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Don't Look Old!

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efs, 37 towels, 47 suit nightshirts, 29 sleeping h wipes, 11 utility hags

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Webster & Son, gen-the Cunard Steamshi

nt the booking of a

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s a good carpet, hiding een rose bushes. Viols good for this purpose of and dry border por-upply brilliant colors

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EUROPE.

BOARD.

Y MAGAZINE PAGE FOR EVERYBODY

WINIFRED BLACK Right Proportions in Life.

Copyright, 1916, by Newspaper Feature Service, Inc.

"Hurrah! Hurray! I'm up and away To the Inn of the Silver Mcon."

To the Inn of the Silver Moon."

W E'RE off tomorrow. Come along and go with us. Off to the spring woods that aren't ali meen yet; off to the rushing streams that aren't alear yet; off to the wind and the sun and the freedom. Off to the open road; off with light hearts. Come along, you need the change. I rang up the Friend of My Heart this morning, but she was not at home. Her hushand was, and when I told him where we were going and asked him if he could come, he sa'd:

"Sure I'll come. I can't, but I will."

"And your wife?"

"I'm not so sure about her," said the husband of the Friend of My Heart. "She doesn't care much for the country, you know, and then there's the canary."

"But surely, she wouldn't stay home on account of the canary?"

"Ask her and see," said the husband of the Friend of My Heart. And a little later I rang her up and asked her—and I did "see."

She loved the idea, she said. She was tired of winter and tired of the theatre, and tired of bridge and tired of late suppers, and tired of new clothes and tired of old gossip, and she'd come like a streak of lightning—only—

"Only what?" said I.

only—
"Only what?" said I.
"The canary," said the Friend of My Heart. "I wouldn't know what to do with Dickie. He always misses me so, and he's not very well this spring."

Things to Worry About.

And she meant it and it was quite true, and her good looking husband is going with a big party of us to stay at the Inn of the Silver Moon for two weeks, and there are three pretty women in the party—a widow, a divorcee and a sirl just preparing for college.

vorcee and a sirl just preparing for college.

The prettiest kind of a girl she is, too, with a face like a May morning, and a voice like a meadow lark's, and a pair of big, clear, honest eyes that are always wondering. And she believes in self-development, and in living your own life and in affinities and in soul-mates—or she thinks she does—and she's as good as gold—so far.

The divorcee is dark and cynical and very smart, with a trick of wearing her clothes that makes her lock stunning in a sweater and a corduroy skirt. She's not pretty, but she's what I should call fascinating—daring dresses, sleek black hair, black eyes with a wee spice of deviltry in them, a mouth a little too big, but, goodness, what a set of teeth! She rides, shoots, fishes, swims, paddles, rows, dances—a very busy woman, indeed, on a trip like this—my friend the divorcee.

The widow is twenty-nine—a dan-

The widow is twenty-nine—a dangerous age for any woman—soft, blue-eyed, yellow hair, wistful and romantic. She plays the ukalele, strums the guitar, quotes poetry, is "helpless," admires a great big strong man, doesn't believe in suffrase, and thinks a believe in suffrage, and thinks a an's place is in the home.

Which one of the three will it be, wonder? We're all beginning to Oh, no! Nothing serious, for the man or for either of the two women. I should hate to see the girl take an "interest"; it really wouldn't be quite man or for either of the two women. I should hate to see the girl take an "interest"; it really wouldn't be quite for a long visit. And she packed her trunks and the children's trunks, and ary—really I wouldn't. I'm afraid she made arrangements for the children's trunks, and the children's trunks, and she made arrangements for the children's trunks, and she made arrangements for the children's trunks, and the children's trunks, and the children's trunks, and she packed her trunks and the children's trunks, and she packed her trunks and the children's trunks, and she packed her trunks and the children's trunks, and she packed her trunks and the children's trunks, and she packed her trunks and the children's trunks, and the children to the world into kindling wood and sing to the world into kindling wood and sing to the world's agricultural resources.

I'd never see another canary as long the first passions, either trunks and most important factor in the material prosperity of the great humaterial prosperity of the sarry and most important factor in the material prosperity of the great humaterial pro

A REFRACTORY TEAM

By Will Nies



C OMETIMES it does happen that a team doesn't drive QUITE true. To all appearances it may be finely matched—just to see 'em you couldn't imagine a better team-but appearances sometimes ARE deceiving. Take this pair, for example. If you had met them when they were cantering through the sweetheart days, prancing with the joy of FINDING their mate, proudly galloping together everywhere, you'd

of the piano!

for yourself-still it may be the weight of the HANESS. Oh, if only they can forget that and not run away to the wreck called divorce! This is Cupid's task—to get them safely past the dangers till the harness-weight becomes heart-joy. Than they'll settle down with gladness to a

I wonder if she doesn't know her own husband at all, or does she know him too well and has she made up her mind not to care, or perhaps she really means it about the canary?

I know a woman whose husband beat her. He was very cruel to the cherish and the things we only the children and there was no real home in the family at all. The woman made up her mind that she could not bear the humiliation and the misery longer.

Cherish and the things we only the date because we're used to them.

But what a small thing, what a belitting thing, what a foolish thing it is to let our possessions, either great any longer.

worry about when husband gets back from the Inn of the Silver Moon.

Throw Petty Worries Away.

The worry about when husband gets back parents lived and then, at the last ininute, she remembered the piano.

So the woman changed her mind matter of such utter insignificance.

We're up and away To the Inn of the Silver Moon." and utter abasement, all on account Come, Friend of My Heart, throw What a great thing it is to own our your petty worries out of the window; burn your small cares in the leaping fire. Come with me to the Inn of the things the things we buy and pay for, and the things our friends have given us and the things we love and cherish and the things we only toler-

Slowly, but surely, the farmer is coming to the front as the most necessary and most important factor in the material prosperity of the great human family, and with the realization that upon the proper development of the world's agricultural resources rests its future, the conviction has come that the farmers of the future must

joyous trot through life together.

Laying Out the Lawn

A few things should be kept in mind house to the sidewalk line, as a conshrubs only upon the borders or mar-

The Amateur Gardener

NICODEMUS, whose real name is Dominick, only the former name seems to come more easily to my tongue, is a young Italian, of a silent turn of mind, who works on our place every week. I suppose that he is silent only because I cannot talk with him in his own language. He appears to understand mine, altho at times he does queer things.

The other day I told him to weed and rake the paths after he had cut the grass. The latter job took him a long time, because grass appears to be the only thing that is growing fast this spring. When he had finished the day's work, what was my surprise to find that altho the back path was most carefully weeded and raked, the edges cut even and the work beyond criticism, he had stopped just where the path comes round to the front yard. I made a mental note that after that I personally should start Nicodemus at work in front of the house.

Charles Dudley Warner wrote "My Summer in a Garden" 45 years ago, yet the habits and customs of garden-

Plant Rhubarb

For a homely, no-putting-on-airs sort of product give me the big-leafed rhubarb. It deserves the welcome it gets after the long winter, for it comes as early as it can, regardless even of neglect, lines up modestly as a vege-table, and forthwith gives us the equi-valent of a first-class fruit acid—and a mighty wholesome one at that—un-der the old-fashioned guise of "pie-plant."

Some neighbor, if you live in the country, or some farmer friend, if you have a city garden, will be dividing his rhubarb roots this spring and will be glad to share his own stock with you. So if you haven't yet planted rhubarb do it now.

that the leaf stalks will have a good chance to grow. If you can't wait for this slow process put a frame around a few plants and lay sash on this frame so as to hurry the pie plant along. Cut only the larger stalks; the plant needs the smaller ones to keep its balance of growth. Cut off any seed stalks that the plants may start to send up, because the roots should be allowed to develop, and the seed only robs them of nourishment.

After several seasons you will find the leaf stalks inclined to be smaller than they should be—this is a sign that the roots are getting old. When this happens it will be your turn to divide these roots and pass some along to your new neighbor who is just starting his rhubarb rows.

Set the roots at least four feet apart with at least three feet between the rows. See to it that each root has a bit of the crown bearing a bud and set the crowns so they are a trifle below the surface of the soil.

Rhubarb, being a big, hearty grower, is likewise a hearty feeder, and will devour a quantity of fertilizer both spring and fall. Very early in the spring the manure applied the fall before must be raked away a little so

Little Stories Told in Homely Rhyme

WHEN FATHER CHANGES

Copyright, 1916, by the Author. Bide Dudley.

Y father is a quiet man; to say but little is his plan when home with us. He'll sit where things are all serene and read a book ing should be well back on the lot; the foundation not too high, and covered with foliage or blooming shrubs. He'll frown a bit and slip away and go to bed. However, at a base-ball game, my father's anything but tame. He rants, instead. Last week Ma saw him at a game and didn't know he was the same mild The centre of the lawn should be kept Mr. Jones. He yelled, he raved, he tore his hair. He vowed the open and free from isolated objects or clumps of shrubbery, and the grading "Thief!" And when the home team lost his grief was quite sincere. My of the lawn should be slightly convex mother thought he'd lost his mind; she feared he'd have to be confrom the base of the foundation of the fined, and shed a tear. But when they took the car to come back home poor dad again was dumb and very mild. When mother saw her guess was wrong her fears went glimmering along and mother of increased area. Use trees and smiled. My father is a quiet man, but father is a baseball fan and that means much. At home he merely sits and dreams, but at a game gins of the lawn, unless it is a very he rants and screams to beat the Dutch.

MOVIES—PROGRAMS FOR TODAY—SCREEN GOSSIP

comed me bolsterously.

"Only a provincial company, but not so bad."

"I say, not really?" he said, surprised.
"You're in luck. Look here, old chap, could you lead me five bob."

"No, I'm said, surprised."

"We'll, no," I answered. "No, I'm straid not. But I hope you're shopped soon. You ought to quit drinking, you know—you'd do better."

"We'll enough for you to talk, my ind. You'll think different when you've been tramping the Strand for twenty years, like I have, and never a decent chance in the whole of them. You're no now, but you'll find it's not all beer and skittles before you've done. I say, make it three bob—or two?"

I gave him a shilling and he begred me to say a word to Butter for him, which I meant to do, but later forgot. Then I ment searching lodgings for my footine. I found them in a private of the said and turned back to his desk as the he were very decent rooms, with a lit. Sealcony overlooking a small park, and said, and turned back to his desk as the he were very decent rooms. With a lit. Sealcony overlooking a small park, and said park, and mother while I was on tour.

My mother was delighted when she saw the place, lauching and crying at the same time, while I was not tour.

My mother was delighted when she saw the place, lauching and crying at the same time, while I was not our for it of the condant of the same time, while I was not our for it of the same time, while I was not our for it of the same time, while I was not out for a part in the London company, and if I had had a few shillings more, or any money to pay my mother's chawl, and made her comfortable with some cushions on the couch before

CHARLIE CHAPLIN'S STORY

By ROSE WILDER LANE.

(Copyright, 1919)

(Comitaned from yesterday.)

CHAPTER XV.

He which he understands why other specified with the control of the control of

Pictures to Be Found Anywhere.

THOMAS H. INCE, the executive chief of Inceville and of Culver City, where are situated the Pacific coast dramatic studios of the New York Motion Picture Corporation, arrived in New York City on Sunday. His first move was to attend the Board of Trade Exposition at Madison Square Garden, where for his benefit was put on the screen the film showing the new and elaborate N. Y. M. P.

plant at Culver City.
"We have what I believe is the finest plant for taking of motion pic-tures that you can find in this or any other country," said Mr Ince, speaking of his new studio the next day. "We

COST OF PRODUCING

Says It is Finest for Taking William A. Brady Replies to the Contention of New York Paper.

> A New York daily paper, in an interview, questioned the fact that film concerns announce hundred thousand

concerns announce hundred thousand dollar productions. In part it said, "This business is far too big for the producer to keep harping on the cost of production."

For the benefit of that paper and the readers thereof, William A. Brady, head of the World Film Corporation, quotes a few figures from the incidental cost of producing a five-reel picture.

"For 'La Boheme,' an entire village, representing the Latin Quarter of Paris, was built. Five hundred feet of street was macadamized for a few days' usage. Twenty stucco houses were built and over two hundred costumes of the period 'La Boheme' was written in, were made to fit types of players.

other country," said Mr Ince, speaking of his new studio the next day. "We moved from Inceville because we felt there was good reason to believe that by the construction of a new and modern plant, built upon intelligent manufacturing lines, some of the conormous overhead expenses of taking motion pictures could be eliminated, with the result that bigger and better pictures would be made. Culver City is the last word in studio facilities. It is good commercial planning that has produced it, and then it won't do any harm to remember that close to half a million dollars expended in a tract of sixteen acres—with another sixteen lying alongside of it for future development—makes some considerable showing in buildings.

"We have practically abandoned the open-air studio for the taking of pictures," went on Mr. Ince. "We have come to the conclusion that the best possible results that would have been impossible six months ago even. We have five big glass stages and have the facilities and equipment to add more at short notice. Culver City, I believe, is the top notch in studio work. We have taken what I feel is a large step forward, and the keynote of the whole of the plant has been something that is sadly lacking in notion picture making heretofors."

Wene with the result and open principal supporters, went on Mr. Ince. "We have could find anywhere, one that makes possible results that would have been impossible six months ago even. We have five big glass stages and have the facilities and equipment to add more at short notice. Culver City, I believe, is the top notch in studio work. We have taken what I feel is a large step forward, and the keynote of the whole of the plant has been something that is sadly lacking in notion picture making heretofors."

MOTION PICTURE:

Academy, Bloor and St. Clarens, Clare

Doric, Bloor and Gladstone, "The Price of Malice."

Empire, Booth and Queen, Cunard and Ford, in "Knocks and Opportunities." Garden, College and Spadina, Theda ara in "Destruction."

Globe, Queen and Teraulay, "The Bat-

aster, and sunless days, can make a million dollars a year, just sitting down, looking up at the wall and thinking heavily.

Prominent among the newspaper men who motored to the Vitagraph Bay Shore studio Thursday, May 25, to pay their respects to Director Ralph W. Ince, was Yan Phou Lee, one of the most distinguished and learned Chinamen residing in this country at the present time. He ranks high in newspaper circles in China and was intimate friend of Li Hung Chang up to the day of the latter's death. At present Mr. Ince and his masterfuf productions, he spied Lucille Lee Stewart, the Vitagraph star, and dimmediately forgot everybody and everything until he was granted an introduction. Miss Stewart was much interested in the learned Chinaman and the two enjoyed a long chat together. Before he left Yan Phou Lee had become one of Miss Stewart's most enthe present time. He ranks high in newspaper circles in China and was intimate friend of Li Hung Chang up to the day of the latter's death. At present Mr. Lee is editorial writer or The Chinese Reform News, a leading Chinese paper in that country, and writer of special stories for the Mon Hey Weekly. After paying his comaster, and sunless days, can make a million dollars a year, just sitting down, looking up at the wall and thinking heavily.

| Aster, and sunless days, can make a million dollars a year, just sitting productions, he spied Lucille Lee Stewart, the Vitagraph star, and immediately forgot everybody and every-

His Majesty's, Yonge street, Dustiff

iola, Danforth avenue, Edmund Breese in "The Lure of a Heart's Desire."

Madison, Bloor and Bathurst, John Barrymore in "The Red Widow."

Model, Danforth avenue, "The Wedding

Peter Pan, 1969 Queen East, "The Gal-

RECIPES FOR THE CARD INDEX COOK BOOK

Spanish Sponge

INGREDIENTS

METHOD

1 egg.
1 tablespoonful orange juice.
Pinch of salt,
1 teaspoonful powdered sugar,
1 teaspoonful lemon juice.

Cut an orange in half and scoop out pulp carefully. Separate the egg and beat the yolk with the sugar and fruit juices until it froths. Cook over hot water until thick, stirring all the time. Remove from fire and leave to cool. Whip the white of egg to a stiff froth; add the salt and fold into the mixture. Pile up roughly and as high as possible into the half orange peel. This is just enough for one; increase in proportion according to the number who are to be served.