

### Compulsory Service in England Starts Today

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must produce his certificate of military exemption forthwith or face the consequences.

But few are free under the compulsion act. Total exemption is openly granted only to clergymen, exchanged prisoners of war and the medical unit.

British railway stations, especially those of the larger cities, took on a new aspect today. More women and children crowded the platforms than ever before. Heartrending scenes were enacted.

During the past month, millions of pieces of furniture have been packed in thousands of British homes and

put into storage. The government lightened the load of the married conscript in this respect. Local authorities are empowered by parliament to store the household effects free, paying a reasonable charge for the cartage and insurance.

The married soldier's family, in most cases, has not attempted to keep the home fires burning. Wives and children have gone back to the "old folks" or into lodgings. They will make out on the government allowance that goes to every soldier's wife and children. In exceptional cases the local authorities are empowered by the government to offer funds, the amount to be decided by the barest needs.

Ask Chilcote about the Klamath Country.

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## OF INTEREST TO WOMEN

By MARGARET MASON (Written for the United Press)

NEW YORK, June 24.—Petticoats are now making up with a vengeance for any past discrepancies. The poor, scant transparent things that last season passed for such would not serve as one ruffle to the fluffy, ruffled, hooped, puffed, flounced, rucked and scalloped creations that now hide their lightness not under a bushel, but under a barrel skirt.

Taffeta for its crispness makes most acceptable pettis and when adequately corded and of sufficient fullness needs no wiring to give it that desired hoopy effect.

Two lovely ones that seem just to have been plucked blooming in the garden are a pink one which is a mass of petal shaped scallops, tier on tier, like an inverted rose; and one in yellow points like a daffodil. All shades of lavender, violet, purple, mauve and orchid, corded within an inch of their life and their entire surface, are edged in silken fringe, pinked ruchings or pleated frills and quiltings.

Indeed, you can just turn your fancies loose on your petticoat and let them run riot, provided they run around.

Petticoats of net and ribbon are most entrancing. Some are of multitudinous net ruffles run through at their headings with narrow pleat ribbons of pale blue, orchid, pink and maize, while others are made of puffings of net run on fine wire, alternating with wide bands of gorgeously embroidered ribbons.

Some petticoats show an eye like penchant for first fruits and bonnet: a lavish display of tiny silken apples, tucked hither and yon in a smother of frills. A bright purple petticoat is particularly delectable with clusters of bobbing silken cherries growing in a Burbankish manner near the limbs of a peach.

Chaste white petticoats as frothy with lace as a foaming stein gleam with the sheen of wash satin between their laciness and blossom occasionally with a tiny ribbon or beaded rose or French garland.

Frivolous truly are the petticoats made of narrow ribbons sewed together lengthwise over the hips and then allowed to fall in a loose fringe effect over a wide flounce of chiffon and lace.

Even the petticoat has not escaped

the mad passion for hand painted adornment and many of the chiffon and delicate tinted taffeta ones for evening wear bloom in water color flora. All of the petticoats are not as black as they are painted, but the really black ones are as ebonesque as black net, chiffon, lace and jet heads can fashion them.

Some of the newest petticoats are held in such suspense that they are precariously near to pants. For like pants they are hung from fair shoulders by honest to goodness regular suspenders. The suspenders, except that they are made of the same silk as the petticoat proper, (or improper) it depends how you look at it), are replicas of those worn by our petticoatless peers.

Truly with divers pettis clinging pant like to suspenders, while others are puffy as can be, it is no wonder the most of them take our breath away.

### Moving Pictures

With the many and various kinds of moving pictures reeling across the vision of theater-going millions every day in the year, it should be a great



J. WARREN KERRIGAN IN "THE GAY LORD WARING" relief to the "fans" when it is announced that for once there is a feature coming this way that carries no

soggy problem, no baneful aftermath or equipped with no greater mission than to provide a pleasant evening's entertainment. Such is the Bluebird photoplay that comes to the Orpheus on Sunday and Monday, under the title of "The Gay Lord Waring," with J. Warren Kerrigan playing the leading role. True, there is plenty of excitement and surprising incidents; there is an absorbing story of a most unusual sort, and there is contained in its five acts practically every element that contributes to first class entertainment—but the feature is designed fundamentally to amuse. There is nothing dull or languid about the action; there is plenty of sensation. Thrilling is the scene where in a house is destroyed by fire while the heroic rescue of two people goes on. There is sensation and realism in a murder committed during a downpour of rain, so vivid that people in the front chairs of the theater may get their faces spattered by the spray. There is a scene in a gambling house where more money changes hands on the turn of a wheel than the English admiralty has spent for fresh paint in fifty years. There is a horseback collision between a hapless girl and a reckless young cross-country rider in chase of aniseed foxes and there are two kinds of plots against people's lives. But otherwise and entirely, "The Gay Lord Waring" is a society drama of engaging purpose—the entertainment of motion picture devotees. Nice looking men and beautiful women abound in a photoplay that fully matches the high standards preceding Bluebirds have established.

In addition to the usual six reel programme Saturday and Sunday nights at the Orpheus, there will be special musical numbers, including "Tootsie's Good-Bye" and "The Evening Star," trombone solos; and "You're the Dawn of a Perfect Day," "In a Lonesome Melody," vocal solos, by "Blondy" Ballaris.

Lillian Walker in "Green Stockings" is the attraction at the Star tonight. This Blue Ribbon feature maintains the high standard of excellence set by this class of film classics. It numbers in its cast the greatest collection of motion picture stars ever seen in a single production. The play is a comedy of English life, introducing many humorous characters, which the director has filmed in a manner that called for originality, interest, action, scenic and costume accuracy. It had a successful run on the legitimate stage in New York, but those who have seen the film agree that the screen portrayal is more effective and humorous.

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