

The FLAPPER WIFE

by Beatrice Burton © 1925 NEA SERVICE INC.

(Continued from page one)

"I couldn't plan a meal if my life depended on it. And I wouldn't know a tender chicken from one as old as the hills." She laid her manicured hand on Maggie's shoulder. "You know that the older woman was flattered by this offer of new dignity and power." "All right," Maggie said finally. "I'll do it for you." Gloria breathed a smile of relief. She ran upstairs and started the steaming water for her bath. There was a large bottle of rose bath-salts on the glass shelf beside the tub. "Guests there in two big handbuds. The bath-water began to smell like a Parisian garden. Out in her bedroom the French clock on the dressing table chimed. Twelve o'clock."

"The telephone rang. 'Hello, sweet thing!' It was May Seymour's light voice that came over the wire. 'I heard you were home. How's married life?'" "Wonderful of course! You should just see all the things I bought in Montreal. Come over, can't you? I have the darriest bottle of perfume for you—Chinese waterlily. Light from Paris it came!" Gloria smiled at her enchanting face in the glass, as she rubbed perfume behind her pink ears.

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"I'll be right over to get it," May laughed. And by the time Gloria was dressed, May's smart little car was at her door. Gloria brought treasure after treasure from the unpacked trunk—rings that were indelible, gemstone rings, stockings of color of sunset skin, a three-strand pearl necklace, and the new fur coat. She held the coat up for May to admire.

"My dear, you remind me of the queen of Sheba, and nobody else!" May exclaimed in her cheerful way. "I've got to trot along now. I have a heavy date with the ambassador. But first I'm going to give you this wonderful perfume you've given me, and I'll give you my new wealth if it hadn't been for me!"

"It was true. For Gloria had met Dick through May and her husband. May and Gloria had gone to business college together. Then May had found a job in Dr. John Seymour's office and had married him. And at the end of their marriage, Gloria had first met quiet Dick Gregory, and had married him for her own.

"Her eyes were dreamy as she thought of that long-ago night. . . Dick had driven her home from the party, and had roughly kissed her good-night at the door. She had known instantly that he meant it. . . that he was not just 'trotting.'"

"I can marry that man!" she had told her mirror that night, with the memory of Dick's hard kiss still on her mouth. "I can marry that man and all his money, if I want to!" With she had wanted to. . . and she had married him.

"After May had gone, Gloria put on her hat and the new fur coat to go to see her mother. She hadn't glimpsed her since she had come home. "Don't bother about getting lunch for me," she told Maggie. "I ate a big breakfast, and I'm afraid of getting fat." "Have just a cup of tea and a bit of salad," Maggie said. She couldn't understand these women who were afraid to eat, lest they gain a few pounds. She thought they'd all look better if they had a little flesh on their bones. But Gloria shook her head. As she walked down the street, she met Lola Hough. She was wheeling a baby buggy with one hand and carrying a market basket with the other. Behind her sat the twins, Billy and Betty. Lola's tired face was wreathed with smiles under her last year's hat. "How nice to see you!" she kissed Gloria warmly. "Are you all settled in your lovely new home? I thought you'd like the big back yard with the four tables—when they come." "I love you're not going to be one of those foolish women who can't get on with having children," Lola said. She had thought the look on Gloria's face at the word "baby."

"Because they're not a bother! They're the greatest fun in the world!" Lola went on. "A woman who loves her husband. But she doesn't even guess what love is until she has a baby." Lola raised her eyebrows. "I love you're not going to be one of those foolish women who can't get on with having children," Lola said. She had thought the look on Gloria's face at the word "baby."



Gloria held the fur coat for May Seymour to admire

sobbed. "I guess I'm so happy at seeing you married off so well to such a good man that I just have to have a good cry." Then, last year she was dead afraid that you were going to run away with that good-for-nothing actor. . . What was his name? "Stanley Wayburn," Gloria answered promptly. "But you needn't have worried about him. He didn't want to marry anyone who didn't have a million dollars!"

Stanley Wayburn was still a bitter memory in her heart. He was the one man who had never lost his head over her. He had told her frankly that he would never marry for anything but money.

But he was perfectly willing to make love to her, Gloria, in the meantime. Only he wouldn't fall in love with her. . . had finally stopped phoning her or taking her out to supper. And then, at the end of the season, he had left town without a word. She remembered how she had cried all night. . . What a fool she had been to care for him!

Mrs. Gordon was enchanted with Gloria's new fur coat. "Dick's a fine husband," she said. "So don't kill the goose that lays the golden egg. Don't run him into debt! By the way, that good-for-nothing Wayburn is back in town. I see by the papers that he's heading a new steel company."

"Is that so?" Gloria asked innocently. But her heart leaped. Stan Wayburn here, playing! And this was matinee day! Gloria glanced at her wrist watch. Two o'clock. . . If she hurried she could get to the theater in 15 minutes.

"Well, I must be going. I just stopped in on my way downtown to see Dick," she fibbed, and kissed her mother goodby. On the way to the theater she bought a bunch of violets and pinned them to her coat.

The house was sold out except for two chairs in an upper box. Gloria bought one of them. Just as she entered the box the curtain went up.

The play was a western one. When Wayburn walked out onto the stage with his spurs clanking, Gloria leaned forward. She wanted to call out to him. "Hello there, Stan! It's Gloria!"

For she felt sure he would never recognize shabby Gloria Gordon in the bejeweled, befringed creature she had become. . . Just then Wayburn looked up. He looked straight at her. And he smiled.

(To be continued Monday)

Theater News

(Continued from page eight)

duced. It is from the famous novel by Paul Leicester Ford. "Janice Meredith" can be called a screen epic of the American Revolution. It embraces the entire Revolutionary era from 1775 to 1783. Such important events as the Boston Tea Party, the Ride of Paul Revere, the Battle of Lexington, Patrick Henry's speech, the Crossing of the Delaware, the Battle of Trenton, the Battle of Yorktown, and surrender of the British; as well as many other incidents in the making of this nation, are faithfully depicted in this picture.

George Washington, Benjamin Franklin, Lafayette, Alexander Hamilton, Patrick Henry, Paul Revere and other characters famous in the founding of the nation live again on the screen, together with Lord Cornwallis, Sir William Howe, Colonel Rahl, Major Pitcairn, King Louis XVI and Marie Antoinette. More than 7,500 actors, including one of the most notable casts ever assembled on the screen, appear in "Janice Meredith."

Two of the most lavish settings ever filmed were constructed for this picture. They depict the Court of Louis XVI at Versailles, and the ballroom scene in Philadelphia. As background for the throngs of actors and actresses richly clad in costumes of the period, there are scenes that for magnificence and dazzling grandeur surpass anything yet produced for the screen. In every detail, from the innumerable candlesticks to the huge chandeliers that line the walls, they are exact copies of the original places.

The scene showing Washington's crossing of the Delaware necessitated the cutting of a channel 400 feet wide in the ice of the Saranac River. Exact reproductions of the flat boats used by Washington were specially constructed for the occasion. The village square in Trenton through which Washington passed to take command of the Continental Army, was reconstructed just as it existed in 1776, while the Battle of Yorktown and surrender of the British were reproduced from the most authentic prints and histories of those events.

MEJOU HAS ROLE OF PRINCE
Versatile Adolphe Tries Something Different in "The Swan"

Adolphe Menjou, Ricardo Cortez and Francesco Howard are featured in the new Paramount picture, "The Swan," a Dimitri Buchowetzki production which comes to the Rex next Friday and Saturday. The picture is an adaptation of Ferenc Molnar's stage play of the same name which ran for nearly a year on Broadway. It is a delightful satire on royalty. It centers around the prince and Cortez as the court tutor who loves the princess but realizes the gulf that separates them and contents himself with worshipping from afar. The prince is a gay, thoughtless fellow whose mother's eyes wish to marry him to the Princess Alexandra and so make one of the strongest kingdoms in central Europe. At a magnificent court reception he is presented to the princess but attracted to a flirtatious lady-in-waiting, and so the well-laid plans of the two mothers go up in smoke. As a last resort, a formal dinner is given to the prince on the eve of his departure. The princess is forced to flirt with the tutor to make the worst move the mothers could have made, for the attention goes to the head of the young tutor and sets on fire a real love in the hearts of both that is filled with exciting consequences for all concerned.

STAGE PRODUCTION COMING
"So This is London" to be Shown at Heilig Theater

A theatrical event of the year, the most entertaining play ever staged in "So This is London" is to be presented at the Heilig theater, Monday May 25, with Lawrence O'Grady, the original Broadway star in his imitable characterization of Sir Percy Beauchamp. Here is the outstanding comedy of the season, the most enjoyable, the most laughable, the most altogether delightful offering presented in this city in a decade.

George M. Cohan produced "So This is London" in New York and it has conquered the United States and Great Britain with merriest ever since. Even those persons who seldom go to the theater cannot afford to miss this treat, which may never come again and which has set half of the civilized world on edge with mirth. Adjectives fail to give an idea of the laughter and sheer joy in store for those who are privileged to witness this great play and revel in the fun making of it. O'Grady, one of the outstanding comedians of both the American and the English stage. "So This is London" tells the story of the unfounded prejudices existing between the peoples of two great nations and how really absurd they are. Caricatures are presented of the British aristocrat and the Yankee million-

BELL THEATRE
SPRINGFIELD SUNDAY

DANCE
At Noti, Sat. Night

Music by Mrs. Simpson's Orchestra
EVERYBODY WELCOME

DANCE
at Triangle Lake every Saturday night

BELL THEATRE
SPRINGFIELD SUNDAY

Reginald DENNY

Oh-doctor!
COMING
Tuesday, Wednesday Thursday
"Abraham Lincoln"

Harold Goodwin is the gallant young cowboy who aids Lassiter in defense of the ranch. Arch villains of the play are Warner Oland, Charles LeMayne and Wilfred Lucas.

"PRAIRIE WIFE" IS FILMED
Dorothy Devore Plays Stellar Role in New Picture

Life on the American prairie viewed from an entirely different angle is the promise held forth by "The Prairie Wife." Hugo Ballin's production for Metro-Goldwyn-Mayer which comes to the Heilig Monday and Tuesday.

Many pictures have shown the discovery of the West, the crossing of the plains, and the struggles to clear it of savages, but Ballin shows the struggle, no less noble but no so spectacular, in developing the land and reclaiming it from the wilderness, in his picture, "The Prairie Wife." With a great deal of drama, and a vein of comedy knit through it, Ballin has filmed Arthur Stringer's novel of a cultured eastern girl who marries a young engineer and goes to live with him in his prairie home.

Dorothy Devore, noted screen comedienne, plays the title role, with Herbert Rawlinson playing opposite. The supporting cast includes Gibson Gowland, Leslie Stuart, Frances Prim, Erich von Ritzau, Alphonse Martell, Boris Karloff and many others.

VALENTINO IS IN NEW ROLE
"Monsieur Beaucaire" Coming to the Rex Next Week

If the word "super-production" had not been so sadly abused and misused, we would be sorely tempted to apply it to Rudolph Valentino's Paramount picture, Monsieur Beaucaire, which is due next Wednesday and Thursday at the Rex theater. For if ever a picture deserved superlatives it surely is this screenplay, which Forrest Halsey adapted from Booth Tarkington's story. Imagine the love interest of "The Sheik," the romantic coloring of "Blood and Sand" and the spectacle of "The Four Horsemen" combined in one photoplay and you begin to understand why "Monsieur Beaucaire" is a photodrama of amazing beauty and power. To the students of history it will be an inspiration; to the schoolboy it will be an education; and to the biase film fan it will be a revelation. All the pomp and magnificence of the court, of Louis XV, notorious for his love affairs, its intrigue, honor and vice! The scheming King, Pompadour, the diabolical King, the crafty Richelieu—they live once more!

As for the supporting cast, it may well be set up as a standard of excellence, including as it does, Bebe Daniels, Lois Wilson, Doris Kenyon, Lowell Sherman, Ian MacLaren, John Davidson, Paulette Goddard and many many others famous on stage and screen.

MUSIC IS ON WESTERN BILL
Song, Dance and Comedy Scheduled For Wednesday

A whirlwind of song, dance and instrumental music, comedy, lots of it, and a ventriloquist of merit are all on the Western Vaudeville bill at the Heilig next Wednesday. The program is at the same time one of the most varied and one of the best sent out so far by this high class circuit. "Melody and Rhythm" is the title of the act presented by four talented musicians, Mary Allison, Irvin Wields, Marjorie Lee and Dick Maxwell. Melodies galore will be sung and played, and special scenes enhance the effect.

"A Vaudeville Melange," in which comedy acrobatics are mixed up with clever stepping and patter is the offering of Prevost and Goulet. The steel guitar and piano also come in in this act.

Harry Maxfield and Will Stone style themselves "Two Boys on a Piano." They mix fun and flavor in their song and comedy offering.

Dave Rafael is recognized as one of the country's leading ventriloquists, and this season he has added a special stage setting that enhances his high powered comedy offering in this line.

"The Syncopated Hotel," is a dusky negro act. Filled with all the rich ruck of this race, especially those members who are found about hotels. Eccentric dancing, songs and an imitation of a jazz band are all on the program.

"HUNCHBACK" COMING BACK
Les Chaney's Famous Production Will Show at the Rex

Monday Evening will have its opportunity of seeing the massive production, "The Hunchback of Notre Dame," which swept into overnight fame and made the critics so far forget themselves as to use up nearly the entire stock of laudatory adjectives in the English language in their reviews. From all advance accounts Universal has all the ingredients of a great success—a story that is internationally famous, that is replete with action, albeit somewhat gruesome, the greatest of character stars in Lon Chaney, an excellent supporting cast, studio facilities, and unlimited funds.

MCDONALD
4 FUN FILLED DAYS OF JOY
MON. TUES. WED. THUR.
THE FUNNIEST MOTION PICTURE EVER MADE
SID CHAPLIN IN "Charley's Aunt"
ENOUGH TO MAKE A CAT LAUGH
RENALDO BAGGOT ON THE MIGHTY WURLITZER

Two Attractions Billed for the Heilig



Above is a scene from "So This is London," the stage success, which features Lawrence O'Grady and Francis Holland Tait, in their original roles of Sir Percy and Lady Beauchamp. The stage presentation will be at the Heilig theater on Monday, May 25. The other scene is from "So This is Marriage," which comes to the Heilig on Thursday, Friday and Saturday of next week.

HOLLYWOOD

By RUSSELL J. BIRDWELL

(NEA Service Writer)
HOLLYWOOD, May 16.—A flood of movie press-agency is following in the wake of Ricardo Cortez's sudden rise to stardom with the showing of "The Spaniard."

Cortez is quoted as having denied kinship to Fernando Cortez, time-honored explorer. Another press-agent tells of the various languages the star talks, at once.

Cortez and I used to live at the Christie hotel in Hollywood when he was vainly trying to break into pictures under his true name, that of Jack Crane.

Then one night Jesse Lasky, picture producer, saw Crane dancing in the Coconut Grove. Lasky and Rudolph Valentino has just had a row and the "shick" had left the fold flat.

"There's a man to take Valentino's place," Lasky said to Adolph Zukor, president of the company, as Crane, with greased hair, frocked by the film pair talked to Crane and the next day they signed him to a long term contract at \$75 per week. Latin names were then the vogue and so they labeled him Ricardo Cortez.

"That was a year and a half ago. We used to call him 'Jack' by calling his 'Corona, Corona.' And now he 'kicks' us, as the name is bringing him several hundred each week.

Charlie Chaplin and Elinor Glyn, film writer, met for the first time the other night at a party given by Samuel Goldwyn, the producer. "You are not nearly as funny as I thought you would be," Madams Glyn said to Chaplin. "You are quite funny as I imagined you would be," was Chaplin's reply.

Hollywood Style Note:
(For Women Only)
The "teddy bear" is no longer being worn in the film town. It has been superseded by the "gilder web" and under-armor of bloomers and vest, fashioned from Italian green silk.

Renée Adoree, Paulette Goddard, Alleen Pringle, Evelyn Pierce and Phyllis Haver, Hollywood actresses, the popular wearers of the new creation.

PUBLIC DANCE DREAMLAND HALL
Every Wednesday and Saturday Night

Rialto THEATRE
JUNCTION CITY
Sunday

Zane Greys
"CODE OF THE WEST"
CONSTANCE BENNETT, MABEL LALLIN, CHARLES OGLE, DAVID BUTLER

MCDONALD
4 FUN FILLED DAYS OF JOY
MON. TUES. WED. THUR.
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