

INTERESTING

A Feature Page of Interest to Everyone

INSTRUCTIVE

Dorothy Dix

To Those Mothers Who Bemoan the Fact That They Cannot Give Their Children Luxuries, Dorothy Dix Counters by Showing That Poverty in Youth Breeds All the Qualities That Make for Success Later.

THE thing that women find it hardest to endure is poverty. This is not so much for themselves, though by nature women are as luxury-loving as a cat, but for their children.



DOROTHY DIX

Every poor mother who looks at the broad brow and shining eyes of her boy who is so quick to learn, so eager for knowledge, so full of ambition and energy, and knows that she can give him only the most meager of educations and no opening at all in the world, while the doltish sons of rich men are idling through college and will step from the university door into positions of power and place, is, for the moment, an anarchist at heart.

With her young daughter it is even worse, for it is the bitterness of death itself to a mother to see her girls growing up so pretty, so full of talent, so quick to "catch on" to everything, so capable of taking the polish of college and to yet know that she cannot give them the advantages they deserve, the clothes they need, while stupid, ugly, gawky millionaires wallow in Paris finery that they disgrace, and have European travel thrown away upon them.

From millions of such mothers all over the country rises the despairing cry: "I can give my children no advantages!" Let such mothers be comforted by knowing that they are giving their children an advantage besides which all that the richest men in the world are able to give their children is nothing. They give their children the advantage of poverty.

THIS seems a sweeping statement to make and one that the woman will not believe who is lamenting because she cannot send her son to college and buy her daughters Paquin gowns and launch them into society. Nevertheless it is true.

Look about you wherever you may happen to live, whether it is New York or Dixie Center. Who are the men that are at the head of affairs? Who are the presidents of the banks? Who are the leading preachers, lawyers, doctors, the judges of the courts?

WHO has painted a wonderful picture, written the best-selling book of the year? Who has married the catch of the season? What woman is running society? What girl of your acquaintance has become a famous actress?

Ninety-nine times out of a hundred it is the boy or girl who had no advantages in youth but the advantage of poverty.

THERE are perhaps a dozen rich men in this country who inherited stupendous fortunes and who have held on to them. The remainder of the financiers, almost without exception, are men who started without a dollar in their pockets and have worked their way up.

Nearly all of our successful professional men were poor boys who made their own opportunities for education.

ONCE I sat in a courtroom listening to a man who had inherited vast wealth trying a case in a bungling, half-prepared way. An old man near me, who had won fame and fortune in his profession, and had retired to enjoy a prosperous old age, turned to me and said: "Ah, my dear young lady, the professions are not for the rich. It makes me think of what the greatest criminal lawyer this country ever produced, said to me when I was a young man.

"I was a poor boy who had made his way up from between the plow handles to this man's office, and one night when we had been working until almost morning and were worn and lagged to exhaustion, just as we were leaving he put his hand on my shoulder and said:

"My boy, it is indispensable in this profession that a man should be poor, for there is always one last turn of the screw that he will not take unless he is poor."

AND it is the last turn of the screw in everything, whether it be business or art or literature or medicine, that means success. Nor is that hard to understand. We do not train prize-fighters by feeding them on sugar plums or spreading silken cushions for them.

We strengthen the muscles by exercise, we teach them endurance, we harden them so that they may stand up under blows. We breed into them the ability to take punishment.

That is what poverty does for the young. It teaches them self-denial, self-control, dauntless courage, the qualities that succeed. And because the strong-souled do not like poverty they fight against it and win out.

THEY take the last turn of the screw that the man who was pretty comfortable, anyway, won't take, and that is the reason why the famous men in every line aren't the boys who had a good start, but the boys who had no start at all.

In this country, where fortunes are not entailed, it almost chokes as if a mother might ask herself whether, if she had the choice, she would prefer her son to have a gilded youth and a poor old age, or a hard-worked youth and a golden old age.

FOR that is approximately the ratio in every community. The middle-aged men who today are riding around in automobiles forty years ago were selling papers or running errands, and wearing patched breeches and blue cotton shirts in the public schools, while the feeble, broken-down old men that are holding down \$40-a-month clerkships were the little princelings in velvet and lace, with tutors and governesses, that the mothers of these erstwhile poor boys envied.

Let no mother who has given her son an inheritance of good brains and clean blood moan because she cannot give him money. She has given him far better. She has given him the necessity that will make a man of him if there is anything in him. And if there isn't money would only add to his ability to wreck his life.

As for the girl—anything that saves her from being married for money has saved her from the greatest misfortune that can befall a woman.

DOROTHY DIX

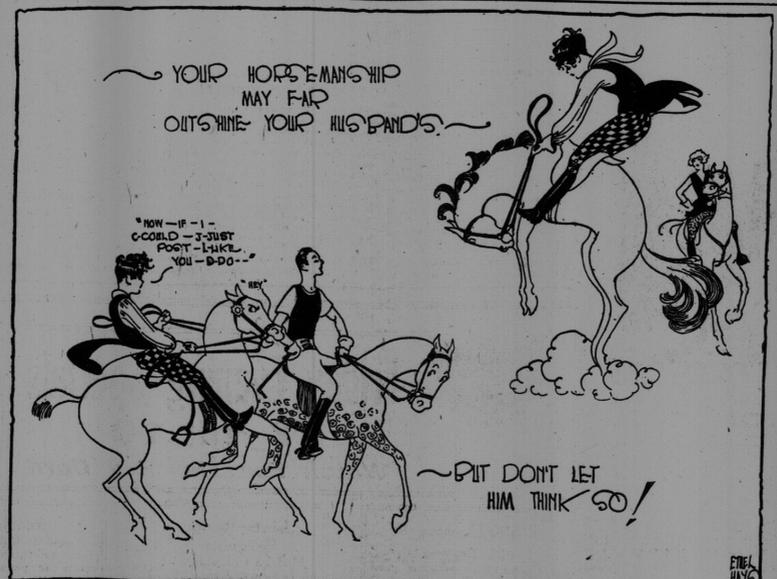
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Menus for the Family

- Menu Hint, Breakfast, Sliced Oranges, Corn Flakes with Top Milk, Buttered Toast, Raspberries, Sugar Cookies, Coffee or Milk, Luncheon, Cold Sliced Lamb, Creamed Potatoes and Peas, Perfection Salad, Cookies, Milk, Dinner, Creamed Eggs or Tuna Fish on Toast, Squares, Radishes, Lettuce, Ice Cream, Cake or Cookies, Salted Nuts, Coffee or Lemonade, TODAY'S RECIPES, Raspberry Icing—Now that rasp-

berry time is here try them in your boiled icing. Just before beating up the white of your egg, put in a cup of raspberries (red or black), beat these up, then pour in your syrup and beat. You will have nice flavored and colored icing. Sugar Cookies—One cup granulated sugar, one cup light brown sugar, one cup butter, one-half teaspoon salt, one-half teaspoon nutmeg, three eggs, one cup sour milk, one teaspoon soda, four cups flour. Roll out and cut, sprinkle with granulated sugar, dot with raisins. This makes about three and one-half dozen large cookies. Perfection Salad—Two tablespoons gelatine, one-fourth cup cold water, three tablespoons vinegar, two-thirds cup boiling water, one-third teaspoon salt, lettuce two-thirds cup celery, one-third cup cabbage, three tablespoons pimentos. Soak gelatine in cold water. Mix sugar, vinegar, salt and boiling water and pour on soaked gelatine as soon as removed from the fire. Stir until gelatine is dissolved. When mixture begins to thicken add celery, cabbage and pimentos cut into the

How To Keep a Husband



Fashion Fancies

Diminutive yellow crepe frock trimmed with striped dimity



By Marie Belmont

Some of the most effective frocks of the season are those which combine two materials that are distinctly different in character. The dress above, for any small child from three to eight, uses yellow crepe in combination with the fine white dimity, striped in blue. The dimity makes the little under-bodice, and the garsied skirt joins this with a scalloped line. Yellow and blue grosgrain ribbon is used for trimming, and above the wrist bands are puffed cuffs of the dimity.

BEHIND THE SCREEN

PARAMOUNT officials have a problem on their hands—they don't know how to cast Miss Hazel Forbes, national beauty contest winner now under contract to them. Screen tests have shown that she is capable of playing copy ingenue or vamp roles with equal facility. Among other beauty contest winners who have played in Paramount productions are Dorothy Hughes and Fay Lanpher. Stepping in line with the rest of the producers who are heeding the demand for new faces, Paramount is encouraging new players. Whether they will conduct another school of picture acting is not decided. In a recent article in the Film Daily, Crill DeMille, once known for his gorgeous bathroom scenes, sums up the present position of the screen. He writes: "We seem to be drawing toward the period in which the extremes will gain most popularity from a film entertain-

ment standpoint. Recent developments seem to point as a fact that the public takes to its heart either the very large, spectacular presentations of some outstanding international topic—or a very small but very intimate cross section of one human life or a particular phase in that life. "The in-between picture, the picture that arrives at neither intimacy nor spectacular strength, will meet with little favor. The public is growing weary of slipshod methods in story telling. "Five years from now the complexion of the motion picture heaven will be completely changed. There will be practically none of the present older stars who will be shining at that time. Within five years we will have gone into the second generation of the motion picture, and because we are now going into that generation, each year from 1926 will show an increasing number of rising new faces."

Joseph Cramer, who was 15 when P. T. Barnum discovered him and put him in his circus sideshow billed as "Rubber Neck Joe," is a member of the cast of "Fine manners." Gloria Swanson's latest picture. He claims to be one of the few original Barnum freaks still living. Because of his portrayal of Captain Blake in "What Price Glory," Victor McLaglen has been given a long term contract by Fox Films. He is to be featured in future specials to be made by them. "Broken Hearts of Hollywood," a photoplay just completed by Warner Bros., is a story about motion picture making and movie stars replete with the many dramatic situations that arise in the film world. In addition to the regular cast of "Broken Hearts of Hollywood," which lists Patsy Ruth Miller, Louie Dresser, Douglas Fairbanks, Jr., Jerry Miley, Stuart Holmes, George Nichols, Anders Randoloh and Jennie Chautard, there are also included newcomers with John Barrymore, Irene Rich, Syd Chaplin, Monte Blue, Dolores Costello, Louis Fazenda and Willard Louis. The size of the motion picture world is realized, when large casts of important people may be assembled for a production, composed of players who have never previously worked together in a picture. The cast engaged by Marshall Nellan for his production of "Diplomacy" is a rare one, filled with well known actors and actresses. Yet with the exception of one pair, no two of them have ever appeared together before. Julia Swayne Gordon, who plays the Marquise and Earle Williams, cast as Sir Henry, worked together frequently when they were both members of the Vitaphone stock company, but Blanche Sweet, the star, has never worked with any of the cast members, nor has Neil Hamilton, Matt Moore, Arthur E. Carow, Arlette Marchal, Gustav von Seyffertitz, nor David Mir.

A Thought

What shall I render unto the Lord for all His benefits toward me?—Ps. 116:12. O LORD, that lends me life, lend me a heart replete with thankfulness.—Shakespeare.

Flapper Fanny Says

A porch swing may stand still and still go a long way toward catching a husband for a girl. Imported scarfs of very brilliant colorings are made into very attractive sleeveless frocks, that may be used for dinner wear in the summer time.

SEE-SAWING ON BROADWAY

BEHIND the scenes of one of Manhattan's gayest night clubs—it is well after midnight. Hot outside. Fat "sugar daddies" with pretty maids have come puffing out of the night to puff some more as they make the rounds of the dance floor. Chorines, hurrying from the theatrical dressing rooms come bounding in on the arms of escorts. "Back stage" is an L-shaped room but off from the cabaret by a single swinging door. Through the door swings a jinking parade of waiters, bobbing back and forth to a kitchen reached by a mysterious looking stairway. Discarded tables and chairs are piled high in one corner. Dust clutters upon them. A widow lets in a sticky breeze. Along the neck of the "L" the cabaret girls sprawl in a single line of chairs. They wear little or nothing. A lovely figured blond swings in after a hectic dance specialty, thrusts three of the seated girls aside and stretches out at full length. A frail bit of scarring is her sole apparel. A maid begins to powder her. Waiters dance in and out, without so much as casting a glance at the array of semi-clad figures. It's all in a night's work to them. Old stuff. Fat passus outside would pay well for key-hole privileges. And in the center of the line sits an elderly woman, sewing constantly on costumes. In the half-light the silver of the needle and of the thimble sparkle against the gold stars and moons that she sews upon a black cloth. She is a tall, spare old woman, her hair a mixture of old silver and fast greying black. Her eyes seldom lift from her task. The girls mill back and forth, slipping in and out of such costumes as they wear. She sews on, for all the world like any gaunt seamstress of a small town. "Oh, she's one of the girl's mothers," whispers a chorine. "She comes every night. Never lets the girl go around alone. Decs she know Broadway? I'll say so." She's been back stage in half the night clubs of New York. Had another daughter in the game and she married some big guy. Forget who. Now she looks after the other kid—that little blond over there." She pointed out a girlish figured youngster of 15 or 20. Quite the most undressed in the group. "She goes on with four others in one of those 'very, very' dances. You know what I mean. The kind they've been radiolocking the shows about." I glanced up, unbeliever in my eyes. The clattering of dirty chairs and tables. The endless dance of the unconcerned waiters. The casual nudity of the lovely young girls. And in the midst, the lean, plainly dressed old woman, sewing on and on into the night. The fuzzy tones of the jazz band just outside. The steady rising of the voices as the crowd grew gay. This, then, is the other side of the gilded picture. The bubble for which fortunes are spent along the street of semi-clad figures. It's all in a night's work to them. Old stuff. Fat passus outside would pay well for key-hole privileges. And in the center of the line sits an elderly woman, sewing constantly on costumes. In the half-light the silver of the needle and of the thimble sparkle against the gold stars and moons that she sews upon a black cloth. She is a tall, spare old woman, her hair a mixture of old silver and fast greying black. Her eyes seldom lift from her task. The girls mill back and forth, slipping in and out of such costumes as they wear. She sews on, for all the world like any gaunt seamstress of a small town. GILBERT SWAN. COAT TENDENCIES. Raglan sleeves are featured in many of the new coats for fall, as is the dolman effect and the hunched back. Hemlines, however, remain rather narrow and close. Sir Thomas Lipton intends to seek America's yachting cup again in 1927.

MENNEN BORATED TALCUM The Original A specially-medicated powder—cooling—healing—and absorbent. A PURE SAFE POWDER FOR BABY



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