



Six months ago Dorothy Seastrom, affectionately called the "Candy Kid" around the First National studios because of her taffy colored hair, was just about the happiest girl in Hollywood. After years of struggle she had received a long term contract from First National and critics were praising her work.

Then the dark days came. Hard work told on Dorothy's rather frail strength and she fell a victim of tuberculosis. Her husband sent her to a sanitarium in the hills and she battled against the disease, gaining gradually each day. By a strange coincidence Barbara LaMarr lay on a sick bed not far distant growing weaker each day as Dorothy mended.

Now Miss Seastrom is back in Hollywood and First National has given her a new contract. She is to have a part with Colleen Moore in "Delicatessen."

Dorothy's laughing and singing again and the movie colony's busy dropping in at her home to wish her well.

Lillian Gish's next starring role will be that of Annie Laurie, heroine of one of the best known songs in the English language. The filming of the story will do much toward clearing up the mythological atmosphere which has surrounded the Scottish heroine, who, contrary to popular opinion, did not wed the author of the song but gave him up for another.

Being a brunette, but playing ten blonds to one brunette, is the experience of Louise Fazenda. During the past year she has been "as is" in only three pictures.

The role of "Miss Hazy," the eccentric character of Alice Rice's stories, "Mrs. Wiggs of the Cabbage Patch" and "Lovey Mary," should come easy to Vivian Ogden, who is portraying it in the photodrama version of "Lovey Mary," which King Baggot is directing for Metro-Goldwyn-Mayer.

Vivian Ogden played the part four years on the speaking stage when "Mrs. Wiggs of the Cabbage Patch" was a dramatic favorite. Later, she had the same role when "Mrs. Wiggs" was made into a photoplay.

"Bessie Barriscale" was "Lovey Mary" then and May McAvoy was one of the children who romped in the background of the cabbage patch.

By a coincidence, when Miss Ogden was playing Miss Hazy on the speaking stage, King Baggott was the juvenile of the company. He is now directing her in "Lovey Mary."

Bessie Love has the title role of the picture while the cast includes Russell Simpson, Mary Alden, Rosa Coro, William Haines, Sunshine Hart and Martha Mattox.

Among the recent arrivals in the Hollywood movie colony is Olive Brook, Jr., eight pound son of the English actor.

### With the Women of Today.

Helen Keller's first teacher and also the teacher of her later companion, Anne Sullivan, Miss Sarah Fuller, of Newton Lower Falls, Mass., recently celebrated her 90th birthday.

Miss Fuller was the pioneer in teaching the deaf to talk. She taught until she was 70. Alexander Graham Bell, inventor of the telephone, who was a teacher of the deaf with her, roomed at her home just before he produced the telephone. He was experimenting at that time on some sort of phone by which the deaf could be made to hear sounds. He invented sound producing instruments and transmitters

while at her home, and later gave up teaching to work entirely on the telephone.

Four servants of the late Queen Mother Alexandra of England were presented with medals by the king and queen when they left the service of the royal household. Miss Walton, housekeeper, received a gold and enamel brooch with her initials set in diamonds, and G. Davis, officekeeper; H. Middleton, tapestrykeeper, and Donald Moffat, keeper of the silver, each received a tiepin of gold and enamel with the initials "G. R." set in diamonds on a background of royal blue enamel enclosed within the garter device and surmounted by a small crown of gold.

American business and professional women will hold the fifth annual exposition of women's arts and industries at the Hotel Astor, New York City, in September. Mrs. Oliver Harriman is chairman. The vice chairmen include Mrs. Charles H. Sabin, Mrs. Howard Chandler Christy, Mary E. Dillon, Mrs. Charles Tiffany, Elisabeth Marbury and Mrs. Otto Kahn. A special feature will be international exhibits, showing the progress women have made in the crafts and industries in many lands. A fencing contest, under the auspices of Mrs. Stuyvesant Fish and Mrs. Charles H. Hopper, will be a feature. The exhibit committee includes Princess Chinquilt, Miss Helen Varick Boswell, Miss Mary B. Cleveland, Mrs. Lydig Hoyt, Prof. Sarke B. Hrbkoba, Miss Rose O'Neill, Miss Nellie Revell, Mrs. Franklin D. Roosevelt, Miss Margaret Sanger, Miss Rita Weiman, Mrs. N. Taylor Philip and Mrs. Clare Tree-Major.

A foundation of \$75,000 for disabled American veterans of the world war has been founded by Mme. Schumann-Heink and sponsored by a committee of prominent men and women. It will be known as the Schumann-Heink Foundation. Mme. Schumann-Heink as the "mother" of the disabled veterans will start a benefit concert tour late in May to provide funds to start the foundation. The concerts will open in Los Angeles and take her to 15 cities.

Mrs. John Hanna of Dallas, Tex., was elected national head of the Y. W. C. A. at the recent convention at Milwaukee. She succeeded Mrs. Frederick Paist of Philadelphia, who declined to serve again.

The daughter-in-law of the Earl of Leicester, the Honorable Mrs. Arthur Coke, went into the grocery business several years ago.

### 'Fan Mail' Slumps as Names of Applauders Not Given

CHICAGO, Ill.—(By Associated Press.)—Since radio broadcasting stations quit announcing the names of persons who wrote or telegraphed to them, the "fan mail" to broadcasters has dropped off heavily.

But it still keeps the mailman busy. An Iowa station had 325,000 responses to a week of "anniversary programs" which it broadcast. A Nebraska station got 182,000 letters in a 24-hour radio advertising campaign offering free samples. On the other hand, a Chicago station which offered \$15,000 worth of broadcasting apparatus to those who wrote in got so few replies that not all the prizes were distributed.

Announcement of names is continued by some southern stations, but it has been abandoned here and generally over the country, except as a feature of "juvenile programs" of "birthday parties," orchestral selections, etc.

### ROGERS HORNSBY REVEALS EXPERT PLAY

(Continued from page 3.)  
ond than the ball if the ball is hit behind him, and hence have a better chance of getting to his base safely. . . . That's about the extent of place hitting. Spend your time in learning to meet the ball squarely and hit it hard, rather than in trying to place it as you would a tennis ball.

Another question on which young players waste a lot of time is that of figuring what the pitcher is going to do. Is he going to throw a curve? a fast ball? a wide one? And what's the thing to do? Again I say don't let it bother

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you. I don't believe in "guess hitting," and never do it myself. Some of the great batters—I know, say that by figuring what the pitcher is trying to deliver they're able to set themselves for it and hit better because of it; and this would be an excellent principle if every batter could always outguess the pitcher. I remember one game in which our team outfigured a pitcher by always swinging at the first ball he pitched; that was because we knew that invariably he made the first ball good. But that's different from guessing right on every ball.

The trouble with "guess hitting" is that it's so frequently misleading. Suppose you have figured that the pitcher is going to deliver a low curve, and you set yourself for it. Then you find a fast ball speeding toward the plate chest high. You haven't time to reset yourself and take a full cut at the ball; the result is either that it sails over for a called strike, or that you whiff at it, or send it off for a foul or easy out.

If, on that same ball, you'd been ready for any good pitch, within the strike zone, instead of being prepared only for the one kind of ball (the kind that didn't come), you'd have had a much better chance of hitting it squarely. As a rule, guess hitters have a batting average of around .240. That's why I say "wait for the good ones!"

There's a lot of value to a player in having a bat that fits him—one that has the right weight and

length and grip for him. It isn't just individual whim that leads almost every big league player to have his own favorite bludgeon. It's a knowledge, born of long experience, that the bat that is just right has a lot more base hits in it than the one which seems a little too heavy, or too short. Sometimes players use the same bats; more often each one has his own, and guards it jealously.

Run Out Every Hit  
Around some clubs I've known there is a lot of waiting on another score—it comes when a man fails to run out a hit, and it's caused by a manager's bearing down on the batter. Running out every kind of hit is mighty important. It does not make any difference if the hit is the simplest kind of grounder to second baseman, if first baseman is all set to field the throw and you're still 40 feet from the bag. A thousand things can happen to prevent the completion of the play; and if you're tearing for first you can get there in time to take advantage of every mistake. A fielder can drop a ball and pick it up again in just an instant—but if you're on the ground that instant is long enough to make a great big difference.

About everything I've told you so far has been connected with the mechanics of hitting. There are some important elements that aren't mechanical. The ones I want to tell you of are these—confidence and determination.

In the most dramatic moment of the great 1925 world's series young Hazen Cuyler came to bat with what seemed to be the bur-

den of winning or losing the championship on his shoulders. Cuyler was Pittsburgh's right fielder, and known as a fine hitter, but he was facing Walter Johnson, great Washington star, and Johnson had been giving Cuyler serious trouble right along.

There were three men on base, two were out. Washington and Pittsburgh were tied up—each had three games and seven runs in the final game. Cuyler had two strikes and no balls; apparently the great Johnson was to end Pittsburgh's only chance since the series had opened to take the lead.

Cool as a young Eskimo, Cuyler stood in his box and let two balls whiz past into the catcher's glove. Two and two! When the next ball came Cuyler swung—and the series was all over, for he sent the

ball into the field stands, and two men scored. Pittsburgh won the game 9-7 and the championship, four games to three.

Cuyler had confidence and determination. He was confident he could hit the ball; he did not let the gravity of the situation worry him. He knew his own ability, and refused to give up his belief in it. Moreover, he was determined to do his best. He didn't admit, even to himself, that there was a chance of his failing.

Every batter must have that confidence and that determination. He has to perfect himself mechanically, of course. He must swing well, watch the ball, pick out the good ones. But he must also have the proper mental attitude toward his work.



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