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# EVENING LEDGER-PHILADELPHIA, FRIDAY, JUNE 9, 1916.

**RINEHART WAR BOOK** 

"Kings, Queens and Pawns"

# **JOHN BURROUGHS AT 80 CHINA WILL BE SCENE** WRITES WITH PRISTINE AND CAUSE OF WORLD **POWER** AND DISTINCTION WAR, WARNS HARDING "Under the Apple Trees" Com-

bines Nature, Literary and Philosophical Essays of Interest and Worth

As John Burroughs is still hale, hearty and high-spirited at an are more than a focade beyond the Pasimist's allotiment of threescore years and ten, it is not safe or Intressore years and ten, it is not safe or security to characterias "Under the Apple Trees" (Houghton-Miffin Company, Boston) as the poet-naturalist-philosopher's "swam song." It is his intent book, a climax to the score which are part of his bibliography— but those who have looked at nature through the interpreting vision of the sage of Slabsides hope it will not be his last. Yet the book has the sense of final things about it or possible the sense of final things about it, or possibly the sense of summa-tion, for it combines account of Mr. Bur-roughs' keenly observed natural phenomena. with speculative and metaphysical philoshizing and essays in literary apprecia-

SOME RECENT FICTION

Thus we have in 'Under the Apple Trees" a complex of "Wake Robin." for nature: "Time and Change," for philosophy and "Literary Values" for appreciation and criticism, to mention three of Mr. Bur-foughs' major works.

Longevity has meant no deterioration in Mr. Burroughs' powers of thought, obser-vation or expression. Still is his thinking valid, his seeing understanding, his phrasing powerful and felicitous. The title essay makes the reader agree with those who, as Mr. Bureaushs consisting charges in his Mr. Burroughs quaintly observes in his preface, want him to stick to nature essays. But there is a fine discussion of spiritual things in "Scientific Faith Once More," and an admirable piece of searching criticism in "A Prophet of the Soul," (the subject, Henri Bergson), to say nothing of the negrets of highly-assaying wisdom in "Great Questions in Little," a series of 10 miniature essays, on such topics as "The Ether," "Early Man." "Astronomic Gran-deur," "Limitations of Science" and "Evolu-

All in all it is a varied and a noble book

Hon, Joseph H. Choate, former American nbassador to the Court of Saint James, introducing Mrs. Humphry Ward's new ok, "England's Effort" (Charles Scruner's Sons. New York), says that readers of it cannot doubt for an instant England's manful endeavor at this critical point of her history. England. Mr. Choate declares. has put forth efforts worthy of her great traditions and is showing that her spirit is invincible and her national resources Inexhaustible.

The noted British novelist has put her demonstration into the form of letters to an American friend. These cover the military, munitions, labor, political and other phases of the crisis. The book is the result of four months' close and intenstudy of the situation in the great a of England and research on the Continent

Mrs. Ward's conclusions are well summed up in the peroration of one of her final pistles, as follows:

"England will get the men she wants; and labor will be in the end just as determined to get them as any other section of the community. Meanwhile, abroad, while we seem, for the moment, in France to be inactive, we are in reality giving the French at Verdun just that support which they and General Joffre desire, and—it

can scarcely be doubted-preparing great things on our own account. In spite of our failure in Gallipoli, and the anxious positailure in Galilpoli, and the anxious posi-failure in Galilpoli, and the anxious posi-tion of General Townshend's force, Egypt is no longer in danger of attack if it ever has been; our sea power has brought a Russian force safely to Marseilles, and the possibilities of British and Russian col-laboration in the East are rapidly opening out. As do the great and complex war-machine we have been steadily—aye, and rapidly—building upon French soil, as 1 tried to show in my fourth letter, whether the supply hasse or in the war organi-

American Visitor Declares Next Great Conflict Can Be Avoided Only by Consolidating New **Occidental Republic** 

NEW FICTION RECEIVED

There is more real, vital information rowded into the 250 small pages of Gardner L. Harding's "Present-Day China" (The Century Company, New York), than can be found in most of the more pretentious volumes dealing with the same subject. This "narrative of a nation's advance" is particularly valuable at this time, for it enables the reader to grasp some part of the significance of Yuan Shih-Kai's death to the young harassed Republic of China.

Yuan, according to Mr. Harding, was the to an, according to Mr. Harding, was the most cordially hated man in all China. Yet he was the only person who commanded the financial respect of the "Powers." So it was that he was able to maintain his control over the army, which in turn, was able to discourage the many attempts at re-bellion through south China. The charter bellion through south China. The chapter on "Leadership and Yuan Shih-Kai" is a keen analysis of the personality of the man who was able to curb his own violently re-actionary character in order to hold full sway over the land.

Mr. Harding is a journalist. Therefore, is book is written in a style that is free his book is written in a style that is free from the ambiguous, though "finer." writing r<sup>2</sup> the so-called authorities. He has con-sorted with the mob, as well as with the leader; and with the rulers. And even from these last he has learned that "the real conflict in China will never again be a racial or provincial conflict; from now on it will be between the class interests of the whole nation." That is why China is rap-dly becoming the centre of socialism usan idly becoming the centre of socialism prop-aganda in Asia. The Chinese, poor and middle class, rapidly being educated in the recently established universities, make so-cialism a surprisingly live issue. The death of YuanShih-Kai may help to crystalize this entiment.

One other point of particular interest is that the author boldly prophesies that China will be the cause and scene of the next great world war, and warns the United States to do its utmost to aid in the consolidation of China.

"\* \* . We cannot feel the possibility of still greater dangers preparing on the same lines as the present conflict," he writes, "based on the same competition for markets, the same world-end international rivalry, in a world that can, apparently, learn no lessons from its own history. But so far as we can, with a just regard for our own destiny stand for a foreign policy based on conditions outside own country, we should guard, and guard jealously, whatever opportunities we have of aiding in the consolidation of China -the only possible and courageous policy which can in any way minimize the danger of a world ver with this nation's eco-nomic power as its stake. China's future is not yet merely a Japanese question, but

we can only prevent it becoming a Japanese question by making it a world question. What has followed the partition of Turkey has shown clearly what vould, in even greater degree, follow either the partition of China or its absorption or control by of China or its absorption or control by one Power. • • The upbuilding of China is vital to the peace of the world."

If Mary Roberts Rinehart takes another trip through Gladler Park before she writes her next book --no matter on what subject-she ought to acquire enough inspiration to send her name down the ages along with the other immortals of literature. At least,

machine we have been steartly fold, as I rapidly—building upon French soil, as I tried to show in my fourth letter, whether in the supply bases, or in the war organi-sation along the ninety miles of front now held by the British armies, it would indeed astonish those doad heroes of the retreat from Mons—could they come back to see it! mirrers because of her remarkable technique and charming style, as evidenced in "The Bent Twig" and "Hillsboro People" All things considered, however, she never did better work than this. The stories are varied in theme and style. While pathoss is the distinguishing note of the majority, the author also displays herself as a satirist of no mean skill. Included with the storie are occasional verses by Sarah N. Cleg-horn, which are both melodious and of elevated thought. Before the reader even opens the cover of Beulah Marie Dix's new book. "The Battle Months of George Daurella" (Duf-Beld & Co., New York), he is assured by the publishers that it is "not a war story." Nevertheless, the whole theme is war, the setting is war, the hero is a young soldier whose experiences convince him of the horrors of war-in short if this isn't one. horrors of war-in short, if this isn't one, "there shift no such a thing" as a war story. It is true that the author may not have written the book with any other pur-pose than to provide an entertaining romanse; but it is a war story none the less, and a very good one, as tales of the great European conflict go. George Dau-rella, lieutenant of the Royal Light Horse, is a likable sort of a chan even at the start prima. a likable sort of a chap even at the start. a manue sort of a chap even at the start, when he regards war as play and seems calloused to the suffering it brings; later on, as his eyes are opened to the true char-acter of this "play," he becomes even more likable, while his adventures at the front and as a prisoner in the hands of infuriated measured are truly diverting. peasants are truly diverting. I. A. R. Wylls, whose recently published tale of northern Africa, "The Red Mirage," tale of northern Africa. "The Red Mirage." created more than a little stir, shows him, self to much greater literary advantage in his newest book. "The Hermit Doctor of Gaya" (G. P. Putnam's Sons, New York). This is a story of India. well written and of real power, with a remarkably dramatic climas. It's a pity, however, that the au-thor has not introduced more sympathetic characters. With the single exception of the "Dakktar Sahib." there is not one of them, man or woman, calculated to win tho reader's regard. And even the hero leaves some things to be desired.



# **CLASSICI DEL RIDERE** E UN LIBRO SU CAVOUR

English Journalist Finds Strane e Piacevoli Satire di Oscar Wilde Sugli Spettri e Sulla Chiromanzia

Giovanni Vannicola, personúlmente amico di Oscar Wilde e che del grande traviato inglese divulgo in Italia le opere maggiori con accuratasime versioni, ha tradotto, poco prima di morire, per la spiendida colle-zione dei Classici del Ridere dell'editore A. zione dei Classici dei Ridere dell'editore A. F. Formiggini, di Genova, due stranissimi racconfi umoristici del suo autore (Oscar Wilde, II Fantasma di Canterville ed II Dellitto di Lord Savile, presso A. F. For-miggini, Editore, Genova, lire 2.00. Dice il Vannicola nella sua acutissima intro-duzione: "Non e' agovole cosa definire la uvalitti del sise di Wilde. E' su idere la

qualita' del riso di Wilde. E' un ridere leg gero, un condurre di prato in prato l'ele-gante armento di delicate "fumisteries" im-maginate e dette su fumo di sigarette." orto con la societa' nord-americana; l'altro acritto e' una curiosa satira della chiro-manzia. L'uno e l'altro rivelano un aspetto insospettato dell'ingegno di Wilde ed ag-giungono pregio alla bella ed originalissima

combatte nella quarta guerra di indipen-denza, approfittando di un congedo inver-nale, ha potuto riprendere le sue più for-tunate collezioni e pubblica ora un ottimo profilo di Camillo di Cavour tracciato da

pronio di Camillo di Cavour tracciato da Romulo Murri (R. Murri, Camillo di Cavour, No. 41 del "Profili," lire Una, presso l'edi-tore Formiggini, Genova). Sul grande sta-tista italiano vi e' tutta una colosanle let-teratura, ed il primo profilo lo scrisse, quando Cavour era ancora vivo, nientemeno che Ruggero Bonghi.

di interpretazione di un carattere e di una vita ed anche di un periodo storico e di un movimento nazionale che ebbe per epilogo l'unita' italiana. Il Murri, per esemplo, ricerca folloemente quanto con-tribuissero a formare l'uomo di Stato in Cavoir l'origine, la famiglia, Feducazione, la patria, E mentre si sta combattendo in Italla per compiere l'unita' iniziata da

# SCENARIO DEPARTMENT

## **LESSON 7—Heart Interest**

t Ledger's Daily Scenario Lessons began June 3. They will be followed by a a scenario to be produced in Philadlephia with a Philadelphia cast. Cut out lessons for future reference in the writing of your scenario." Ledger will be glued to answer in its columns any questions dening directly is lessons and of general interest to readers.

# By HARRY O. HOYT

ters and in a rough way developed the scenario action. This is all mechanical with the exception of creating a plot. If this were

all that there is to a scenario every one would be an expert photoplay writer. For-tunately for those who make their living by writing scenarios, however, there is more to it than appears on the surface. Continuity is something which is easily acquired and practice will make it perfect. Story development as far as laying out scenes is concerned also is comparatively

simple. The difficulty lies in putting a body, a substance, into scenes and sub-

It has been said that a man need but write heart interest dramas to have his wares in demand. This is largely true. We know one young lady who has a big market for all she writes. She is able to weave a story with that intangible some-thing called heart interest securely caught in its threads. in its threads.

in its threads. Heart interest. What is it? Pathos is not heart interest, any more than bathos. So many writers seem to think they have a heart interest story if one of their characters weeps like Niobe through all the five reels. This is not true. There is no formula, there is no set rule by which we can make our readers "heart interest" writers. Heart interest is laughter and again it is tears; it is a mixture of both, and yet it is neither. It is the essence, the soul of the story. We believe that the secret of writing heart interest stories comes rather in the

heart interest stories comes rather in the contrast of smiles and tears. Our emotions are stirred by the most insignificant touches in a drama, things which seem almost apart from the story likelf, things put in to cre-ate atmosphere. A little girl begging for alms is a touching sight, as we realize and appreciate subconsciously that such people exist.

If the multi-millionaire steps from his lub to his limousine and strikes the proffered hand of the little child aside we have secured heart interest, and it has been due to the contrast of the rich man who could

give and wouldn't and the poor child. In a recent Metro picture entitled "The Bigger Man" the producer showed a man talking to a board of directors. This man contrasted the conditions of the poor and the rich. The scene dissolves out, showing ten little hands reaching up for a loaf of bread, another dissolve shows a mother attempting to split the loaf among five hun-gry children.

From there the scene dissolved back to he man talking and out again and into (b) do so. Before the Germans round out how we did these things one could quite understand the cansor's ruling. Now that they know, the silence imposed upon us is merely indicative of the lack of imagina-tion with which this war is being directed The man talking and out again and into a fashionable restaurant with a beautifully gowned woman feeding sweetmeats to a Pomeranian dog, seated in a chair beside the table. The situation gripped the audi-ence. That one scene raised the play to the greatest heights and created a depth of feeling such as a hundred leaders or subtitles could never have accomplished. Heart interest is not ubvaiced any more by our Government. All America knows and admires, as do English people, the incident of the "Appam." Yet we have "Appam" stories every day of which not one word is ever heard. As with the sia war, so with the land war. The story of the British, Canadian, Australian and New Zealand sides of this war is a scaled book to the world. On the

Heart interest is not physical any more than it is mental; it is almost spiritual. It is the crystallizing of the finer emotions which lie deep rooted in all of us. When we talk of atmosphere we are ccessarily referring to one of the adjuncts war is a scaled book to the world. On the whole, the Canadians have had the best publicity, but not nearly so much as they

of heart interest. In order to develop at-mosphere we are compelled to draw a sharp distinction between our characters. We have a hero and a villain, a good woman and a bad woman. In other words we have contrast. Whenever these characters clash we are developing heart interest e are developing heart interest.

We must excite the audience's sympathy We must excite the audience's sympathy for our heroine and their hatred for our villain. We get bathos if we carry it too far. If a woman is perfectly willing to lie down and allow a man to walk up and down her frame at each and every oppor-tunity, we soon become disgusted with her lack of spirit. If the onion magnate with his millions of dollars orders some poor man to thil who blocks his satisfies a setting. npany) is the book Mrs. Rinchart man to jail who blocks his path a certain amount of sympathy is developed. If we amount of sympathy is developed. If we ropeat this incident a number of times in various forms we don't create any impres-sion of greater strength. We are merely telling something that is unnecessary, in other words overstating out case.

"SLANDER"

NOBTH

Broad Street Casino BROAD BELOW

John Junior in "The Jester"

KEYSTONE AITH ST. AND LEHIGH AVENUE

AUDEVILLE and "IRON CLAW" Picture

Hend of the Metro Scenario Staff IN THE foregoing lessons we have se-lected our story, introduced the charac-ters and in a rough way developed the scen-

Yonkers. The boy in the story went to school at some college in Conecticut and our heroine lived in New York city. It was a difficult matter to place these characters so that every our seeing the picture would realize where it was located. We had to create the right atmosphere of location.

"BROADWAY"—The synopsis should to given for the whole scenario, not real by real. In other words, tell your whole story before giving the action. right atmosphere of location. Naturally once your characters are intro-duced and they have received the proper treatment to give them atmosphere, and your location has been thoroughly estab-lished, you are not going to have the op-portunity for so much heart interest as you did at first unless your story is decidedly

ADELPHI-"Major Barbara," with Origin Genze. A comedy by Bernard Shaw destination of the second state of th a heart interest story. The story of a little girl in the slums, who is continually doing good for others and into whose life comes a big dramatic mo-ment in which she unselfishly sarrifices herwhen it is least expected, is a constant appeal, no matter in what form it appears. Here is a part for comedy and pathos, with a smile and tear to chase each other in BROAD-"Forty-five Minutes From Breadway," Blazed by the Philopatrian Sociation and annual production. George Cohar's familier and amusing comady with music sheat on sporting young man and the servant musi from New Rochells. One week only rapid succession.

The biggest grip on the heart strings of the audience is always the tear that fol-lows a laugh, and the audience will always laugh at the smile that follows sadness. They are hungry for the contrast and wel-come, a chance to laugh

Unfortunately, stories of this description are very rare. The subject has its varia-tions, but always back of it lies the theme of sacrifice. When we remove the element of childhood from it, the theme rises to more dramatic moments.

The grown person can take care of him-self, but the child is helpless. It is only when the child has grown old and becomes helpless again that the same appeal can be made. Rare, indeed, is the heart interest story in which neither children nor old people figure.

The bigger things in life come when we are mature, and the sentiments expressed in childhood, the heartaches, the fears, the hopes, unless deftly handled, do not ring true. The element of helplessness is lack-ing. But we don't need to confine ourselves to heart-interest storles. Heart interest can be developed in all dramas and should

be, as we have pointed out, to give our characters atmosphere, There is at least one producer who brings a child into all his plays, if such is pos-sible. He appreciates the tremendous ap-peal of children to every one's sympathies. They never fail to make good, and their presence in the cast gives the play sub stance

Personally, we think writing children inte a play to obtain this appeal, when the chil-dren are unnecessary to the story, is a confession of weakness in the story itself.

In order to have a big play in every sense of the word the story must be de-veloped in a big way. The meeting of two characters in your play is either important or the scene is unnecessary. If a man is to deliver a note to another man the manual delivery of the note should be ac-companied by some action devised by the ingenuity of the scenario writer to give the dene character.

By this we don't intend to convey the life that the minor incidents should ever run away with the story. The ocean con-tains a multitude of things, but we never think of the ocean as weeds, or fish, or sunken ships. The ocean is too big in itself

FEATURE FILMS. STANLEY-Friday and Saturday "The Thorsand-Dollar Husband." with Blanche Swiel, a Lasky-Paramount production. a Lasidy-Paramount of Girl of Portiet." and Anna Favlowa. The famous dancer, with her company of Russians, augmented by phase players of the Universal Film Manufacturing Corporation, appearing in an elaborate screes version of the old opera. "Masaniello." ARCADIA-"The Bugle Call." with Willie Call lier, Jr., an Ince-supervised production for an Triangle program, running all week.

"ICTORIA-Friday and Saturday, "The Scarie Woman," with Olga Petrova, a Metropolic

big in itself, but don't forget the web fish and the sunken ships. (TOMORROW-LESSON \$-SUSPE

QUESTIONS AND ANSWERD

F. F. T.-Try comedy after you has mastered drama. It is a very difficult and ter to write good comedy. You should be well grounded in technique first.

G. H. T.—Always inclose Dostage. The cannot expect the manuscript back unlage postage is inclosed. If you will send parameter you probably will hear from it, otherway you may have to wait until the editor gets

U. OF P .-- College stories as a rule

U. OF P.—College stories as a rule an not wanted. There is little vital drama to be found in college life and it is hard to cast plays of this nature. As an incident a it quite permissible and frequently seen, but an entire story laid at a college would nee be interesting. This is a broad statement and doubtless some one will find at a store that which will only prove the rule.

Theatrical Baedeker

tion which will only prove the rule.

around to it.

"ALACE-Friday and Saturday, "Maria Rosa" with Geraldine Farrar, BELMONT-Friday and Saturday. "The Eleral Grind." with Mary Pickford, a Famous Plan ers-Faramount film.

OCUST-Friday and Saturday, "Her Grat Triumph," with William Nigh and Marguere Snow.

### VAUDEVILLE '

KEITH'S.—Truly Shattuck and Marta Goida in musical comedy moments. Sophys Bar-nard, Ben Welch; Seven Honey Boy Minatras Lee Beers: Mr. and Mirs. Norman Phillips, a "Sweets to the Sweet"; Sidney and Towney Pippifax and Paulo: Howard's Bears, and Selig-Tribune Pictures.

GLOBE-Tom Powell and his Peerless Minsteen Lou Winch, in "In My Neighbor's Garden" Catherine Chaloner, in a comedy state "Fate's Press Agent": Morgan, Dickson sai Schrader, in "In Dreamy, Dreamy Calisa town"; Robbins and Pale, and Harizell and Evans, in popular songs.

Brand-"The Passion Play of Washington Square." a one-act play dealing with a let liant young playwright in love with a secul debutance. In addition, five other acts and some motion pictures.

ROSS KEYS—Bobby Vall and Marie Jam in "A Night in India": Frank Bush, Mostree Troupe, Russell and Evans, William R Pattson and company, in "Apple Blasses Time," and Putnam and Lewis.

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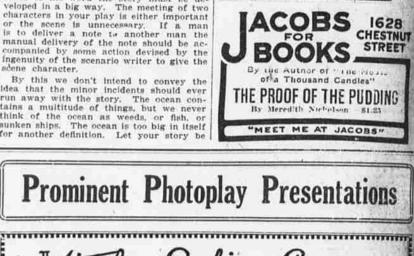
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collezione dei Classici del Ridere che il Formiggini dirige e publica con ben meritata

extraordinary, speedy, daring and ingenious methods suddenly devised by our navy to deal with this entirely new kind of war-fare. Though I could tell a score of stor-ies of wonderful interest. I am not allowed to do so. Before the Germans found out how we did these thisses and sould out

by our Government.

February 25, 1516. P. S.—The very best book about the war, Kings, Queens and Pawns, by Mary Roberts Rinehart, is not allowed circulation here. You should read it. Kinga, Queens and Pawns (George H. Doran Company) is the book Wrs Binehart Doran Cor wrote at the front. It has done almost as much for her reputation as her deservedly popular novels HUGHES "SILENT"

Cavour, questa visione delle origini eroiche della nazione e' opportuna ed utilissima glacche' nel passato spesso trovasi la so-stanza degli avvenimenti presenti.

# Excellent The New York Fditor and Publisher has eccently published the following letter from Lord Northelife: The Editor and Publisher-You ask me

Il primo di questi scritti e' un'allegra e dacevolissima satira contro la credenza legli spettri e della nobilta' inglese in rap-

Il Formiggini, che col grado di capitano

Eppure questo del Murri e' anche dopo ili studii recontizsimi, nuovo ed utile, serche non e' lavoro di ricerca erudita, ma

Moving Picture Photographers Have as Hard a Time as News-

or evidence that our censorship keeps people in the United States in ignorance of the I have not the leisure to go into the atter in detail, but take one remark-ble series of incidents—the sinking of ferman submarines. I do not think there are any greater deeds of heroism in the narratives of either the British or Ameri-can navy than those connected with the

A good many persons will think hardly of "Limating Time." (Charles Scribner's Sons, New York.) Whatever may have been the motif of the author, Jesse Lynch Williams, there will be scant doubt in the minds of most readers that this novelette is a defense of the divorce evil, even though it is Tense of the divorce evil, even though it is not right to say that under his comedy Mr. Williams, remembered for a number of fine novels and short stories, is conducting a propaganda for easy loosening of the marriage bonds. To those, and they are many, to whom divorce is reprehensible on account of religious ban or moral scruples, or even for social reasons, the book, brightly written as it is must create of the more written as it is, must create offense. The plot deals with two married couples who is ter years of marital harmony let the rift widen in the lute and make must the music of Hymen. of Hymen. Boldly, even brazenly, they open new courtships with the objects of af-fection of pre-nuptial days and contract new engagements. It appears to us that Mr. Williams was really tickled by the incom gruities possible to such a collocation of romance and had no motive of urging a npaign or proving a thesis. But mar riage is too sacred a matter to be made the subject of triviality or empty jest.

In The Cathedral Singer" (Century Co. New York) James Lane Allen has written a transientout piece of fiction, something the transientout piece of fiction is an entropy of the transient of fiction wither a series of the transient of fiction wither the series of the transient of fiction wither who to for-starts when the topy of a mother who to for-starts when the the boy's musical educations of hour of a mother who to first with the the boy's musical educations of hour of a mother who to first with the the boy's musical educations of hour of a mother who to first with the the top of a mother who to first with the the top of a mother who to first with the book of hild the career, good book and the top of the top of the top of the top of hour of a top of the top of the top of the top of hour of a top of the top of the top of the top of hour of a top of the top of the top of the top of hour of the top of top of the top of top of top of the top of the top of the top of the top of top of top of the top of the top of the top of the top of top In "The Cathedral Singer" (Century Co 

-"Those cillespice" (Houg.con. Miffin Compary, Boston) will be a sheer delight is timas who know their Boston. But those who have never performanted from Oshkosh (Wis.) or Saucelito (Cal.) or Tombatone (Arin.) to the dome of the Sacred Codfish rich, I to the dome of the Sacred Codifab II find Just as much increas in the viva-in arraity in which William J. Hopkins arises up the affairs, romantic sentimontal social, of a guilaist of Bestonians. The ty bias more dramatic interest than the nors's previous charming story, "The maner," and a distinctive humor Back and Beacon Hill sective are evidently much within the purvise of Mr. Hop-" experience as Cape Cod.

In "That's Why Stories" (Lothrop, Lee meaned Commany, Boston) Butto O. Dyse, there of "The sites by Time Story Book." a sided a worth while contribution to the provide the Brilest ones. It is just thing for the singery of the good-sight a high the singer of the good-sight a high put charmingly told sloriesties the bury scales reasons which clear up of the minas that interest and per-tices are provide child. The curries out which the singer reasons which clear the the provide child. The curries out which the transition in alreasing the the provide the bastified through the test for the families that through the singer of the families that the provide the singer of the families that the bastifies the test of the families that the basting the singer of the families the bastifies the

some things to be desired. In "The Star of the North," by Francis William Sullivan (G. P. Putnam's Sons, New York, there is romance, pathos, mirth also of the Far North. When he wrote "The Star of the North" Francis W Sulli-tation of a strong man against guile. The romance concerns a leading actor in moving picture company and the life, well we existence of the photo-play. The actor he existence of the photo-play. The actor is rival, a member of his own com-sing the three are involved in a series of intrigues and love spisodes, and the best of some only as an evil dream and they faced forward together, easys for the set field to pened to them, as glorious and full of promise."

Jasper Holt had to risk his life three times before people would believe that there was any good in his make-up. Every one considered him a heartless outlaw and his very name was a word of horror. These a sertain Jean Grayson met him under most strensful circumstances. Wise little Jean awy the human side of Jasper Holt and a deligitistic love affair sprang up betwaen them. All this happens is a new book. The Finding of Jasper Holt, by Grace L. H. Luis (J. E. Liopiccost Company, Phila-deights, Fa.). The story ends splandidly in an stehoophere of remance and all hands are happen, including the reader.

Enrico V., Scranton, Pa.—Sulla quis-tione dell'Adriatico sono stati pubblicati recentemente parecchi volumi L'Hoepil. di Milano, ne ha pubblicato una del prof. Cassi, "L'Adriatico." lire 5.00.

Volere e Potere, Citta'.-Dovete, crediamo cominciare con un breve corso prepara-torio. E' bene che, dopo avere scelto la professione a cui volete avviarvi, vi rivol-giate all'Universita' di Pennsylvania per maggiori informazioni. Ma certo che potete

ie avete buona volonta'. V. D. S., Bethayres, Pa.—Ecco perche l'orario e stato avanzato di un'oro in Italia; per risparmiare la luce artificiale e quindi milloni di lire. Mettendo l'orario un'ora avanti, si va a lavorare alle sei della ma tina e si lascia quando ancora e' giorno. si risparmia luce. Questo in estate. Nell'in verno l'orario ritorna normale come prima L'operaio, non lavora di piu' perche' se lavoro un'ora prime e lascia anche un'ora

#### BOOKS FOR BOYS

"Scouting With Kit Carson," by Everett Tomlinson (Doubleday, Page & Co., Garden City, N. Y.) is the story of a lad's ad-ventures with the daring and picturesque scout. Kit Carson, one of the most prom-lient characters of the later pioneer days. The story should become a great favorite mmong youthful readers, who will probably find it somewhat different from the old blood-and-thunder tales of the early days in the West.

"Ice Boat Number One," by Leslie W. Quirk (Little Brown & Co., Boston) is the fourth and latest addition to the Wellworth College Series. The story deals with winter sports in a Western college and has a well-drawn moral. The hero, an upright lad with a keen sense of honor, has the difficult tasks of peacemaker suddenly thrust upon him, and his efforts to achieve success are told in a graphic achieve success are told in a graphic and interesting manner by the



paper Men With Justice

deserve. Very truly yours.

NORTHCLIFFE.

EVEN IN MOVIES

## By the Photoplay Editor

Not only the newspapers but the movie news weeklies were up against it in the picture line so far as Justice Hughes was concerned. Hughes is known among the motion picture camera men and newspaper abotographers as one of the most difficult nen in the United States to film.

perionce in endeavoring to photograph Jus-tice Hughes before the Republican National Convention convened in Chicago. Simons haunted the Hughes home for two days. He act up his movie camera across the street quipped with a "long shot" lens and wait and waited. Justice Hughes sought the helter of a friendly tree on two or more ccasions, but finally was accosted by ovie camera man.

"Why won't you let me take your picture, stice Hughes?" inquired Simons, who ook hands with the jurist and frantically eld on to the hand in order to continue th

I have refused every other photographe in Washington," replied Justice Hughes, "and I can see no reason why I should ac-commodate you. This sort of publicity does not seem desirable to me, you know." "I shall whit here all day until I get your nicture," said Simons

"Well, you can wait," replied the Su-reme Court Justice, "but I'm going into he house now and I expect to remain

here." And Justice Hughes was as good as his word. Alert camera men and staff news-aper photographers waited without until wening, but Hughes failed to appear word. again.

Thomas H. Ince this week made Will-Thomas H. Ince this week made Will-iam S. Hart a present of the two new six-shooters to supplant the famous guns which the popular "bad man" of the acreen has been using in the Triangle features in which he has been appearing as star. The "gats" are pearl-handled and allyer-mount-ed and are said by many of the range-riders at Inceville to be the handsomest weapons ever used before the camera. It is whisnered that after the ster and

ever used before the camera. It is whispared that after the gift was presented Tom Ince went to the prop room and claimed the famous six-shooters of Hart as souvenirs,

The present issue of the EVENING LEDGES niversal Animated Weekly contains: Governor reviews seterans-Raoks of Civi

Horar pioneer globe steller-Ten thousand at tend floral pageant to commemorate Sir Francis Drake's landing. Kentheld, Cal. Beating the clock-Hacing with death, motor cyclist covers 5 miles in 4 minutes 21 seconds. Chicago, 10.

5. Ill. Point nomore Wathington-Cadets parado the of first President is unveiled at Mill-cadeny. West Point N.Y. e still kinds-Decrite suites, society at-ile coulds show. Deven, Pa. some Court's new Nuther-Louis D. Bran-irst main of Jewish faith appointed to these United States court, in his study. Muss.

alatest United States court, in his study, on Mass aside funktions—No stockings, only socks, styles. Fashion show. New Yorks city, al althe beats Urboard-Crowd cheers Was sations, who drave of submarine. Wands GARDEN SED & LANSDOWNE AVE MAT. 2. EVG., 6:30 WAR PICTURE "GUARDING OLD GLORY"

ing the Lusitania-Sad processio

from Verdun for Alties Banasr reviews troops - Western Canadian parade on Victoria Duy anniversary. the bandits' trail-lamphorne's cavairy 210 miles in do Enurs after Giana 710 miles Committe Million re colonian 7 miles of the first press of the second

to the President - Soldom score sizes of







L. J. Simons, staff camera man for the motion picture, news reel released twice weekly by the Selig Company, relates his ex-