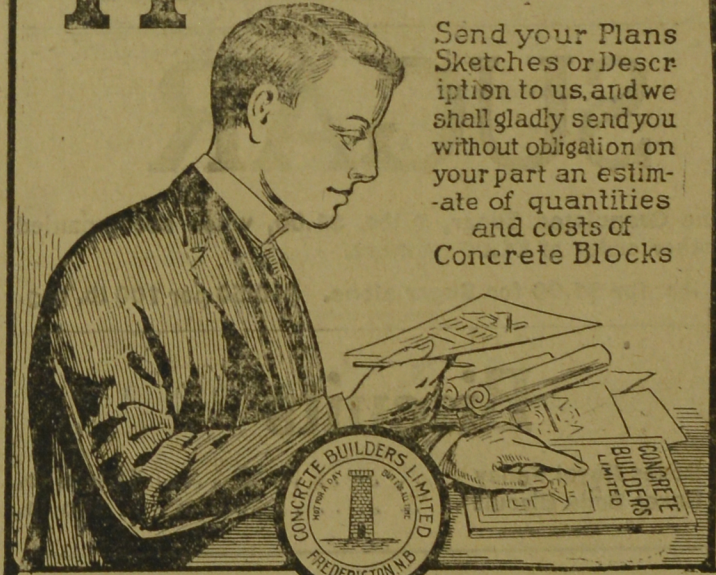
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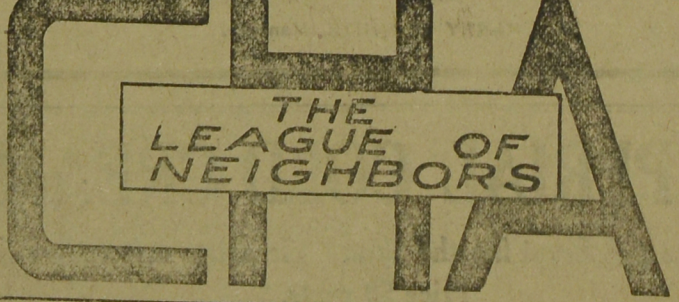
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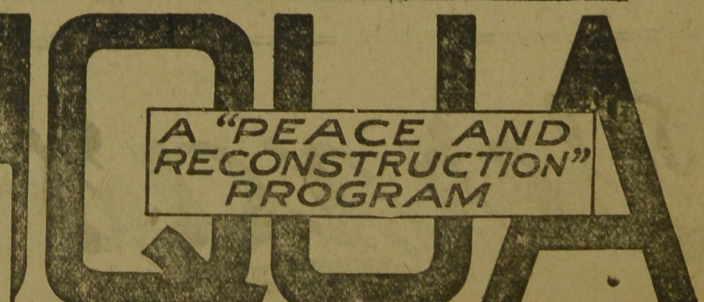


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