

Recognition by U. S. Discussed at Guard Meet

Use of National Guard in Emergency and Relation to Corps Area Headquarters Taken Up

Federal recognition of National guard officers and units, its use in emergency and its relations to corps area headquarters were among the topics discussed at the National guard conference yesterday in the Chamber of Commerce. The conference will close today.

In his opening address, Gen. G. B. Duncan, in command of the Seventh corps area, advised his officers and the National guard men to get together on a working program and submit recommendations to him, to be sent on to the War department.

Public Attitude. Attitude of the public toward the guard and granting commissions in the guard to enlisted men also were discussed. Possibility of acquiring a centrally located target practice range was presented by Lieut. Col. D. H. Currie.

Bonding Commanders. Air service development and the proposed transfer of the state of Arkansas to the Fourth corps area was announced.

Liquor Violators Fined. Fines imposed by Federal Judge Woodruff yesterday for liquor violations are as follows: Sebastiano Calabro, \$50; Carmello Grandenetti, \$100; and Sam Conti, \$100. Conti's automobile was confiscated.

Dog Hill Paragrafts



There was some talk of improving the Gander creek road, which is full of mud holes and ruts, but from last reports it has been decided to let nature take its course.

Fletcher Hemstep is puzzled over the mysterious disappearance of his mule. He left the animal in the stable last night, and this morning it was gone.

Six Kildew says the reason the people in town walk faster than those in the country is that they have to hurry and get there before somebody else gets there first.

Parents' Problems

How can children be taught the nature of a promise? By keeping all promises made to them and requiring them to do the same. Teach them the meaning of the word honor, and what honorable conduct is. Teach them not to make promises lightly, but having made them, to stand by them.

SOULS for SALE

By RUPERT HUGHES.

(Continued From Yesterday)

She was the realist, the small-town girl whose heart gives way, whose features crumple, whose eyes blur and reek with bitter, devastating tears. The onlookers called Robina wonderful. They called Miss Yore beautiful. They paid the untimely tribute of admiration. But when Remember Steddon abruptly flopped into a chair like a flung rag doll, and began to choke and snivel, to dab at her eyes and wrinkle her chin, to fight and hate the spurring tears, to give vent to ugly little rasping noises that seemed to saw her throat raw and to grow extraordinarily hoarse and pitiful, the spectators felt a something familiar out of their own childhood, out of their own old loneliness and defeats. Their own faces puckered, their hearts were roots of pain, their eyes went dark and were blurred.

Her triumph astonished Men and all the witnesses. But she was almost destroyed with her own victory. She was sick and ashamed of the blasphemy of her abuse of such holy things as tears.

CHAPTER XLII. The director, Kendrick, was in a desperate frenzy to complete the picture. The hard times were reducing the incomes of the producers and exhibitors at a terrifying rate.

The apathy that accompanies all financial depressions sickened the public appetite for everything. The critics were saying that the emptiness of the theaters was due to the stupidity of the plays, but just as stupid plays had prospered mightily when the boom was at its height. The critics were likewise saying that the moving pictures were unworthy of the patronage they were not getting. But the fault was with the public dyspepsia and not with the cooks.

In any case, the vast cinematic industry was in as serious a plight as the steel, the copper, the lumber and all the other giant industries.

The orders had gone forth to rush the Holly picture to a conclusion. The big night storm scenes had been scheduled for the final takes. They would appear early in the story, but too many accidents might happen if they were shot in sequence. It would be inevitable if any of the actors were injured at any time, but it would be disastrous to have an arm or a head broken or a case of pneumonia in the middle of the work. It had happened. Actors occasionally died with extravagant inopportunities, or broke bones, or marred countenances that could not be matched or replaced. The expense of some of these mishaps was appalling, with an overhead of \$2,000 a day.

On the final morning the first scenes were begun promptly at 9. Kendrick promised to let the company go at 3 to rest for the all-night grind, but delays of every sort occurred. A light would flicker during an important scene. In a close-up one of the characters would swerve outside the narrow space allotted.

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When the actors were again attuned and the director was impatient to cry "Camera!" one of the camera men would find that he had not film enough and a new magazine must be fetched. Such inevitable, incessant delays were peculiarly irritating to a company on the razor edge of emotion, but there was rarely an outburst. Emotion, being property, was conserved. There is probably no class of people who act so rarely as actors.

The general opinion to the contrary is like most general opinions based on ignorance. At 3 o'clock there were still many scenes unshot. The work continued and it was not until half past seven that the day's work was done. The "rushes" of the day before were still to be inspected in the projection room, whither the company scampered.

It was 8 o'clock before anyone could stop for dinner. The actors were not considered, but their work was to be humored. Some of them were members of unions and it was a legal peril also to keep extra people at work more than eight hours in a day. Tom Holly and Men sought their dinner in a little shack near the studio. They perched on stools and ate T-Neue steaks, fried potatoes, doughnuts and coffee with the voracity of longshoremen.

At 9 they went to the first of the sets. The California night was black and bitter cold. The work continued and it was one of tempest and battle. Tom Holly must run an automobile into a ditch and make a desperate war against the elements. He was instructed to put up a good fight.

The public would not stand a mock engagement. Flats had to land. Heads to rock, and when a man fell he must fall. He must go over with a crash wherever the blow sent him. The actors wanted it so.

Tom Holly expected to end the night bleeding, bruised, tattered and mud smeared. He had cracked many a bone and lost a tooth or two on such gala occasions; and once he had splintered the bones of his right hand when his fist missed the face it was aimed at and struck the stone beneath it.

Men's share in the hurricane was to run through the wildest of the storm and bring rescue. Such scenes in the movies are often rated at a cheap sensationalism, yet they are heroic art. In an epic poem, or a classic drama, they are accounted the height of achievement. Winslow Homer's high seas, Conrad's gorgeous simoons, are lauded as triumphs of genius. The author riffs the dictionary and guts his thesaurus, the painter wrecks his palette and his brushes, and is celebrated as of the grand school. When the moving picture genius likewise exhausts a vo-

cabulary of mechanical effects, and spread before the world visions of beautiful drama, the critics pass by with averted gaze. Men had five scenes to dash through. Her pilgrimage was to be a sort of "Pippa Passes," but she was not to go singing; she was to be stormed upon as Sebald and Ottilie were.

Each bit of scenery through which she was to flash had been made ready the day before. Three long perforated rain pipes were erected on scaffolds and connected with the standpipes, and they were reinforced by men who would play a fire hose or two upon the hapless actress. The gale was to be provided by an airplane engine and propeller mounted on a truck.

Men, suffering the chill of the night especially because of fatigue and excitement, inspected the settings she was so briefly to adorn. "Why do they build that fence around the wind machine?" she asked Kendrick.

"To keep people from walking into the propeller and getting chopped to mince-meat," said Kendrick. "My assistant was engaged on three pictures where airplane propellers were used, and a man was killed in each one of them. In one of them an airship caught fire and fell during a night picture. He was the first man to reach the aviator. He picked up the poor fellow's hot hand and his arm came off. It was charred like—like—like me!"

Men gasped and retreated from the rest of it, and she kept as far as possible from the giant fan. The propeller made a deafening roar when it was set in motion and it churned the air into a small vertical cyclone.

Caught in the first gust of it, Men was driven like an autumn leaf with skirts whipping away from her. In her first scene she was to dash from a house and down its steps. First, the muck with the fire hose soaked the shell of the house, the porch and the steps, and the ground about them till they were all flooded. Then the rain machine was tested and sent its three showers from overhead.

The wind machine was set in motion and the air was filled with sheets of driven rain. The lightning machine added the thunder of its looping sparks to the turmoil. Kendrick, in thigh boots and a trench coat he had worn in France,

went to the porch to test the storm. In his hand he carried an electric button with a cable to the lightning machine. This rang a bell for the man in charge of it. The noisy wind machine was controlled by wigwag signals with his hand. The director was a god in little. He could hit the rain rain, the wind rear and the lightning blaze. He rode upon the storm he created.

At first the storm was too mild for his taste. At his command it was aggravated until he could not stand up before it. Gradually he achieved the exact magnitude of violence, and the men in control of the forces of imitated nature understood that thus far they must go and no farther.

(To Be Continued Monday)

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