In Confidence by Flo



Readers desiring a personal reply can address Miss Flo, in care of this newspaper

GOOD HOUSEKEEPER NOT ENOUGH

Dear Miss Flo—I have been married only six months, but I am afraid my husband is already growing tired of me. I am pretty—everybody says so—I am a good cook, a good entertainer—fairly easy to get along with but in spite of all that is being said about men liking girls who can make them comfortable, my husband spends little time at home. I think he is becoming bored beause I am not terribly clever. The other evening we were entertaining some friends, it was a couple of days after election and I hadn't heard who was elected. Goodness, I didn't think that was such a terrible thing, but everybody laughted, and my husband was furious. Mother said the less I knew about politics the better off I would be, but Dad said that it wouldn't hurt me to get a little more inside my head—that men wanted something more these days than a baby stare. What shall I do? I'm not intellectual—I couldn't be if I tried, but I want to hold my husband and I want people to like me. Nettie.

* * *

The old idea that men prefer women without ideas or knowledge outside of the strictly feminine province of the home—that they prefer girls and women in whom they are interested should be sweetly ignorant on any subjects except the fundamentals of domesticity is a past age. You see proof of this around every every day. The girls men like to talk to, take around and introduce to their friends, and the wives who carry into matrimony that surest guarantee of success are the girls and women who have at least a generous smattering of up-to-date information, who can listen intelligently to a man's ideas and hobbies, who can come back with something more than a blank look when the conversation becomes inclusive of all that is going on in the big world around us.

Of course, you can meet with exceptions almost anywhere, and you can find girls who apparently have not an idea in their heads, but who appeal to clever men. The witchery of physical beauty can sweep a man from his feet for a time, but it often happens that such a girl, unless she supplements her physical charm with other of the deeper qualities of mind and soul, does not succeed in holding men or continuing into marriage as successfully as many other girls less richly endowed with beauty, but also make up for its lack by a combination of intelligence and sympathy and companionship.

The desire to be liked is one of the deepest and most fundamental things in human nature. And a thoughful, sincere, intelligent interest in others and a ready sympathy both are atributes which go far toward insuring this liking. But interest and sympathy both imply understanding. One could not be deeply interested or sympathetic with a man who spoke a different language and with whom one had no possible way of exchanging ideas. Yet many girls try to hold a man without any real knowledge of what he is interested in, what his ideas are, what field his ambitions may cover, and where his hopes travel.

Strive to make your conversation intelligent, interesting. Read the daily paper, a few of the better class current magazines, some of the talked about books, and you will have sufficient information to know what the average man is talking about—and you'll find your husband not only interested in his home life—but more interested in you. Isn't that what you want?

How The Story Was Evolved

By JEONIE MACPHERSON

THE TEN COMMANDMENTS, Denton, Fri. and Sat., November 27 and 28

The question has been asked of me: "How did you evolve a modern story from the suggestion that Mr. De Mille makes a film presentation of the Ten Commandments?"

It came out of life, but it came slowly. It was months after the close of Mr. De Mille's nationwide idea contest before scattered situations shaped themselves into the mosaic of a complete, coherent story.

My first thought was to interpret the Commandments in episodic form. We would have illustrated the Commandments, one at a time, or perhaps in pairs.

I worked for several weeks along these lines with growing dissatisfaction. Something was wrong. In episodic form the story didn't have the right "feel." It was bumpy. It started and stopped, ran and limped. The thread or theme of it seemed subtly broken every time we commenced a new episode.

It became evident that the usual failure of episodic drama would be the fate of "The Ten Commandments" unless we changed our plan. So reconstructing my entire concept of the story, I threw out everything I had done and started in all over again. A straight story in which all ten of the Commandments were broken began to assume colossal difficulties to me. I went far afield in my hunt for plot and situation with increasingly unreal and artificial result. Then one evening I turned about entirely and began to drop plot and just think of life itself and the people's lives I had heard about and known of. And the outstanding thing that hit me was how easily and frequently human being break all ten of the Commandments.

I saw at once that there wasn't the slightest necessity to strain or resort to a forced, artificial, literary form in order to create a story based on the breaking of the Commandments. The difficulty for all of us lay in not breaking them. Breaches of the various Commandments form naturally the most dramatic incidents in life. Few of us go through our allotted span without collisions with harum-scarum, reckless individuals who break all of them without being other vicious or degenerate.

A race is always dramatic. And the two brothers, with whom I had started the story now swam out of my mental haze and assumed form. One brother for and one scoffing at The Ten Commandments. These two brothers are merely symbols of the eternal faith and disbelief of humankind. Finishing with them I asked myself what the mother of two such boys might be like—and an old lady I had known all my life came to mind. A thoroughly good and honest woman, who believed everybody should believe as she did, or else they were all wrong. A woman who kept the Ten Commandments, it is true, but who kept them the wrong way. A woman who was so busy interpreting the letter of the Bible she had forgotten its spirit.

And so, in "The Ten Commandments" it is this woman's stern and unreasonable attitude of "hammering" religion home, which causes one of her sons to swing off to the other extreme, an atheistic tangent. This is a logical reaction from what the boy calls his mother's eternally "harping on one string."

Both this brother, who doesn't believe in God, and the other ,who sticks to his code and faith through thick and thin together with Mrs. McTavish, the stern but honest Scotch mother, were based on individuals I had known in life. In fact the prototype of Mrs. McTavish was a personal friend of my childhood.

The love motive now comes into the story in the shape of a modern girl who doesn't know what the Ten Commandments are all about. She neither believes nor disbelieves them; she is just ignorant of their meaning and considers Elinor Glyn a great deal more interesting.

Here we had two absorbing and dramatic problems, the answering of which would go far to put muscle, sinew, heart and lungs on and in the bare skeleton of our story.

By the time these four totally dissimilar people, all represented by individuals I had met, or known of, at various times, came slowly into distinct mental focus, I realized that drama must come inevitably from the weaving of their actions and reactions upon each other; and the first solution of my problem had been found, i. e., the translating of The Ten Commandments into terms of modern, every day life, with modern every day people.

But the story needed a "high light." We had said in our teneme that the Ten Commandments were and are irresistible, unchangeable, but we needed still more emphasis. "Seeing is believing," and we believed the spectator would be much more impressed with a story based on the Ten Commandments if he first had seen the history of them, than if this spectator had merely a vague memory from far off Sunday school days that somewhere at some time the Ten Commandments had been given to somebody.

So it is as a prologue to our modern story that I adapted for the screen much of the Book of Exodus. Three thousand years separated the prologue and the modern plot, yet the central thought of both is unchanged without age and as applicable today as then. As the sins of Pharaoh and his horde of horsemen are avenged by the down crashing waves of the Red Sea which parted to let the Children of Israel with their clear faith pass through, so does an emotional Red Sea engulf our modern Dan McTavish who has attempted to raise his puny voice against immutable laws. As Moses visited the wrath of God upon the thousands of Israelites engaged in false worship of the calf of gold, so do we find punishment inevitably visited upon those who presume to set up substitute idols of wealth, money or power in this modern day.

See The Ten Commandments at The Palace Theatre, Denton on Friday and Saturday, November 27 and 28.

Sayings by Seniors

Linen is made from flax seed.

Silk worm is a little worm.

Benjamin Franklin married the woman who laughed at him.

Masculine for Witch—Witcher.

LOOKS LIKE A BIG THANKSGIVING — By A. B. CHAPIN



FARM BUREAU NEWS

The Farm Bureau increase membership campaign which is being conducted simultaneously in nine counties of the state, is well under way now and according to reports from leaders of the campaign in these counties, the interest and enthusiasm are gaining momentum each day, giving every promise of its complete success. The counties included in the campaign are: Anne Arundel, Baltimore, Caroline, Carroll, Harford, Montgomery, Talbot and Worcester.

Much of the preliminary work has been done and the present week will be a number of the county rallies and training schools for the volunteer solicitors. These educational features of the campaign are intended to inject the necessary pep and ginger and to instruct the solicitors in the methods they are to use in convincing the farmers that it is to their advantage to organize and to become affiliated with the Farm Bureau, the organization which has and is doing so much for the farmers of this state as well as those of the country.

The Maryland Farm Bureau Federation has produced several moving picture films telling the story of the Farm Bureau together with what becomes of the membership fee paid by the farmer when he joins the organization. The picture, which is entitled "The Answer" shows pictures of the activities of the various Farm Bureau co-operative marketing associations that are scattered over the state and was produced in co-operation with the University of Maryland Extension Service, the various county farm bureaus, the Maryland State Dairymens' Association, the Maryland Tobacco Growers' association and the Agricultural Corporation of Maryland.

This film is creating wide interest among the farmers of the state where it has been projected and it is having a convincing influence among those farmers who have not as yet become affiliated with the Farm Bureau. It is also being used to marked advantage in the present nine-county Farm Bureau membership campaign and eventually will be shown in every one of the 23 counties of the state at farmers' counties of the state at farmers' Stark & Edwards, motion picture producers of Baltimore under the direction of Miles H. Fairbank, director of organization of the Maryland Farm Bureau Federation.

Digs Own Grave



Twenty years ago Walter Hansen dug his own grave, but hasn't needed it yet. He says he hates the sound of clods falling on a casket during a funeral. Hansen's home is near Arkansas City, Kansas.

Mutt & Jeff's New Boss



Countess Aedita De Beaumont, who has announced her engagement to "Bud" Fisher, cartoonist, and originator of the "Mutt and Jeff" comic strip.

More per Cow Rather than More Cows *Says* U. S. Bureau Chief



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Dr. C. W. Larson keeps track of milk cows on farms of the country, and how much milk they give.

In a Chicago address, recently, Dr. C. W. Larson, Chief of the United States Bureau of Dairying, made a plea for greater production per cow rather than an increase in the number of cows.

The average cow in the United States yields annually only about 4,000 pounds of milk of which 2.7% is butterfat.

Careful breeding and elimination by test in the milk herd makes an increase to 8,000 pounds of milk annually per cow not impossible with the average dairyman. This would net the milk produced $75.00 above feed cost per cow as compared with the present average of only $26.00.

Membership in a cow-testing association and the maintenance of herd records are extremely desirable. The system of records should at least include an identification record, an account of production for each cow—the amount of feed given and breeding dates. For a grade dairy herd, the record system may be quite simple.

Cow-testing associations promote a more faithful follow-through of the rudiments of dairying. Among them are intelligent feeding, proper stalling, regular milking, thorough grooming, periodical clipping of the long hair from flanks, udder and underline and other attendant precautions against the presence of bacteria in the milk.

In cow-testing associations, records of the milk and butterfat production of pure bred cows are made under the supervision of the association and are given official recognition

TCB

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