

NOTICE OF SHERIFF'S SALE

By virtue of an execution and Order of Sale duly issued by the Clerk of the Circuit Court of the County of Coos, State of Oregon, dated the 18th day of December, 1915, in a certain action in the Circuit Court for said County and State wherein John S. Coke, as plaintiff, recovered judgment against Anna M. Peterson for the sum of Five Hundred and Thirty-two and no one-hundredths Dollars and costs and disbursements taxed at Nineteen and Sixty One Hundredths Dollars, on the 26th day of September, 1914.

Notice is hereby given that I will on the 12th day of February, 1916, at the front door of the County Court House in Coquille, in said County, at 10 o'clock in the forenoon of said day, sell at public auction to the highest bidder for cash, an Undivided One-half Interest in the following described property, to wit: Commencing at a point on the westerly side of Front street 211 1/2 feet north, 17 degrees east of the line between lots 2 and 3 of Section 26, Township 25 South, Range 12 West of the Willamette Meridian, extended east, thence south 12 degrees west along the westerly side of Front street, 6 feet, 10 inches; thence north 78 degrees west to a point 66 feet east of Pine street; thence north to a point 266 1/2 feet north 17 degrees east of the said line, between lots 2 and 3, Section 26, Township 25 South, Range 12 West of the Willamette Meridian; thence east to Front street; thence South 12 degrees west along the westerly side of Front street to the place of beginning in Marshfield, Coos County, Oregon.

Taken and levied upon as the property of the said Anna M. Peterson, or as much thereof as may be necessary to satisfy the said judgment in favor of John S. Coke, plaintiff and against said Anna M. Peterson, defendant, with interest thereon at the rate of six per cent per annum from the 26th day of September, 1914, together with all costs and disbursements that have or may accrue.

ALFRED JOHNSON, JR. Sheriff. Dated at Coquille, Oregon, January 7th, 1916. First publication Tuesday, January 11, 1916; last publication Tuesday, February 8, 1916.

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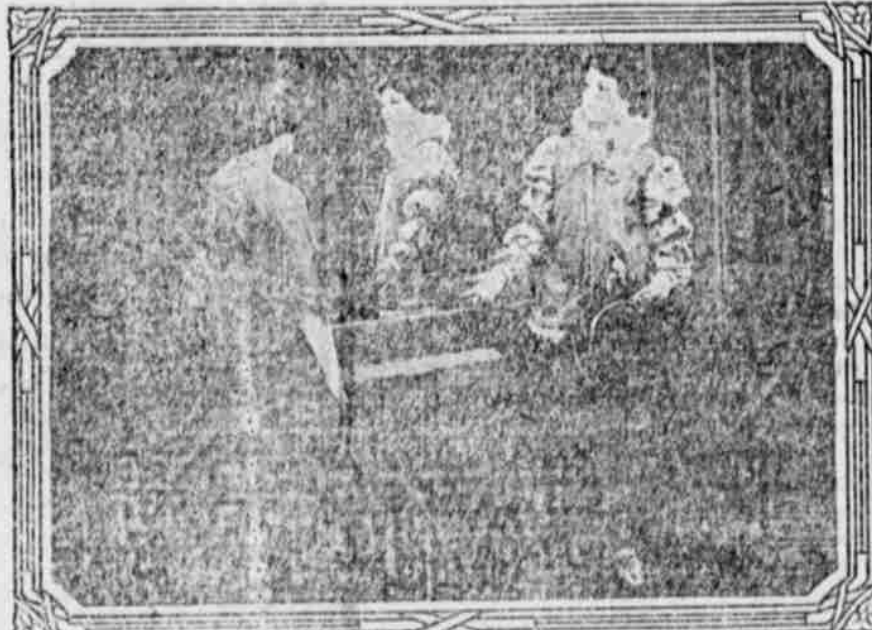
CO-STARRING WITH MYSELF

By MARGUERITE CLARK

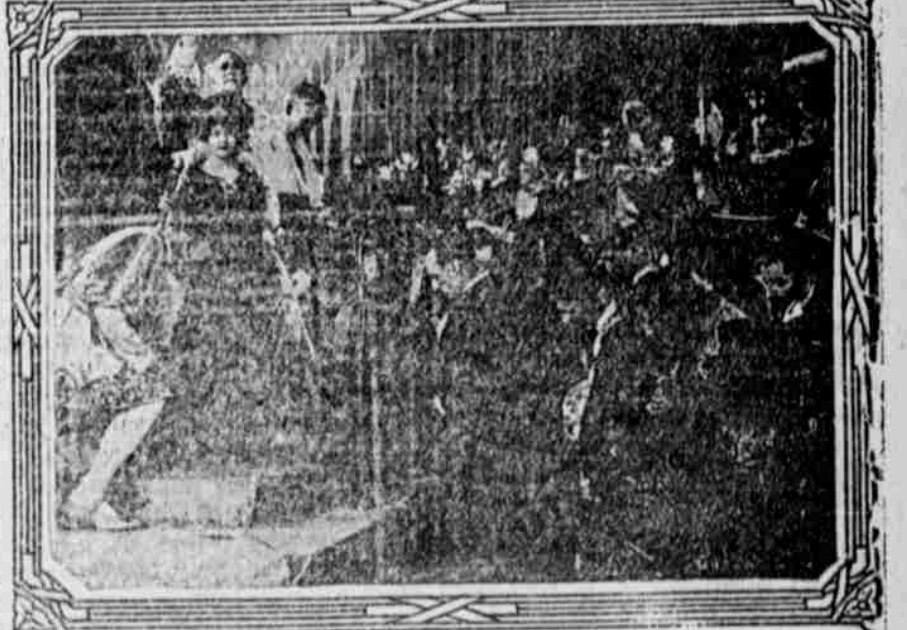
"NOW you precede yourself into the room, but when you reach the center you look back and see that you haven't come in at all. Then you go back to the entrance, beckon to yourself and come in as before. This time you come in and you turn as before, but engage yourself in conversation. But don't stand too close to yourself. Remember that you are over at that side door and in the center of the room. Don't come too far down in the center or you will look twice as big as yourself—we must watch the perspective all the time." It sounds like the ravings of a madman, doesn't it? But it isn't. It is the very business-like instruction of my directors, Edwin S. Porter and Hugh Ford, telling me how to cope with the situations in the Famous Players Film Company's adaptation of Mark Twain's "The Prince and the Pauper," in which Paramount Picture I am playing the dual roles.

consideration in motion picture photography just as it is in painting. But when you have once photographed a figure in poor perspective on the films you cannot rub it out and re-draw it as you can in a painting or drawing. So it must be done right the very first time. Now, if while playing the prince, I were to approach very close to the camera, while as the pauper I hung back away from the camera, when the two figures appeared simultaneously on the screen, one would look like a giant and the other like a pigmy. Crash, goes the illusion! For the whole point of the story hinges on the exact resemblance between the two boys which is so marked that the king himself cannot tell the difference when the prince and the beggar change costumes. And the thieving father of the pauper, completely misled by the fact that the prince is swathed in his son's tattered garments, starts to administer to the royal runaway the beating of his life—perhaps the first that the royal personage has ever suffered. Of course the chastisement is forestalled by the arrival of Miles Hendon. But

the scene in both roles at the same time, I have another set of complications to contend with in the confusion of identities between the prince and his ragged friend. You see, even the clothes which I wear are no clue to my identity, because the two characters are as interchangeable as machine finished motor parts. The result is that I have to remember whether I am the prince in royal clothes, the prince in rags, the pauper in purple or the pauper in rags. It is about as simple as deciding which egg you like best in a salad bowl. If anyone who ever yearned to be a film star could see me scrambling in and out of these costumes, changing make-up and trying to remember which of the four cardinal points I happen to be at the instant, perhaps that person's visions of histrionic celebrity via the celluloid route would be somewhat dimmed, if not totally befogged. Now that we understand each other, let us listen to a few more of my directors' instructions: "Now you invite yourself to sit down at the table and have something to eat. You remember that you were



A REMARKABLE PHOTOGRAPHIC FEAT.—MARK TWAIN'S PRINCE AND THE PAUPER SHOWING MARGUERITE CLARK APPEARING SIMULTANEOUSLY IN THE DUAL ROLES



ANOTHER SCENE FROM THE PRINCE AND THE PAUPER IN WHICH MARGUERITE CLARK PLAYS BOTH CHARACTERS

FROM THE FAMOUS PLAYERS—PARAMOUNT PICTURE OF THE GREAT HUMORIST'S FIRST FILMED WORK

it amounts truly to four parts. Worse yet, the characters appear on the screen at the same time! It was somewhat of a surprise to me the first time that I saw "The Prince and the Pauper" exhibited at a private performance. There I was standing about on the screen as real as could be, in fairly fine and comfortable attire that I wear now. But think of this new situation in which there is two of me! One frequently hears of people seeing double and it is not generally admitted that it is done in the best circles—at least nobody ever brags about it. But I shall certainly see double when this picture is completed. And I shall have a perfectly good reason for so doing. But let us go back to that queer outpouring of words in the beginning and see if we cannot reduce it to normal, everyday sense. This is what it means: The prince invites the pauper into the palace, but the little beggar naturally overawed by all the splendor which surrounds him, is bashful and proves backward about accepting the invitation. The prince thinking that the waif is following him walks into the middle of the room, turns to speak to his guest, and finds that he has hung back at the door. So he returns to the door and urges him to come in, assuring him that all is well. This time the ragged little chap follows his regally clad host, who comes down to the center of the room. Then they talk to each other. But my directors warn me when playing the prince not to stand too close to the spot where I stood as the pauper, because the figures might collide when the finished film is shown on the screen—or only half of the prince might be seen, which would be quite a phenomenon, but scarcely convincing. The directors insist that the prince shall occupy the center of the room while the pauper remains a little to one side, near the door. But the prince must not come too far down toward the camera. You see, perspective is a very important

The queerest part of the whole thing is the feeling one has when told to talk to space, smile at nothing, and scowl at unresponsive glass walls of a studio. I imagine that anyone entering a studio for the first time and chancing to find an actress in the midst of a double exposure, scene would think that he had stumbled upon the state lunatic asylum. He would see the actress' light brightly down the stage beam delightedly in greeting to nobody at all, talk animatedly to space, disagree with dust particles, stamp her foot and generally behave like a maniac for no apparent reason, except that probably millions of people will see it on the screen and either praise or condemn it. But if he remained long enough to see the other part of the performance, he would be still more mystified to see the same actress, attired in different clothes and facing in the opposite direction, going through motions and responding exactly to the hysterics of the former brainstrom. Who could blame him if he summoned the police, fire department and militia to quell the uprising? However complicated the ordinary double exposure may appear to the average person, it is nothing compared to the mystic mazes encountered in the interpretation of "The Prince and the Pauper." Mark Twain was one of our most gifted men of letters and the foremost American humorist, and this is one of his most delightful works, but he certainly created a whole lot of worry and trouble for me when he wrote it. When the play was given on the stage, all the actress was to tumble out of one costume into the other before her cue came, it was impossible to present both characters on the stage at the same time. She had to break all quick-change records and be very careful not to break any hooks as well in her extreme hurry. But the film version is another proposition. In addition to appearing on

he is completely taken in by the prince's disguise, and thinks it is one of the season's best jokes when the ragged urchin insists upon knighting him for his services. If the audience is to be made to concur with all these cases of mistaken identity, the illusions must be made sufficiently real to make them seem plausible. But if the disparity in size between the two figures is too great, the audience will forget Mark Twain's delightful story and bark back to the deeds of Jack the Giant Killer. POSSIBLY a word concerning this double exposure work, as it is called, would not be amiss. There are probably a great many people who do not understand it. Like everything else, when you once get the hang of it, it is "so simple." Of course, everybody realizes that, when the same person appears in two different roles on the screen simultaneously, there is some photographic juggling necessary. For even in moving pictures, where almost everything is possible, the miracle of dual identity has not yet been performed in the flesh. Let us pursue our first line of thought and stick to our friends, the prince and beggar chap. We will even revert to the scenes referred to in our opening volley. Our object is that, when the completed film is exhibited, both boys shall be seen in the palace at the same time. How shall we go about it? While I am struggling into the rags of the pauper and smudging my face with grease paint and charcoal, the camera man and my directors are standing before the set—which is to represent the interior of the palace, arguing as to just how far into the room the pauper will come and to what point the prince will proceed when ushering him in. These questions settled, they carefully stretch a thread along the floor of the room, which, running to a point precisely under the center of the camera, divides the set into the portions allotted

too bashful to eat, but that your other self plunges ravenously into the meat pie. "About this horse scene where you see yourself coming along at the head of the coronation procession, you rush out, stop yourself, and hand yourself off the horse. Then you explain to yourself that you had no intention of cheating yourself, but that you were forced to accept the crown. Then you forgive yourself and insist upon taking yourself to Westminster Abbey to witness the real coronation. There you take every pains to be hospitable to yourself!" EASY, isn't it, when you have the key to the situation? When the prince finally induces the beggar to enter the palace, he invites his guest to dine with him, but the waif, though hungry, is too overcome by the splendor of it all to partake. Now we are getting along with swimmingly. The next scene referred to is that which shows the pauper, in the robes of the prince, being led to the coronation by the people, who will not believe his story that he is not the real heir to the throne. The prince bursts into the scene, clad in tatters, and stopping the procession, makes the beggar dismount. The waif explains that he made no attempt to usurp the throne and is promptly invited to attend the ceremony. So you see, there may be some excuse for the existence of alienists after all, for conversation that would place anyone in the imbecile ward of any first-class hospital, when examined under the microscope, proves to have real intelligence behind it. But the clearing up of the mystery of the mixed meanings throws so light on the amount of frazzled nerves, frayed garments and shredded energy involved in playing mixed double roles, two at a time. It is very wearying for you if the public is pleased, then all the work and all the worry that went into the play are repaid a thousand-fold.

Keeping The Dollar Home

Every Dollar sent out of town for a purchase enriches some one else. Every Dollar spent here helps to enrich this city. All things being equal, our merchants are entitled to your first consideration. This prosperity is your prosperity. As they grow they become greater factors in our city life. In many instances you can buy at home to better advantage than elsewhere. Look over the Advertising in today's Coos Bay Times and see if that statement is not true. Compare goods and prices and ascertain whether or not our local business men are "on the job."

TO EXCHANGE PULPITS Eugene Methodist Pastor Will Go to Massachusetts

EUGENE, Ore., Feb. 8.—Dr. H. S. Wilkinson, pastor of the First Methodist Church in Eugene, at a meeting

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LAYING LAST RAILS. Railroad Work at the Umpqua Is Being Hastened.

The Umpqua Courier says: The last of the rails were laid from Coos Bay to the railway on the Seefield river Monday, and are being rapidly laid on toward Reedsport, which is about three miles distant. Construction trains are operating from the railway to Coos Bay daily and expect to be operating out from Reedsport by the last of the week.

See Us for Music

If you want—A piano A player piano A phonograph Stringed instruments Sheet music Phonograph records Or Anything in the music line, come in and talk it over. We either have it in stock or can get it quickly for you. We have some used pianos on which we are making very low prices.

NEWS OF OREGON

ASTORIA—The Pacific States Telephone and Telegraph company has started suit against the city of Astoria to restrain its officers from selling the plaintiffs property to collect an assessment levied for a reclamation project. ROSEBURG—District Attorney Neuner has received word that Governor Withycombe has refused requisition papers for the return of R. H. Jennings of Yoncalla, from Santa Cruz, Cal., until he has heard more about the case.

Nights of Sleep vs. Nights of Agony

Verdict Favors D. D. D. It is foolish to lie awake all the long night through with that intolerable itching caused by Eczema and await the coming of the day. D. D. D. Prescription is made for you if you are a sufferer. It will cool that hot, inflamed and itching skin, you will be able to rest at night, awake in the morning refreshed and life will be worth living. We know it will do all these things, are right among your neighbors. Try a bottle and you will not regret it. Come in today. D. D. D. For 15 Years The Standard Skin Remedy RED CROSS DRUG STORE