Singers Merit Praise for "Mascot"

By Earl C. Browhlee spiration the doors to many more modern comic operas have been opened to music-lovers and pleasure-seekers by the genius which grasped its refreshing tempo is "The Mascot," sung with fine vigor at The Auditorium Wednesday evening by the American Light Opera company.

In comedy characterizations, stooping to horseplay, but keeping even that on a high plane of interest, the company rendered a thoroughly amusing accounting, and with the somewhat heavier music of this racy songfest as compared with other operas in the

"The Mascot," fully making up otherwise for whatever it lacks in the lilting lyrc qualities of such as "The Mikado," was a playground for the enthusiastically vivacious Ed Andrews and George P. Olsen, whose clowning brought out many comedy high lights and won a continuous titter of amusement. Andrews took extreme liber-iles with the score, but his liberties were in good taste and always laugh-

One doesn't expect a great deal rom "The Mascot" as it gets under way, but there wasn't a music-lover last evening who failed to catch the beauty of the first act finale—a tonecolored masterplece. Also the third act's opening ensemble deserves its measure of tribute as one of the few chorus opportunities granted by Ed-mond Audran, who gave "The Mas-cot" to a world which has appreci-ated and perpetuated its delights for nearly a half century.

"The Mascot" gave to such fine voices as those of Theo Pennington, Paula Ayers, Carl Bundshu and Harry Pfell exacting roles, which each trimmed with happy fun. There must be no reservation to the praise for the duets, in which the soprano of Miss Pennington and the bass-baritone of Bundschu blended with bewitching narmony. Miss Pennington was an impish Bettina, with Bundschu a dash-ing Pippo. Harry Pfeil, whose reverperating tenor was heard to splendid advantage as Frederic, made the most of his rather limited opportunity. Paula Ayers exhibited her ample range and surprisingly rich voice quality as Fiametta and made of that character a love-taunted girl of rare

The production again was one of or and sometimes enchanting effect. The orchestra—thanks to Clar-ence West, director, and his corps of

artists—was most effective.

Wednesday afternoon, the company sang "Pinafore" as it is seldom sung in this day and age. Miss Ayers lent her fine contralto to the role of But-tercup, and Regina Manville, coloratura with a future, was Josephine. Carl Bundschu acquitted himself ad-mirably, and Ed Andrews, the veteran with a future, was Josephine. comedian, was a most acceptable ad-

miral.

This afternoon the company repeats
"The Mikado," and tonight concludes
its too brief season here by again
singing "The Bohemian Girl."

Stage Gossip And Film News

Manager Fred W. Teufel of the Blue Mouse theatre announces a big extra feature in conjunction with the showing of Ethel Clayton in "If I Were Queen," coming to the Blue Mouse Saturday. It will be "The Varsity Five," a group of five singers and entertainers. They are coming to the Blue Mouse after a successful engagement at the Blue Mouse theatre in Tacoma. They will average area in the coma. They will appear once in the afternoon and twice in the evening.

Since the success of "Mutta," a dog comedy made by Century, exhibitors have been asking for another all-ani-mal comedy in which most of the actors are dogs: The answer is "Just Dogs," directed by Al Herman and with an exclusively canine cast with the exception of little Joe the monkey.

It is probable that when Constance Talmadge returns to Los Angeles she will be accompanied by John Emerson and Anits Loos, who will work with her on the preparation of her next screen story. No definite choice of ve-licie has yet been made to follow "East

The Cathedral of Notre Dame, eight the Cathedral of Notre Dame, eight streets of 15th century Paris and 30 miscellaneous sets in replica of struc-tures which are mentioned in Victor Hugo's novel "The Hunchback of Notre Dame," will be built at Universal City for the filming of that story.

Edward Locke, the playwright who wrote "Mike Angelo." in which Leo Carrillo is to appear in New York, sent a photograph of himself to George R. Bentel, general manager of the Morosco Holding company, autographed "To My Favorite Author." Bentel queried back, "Why author?" Because you write my royalty checks," was Locke's explanation. was Locke's explanation.

Sidney Gloott has been engaged by Cosmopolitan Productions to direct Marion Davies in her pext picture, a screen version of Rida Johnson Young's famous stage play "Little Old New York." Work on the picture, the scenario of which is by Luther Reed, will begin about the middle of December.

FOR that portion of Thanksgiving day which Portland folk will spend in seeking amuse. American Tenor ment the downtown picture theatres are making strong bids. Here are presented some hints of the cinema lures held out in connection with the first week of the "greater movie season": 1—Marion Davies and Lyn Harding in "When Knighthood Was in Flower" at the Peoples. 2—Harold Lloyd, whose latest comedy, "Dr. Jack," is at the Majestic. 3—Rodolph Valentino in a scene from "The Young Rajah," at the Liberty. 4—A dramatic moment in "Trifling Women," at the Rivoli. 5—Romance is the keynote of "To Have and to Hold," at the Columbia.



"No," he said, and again applied the handkerchief to his forehead for an instant. "No, I'll——" He paused, and finished lamely: "I'll—not tell her." (To be continued tomorrow). WHO? WHAT?

indoors." And, stopping with this single untruth, he permitted himself the

EILIG—Broadway at Taylor. John Gals worthy's "The Skin Game." Matines 2:30 worthy's "The Skin Game, p. m. Evening 8:15 p. m. MUSIC AUDITORIUM—Third at Clay. American Light Opera company. Grand light opera. "The Bohemian Girl," 8:15 p. m. Matines. "The Mikado." cooler in the house than it is outdoors." he said. "It is pleasanter

"The Mikado."

VAUDEVILLE

PANTAGES—Broadway at Aider. High grade

vaudeville and photoplay features. After

noon and evening. Program changes Monday

afternoon.

vaudeville and photopiay features. After noon and evening. Program changes Monday afternoon
HIPPODROME—Broadway at Yambill. Vaudeville and Irene Rich in "The Call of Home."
Continuous, 1 to 11 p. m.
STOCK
BAKER—Eleventh at Morrison. Lyric Musical Comedy company, in "Oh, Stella," 2, 7 and 9 p. m.
PHOTOPLAYS
BLUE MOUSE—Eleventh at Washington.
"What's Wrong With "he Womon?" 11
a. m. to 11 p. m. Good drama.
LIBERTY—Broadway at Stark. Rodolph Valenthno, in "The Young Rajah." 11 a.
m. to 11 p. m. Romantic drama.
COLUMBIA—Sixth near Washington. Betty Compson, in "To Have and to Hold." 11
a. m. to 11 p. m. Thoroughly fine.
MAIESTIC—Washington at Park. Rex Ingram's "Trifling Women." 11 a. m. to 11 p. m.
Uprosriously funny.
RIVOLI—Washington at West Park. Rex Ingram's "Trifling Women." 11 a. m. to 11
p. m. Fascinating.
PEOPLES—West Park near Washington.
"When Knighthood Was in Flower." 11
a. m. to 11 p. m. Spectacular and beautiful.
CIECLE—Fourth near Washington, Clara Kimball Young in "Charge It." 9 a. m. to
4 o'clock next morning. ditional warning to those above. "I'm so glad to receive you informally, this way, in out little home. There's a hat rack here under the stairway," she continued, as Russell, murmuring some response, came into the hall, "I'm afraid you'll think it's aimost too in the heat the way other people do is the down but allow the stairway seems as cored as if

BRAIN TESTS By Sam Loyd Minutes to Answer This



esulted in a tie between three crack ots, each of whom fired six sh

25s, three 20s, three 10s, two 5s, two 3s, two 2s and three 1s, a grand total of 213, of which each claimed 71. It makes quite a respectable puzzle to sort those points into three scores of six shots each and each totaling 71. Can you do it?

It the others speak for themselves."

She paused reflectively. "No; I think a mother knows when she's got a treasure in her family. If she hasn't got one, she'll pretend she has, maybe; but if she has, she knows it. I certainly know I have. She's always be reversed and yet tell a correct time.

Wins Fame In Europe

To sing in grand opers opposite the world's greatest living baritone. Battistini, fell to the honor of an American tenor recently. The opera was "Rigoletto" and the tenor was Charles Hackett, who is to appear as soloist at the first concert of the sea-chimney with a sigh of surfeited contents. world's greatest living baritone.
Battistini, fell to the honor of an American tenor recently. The opera was "Rigoletto" and the tenor was Charles Hackett, who is to appear as soloist at the first concert of the season of the Apollo club at The Auditorium tonight.

Mr. Hackett arrived here less might

torium tonight.

Mr. Hackett arrived here last night and registered at the Benson Asked to tell something of his recent experiences, he said he had traveled much since severing his connections with the Metropolitan, most of the time in Europe, where he is recognized as one of the biggest operatic tenors of the time. At the Metropolitan he was featured in the lyric French and Italian repertoire, which he had mastered during several years of experience in Italy and France prior to 1918, about which time he was placed on the roster of principals at the famous New York Grand opera.

It was at the Paris opera that the Yankee singer renewed his acquaintance with Battistini. They had sung together five years or so before in Rome, and Mr. Hackett says that despite his 70 years or more the great baritone sings about as beautifully as

"I could detect very little change in this remarkable voice, or rather remarkable singer," said Mr. Hackett. 'His art seems youth eternal." At La Scala last season Hackett

sang with the famous Toscanini as musical director, which means that the American must be held in high esteem foreign artists when Italians are available. But he measures ability by a high standard. Only two American trained tenors have been given the signal distinction of having been cast for principal roles in Europe's foremost opera houses, and they are Mr. Hackett and Edward Johnson, who was heard here with the Chicago Opera company, and Johnson was born in From Portland Mr. Hackett goes to

Los Angeles to appear with the Symphony orchestra, and thence to New York, where on January 6 he sails on the steamer Majestic for Barcelona, Spain, to appear as guest artist at several performances. From Barcelona he goes to Monte Carlo and thence to Madrid to fill guest engagements, and thence to Paris, where he is booked for appearances at the opera till late in June.
"America is the most musical coun-

try in the world today," Mr. Hackett commented. "We may not be as in-stinctively musical as the Italians, but, speaking of the young generation, we are better educated musically than at least the southern part of Europe. Musical education in the public school is helping a great deal, then we are spending so much for music every year that we cannot help but become mu-sically educated. Think of such a small community as Yakima supporting an artist course consisting of Far-rar, myself and the Flonsaley quartet! I defy anyone to find one community of that size anywhere else in the world what went wrong, and always ready doing anything of such magnitude

KGG-KGN

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TORIGHT

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7:00-7:30- Grist hour.
7:30- 8:00- MGG. The Journal news bul18:00- 9:00- MGG. The Journal news bul18:00- 9:00- Quiest hour.
9:00-10:00- MFEC- Melodian Ladies'
Chorus, Nathan Thomas, violinist; Louise Hoffman, contraito;
Anna Davis, planist, and Mildred McMullen, soprano.

MUSIAL CONCERT GETS PRAISE While strictly a musical concert, the program broadcast by Hallock & Watson from the studio in The Journal building Wednesday night was one that was very well balanced and pleas-ing to all listeners. Many favorable reports were received by enthusiastic

The program was divided into four main sections, two of which were given by local artists and two by actors from this week's bill at the Pantages the-

Mrs. J. F. Judge, well known so-prane of the city, sang four numbers excellently. Mrs. Judge, a pupil of Paul Petri, was accompanied by Petri on the piano. Henri Wochnick, bart-tone, then sang four of his most pop-ular numbers. Miss Maud McCauley played the accompaniment for Woch. played the accompaniment for Both of the Pantages numbers were

delightful. Charbot and Tortoni gave two numbers, a song with violin obligato and then a violin solo, both of which were excellent. Miss Tortoni has a wonderful voice and her singing was one of the features of the con-Rita Jarvis, planist for the Tollman

Revue, played several numbers. Miss Jarvis, to use the parlance, is a "whiz" at the piano and her work was greatly appreciated. She has a fine touch and appreciated. She has a fine touch and good technique and her playing is very well adapted to radio transmission.
Sunday night another program, prepared by W. A. McDougall of the McDougall-Conn Music company, will be broadcast. The performers will be Billy Webb and his orchestra from the Broadway dance hall, the Stratford Four and the Mudge Morton Trio. The last two are from the Hippodrome thesares.

Answer to Wednesday.

The answer to Bink's alarm clock puzzle is that the alarm went off at either 2 14-142 minutes past 5 or 25 25-143 minutes past 12, two of those rare moments when the hands might be reversed and yet tell a correct time.

The Sunday night concert will start at 3 o'clock and close at 10. One of the features of this program is the use of the clock chimes from The Journal tower in signing off. The chimes strike the hour of 10 just before the announcer signs the station off the air.

TPAER BY RALPHWATSON-

"Come in," he murmured, drowstly, in answer to a knock on the front door. "I couldn't get out'n this chair unless I had a derrick 'nd a donkey to give me a lift."

"Well, well!" Polly Tician shouted,

said dinner was ready."
"Where you been keeping yourself these two or three weeks past?" Polly persisted. "I've been over here half dozen times and you've always been

gone."
"In the cellar, mostly," T. Paer grinned. "I was tryin' to escape from it, but I guess it ain't no use."
"Escape from what?" Polly asked, in surprise. "You ain't in danger of being pinched for something—are you?"

"If that was all, I'd walk up 'nd take my medicine," T. Paer assured her. "But I knowed, sooner or later, you'd come 'round 'nd try to tell how it happened." "How what happened?" Polly

uissed. "I don't know what you're driving at." "About the election," T. Paer told her. "You ain't forgot we had one

her. For ain't forgot we had one
have you?"
"My goodness, no!" Polly shuddered.
"Didn't they pull the plug out of the
whole blamed barrel, though!"
"I guess so," T. Paer replied. "But
I've quit talkin' about it, 'nd, besides, this's Thanksgivin' day, 'nd I'm too full of food to get into any argument without havin' indigestion."

"I'm kinds tired of talking about it. too," Polly confessed, "But, speaking of Thanksgiving, what've you got to be thankful about?"
"Oh, lots of things," T. Paer said, lowly." But, for one thing, I'm thank ful I ain't a member of the legislature.

"Well, I don't know as I'd want the job." Polly said, thoughtfully. "But I don't know as it's as bad as you make it out." "If you ain't a member of the legislature, you ain't got to be pestered with lady clerks 'nd lobbyists' T. Paer pointed out. "'And then, too, I'm thankful I ain't Gus Hoser."

"Gus is in a funny fix—ain't he?" Polly chuckled. "All loaded up with a vote for president of the senate and no place to dump it."

"Gus' vote seems about as popular as a skunk at a ladies' finishin' school

dance—nobody wants to be its part-ner," T. Paer mused. "But, aside from Gus, I'm thankful I ain't Ben "I guess Ben ain't worrying much,"
Polly replied. "A fellah can't keep
being governor all the time."
"Well, we won't start no argument
about that," T. Paer answered. "But
I sure am thankful I gin't Well.
Pierce"

They will walk

correctly in

Ground

The Spirit of Youth

Grippers.

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CINDERELLA

"What!" Polly gasped. "And him just elected governor of the state!"

"I know all about that," T. Paer retorted. "But think of a fellah havin' to listen to Alex Sweek 'nd Bill Moore 'nd Doc Morrow 'nd Doc Hedlund 'nd Johnston Smith 'nd Jesse Winburn 'nd Doc Smith 'nd all the rest of the Democrats fellin' for jobs or tellin' him how to run the government."

"I hadn't thought about it that way," Polly confessed. "I don't know as I envy Walter his job much when I come to think of it."

"I should say not." T. Paer repeated.

cheerfully, as she noised into the room.

"I'd about concluded you was dead and buried—I hadn't seen you for so long."

"Nothin' like that," T. Paer answered, languidly. "But I'm sort of overloaded right this minute if I got any idea of what's happened since Massaid dinner was ready."

"I should say not," T. Paer repeated.
"And besides all that, I'm thankful I ain't got a state job on this glad Thanksgivin' day."

"Til put in with you there." Polly agreed. "Them birds must feel, every the start to sit down, like something the start of think of It.

"And besides all that, I'm thankful I ain't got a state job on this glad Thanksgivin' day."

"Til put in with you there." Polly agreed. "Them birds must feel, every the start to sit down, like something the start of t

from under 'em."
"That wouldn't apply to some of 'em." T. Paer chuckled, "because they don't get out of their chairs long enough for anybody to swipe 'em. But I'm just as thankful I sin't one of them goats that wants a state

"Some of 'em 're pretty good jobs," Polly suggested; "soft 'nd easy 'nd good pay."
"Not for me," T. Paer insisted. "If

"Not for me," T. Paer insisted. "If you do what you ought to, you're a grouch 'nd a grump; if you don't, you're a goat 'nd a grafter; 'nd if you try to please both sides, you're a chump. So what's the use?"

"No use, I guess." Polly conceded.
"But there's lots of goofs that're awful anxious to be goats."

anxious to be goats."
"Let 'em," T. Paer advised her.
"But they's one other thing I'm thankful for more'n anything else." "What's that?" Polly asked curi-

"What's that?" Polly asked curiously. "It seems to me you've about covered the whole ground."
"Well," T. Paer grinned, "I been hollerin' for lower taxes till I almost lost my voice, 'nd now Walter's goin' to hop in 'nd lower 'em at least a million dollars a year." "If you feel real rich," Polly said, "I'll bet you a hat on that."

"I'm too comfortable to reach my pocketbook," T. Paer replied. "'And, besides," he added, "I got a new hat, So what's the use?" GOLD DIGGERS" AT THE HEILIG

The Thanksgiving season for pat-rons of the Heilig theatre and admirers rons of the Heilig theatre and admirers of highly praised comedy will be especially interesting by reason of the appearance of an exceptional cast in Avery Hopwood's fun vehicle, "The Gold Diggers," which opens with the matinee today and continues until Saturday night. There will be another matinee on Saturday.

The cast is headed by Gertrude Vanderbilt, who won high distinction and praise during the run of the play at Powers theatre, Chicago, and the pro-

Powers theatre, Chicago, and the production in its entirety will be the same here as it was during that engagement. Among the well known players in the organization are Charles Hammond, David Glassford, Thomas M. Reynolds,

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PANTAGES



Cleans - Scours - Pelish



SAPOLIO

formal, my coming to the door, but unfortunately our housemaid's just had a little accident—oh, nothing to mention! I just thought we better not keep you waiting any longer. Will you step into our living room, please?"

She led the way between the two small columns, and seated herself in one of the plush rocking chairs, selecting it because Alice had once pointed out that the chairs, themselves, were less noticeable when they had people sitting in them. "Do sit down, Mr. Russell;" "Yes," he said solemnly; and touched his bedewed white forehead with a handkerchief.

"Indeed it is the end as a scool as if we had a breeze blowing, no matter how hot I am. But then she's so that way since she was a little child; always the same to everybody, high and low. I think character's the most all, don't you, Mr. Russell?"

"Yes," he said solemnly; and touched his bedewed white forehead with a handkerchief.

"Indeed it is thought we had a breeze blowing, no matter how hot I am. But then she's so that way since she was a little child; always the same to everybody, high and low. I think character's the most all, don't you, Mr. Russell?"

"Yes," he said solemnly; and touched his bedewed white forehead with a handkerchief. handkerchief.
"Indeed it is, she agreed with her-Russell; it's so very warm it's really quite a trial just to stand up!" quite a trial just to stand up!"

"Thank you," he said, as he took a seat. "Yes. It is quite warm." And this seemed to be the extent of his responsiveness for the moment. He was grave, rather pale; and Mrs. Adama's impression of him, as she formed it then, was a "a distinguished-looking young map really alease to self, never failing to continue her mur-mur of laughter. "That's what I've always told Alice; but she never sees anything good in herself, and she just laughs at me when I praise her. She sees good in everybody else in the world, no matter how unworthy they are, or how they behave toward her:

looking young man, really elegant in the best sense of the word, but timid and formal when he first meets you." She beamed upon him and used with everything she said a continuous acent of laughter, meaningless

CHAPTER 82

SHE turned to the door, smiling, cor-dially, even before she opened it.

"Do come right in, Mr. Russell," she said, loudly, lifting her voice for ad-

laughs at me when I praise her. She sees good in everybody else in the world, no matter how unworthy they are, or how they behave toward her; but she always underestimates herself. From the time she was a little child she was always that way. When some other little girl would behave selfishly or meanly toward her, do you think she'd come and tell me? selfishly or meanly toward her, do you think she'd come and tell me? Never a word to anybody! The little thing was too proud! She was the same way about school. The teacher had to tell me when she took a prize; she'd bring it home and keep it in her room without a word about it to her father and mother. Now, Walter was just the other way. Walter would ——" But here Mrs. Adams checked herself, though she increased the volume of her laughter, "How silly of me!" she exclaimed. "I expect you know how mothers are, though, Mr. Russell, Give us a chance and we'll talk about our children forever! Alice would feel terribly if she knew how I've been going on about her to you." In this Mrs. Adams was right, though she did not herself suspect it, and upon New except that it was meant to convey scent cordiality. "Of course we do have a great deal of warm weather," she informed him. "I'm glad it's so much

afraid you'll think it's almost too inthe heat the way other people do is
formal, my coming to the door, but
Alice. She always seems as cool as if
unfortunaetly our housemaid's just had
we had a breeze blowing, no matter

she did not herself suspect it, and upon ar almost inaudible word or two from aim she went on with her topic. "Of course my excuse is that few mothers have a daughter like Alice. I suppose we all think the same way about our children, but some of us must be right when we feel we've got the best. Don't you think so?"

"Yes. Yes, indeed."

"I'm sure I am!" she laughed. "I'll let the others speak for themselves."

The points scored were-One 50, two