

Women AND THEIR INTERESTS

WHEN A GIRL'S IN LOVE

By DOROTHY DIX

An anxious youth asks me how a man can tell whether a girl is really in love with him, or is just flirting.

Why, bless you, son, it is as easy as falling off a log. A woman in love is the most give-away proposition in the world. She couldn't deceive a blind baby if he didn't want to be deceived. The signs and symptoms of the tender passion break out on her like the measles, and are so apparent and unmistakable that it doesn't take a diagnostician to recognize them at sight.

He who runs may read, but—and quick a pin in this point—in judging whether a girl is in love with you or not by the way she acts, and not by what she says. Words are cheap. Especially with the female sex. Put no faith in them. At lovers' perjuries, they say, Love laughs. He must have conviction of its truth over women's vows of devotion. They are so often sugar-coated lies that men's vanity leads them to swallow whole.

Therefore, pay no attention to a girl's honeyed talk. It's the bait the little spider has set to lure flies into her parlor, but keep a wary eye out to see what she does when you're about.

Do not be misled by the warmth of a girl's welcome when you go to see her, or the fact that she calls you up on the telephone, and invites you around if you fail to show up with your usual regularity. This is simply business. Custom does not permit a girl to go out and pick out the one man in the world she likes for a husband.

The Very First Sign

Her only chance is to rather all the men she can about her in the hope that among the bunch there will be the one particular HE. Also to be a belle, to be admired, gives a girl the reputation of success in her little world. Hence she plays up her smile of joyous greeting to every man who comes along. It's just one of the moves in the game and has no per-

sonal significance, though many men never find this out.

The first unmistakable sign that a girl gives of being in love with you, son, is when she begins to prefer the back parlor to the theater or a dance. As long as a girl wants you to be forever trotting her around to some place of amusement, she regards you merely as a pleasant means to an agreeable end. You are her opera and supper ticket, so to speak.

She may find you entertaining, agreeable, congenial, but she isn't in love with you. When she does fall in love for keeps she begins to prefer the lamp turned low in her own home to the footlights, and her idea of a perfectly thrilling and exciting evening is one spent alone with you. So when Mabel begins to show symptoms of staying-at-home-itis you rest assured that you have made a very considerable dent in her little heart.

The next way to test a maiden's real affection for you is to try her on a monologue about your early youth. This is, indeed, an acid test of undying affection, but it is one whose virtue can be relied upon. No other human being except a man's mother and his wife will ever stand for the reminiscences of when he was a freckled face little boy and hid the cat under the bed.

Therefore if Maud does not yawn in your face when you spiel along about your youthful adventures, and if she eats up the stories of your schoolboy days, you may pop the question with the certainty that she is yours for the asking.

A Matter of Observation

Next, observe a girl's demeanor to you when you take her out if you would ascertain whether she is in love with you or merely stringing you along until the right man appears on the scene. If she is always urging you to spend money, if she is constantly handing out hints about flowers and candy, and if, when you take her to a restaurant she orders the most expensive dishes on the bill of fare, there's nothing doing so far as you are concerned. She's grafting what she can get in the present because she does not expect to be interested in your future.

On the other hand, if a girl is in love with you she's always wanting you to save. She'll suggest the movies as a substitute for the theater, and thinks ice cream plenty good refresh-

ment on a festive occasion. She has mercy on your pocketbook, because she is hoping that someday it will be her own, and that the more economical you are in the present the sooner you will be able to marry.

Take heed also to a maiden's conversation on domestic topics. As long as Sallie scoffs at the kitchen, and scorns the sewing machine, and calls babies brats, she isn't in love with you, or any other man. But the minute a girl falls in love she is converted to domesticity, and she begins to take an interest in housekeeping and to try to learn how to sew. You'll find no better test of a maiden's sentiments toward you than to take her up a good cook book instead of the latest novel the next time you go to see her.

If she disdainfully casts it aside, it's a tip to you to hold your tongue; but if she immediately becomes absorbed in reading the recipes, go ahead without fear and tell her about that little flat with exposed plumbing and a papier-mache wainscoted dining room that you've been looking at, and that would make the coziest sort of a nest for two.

Then There's Your Health

And here's also another sign that never fails. Observe if the girl is worried about your health. It doesn't make any difference whether you are as husky as an ox and never had an ache or pain in your life. Every woman who loves a man believes him to be a frail infant, incapable of taking care of himself, and who can only be kept alive by her tender solicitude. And she is firmly convinced that he is liable to be run over by a street car or lost in a crowd unless she worries over him.

So take heed as to whether Gladys Geraldine insists on your wearing rubbers and muffing up your throat and keeping out of a draught and giving up smoking. If she lets you go out into the rain without an umbrella, and doesn't make you telegraph if you arrive safely as soon as you get to Philadelphia, she's not in love with you. But if she telephones to know if you got home without being kidnapped—then, son, begin prying wedding rings, for she's made up her mind to take care of you through life, and the first thing you know you will be giving her a legal right to do it.

By these signs and tokens may the temperature of a maiden's affection be accurately gauged.



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Never before in the history of this department has a clearance sale been held so early in the season—it is the fault of the weather man. But it is a big opportunity for you to get a new fall hat at half price.

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"MAN OF THE HOUR" AT THE PALACE

William A. Brady, well-known theatrical producer, presents in motion pictures one of the greatest successes of the American stage in "The Man of the Hour," by George Broadhurst. With Robert Warwick in the title role of

the picture, the play has been produced in five acts. It is a graft story where-in a young man who has made a fortune for himself is elected to the office of mayor of New York City. Crooked politicians try to get him to sign a bill granting railway franchises to the company headed by the father of the girl the mayor loves. He, however, sees in

the bill a true steel and refuses to sign. He almost loses the girl, but finally wins not only her, but his fight as well. In addition to this film there will be shown a two-reel picture, "Love and Baseball," which features Christy Matheson, the famous pitcher of the New York Giants.—Advertisement.

Rev. Lisse Gets Letter Giving German Side of War Controversy

To the Editor of the Telegraph:

Dear Sir: I have received a letter directly from Germany giving the German side of the war question and I would be much like to see it published in the Telegraph.

The letter is signed by a hundred or more of the best known men of Germany, including university professors, directors of educational institutions, and others of the highest standing throughout Germany and the world. Some of the signers are as follows:

Emil von Behring, professor of medicine, Marburg; Wilhelm von Bode, general director of the Royal Museums, Berlin; Professor Adolf von Harnack, general director of the Royal Library, Berlin; August Schmittlin, professor of sacred history, Marburg; Wilhelm Herrman, professor of Protestant theology, Marburg; Anton Koch, professor of Roman Catholic theology, Munster.

The letter in full is as follows:

"To the Civilized World!"

"As representatives of German science and art, we hereby protest to the civilized world, against the lies and calumnies which our enemies are endeavoring to stain the honor of Germany in her hard struggle for existence—in a struggle which has been forced upon her.

"The iron mouth of events has proved the untruth of the fictitious German defeats, consequently misrepresentation and calumny are all the more eagerly at work. As heralds of truth we raise our voices against these.

"It is not true that Germany is guilty of having caused this war. Neither the people, the government, nor the Kaiser wanted war. Germany did her utmost to prevent it; for this assertion the world has documentary proof. Often enough during the twenty-six years of his reign has Wilhelm II. shown himself to be the upholder of peace, and often enough has this fact been acknowledged by our opponents. Nay, even the Kaiser, they now dare to call an Attila, has been ridiculed by them for years, because of his steadfast endeavors to maintain universal peace. Not till a numerical superiority which had been lying in wait on the frontiers, assailed us, did the whole nation rise to a man.

"It is not true that we trespassed in neutral Belgium. It has been proved that France and England had resolved on such a trespass and it has likewise been proved that Belgium had agreed to their doing so. It would have been suicide on our part not to have been beforehand.

"It is not true that the life and property of a single Belgian citizen was injured by our soldiers without the bitterest self-defense having made it necessary; for again, and again, notwithstanding repeated threats, the citizens lay in ambush, shooting at the troops out of the house, mutilating the wounded, and murdering in cold blood the medical men while they were doing their sumptuous work, because they had no baser abuse than the suppression of these crimes with the view of letting the Germans appear to be criminals, only for having justly punished these assassins for their wicked deeds.

"It is not true that our troops treated Louvain brutally. Furious inhabitants having treacherously fallen upon them in their quarters, our troops with aching hearts, were obliged to fire on the town, as a punishment. The greatest part of Louvain has been preserved. The famous Town Hall stands quite intact; for at great sacrifices our soldiers saved it from destruction by the flames. Every German would of course greatly regret, if in the course of this terrible war any works of art should already have been destroyed or be destroyed at some future time, but inasmuch as in our love for art we can not be surpassed by any other nation, in the same degree we must decidedly refuse to buy a German defeat at the cost of saving a work of art.

"It is not true that our warfare pays no respect to international laws. It knows no indiscriminate cruelty. But in the east, the earth is saturated with the blood of women and children unmercifully butchered by the wild Russian troops, and in the west, German bullets mangle the breasts of fire soldiers. Those who have allied themselves with Russians and Servians, and present such a shameful scene to the world as that of inciting Mongolians and negroes against the

white race, have no right whatever to call themselves upholders of civilization.

"It is not true that the combat against our so-called militarism is not a combat against our civilization, as our enemies hypocritically pretend it is. Were it not for German militarism, German civilization would long since have been extinguished. For its protection it arose in a land which for centuries had been plagued by bands of robbers, as no other land had been. The German army and the German people are one, and to-day, this consciousness fraternizes seventy millions of Germans, all ranks, positions and parties being one.

"We cannot wrest the poisonous weapon—the licentiate of our enemies. All we can do is to proclaim to all the world, that our enemies are giving false witness against us. You, who know us who with us have protected the most holy possessions of man, we call to you:

"Have faith in us! Believe, that we shall carry on this war to the end as a civilized nation, to whom the legacy of Goethe, Beethoven, and a Kant, is just as sacred as its own hearths and homes.

"For this we pledge you our names and our honor.

REV. H. F. F. LISSE,
Pastor of German Lutheran Church,
Herr and Capital Streets.

national reputation, have experienced that Harrisburg audiences would start to leave the theater about the middle of their performance. But this is not the fate of Miss Lucy Gillette, programmed as "The Lady From Del," who holds the last person in the audience until the curtain has dropped on her very last feat. The curtain rises on her act showing a Dutch blue setting, representing the interior of a Holland kitchen. Miss Gillette is seen at her fireside, knitting or something similar, and soon she is doing a mighty clever Dutch dance. To everybody's surprise the act turns into a juggling turn, and Miss Gillette juggles everything in sight and in a manner that is indeed interesting to say nothing of its being sensational. "The Lady From Del" is pleasing, quick in action, and her feats are marvelous, and one is gone through right after the other, without ever a miss. The artistic staging of her act, together with her pleasing personality, do wonders toward making the most of her extraordinary talents. Miss Gillette is one of the clever cards grouped about Lew

Dockstader, also Johnny Dooley and Yvette Rugel in their nonsense and song, and a number of other clever vaudeville hits.—Advertisement.

COLONIAL

Those who delight in artistic musical acts find a treat indeed in the act of the Three Musical Ellisons, offering a picturesque musical novelty as the leading feature of the new bill that came to the Colonial yesterday. The Ellisons are virtuosos of a variety of musical instruments and in the half light of the stage they give a musical performance that must delight lovers of exquisite harmony as well as admirers of artistic stage pictures. James Kennedy and company are offering a comedy playlet called "Jack Swift" that is laughable throughout and the other Aerial Barbers, sensational athletes give a thrilling performance in mid-air. "At the Department Store" is made up of an interesting variety of first run licensed films.—Advertisement.



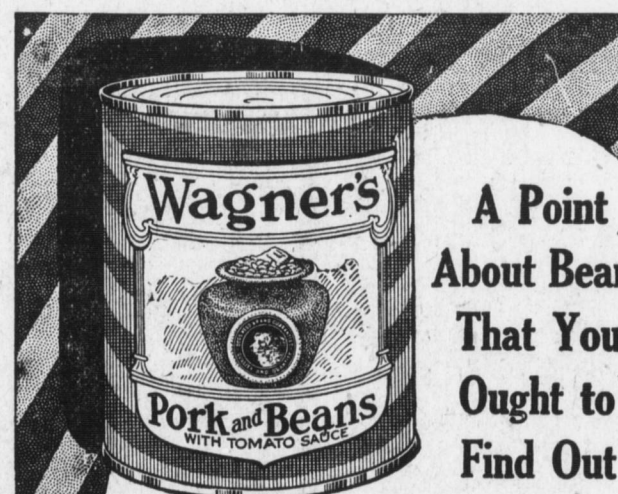
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