

Clothing Profits "Camouflaged" Smoot Declares

Republican Senator Says Dealers Blame New Tariff Law for Increasing Prices to Consumers.

Washington, Sept. 27.—Profiteering at the expense of clothing consumers is being "camouflaged" by clothing dealers through statements that the new tariff bill will increase prices of suits and overcoats, Senator Smoot of Utah, republican leader and member of the senate finance committee, declared in a statement on the effect of the new wool rates.

"The price of woolen clothing should be cheaper in the spring of 1923 and thereafter," said Senator Smoot. "Statements to the contrary appear to be camouflage put out to hide an intention to profiteer at the expense of the consumer, or for political purposes, or both. There is no reason whatever for any honest, sane person to claim that the price of wool clothing will be higher because of the Ordway-McCumber tariff act."

If tariff rates affect retail prices, Senator Smoot said, the new law should reduce rather than increase clothing prices.

The added cost to the consumer, attributable to the Fordney-McCumber duty in raw wool, is shown to be only \$1.14 on a spring or summer suit, and only \$1.62 on a heavy winter suit, and only \$2.78 on a heavy winter overcoat, as compared with the price which would have to be paid if there were no duty whatever on raw wool.

Congressman Evans Plans His Campaign

Madison, Neb., Sept. 27.—(Special.)—Congressman Evans has returned to his home in Dakota City and was here in conference with his campaign manager, W. L. Dowling, and getting acquainted with the office force of his headquarters. Congressman Evans says that the closing congress did more for the agricultural interests of Nebraska than any previous congress. He will devote his time between now and election day with the people of this district and he plans to visit every locality.

A conference of congressional chairmen and county chairmen and others will be held at Norfolk, October 4. Congressman Evans and Charles H. Randall, candidate for governor, and other state and local candidates will be present.

Steps Taken to Prevent Pyramiding of Coal Prices

Washington, Sept. 27.—Preliminary steps were taken by the Interstate Commerce commission to restrict sale and resale of coal by individuals on the line of distribution between the mines and the ultimate consumer.

Back and forth selling has been held responsible for some pyramiding of coal prices and the practice is said by officials to be susceptible to limitation through regulations preventing carloads of coal being consigned from one shipper to another after each sale.

Road Declares Embargo

New York, Sept. 27.—The Lehigh Valley railroad announced a drastic embargo, effective at midnight, against all freight, both east and westbound, except food for human beings and animals, livestock, perishable and necessary products.

SOULS for SALE

By RUPERT HUGHES.

(Continued From Yesterday.)

SYNOPSIS.—Romance invaded the quiet life of Reformer Steddon and smoothed all the wrinkles and creases that had gathered about as the daughter of the Rev. Dr. Steddon of the little town of Belvedere. Against her father's commands, she continued to meet secretly her lover, Almond Faraday, an upright, self-made young man, second tutor in the chair of her father's church. There came a time when Almond Faraday, a necessity to protect her honor, but he hesitated to reveal her secret to Faraday's father. He was crushed to death in an automobile accident and Steddon, panic-stricken, appealed to Dr. Brethrick, the family physician.

A rough man from which the girl had been suffering for weeks, the doctor, as a condition to a trip to the southwest. There, he suggested, she was to marry a young man and "let him die quietly."

Men confessed to her mother the secret of the expected baby and her father was induced to approve the trip as necessary for her health.

On the train she experienced the thrill of a chance meeting with Tom Hobbins, famous motion picture star, and learned much about the "thing of movies" from Viva Darrow, beautiful, vivacious and much photographed dancer.

CHAPTER IX.

Viva was still talking when the waiter came through again with his proclamation: "Fir seall fr dinner dine caw! Fir seall fr dinner dine caw!"

There was a scurry among the passengers and Mem was eager to go, but Viva could not break off the story she was telling. Suddenly she stopped, stared, seized Mem's arm, and whispered, "Pipe what's comin'?"

Mem piped a dramatic woman of singularly noble face and figure and somewhat grandiose carriage. Following her was an elegant gentleman of a certain exotism, a bit peevish over the bad manners the train displayed in toasting him to and fro.

"Joe know who that is Viva whis pered, and did not stay for an answer. That dame is the great Miriam Yore. She's been the grand slam at the Metropolitan Opera for years. And the fussy guy with her is that big English author, What-his-name. You know, he wrote—oh, all them books. They're bound for Movieland, too. Everybody's makin' that way. The competition is something fierce."

Her voice died as the two drifted down the aisle, pausing to talk between dashes for the next leaning post.

As the train swung the great Miriam half across Mem's seat the author was saying:

"Everybody tells me that Los Angeles is absolutely—"

Then they were gone, reawakening in Mem her desire to learn just what this fabulous city could be absolutely.

The return of Viva's husband released her to her own thoughts for the rest of the evening. Viva introduced the partner of her fate and her dances and hurried away to the women's room to "wash up for the eat."

Her husband said a few amiable nothings to Mem, but she was afraid to look at him. He, Cyril the Julius, was ordinary enough in speech and appearance, but Mem could only see him as the panther-pelted satyr who took the public absolutely into his confidence and swung his half-striped wife aloft for all the world to see.

After dinner Mem found her way to the observation car and sat on the platform awhile, watching the dark world of her past fleeing backward to the horizon and vanishing thence into the stars.

But her interests were no longer backward. She wanted to look ahead. She rose from the contemplation of night and re-entered the car.

Noting that the writing desk was not in use, she was reminded of her text. She sat down and began a letter home. Her heart, weary with the day's excursions, melted again toward her mother and father. She wrote them a prattle of childish enthusiasm about the journey. She did not mention Viva or the others. She was afraid they would frighten her parents as much as they had frightened her, and not so agreeably.

She had finished her letter and was sealing it when she suddenly remembered Dr. Brethrick's prescription. She was to take a lover on the first day! The very name of the figment of Dr. Brethrick's mania had been crowded out of her mind by these curious, unbelievable people who actually moved and breathed. After a little groping, she recalled Woodbury, then Woodhouse, then Woodville. She took up the painful composition of a postscript with all the agony of an author trying to recall and to originate at the same time.

She had mentioned nobody that she had met. Mem must describe the important man that should never meet. He was an imaginary, and therefore a quite perfect, character. She finally wrote:

"Oh, I forgot! Who do you suppose I ran into on the train? You'd never guess in a million years. You know when I went to Carthage to take care

of grand opera and no music. I can stand the silent drama, but not the silent opera."

"But what right have you to criticize if you haven't seen?"

"Oh, but my dear Miriam, if they had been worth seeing I'd have been drawn to them."

"Not, my dear! utter damned rot, and you know it. You are the type of literary humorist who is never drawn to anything except what he deems or is done in a dead style according to dead rules. You live in a time when a new art is being created before your eyes, and instead of leaping into it you are afraid, you

hang back, like a child afraid of the ocean. You put in a toe and run shrieking; you go back, and a little wave rushes up to the rest of your pants, and chills you; you feel the sand giving way, and scream for nurse to come drag you out."

"Why don't you plunge in and learn to swim; face the breakers; if you can't rise over them, dive under them. What are you afraid of? If the moving picture people are as stupid as you think they are, how easily they can be conquered by as great a mind as you think you are."

The author squirmed. "Oh, I say, my dear Miriam, aren't you laying it

on a big strong? Aren't I on the train, going out to study your ocean? I want to swim. I'm going to try, really!"

"That's better. It's a far better thing than you've ever done. You'll see. You've written good novels, stories, plays, essays, poems—all sorts of things; but you have done those for thousands of years. When you write a movie you do what no man ever did before this generation. And look at me. I've played plays, I've sung light operas and grand operas, and dined a little, but, good Lord! women have done those things for ages. In the moving picture I'm do-

ing something that no woman before my generation ever did.

"We are the pioneers, the Argonauts, the discoverers. We shall be classic as sure as ever classics were. It's glorious!"

(To Be Continued Tomorrow.)

Explains Packing Industry.

Grand Island, Neb., Sept. 27.—(Special.)—A. P. Stryker, secretary of the Omaha Livestock exchange, addressed the Rotary club at its weekly luncheon. He dwelt on the importance and scope of the Omaha livestock and packing interests.

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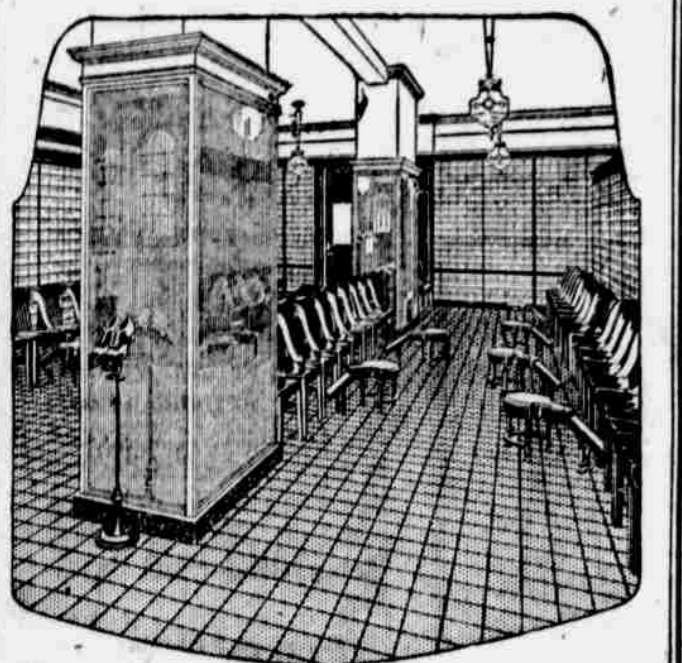
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of Aunt Mabel? Well do you remember me telling you about the awfully nice man I met at church? Mr. Woodville was his name. Remember? Well, would you believe it, he is on this train! Isn't it a small world! He has been most kind, and polite. I met him in church, as you remember, and somehow I feel much safer not being alone. I'm sure you'll be glad. He's very religious, but awfully nice—I mean, so, of course, awfully nice. Good night again you darlings!

Being told that they recognized Mr. Woodville, her parents indignantly remembered him. Mrs. Steddon had been warned of this fiction and collaborated in it. Dr. Steddon was one of those who believe almost anything they read, especially when they hope for its truth. And there was nothing to be hoped for so much as that his child should meet a good man and love him and be loved by him. That is the parental ideal, and Mem could have sent him no other message that could have so comforted him. He awaited the second installment of her romance with all the impatience of a mother, man watching for the stagecoach that brought along Charles Dickens' serials piecemeal.

He knew nothing of the wiles of story makers and did not suspect the trap his child was laying for him. Her name should have been Sapphira.

CHAPTER X.

After she had finished her letter and sealed it, Mem paused, wondering what to do with it.

She was in an agony of reluctance to send such a pack of lies to her mother and father. She recalled the Biblical warning against doing evil that good might come of it. But she dared not face the evil that would certainly come if the truth were told.

As she sat irresolute, beating the envelope against the tip of her fingers, she saw Miss Miriam Yore come into the observation car and pass on to the platform. She was followed by the famous unknown author. They were both talking as before, and the motion of the car threw them this way and that without checking their private.

Mem was hungry to hear how great people talked, to watch them behaving. She had never seen any before. She saw the porter of the observation car grinning in front of her foggily. He spoke twice before she heard him. "Want to mail yo' letta, lady, at next stop?"

She nodded and gave it to him with a warm, "Thank you." He would have much preferred a gold quarter.

Mem saw that the platform was not crowded. So she drifted out with labored casualness and sat down, pretending to study the scenery and to be quite deaf. Practice was making her a zealous actress, if not a good one.

The author was just offering Miriam Yore a cigar.

"Thanks, old thing. I don't dare I've smoked myself blue in the face today. I've got to fill my lungs with fresh air while the scenery and my drawing room, or I won't sleep."

"As I was saying, I think you're quite wrong about the moving pictures. Of course, most of those that have been done are abominable, but that's because they were done for the wrong people by the wrong people."

"Have you seen me as 'Hypatia'?"

There was a picture! Poetry, passion, splendor, drama. In that scene where the Christian fanatics drove the wonderful Hypatia to the altar and strip her naked and tore her to pieces she was tremendous, you know; really! There was something there that only the camera could give. You didn't see me in that?"

She was a genuine "Have-you-seen me?"—just what the French call a "m'ast-u-ven!"

"No, I must confess. I go so seldom to England I saw mainly the cowboy pictures. I met some of the men of the 101 Ranch when they were on the other side."

Mem noted that he said "rahneh." It must be glorious to say it naturally.

He went on: "I love the cowboy things—nursery instincts still surviving. I fancy. But the big spectacles such as you speak of, they leave me cold. They have all the faults of

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