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THAT GIRL By JACK LAUTON.

(Copyright, 1920, Western Newspaper Union) Vida sat, arms clasped behind her sunny head swaying to and fro in a porch rocker. Aunt Priscilla, the dearest aunt, smiled as the girl sighed. "Why so doleful," she asked. "I've been trying to recall the words of a poem," Vida said. "Those old poets did know how to express things truly. This verse is something about - for to be worth with one we love, doth work like madness on the brain." "Is that it," smiled Aunt Priscilla. "We are worth with Peter, are we? And what has the faithful Peter done?" The soft blue eyes of Vida filled with tears. "He is not faithful," she said breathlessly. "And it isn't as though I'd gone on just taking things for granted, Aunt Prissy. Peter told me that he loved me," the girl choked suddenly. "Why he even spoke about a little future home that we would have together, and though he did not say in so many words, 'Will you marry me, Vida?' and though I had not answered 'Yes,' still I'm sure that the question was understood between us."

"And now," asked the dearest aunt, "what has caused you to doubt Peter's loyalty?" "Peter has," the girl promptly replied. "Oh! It is a comfort to unburden to someone, at last. Of course, I could not possibly discuss Peter's actions with another soul, but you--" "We have always been like girls together," Aunt Priscilla finished for her. "I have suffered so," Vida went on, "for I just couldn't share Peter with another girl. And though, when he has been here, I've tried to question him concerning this girl, I couldn't bring myself to do so. Pride tied my tongue, I guess, or maybe," added Vida honestly, "I was afraid that Peter might confess an affection for her. That, I think, would kill me."

Aunt Priscilla started to smile, but the tragedy of the young eyes checked her. "And who is this girl, dear?" she questioned, "and how has she come into Peter's life?" "I don't know," Vida answered tremulously. "I first saw them together one morning. They were coming from the door of Peter's office building. The girl wore a neat blue suit with a white collar, her blue sash or hat was faced with white. She was very tall, said Vida sorrowfully, "and very pretty. Her hair was redd-brown."

"Peter always did like red-brown hair, though my own is golden. He used to admire it in pictures. Then, the next afternoon when I was driving through the park, I passed Peter and that girl in a car. It wasn't Peter's car, but evidently her own, for she was running it. She smiled up at him as they passed, and he was apparently too absorbed in what she was saying to notice my presence. When Peter called that evening, he was most absent minded and distracted, and when he wanted to say good night, well, I just couldn't let him say it, Aunt Prissy, but switched away and ran upstairs. "I know my Peter, and I asked him casually if any relations were visiting at his home - you see Peter has no sisters and I thought I might find out about the girl. But he just answered 'No,' wondering, and pretty soon he got up, it wasn't yet nine o'clock, and said he'd have to go because he had an engagement."

"And oh, Aunt Prissy! When I went down to the corner to mail a letter later, there was Peter and that same girl riding past in his car. The dearest aunt rocked for a while in silence. "There is a saying," she presently remarked that love "thinketh no evil. So if you love Peter, Vida, you will not think him unfaithful." While he goes driving around with a strange girl whom he does not mention!" Vida indignantly exclaimed. "You might question him concerning that young person, in a pleasant way," Aunt Priscilla conceded. Then she sat up abruptly, peering through the porch vines. "Why, here is Peter now," she said, "and if I'm not mistaken, the young woman whom you described is with him."

LOUISE GLAUM



In the days when the "villain" walked the stage in riding breeches and the she "villain" came on in a clinging red dress in pursuit of the hero, Louise Glaum, a beauty from Maryland, her home state, was regularly cast for the part of the lady in the red dress. She is popular on the "movie" screen in spectacular productions.

Oil Agin On Agin STRICKLAND W. GILLILAN (Copyright) WOMAN'S FOLLY.

"When lovely woman stoops to folly" - Thus sang some gink, when melancholy, he didn't know where'd he spoke. This way-back-yonder writing bloke. For half the time when women make you think they're foolish, it's a fake. You fall for that, and you just get A-plenty will be what you get.

For woman is a paradox - She is insane just like a fox. She makes you think she "stoops to folly." But don't you bite - it's just a jolly. DISADVANTAGES OF IGNORANCE. "And why didn't you try to establish an alibi?" "I couldn't establish nothin'! I wasn't even there when 'ch' thing was done, an' I could 'a' proved it!"

Work. Work is anything you have to do. It may be something you once wanted to do. But the minute you begin to have to do it, it's your job. If it is the other fellow's job - ah, there's the nifty stunt! "That other feller don't have" anything to do, and he gets that much! While you have to do all this, and you only get this much! A clerk will holler his head off if he has to go down to the shipping department to tell somebody something and the elevator isn't right there, causing him to have to walk down a wide consecutive flight of stairs. But let him get out on the golf links that afternoon, or on a dancing floor that night with a covey of frills, and he will travel forty-eight miles by the odometer and never object. One is work because he's got to, and the other is play because he gets to.

Lotta difference between get to and got to, isn't there? Therein lies the essential difference between play and work. You got to do one and you got to do the other. While if they were reversed, the kicking would be just as strong, if not more so. Sanity is only a comparative term. While insanity is a positive term (sometimes of several years) in a nut college. When one's kin is involved, it is a relative term.

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Last Night's Dreams - What They Mean

DID YOU DREAM OF PRISON?

"OUR LIFE is twofold; sleep hath its own world," says Byron, and Joseph Glanville, that eminent seventeenth century divine and philosopher who is thought to have anticipated by his inventions the electric telegraph, says: "We dream, see visions - one half our life is a romance of fiction." Sir William Petty, the great ship-builder, proposed it to Pops of the famous "Diary" as a thing truly questionable, whether there really be any difference between waking and sleeping," while Ellis says, "Dreams are true while they last - can we at the best say more of life?" This idea of duality of existence - a dreaming and a waking life, both of equal reality - is the basic idea of Gullerov's wonderful drama, "Life Is a Dream," which nobody reads nowadays, but which everybody ought to, for it is worth while. The hero of that drama is part of the time a prisoner and part of the time a king and cannot decide which part of his life is a dream.

The dream of being in prison is not an uncommon one, although it is not classed by the scientists as a "typical" dream. It could be easily interpreted by the disciples of the Freudina school, though they would require all the details of the dream in order to do so. As for the mystics in spite of its being a rather disagreeable dream, they nearly all account it to be one of favorable omen, an indication of good luck and happiness. To dream that you simply see a prison is regarded by some as indicative of luck. As to escaping from your dream-prison, the authorities are divided on that, some saying that it means temporary success, others danger. So if you find yourself in jail in your dreams, better stay there until you wake up - unless you are pardoned by some Dreamland governor, or dream that you have applied for such pardon, both of which are excellent omens.

Mother's Cook Book

What we do makes us what we are. Better make palaces and live in a hut than to make huts and live in a palace. Helen Campbell.

Corn Oil as Fat. The smooth delicate flavor of the oil made from corn may be used in many dishes in which butter is used and in others to take the place of olive oil. Cakes, puddings, salad dressings and even pastry are commonly made with corn oil as fat in place of lard.

Pastry. Take two cupsful of sifted flour, two teaspoonfuls of salt, one teaspoonful of baking powder, seven tablespoonfuls or one scant half cupful of oil, and one-fourth of a cupful of cold water. Sift the dry ingredients, add the oil, mixing it with a fork, then the water and roll out. This recipe makes a covered pie and one extra crust.

Mayonnaise Dressing. Beat the yolk of one egg in a deep bowl, set in ice water, add one-half teaspoonful of salt, one-quarter teaspoonful of mustard, a few dashes of cayenne; add a tablespoonful of corn oil and beat vigorously; add another and a teaspoonful of lemon juice or vinegar; beat vigorously again, then add more oil until a cupful is used and three tablespoonfuls of vinegar. Beat until thick and creamy. The dressing should be stiff enough to keep its shape when dropped on a salad. Use whipped cream to thin dressing when it is mixed with the salad. Various vegetables may be added to give flavor and variety such as finely chopped onion, peppers, parsley, chives or capers. For further seasoning add Worcestershire sauce, catsups of various kinds, tabasco sauce and chill powder.

White Loaf Sugar. Take one cupful of sugar, one-fourth cupful of oil, one-half cupful of milk, one and one-fourth cupfuls of flour, one-fourth cupful of cornstarch, two teaspoonfuls of baking powder, one-half teaspoonful each of salt and vanilla with the whites of four eggs. Mix the sugar and corn oil, sift the flour and baking powder, salt and cornstarch, add the milk alternately with the dry ingredients, then the oil, and fold in the whites the last thing. Bake in a moderately hot oven. For frying in deep fat, for shortening and griddle cakes, gems and hot breads of various kinds, the corn oil may be used as any other fat.

Nellie Maxwell (Copyright, 1920, Western Newspaper Union)

Fate of an Evil-doer. "About the crookedest community in this region," remarked Cactus Joe, "is Gravelville. A stranger sat into a game there and they concluded that no man could win steadily without usin' marked cards and dealin' off the bottom."

"Did they run him out of town?" "No, they didn't. But he has had to quit gamblin'. Them fellers come sneakin' around to his shack and paid him anything he wanted for givin' less sons."

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