

News Notes Gathered From the World of Stage and Screen

COSTUMING IS NOW ONE OF THE MOST IMPORTANT FEATURES OF FILM MAKING

Sophie Wachner Tells of the Care Used in Selecting Apparel.

(By Jack Jungmeyer)

Hollywood—As any one with half an eye may observe, even the lilies of the film are gilded and its stars carefully gilded.

But that is almost the least of the screen costumer's gargantuan job. Motion picture costuming, once a simple and casual consideration, today is one of the most important and often the most expensive factor in movie making.

Sophie Wachner, costume director of the Goldwyn studios, Clare West, designer for Norma Talmadge, and Ethel Chanin, head of the Lasky wardrobe department—these women have elevated it to the dignity of an art. And handsome salary checks attest the importance the respective studios attach to their talents.

It is their business not alone to dress the screen folk for the current picture resplendently without being garish; to strive for new ensembles of beauty; to enhance the individual characteristics of stars and leading players; to impress through clothes the particular historic period projected; to anticipate the fluctuations of style; to be at once correct and daring, or to be simply effective with rage.

Sophie Wachner's discussion of picture costuming may not only add to the picturegoer's pleasure through more intimate knowledge of production elements but may also provide hints for personal decoration.

"In furnishing the player's footgear," says Miss Wachner, "the wardrobe mistress must constantly guard against shoes and stockings which make the wearer's feet seem larger. Light stockings with dark shoes exaggerate size. Broad lace cloths in stockings, like the same effect. The camera has proven this startlingly.

"Cloves present a study in picture costuming. Glazed kids are not used because they reflect the light and permit the hands to 'steal the picture' when the heroine is powdering her nose or touching up a curl.

"Hats are a study all their own. They have been our hardest problem this season. The droopy deep shapes cannot be used on the screen. Besides, casting too many shadows, they obscure the wearer at many angles. So we create our own bonnets, thinking always of photographic possibilities.

"What is true for the camera eye is necessarily true for the ordinary eye of any woman's admirer. Miss Wachner's paintings instead of picture plate illustrations for her inspirations. The recurrent cues in anticipating the recurrent fashions of fashion—since pictures are often made months before being shown and may be showing for a year, styles must be carefully preselected to be in the van of popularity.

"Movie costuming must not only predate anything else in the world of dress," she explains, "but for reason Paris fashions cannot be followed. What distinguishes, for instance, if Claire Windsor and Gloria Swanson were each to show on the screen the same broad-based satin gown.

"Expert designers are always on the lookout for new materials. Buyers for the largest commercial establishments have movies definitely in mind when shopping in the world's fashion centers. They have learned to judge the material's lighting possibilities and its photographic values.

"The most luxurious and expensive furs are used in movies because imitations are readily distinguished for lack of lustre and softness before the camera. For the same reason only the best feathers are used—although they quickly run up cost of pictures.

"One item of costume dressing may not seem smart. That is the colors of dresses and accessories. But these are selected for photographic tones not for color pleasing to the eye necessarily. And for this reason a movie wardrobe may seem bizarre to the untutored.

"Jewels, fans, purses and other accessories are usually made in order in the studios for periodic correctness. They necessitate sound research. Whenever a fan is used it must be distinctive enough to be remembered, like the little French fan Corinne Griffith carried in 'Six Days.'

"Costuming must definitely date a picture, if it is to portray a period, or in rare instances, as in Elinor Glyn's 'Three Weeks,' it must 'undate' the production.

"The most intimate and considerable problem of screen costuming, however, is the adornment of stars to express not only the character to be portrayed but the distinct personal quality as well. Thus each actress becomes the inspiration for her own gown—unlike anything in formal styles."

"The most intimate and considerable problem of screen costuming, however, is the adornment of stars to express not only the character to be portrayed but the distinct personal quality as well. Thus each actress becomes the inspiration for her own gown—unlike anything in formal styles."

"The most intimate and considerable problem of screen costuming, however, is the adornment of stars to express not only the character to be portrayed but the distinct personal quality as well. Thus each actress becomes the inspiration for her own gown—unlike anything in formal styles."

"The most intimate and considerable problem of screen costuming, however, is the adornment of stars to express not only the character to be portrayed but the distinct personal quality as well. Thus each actress becomes the inspiration for her own gown—unlike anything in formal styles."

"The most intimate and considerable problem of screen costuming, however, is the adornment of stars to express not only the character to be portrayed but the distinct personal quality as well. Thus each actress becomes the inspiration for her own gown—unlike anything in formal styles."

"The most intimate and considerable problem of screen costuming, however, is the adornment of stars to express not only the character to be portrayed but the distinct personal quality as well. Thus each actress becomes the inspiration for her own gown—unlike anything in formal styles."

"The most intimate and considerable problem of screen costuming, however, is the adornment of stars to express not only the character to be portrayed but the distinct personal quality as well. Thus each actress becomes the inspiration for her own gown—unlike anything in formal styles."

"The most intimate and considerable problem of screen costuming, however, is the adornment of stars to express not only the character to be portrayed but the distinct personal quality as well. Thus each actress becomes the inspiration for her own gown—unlike anything in formal styles."

"The most intimate and considerable problem of screen costuming, however, is the adornment of stars to express not only the character to be portrayed but the distinct personal quality as well. Thus each actress becomes the inspiration for her own gown—unlike anything in formal styles."

"The most intimate and considerable problem of screen costuming, however, is the adornment of stars to express not only the character to be portrayed but the distinct personal quality as well. Thus each actress becomes the inspiration for her own gown—unlike anything in formal styles."

"The most intimate and considerable problem of screen costuming, however, is the adornment of stars to express not only the character to be portrayed but the distinct personal quality as well. Thus each actress becomes the inspiration for her own gown—unlike anything in formal styles."

"The most intimate and considerable problem of screen costuming, however, is the adornment of stars to express not only the character to be portrayed but the distinct personal quality as well. Thus each actress becomes the inspiration for her own gown—unlike anything in formal styles."

ORCHESTRA DIRECTOR SHOULD BE A WOMAN

(By Marian Hale)

New York, Jan. 14.—I've just heard about a new field for women that is uncrowded, highly lucrative and full of possibilities.

It seems the world is ready for the woman orchestra leader and bandleader, and theatres will soon be clamoring for her.

"Every day I see more of a tendency towards sentimentalizing all music and I believe the time is not far away when a great majority of dance orchestra directors will be young and beautiful girls," Eva Shirley informs me.

Eva Shirley is one of the first women to become an orchestra leader, when she took her own band to vaudeville with her. Today she directs a large band, composed entirely of men, and she has made some interesting deductions regarding the modern tendencies in music.

"This is the day," she says, "of love songs and heart interest melodies. This is because popular music is inevitably addressed to women and is made popular by them. Consequently many a woman can direct such music better than a man, if she knows music well enough to direct at all.

True Sentiment

"A woman can get more sentiment out of the music and out of the musicians than many a man. That's not hard to understand. She gets more sentiment out of life itself.

"Of course," she amends, "I think woman's ability would be demonstrated by sentimental songs largely, and for leading military bands or symphonies men will usually have the greater ability."

In her childhood, Miss Shirley studied to be a Russian dancer. It was while dancing to the fiery, passionate Tartar tunes that she first dreamed of the possibilities of women directors. It was her experience in dancing with different musicians that an orchestra of women might be more fire into their music when directed by men, and the men showed more emotion when directed by a woman.

"Take 'I Love You,' the popular hit of today," she goes on. "Just to prove my theory I had a man direct my orchestra and then I tried it myself, with an impartial audience to judge. The verdict was unanimous that the tune seemed to mean much more when I was directing it than when one of the men, an excellent musician himself, did."

Miss Shirley is youthful and is the very feminine, gracious sort we call a man's type. She honestly believes the career she has selected has real opportunities for women.

"But like every other profession," she concludes, "it calls for a lot of hard work and perseverance before you arrive."

MARGUERITE LAMON LEAVES THE STAGE

Halifax, Jan. 13.—Mrs. M. L. Pauline Emrich, who as Marguerite Lamon, is a widely known operatic star, was a passenger on the Beignell which called here this afternoon en route to New York from Europe. Fresh from operatic triumphs at Covent Garden, Mrs. Pauline Emrich said she would sing no more on the stage, according to the wishes of her husband, that she make no further engagements.

HOUSE BURNED IN CARLETON COUNTY

Hartland, Jan. 13.—(Special)—The dwelling house of Mrs. Wellington Craig of Windhorpe Corner was destroyed by fire on Saturday morning. Mrs. Craig is a widow who lives alone on a farm and at the time the fire occurred she was attending to stock at the barn. The origin of the fire is unknown, but it is thought it must have started from a defective fuse, as the fire was first discovered in the upper story. The house is a total loss as there was no insurance and nothing saved. The barns were not burned.

A FIRE DAMAGES WOODSTOCK SHOP

Woodstock, Jan. 13.—The inside of the building on King street, owned by Jack Donovan, was badly damaged by fire last night. The fire started from a defective fuse, as the fire was first discovered in the upper story. The house is a total loss as there was no insurance and nothing saved. The barns were not burned.

IMPORTANT ANNOUNCEMENT.

In order to accommodate the hundreds who were unable to hear Arthur Penn's latest comic opera, "The China Shop," it will be repeated Wednesday evening, Jan. 16 in St. Peter's auditorium, Elm street. The centre section of auditorium is reserved. Reserved seats on sale at Durick's drug store. 4057-1-17.

Crepe de Chine Women

Have you ever felt the lure of the rustle of silk? Silks and satins, calico and gingham. What is your lot? This is a story of a man to whom the rustle of silk was the screen song of love. Exquisitely produced. An optical delight for all lovers of the beautiful and romantic.

"THE RUSTLE OF SILK"

A Paramount Picture Directed by Herbert Brenon Story by Cosmo Hamilton BETTY COMPTON With CONWAY TEARLE ANNA Q. NILSSON "SCOUT PLUCK" Comedy MONDAY and TUESDAY

PALACE

Call The Wagon Comedy Shooting Em Up Western

Call The Wagon Comedy Shooting Em Up Western

Call The Wagon Comedy Shooting Em Up Western

Call The Wagon Comedy Shooting Em Up Western

Call The Wagon Comedy Shooting Em Up Western

Call The Wagon Comedy Shooting Em Up Western

Call The Wagon Comedy Shooting Em Up Western

BRITISH FILM PRODUCER ARRIVES TO MAKE SCENES IN CANADA AND U.S.

G. B. Samuelson Brings Movie Stars to Shoot at Niagara.

(By Marian Hale)

Waterbury, Conn., Jan. 14.—Eugene Walter's new play, "Thieves in Clover," a comedy drama in three acts, with Tom Moore as the featured player, was presented at Poll's Theatre last week. The audience greeted it with approval. Harry Newton Barnett, who sponsors the production, has given it a good setting, and the company includes Valorie Vaire, Edward Emery, Amelia Gardner, Harry Bannister, Elmer Bentley and Richard Abbott.

EXPLOSION CAUSED RAIN.

Santiago, Chile, Jan. 14.—(United Press)—The old question of whether or not explosions cause rain has been reopened here as a result of the explosion of five tons of T-N-T at the railway carriage factory. A local meteorological station observed following the explosion a general atmospheric disturbance. Six days later there came a general rain, occurring in what is usually the dry season.

EXPLOSION CAUSED RAIN.

Santiago, Chile, Jan. 14.—(United Press)—The old question of whether or not explosions cause rain has been reopened here as a result of the explosion of five tons of T-N-T at the railway carriage factory. A local meteorological station observed following the explosion a general atmospheric disturbance. Six days later there came a general rain, occurring in what is usually the dry season.

EXPLOSION CAUSED RAIN.

Santiago, Chile, Jan. 14.—(United Press)—The old question of whether or not explosions cause rain has been reopened here as a result of the explosion of five tons of T-N-T at the railway carriage factory. A local meteorological station observed following the explosion a general atmospheric disturbance. Six days later there came a general rain, occurring in what is usually the dry season.

EXPLOSION CAUSED RAIN.

Santiago, Chile, Jan. 14.—(United Press)—The old question of whether or not explosions cause rain has been reopened here as a result of the explosion of five tons of T-N-T at the railway carriage factory. A local meteorological station observed following the explosion a general atmospheric disturbance. Six days later there came a general rain, occurring in what is usually the dry season.

EXPLOSION CAUSED RAIN.

Santiago, Chile, Jan. 14.—(United Press)—The old question of whether or not explosions cause rain has been reopened here as a result of the explosion of five tons of T-N-T at the railway carriage factory. A local meteorological station observed following the explosion a general atmospheric disturbance. Six days later there came a general rain, occurring in what is usually the dry season.

EXPLOSION CAUSED RAIN.

Santiago, Chile, Jan. 14.—(United Press)—The old question of whether or not explosions cause rain has been reopened here as a result of the explosion of five tons of T-N-T at the railway carriage factory. A local meteorological station observed following the explosion a general atmospheric disturbance. Six days later there came a general rain, occurring in what is usually the dry season.

EXPLOSION CAUSED RAIN.

Santiago, Chile, Jan. 14.—(United Press)—The old question of whether or not explosions cause rain has been reopened here as a result of the explosion of five tons of T-N-T at the railway carriage factory. A local meteorological station observed following the explosion a general atmospheric disturbance. Six days later there came a general rain, occurring in what is usually the dry season.

EXPLOSION CAUSED RAIN.

Santiago, Chile, Jan. 14.—(United Press)—The old question of whether or not explosions cause rain has been reopened here as a result of the explosion of five tons of T-N-T at the railway carriage factory. A local meteorological station observed following the explosion a general atmospheric disturbance. Six days later there came a general rain, occurring in what is usually the dry season.

EXPLOSION CAUSED RAIN.

Santiago, Chile, Jan. 14.—(United Press)—The old question of whether or not explosions cause rain has been reopened here as a result of the explosion of five tons of T-N-T at the railway carriage factory. A local meteorological station observed following the explosion a general atmospheric disturbance. Six days later there came a general rain, occurring in what is usually the dry season.

EXPLOSION CAUSED RAIN.

Santiago, Chile, Jan. 14.—(United Press)—The old question of whether or not explosions cause rain has been reopened here as a result of the explosion of five tons of T-N-T at the railway carriage factory. A local meteorological station observed following the explosion a general atmospheric disturbance. Six days later there came a general rain, occurring in what is usually the dry season.

EXPLOSION CAUSED RAIN.

Santiago, Chile, Jan. 14.—(United Press)—The old question of whether or not explosions cause rain has been reopened here as a result of the explosion of five tons of T-N-T at the railway carriage factory. A local meteorological station observed following the explosion a general atmospheric disturbance. Six days later there came a general rain, occurring in what is usually the dry season.

EXPLOSION CAUSED RAIN.

Santiago, Chile, Jan. 14.—(United Press)—The old question of whether or not explosions cause rain has been reopened here as a result of the explosion of five tons of T-N-T at the railway carriage factory. A local meteorological station observed following the explosion a general atmospheric disturbance. Six days later there came a general rain, occurring in what is usually the dry season.

EXPLOSION CAUSED RAIN.

Santiago, Chile, Jan. 14.—(United Press)—The old question of whether or not explosions cause rain has been reopened here as a result of the explosion of five tons of T-N-T at the railway carriage factory. A local meteorological station observed following the explosion a general atmospheric disturbance. Six days later there came a general rain, occurring in what is usually the dry season.

EXPLOSION CAUSED RAIN.

Santiago, Chile, Jan. 14.—(United Press)—The old question of whether or not explosions cause rain has been reopened here as a result of the explosion of five tons of T-N-T at the railway carriage factory. A local meteorological station observed following the explosion a general atmospheric disturbance. Six days later there came a general rain, occurring in what is usually the dry season.

EXPLOSION CAUSED RAIN.

MISS EAGLES BACK IN "RAIN."

Rested for Week to Recover Her Voice.

New York, Jan. 14.—Jeanne Eagels, star of "Rain," was back in her role in that production at Maxine Elliott's Theatre last Thursday, following a rest of nearly a week. She left the cast the previous Friday owing to a failure of her voice. A week before she had been out several days for the same reason. She sought seclusion at Atlantic City, and it was thought her voice had recovered sufficiently to allow her to return on Wednesday night.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

Her part of Sadie Thompson was played during her absence by an understudy, Katherine Kennedy. At the theatre it was said that Miss Eagels' voice, worn out by the strain of 470 performances, was now thought to be in such good condition that she could continue indefinitely.

J. K. HACKETT GETS FREEDOM OF N. Y.

American Actor Given Great Reception on Return to United States.

(By Jack Jungmeyer)

New York, Jan. 14.—They took James K. Hackett off the steamer Majestic and showed him a good time. Enthusiastic friends, organized into the citizens' committee of 100, swooped down upon him at the pier joyously in the morning and bore him off to the City Hall, where Acting Mayor Murray W. Hurlbert conferred the freedom of the city upon him, while Hackett hid behind a six-foot blush.

It was probably the first time that an actor ever had been officially invited to help himself to municipal recognition after having presented "Macbeth" here several years ago with a distinct lack of appreciation, only to have it received abroad with acclamation or muted ecstacy.

But France had decorated the distinguished actor with the order of Chevalier of the Legion of Honor and New York was out to show what it could do to glad hand some one whom a gentleman present called "one of the local boys."

So there were speeches by Mr. Hurlbert, a fellow alumnus of Hackett at the College of the City of New York who had just missed being a playmate of the star's by several years, and there were addresses by friends who couldn't help bubbling over at the sight of him in three years' absence, what with the oratory and everything, it was no wonder the air remained balmy over New York without a hint of winter.

By the time the official pump-handle "rolled around" Mr. Hackett had called smoothly from his bow the distant furrows which clouded it like the thunderclouds of Macbeth when he learned the preceding night that an earlier and even noisier demonstration which his friends planned had come to naught.

Among those present at City Hall were Daniel Frohman, Brandon Tynan, Arthur Guiterman, Grant Tinker, O. Brown, president of the Lambs; John Emerson, John Van V. O'Leary, Lee Kohn, president of the Board of Trade and Transportation; T. D. Farley and all of Maclyn Arbuckle, who welcomed him on behalf of the actors of America and openly called him "our friend and pal, Jim Hackett."

Later he was driven to the City College, which had been duly represented at the City Hall, and there President Sidney Hixson presented him to the students, faculty and distinguished guests, and Mr. Arbuckle found himself delivering another speech.

A dinner was given in his honor on Sunday at the Waldorf-Astoria under the chairmanship of Louis Evan Shipman.

A dinner was given in his honor on Sunday at the Waldorf-Astoria under the chairmanship of Louis Evan Shipman.

A dinner was given in his honor on Sunday at the Waldorf-Astoria under the chairmanship of Louis Evan Shipman.

A dinner was given in his honor on Sunday at the Waldorf-Astoria under the chairmanship of Louis Evan Shipman.

A dinner was given in his honor on Sunday at the Waldorf-Astoria under the chairmanship of Louis Evan Shipman.

A dinner was given in his honor on Sunday at the Waldorf-Astoria under the chairmanship of Louis Evan Shipman.

A dinner was given in his honor on Sunday at the Waldorf-Astoria under the chairmanship of Louis Evan Shipman.

A dinner was given in his honor on Sunday at the Waldorf-Astoria under the chairmanship of Louis Evan Shipman.

A dinner was given in his honor on Sunday at the Waldorf-Astoria under the chairmanship of Louis Evan Shipman.

A dinner was given in his honor on Sunday at the Waldorf-Astoria under the chairmanship of Louis Evan Shipman.

A dinner was given in his honor on Sunday at the Waldorf-Astoria under the chairmanship of Louis Evan Shipman.