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KENT NEWS $1.50 a year

DAIRY

WORKING FOR BETTER BULLS

Missouri Community Disposes of Eighteen Nondescripts, Using Six Purebreds Instead.

(Prepared by the United States Department of Agriculture.)

How a bull association transformed a community with 18 nondescript bulls into a community with one-third that number of good purebred sires from high producing ancestors is explained by an extension worker of the dairy division.

When a bull association was started in a community in Webster county, Missouri, the best bull in the community became a standard for the bulls selected by the bull association.

The Type of Animal That Is Gaining Popularity Because of the "Better Sire, Better Stock" Campaign.

All of the new bulls, then, are as good or better than the best bull that was in the community before.

Before the bull association was organized the 18 bulls in the community were valued at $1,355, an average of $75.28. One or two of these bulls were purebreds and the rest were largely grades and scrubs of mixed dairy and beef breeding. After the association was formed these nondescripts were disposed of and six purebred dairy bulls were purchased at a total cost of $1,657, an average of $276 an animal.

The more efficient utilization of the association bulls resulting from organization of the association made it possible for the six purebred bulls to take the place of the 18 bulls formerly maintained. The reduction in the number of bulls also resulted in a corresponding reduction in the cost of maintenance to be charged to each cow.

The improvement in the quality of the bulls seemed to have a marked effect on the class of cows kept in the herds, and in less than one year after the association was formed the number of purebred females in the community increased from two in July, 1918, to 42 the following June. The large amount of good which resulted from the transformation of a scrub-bull community into a community of good purebred sires is an agricultural improvement hard to parallel, especially when it is considered that this change was made with an expenditure of only $10 more per farmer, and that the use of good sires will result in a lasting improvement to dairy cattle of the community.

FAVOR RAISING FALL CALVES

Expert of South Dakota College Gives Reasons Why Farmers Will Find It Profitable.

Several reasons why farmers find it more profitable to raise fall calves are given as follows by Prof. C. Larson of South Dakota State college:

A cow that freshens in the fall will produce about 20 per cent more milk during the year than one that calves in the spring.

Dairy products bring the farmer about a third more money in winter than in spring.

Winter dairying allows of more and cheaper labor after the field work is done.

Winter dairying avoids flies that cut down the milk flow and bother the milk-fed calves.

Calves dropped in the fall will do well under good winter care and when spring arrives they are ready for pasture with the other young cattle.

Avoid mating too early in the fall. Wait until December and January.

DAIRY NOTES

Nail up that loose board on the cow stable.

* * *

Pumpkins make a good feed for dairy cows.

* * *

Before milking wash the cow's udders and flanks and wipe with a damp cloth.

* * *

Keep the milk tightly covered at all times, and protect utensils from flies and dust.

* * *

It is equally important that the cow barn be kept clean and an abundance of good bedding thrown around at all times.

* * *

In dairying labor may be utilized at a more uniform rate throughout the year than in nearly any other farm business.

* * *

For the complete development of a calf it is necessary that its mother be properly fed and cared for before the calf is born.

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Everywoman at Lyceum

Great Allegorical Morality Play To Be Seen This Week

The news that Walter Browne's famous morality play, "Everywoman," had been made into a motion picture was no surprise to those acquainted with dramatic masterpiece. Its striking story and mainfold opportunties for spectacular scenic effects make it admirable screen material. The basis for a magnificent cinema spectacle was there. It remained for the directing skill of George H. Melford, the acting ability of an unusually excellent cast, and fine artistry in arranging the elaborate scenic effects to transform "Everywoman" into the beautiful photoplay that is being shown at the Lyceum Theatre Friday and Saturday of this week.

Here is a dramatic production that is manifestly even better suited to the screen than it is to the stage. It requires an expansiveness that the cramped quarters of the largest stage will not admit. Quite probably the screen version of "Everywoman" has realized more perfectly the author's conception of his story than have all the productions of the play since its famous premier in New York in 1911.

The title role is portrayed in masterly style by beautiful Violet Heming, the young actress who made such favorable impressions in "Three Faces East" and "Under Cover". Miss Heming lends the dignity and universality to her interpretation of Everywoman that the allegorical character of the story demands. The remainder of the cast is far above the usual in merit, including as it does such names as Theodore Roberts, Wanda Hawley, Monte Blue, Charles Ogle, Raymond Hatton, Bebe Daniels, and Tully Marshall. Mr. Roberts as Wealth, Miss Hawley as Beauty, and Mr. Blue as Love are perhaps the high spots in an interpretation that is uniformly excellent.

A young and beautiful girl donates one kiss to be sold at auction at a charity bazaar. Among the bidders are three rivals for her hand—a struggling young physician, a professional actor, and a millionaire. Naturally the latter wins easily, but the kiss does not come up to expectations. The young physician's distinguished looking mother sympathizes with him over the girl's indifference to his attentions. Also, two stage managers who are present offer the girl an opportunity to become an actress. She asks time to consider and that night three girl chums who are visiting her offer varied advice.

With the dawn of a new day the story merges into symbolism.

The girl is now called Everywoman; her maid, Conscience, and her three best friends are Youth, Beauty, and Modesty. To Everywoman, in her mirror, appears Flattery and the character of Nobody, the ever present, is also introduced. Flattery begs Everywoman to go upon the Stage of Life and seek his master, King Love the First. Everywoman's interpretion of this suggestion is a determination to accept the manager's offer to go upon the stage.

The young physician, whose symbolical name is left in doubt, proposes to Everywoman and is rejected. In spite of the objections of Modesty and the pleadings of the young physician's mother, who is now called Truth, Everywoman decides to take up the life of stage and so is menaced by the actor, now known as Passion, and the millionaire, now called Wealth. The stage managers in turn are known as Bluff and Stuff and their press agent is called Puff.

Almost over night Everywoman is acclaimed as a great star. At first she resists the temptations that beset her. But she soon acquires temperament and openly accepts the attentions of Wealth and a new suitor called Lord Witless. But still faithful to her quest for King Love, Everywoman mistakes Passion for him, allows herself to kiss him, but finally discovers her error. She rejects Passion, but Modesty has left her—to become a wandering exile. Passion prompty consoles himself with the beautiful woman called Vice.

In the course of a sumptuous banquet given by Wealth, he begs Everyman to be his, declaring that he is King Love. However, Everywoman soon learns that he does not want her unless Youth and Beauty are ever present and she refuses him. At this junction Passion, longing for revenge, has Dissipation steal away Beauty to be held for a ransom. Everywoman flees from the house of Wealth in a panic, taking Youth and Conscience with her.

With Beauty lost, Bluff and Stuff quickly dispense with the service of Everywoman as a theatrical star. Still seeking Love and heeding a suggestion of Youth about the love of gambling, Everywoman stakes all her worldly goods in a great gambling hall in the hope of winning a clew to Love. She loses everything and in the same game Lord Witless is also ruined and kills himself.

New Year's Eve finds Everywoman and Youth, poverty stricken, wandering in the streets. Father Time beckons and Youth leaves Everywoman forever. In desperation Everywoman tries to sell herself to Wealth. He, however, will have nothing to do with her, now that Youth and Beauty are gone. It is then that Everywoman finds that Nobody is her friend. As the chimes ring out the New Year, Truth and Conscience leave the great church across the street. Falling at the feet of Truth, Everywoman declares she is ready now to follow her.

To the modest cottage of Truth now journeys Ever woman and there discovers that the young physician, the son of Truth, is the Love for whom she has made her long pilgrimage. Modesty, who has been taken in and cared for by Truth and Love, quickly recovers and Love declares that Beauty will soon be ransomed by Right Living. In a quarrel over Vice, Wealth and Passion go down into the Waters of Oblivion.

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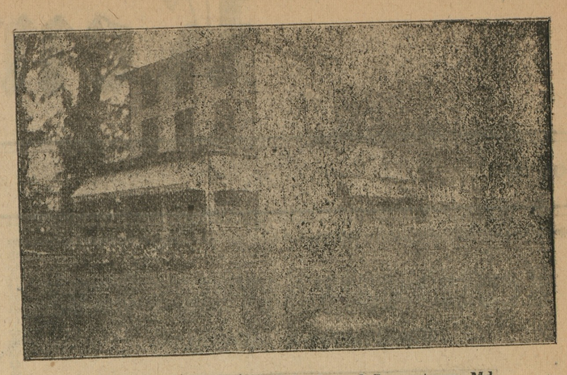

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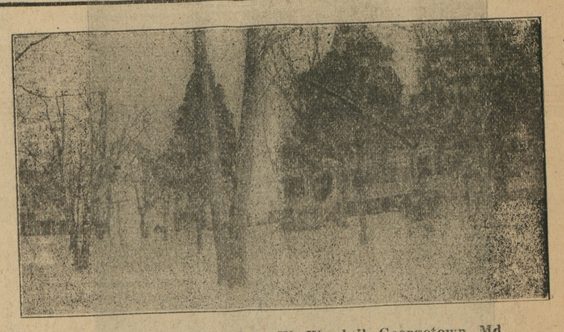

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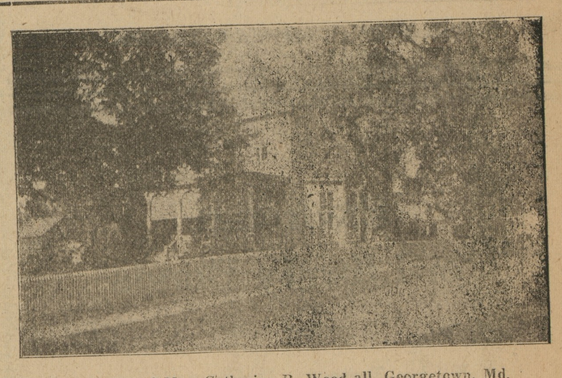

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