



This is Certainly Good News-- A Gossard Corset At \$2.00

There are many women in La Grande who have hesitated in the selection of a front lace corset because they did not care to invest \$3.50 in a Gossard.

The objection to price has now been removed and we are offering a new and distinctive model at \$2. This corset has a medium bust, flat back, long skirt with ample fullness and is designed to meet the requirements of the average figure perfectly. Office women, who of necessity must wear their corsets throughout the day, will find this garment ideal.

It is made in a splendid Everlast cloth and, like all Gossard Corsets, it is guaranteed to give absolute satisfaction in both wearing service and design. Priced at \$2.00.

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ARCADE'S FIRST BILL IS GREAT

FIRST OF "FAMOUS PLAYERS" IS
INTERESTING PROBLEM.

Should a Man Marry Outside His
Social Scale Is Big Question.

The Arcade's first picture in the Monday and Tuesday productions of the "famous players" was a big bill. Everybody will remember a capricious little woman who first appeared about two years ago with one of the better film companies. That she would soon land with the best companies was early predicted. And to say that she belongs in the best company is not doing her justice, for she is supreme in her part.

For thinking people this is a story full of gripping incidents. At times you feel like crying and in the next instant Miss Bickford, as Caprice, performs some tantalizing act that forces you to smile at her peculiar antics. When you think she is going to kiss her lover she pulls away and acts foolish, just like a giddy girl, head and heels in love, will do.

The question you are constantly asking yourself is this, "Should a woman marry someone beneath her in the social scale?" Miss Caprice (Mary Bickford) is a mountaineer's daughter, uncultured and unmannered, but with a big heart. She marries a college bred southerner, who in time is puffed and humiliated before his college chums at the uncouth and capricious ways of his wife. They separate, she to attend a college for girls and he to take a trip to Europe to forget. Fortunately, Caprice becomes the room mate of Edith, the sister of her former husband. Edith does not know of the relation. Time goes on and in two years husband and wife meet at a graduating ball. He is struck with the great similarity between his former wife and his sister's room mate. You are finally made happy when the two recognize each other and live happily ever after.

This is the merest kernel of a big story and we guarantee you will say we did not begin to tell you of the

merits of this big play. It is in four reels, the stage setting is beautiful, and the acting beyond criticism. The price is 10 and 15 cents.—Adv.

CASTS OFF OLD PRACTICE

(Continued from Page 1.)

ten years merely been awaiting the opportune moment, and preparing the church in the meantime, for the change in policy which he is believed to have always considered inevitable. The moment which he has finally chosen for announcing a change in attitude on the part of the Vatican has not been without certain dramatically historic background. It seems certain that the moment was chosen by him all of a year in advance. The past year of 1913 marked the sixteen hundredth anniversary of the adoption by the Emperor Constantine of Christianity as the official religion of the state. This was the beginning of the temporal power and political independence of popes. A little over a year ago Pope Pius decided to celebrate the entire year as an anniversary and the celebration has been carried out at Rome on the most magnificent scale possible. At least 500,000 pilgrims from all parts of the world attended the various functions. This celebration came to a close in the early part of December and it was precisely the close of this celebration of the sixteen hundredth anniversary of the establishing of the church as an independent political entity and power that Pope Pius chose for making it known that the church will no longer insist on it. At the national congress of Catholics held at Milan in honor of the close of the Constantine year, Archbishop Rossi of Udine, a close personal friend of Pius in the opening address to the congress, made known the future attitude of the Vatican.

He announced that society is now organized on such a basis that an independent political state such as had been conferred on the popes by Constantine was no longer necessary in order to insure the spiritual independence of the pope. This independence he admitted could now be secured by other means which would be just as effective. As one of the possible ways of establishing the future spiritual independence of the popes, Monsignor Rossi suggested that the Italian law of Papal Guarantees, which passed at the time it appropriated Rome from the popes, be guaranteed by a number of the leading powers. This law of Papal Guarantees the Vatican has never accepted although Italy has lived up to its part. It guarantees the pope not only absolute spiritual independence but also absolute political independence within the walls of the Vatican and within another small portion of territory where the former summer home of the popes is located. Under the law the pope has a right to receive and send ambassadors to other powers, to maintain his own troops, and to be absolutely immune from the laws of Italy. No Italian official, not even the census taker, can enter the Vatican. The person of the pope is also held inviolable and any attempts against his life or dignity are punishable the same as similar attempts against the King.

Although the Vatican in the past has never accepted the law of Papal Guarantees it now admits that it would do so if its enforcement were guaranteed by a number of powers. Although the law is declared to be a part of the fundamental law of Italy, the same as the constitution, the Vatican insists that some future parliament might repeal it. It also professes the fear that Italy may some day become a republic and thus the law be set aside. The Vatican's suggestion, however, that the law be internationalized has been received by anything but good grace by the Italians. They insist they have enforced this law, that it has demonstrated itself effective in insuring the spiritual and political independence of the pope, and they do not care to have their national dignity affronted by asking foreign powers to insure its enforcement. Incidentally, none of the foreign powers have taken kindly to the suggestion.

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BOHEMIA IN PARIS

Modern Cabarets Poor Imitations
of "Le Chat Noir."

Little Restaurant Was Real Center of
the Art and Student Life of French
Capital—Famous Men Were
Its Patrons.

Paris.—"Not since the early days of the old cabaret 'Le Chat Noir,' in Montmartre, has there been a true Bohemia in Paris. Several cabarets which came into being in Montmartre after the disappearance of the Chat Noir are supposed to be steeped in the tradition of this famous place, but the true ring of sincerity is lacking. These resurrections are artificial and the spirit of the old times is dead."

So says Adolph Willette, perhaps the greatest of French caricaturists and one of the last and most famous of the old Bohemians, a charter member of the little band that people the old Montmartre of a couple of generations ago and made the quarter famous the world over.

Willette will not be present at this elaborate make believe, but he has told something of the old quarters and of the life that centered about the old Chat Noir, the little cafe where so many young artists gathered in the early '80s to draw, write or compose songs. The cabaret was their workshop, their studio, their club and their arena.

So little is known about the original Chat Noir that Willette was asked to give the history of the strange little cabaret that was the real bohemia of student life. "The Chat Noir of the first period or the Chat Noir of the second period?" he asked. In this way he distinguished the old Chat Noir. "Oh, the Chat Noir of the first period," the listeners hastened to say.

"I am glad you asked me about the old Chat Noir," he replied. "The Chat Noir," continued Willette, "first took form in the mind of an art student at the Beaux-Arts named Rodolphe Sallis. Sallis was not the type of a dreamer, so after some years of study he realized that, although his appreciation of art was unlimited, he asked the requirements needed to become a good artist. He decided to open a cabaret on the outskirts of the city—Montmartre was then a suburb—a place where his fellow students could congregate, have their drinks and a simple meal if wanted. A brilliant idea, said his chum, and Sallis was encouraged to get the place.

A tiny place was bargained for and obtained on the Boulevard Rouchouart and Sallis entered upon his new duties of proprietor. Sallis was an apostle of Edgar Allan Poe. The black cat in one of Poe's weird tales suggested itself as a name and the proposition was put before the students.

"Sallis had bought a few round tables and kitchen chairs for our comfort." Such men as Curan d'Ache, H. Somm, Edmund Deschaumes, the editor; de la Gandara, the portrait painter; Edmund Lepelletier, the present proprietor of a Paris journal; Steinlen, the artist, and Delarue were the nightly patrons of the place.

"We worked and sang and drank and recited and disputed," Willette paused for a few minutes and seemed lost in past memories. Quickly arousing himself, he went on:

"Yes, I certainly had my fists doubled many a time. Sallis got into a fight one night with a student and the poor student was killed. The blood stain was indelibly marked on the door sill as long as the cabaret stood.

"Our paradise was without its Eve. No woman had the temerity to enter the Chat Noir. In the first place, it was too dirty and another obstacle was voluminous skirts versus boxlike compactness, for those were the days of the starched crinoline. The fact in itself makes the old Chat Noir unique.

"In three years' time Sallis had tucked away a neat little sum, profits of his cabaret. He yearned for other opportunities and finally he took them. Thus 1885 ended the life of the little cabaret of the first period. Sallis installed himself in more pretentious quarters, the Chat Noir of today, which is in the busy section of the Rue Victor-Masse. This is the Chat Noir of the second period."

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