

# Gift after Gift

(Merry Wives of Windsor, Act II, Scene 2)

Cassel in the New York Evening World



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Special Delivery!

From Dora Albert, New York City

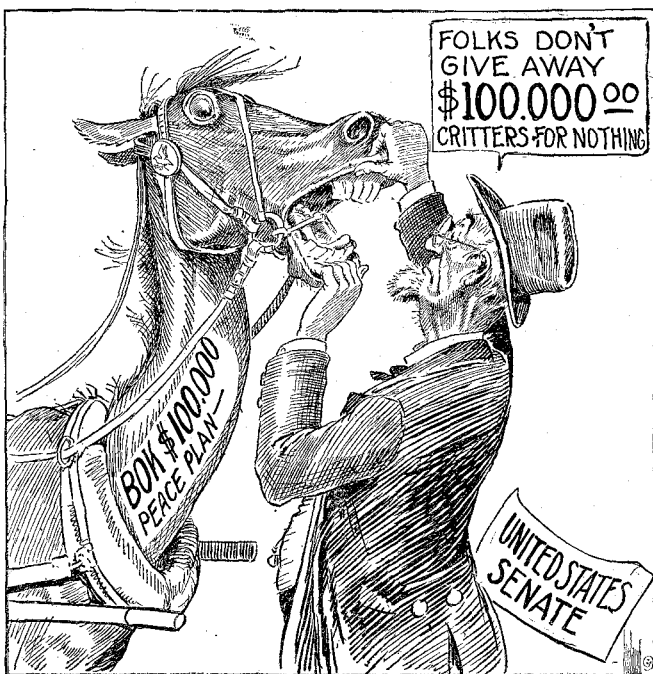
Ireland in the Columbus Evening Dispatch



Whose Pocket?

From Henry H. Metlers, Columbus, Ohio

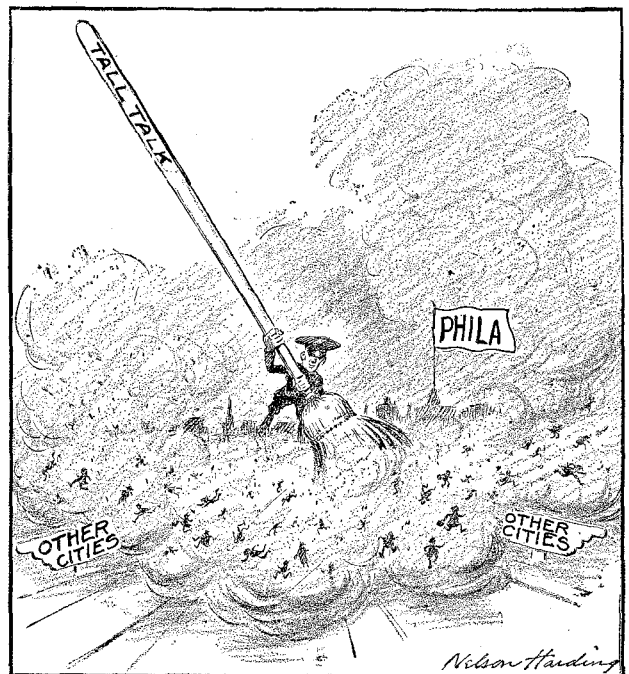
Ireland in the Columbus Evening Dispatch



The Gift Horse

From Constance Ladd, Columbus, Ohio

Harding in the Brooklyn Eagle



Wouldn't a Dustless Mop be Better than that Long-Handled Broom?



have done this through the radio, even taking charge of a great broadcasting station for an evening. In a public square others set up a stove and served hot baked beans free! The press has given publicity to this very real and important need.

And yet, what they are asking is a difficult thing to give them. Numbers of fine men are more than willing to help, but comparatively few have that peculiar capacity necessary for boy leadership. That high personal character is required is obvious; but this alone will not accomplish the purpose. Even adding practical outdoor experience to this is not enough. There was an officer of General Baden-Powell's who was with him in Africa when the "Scout" idea began to develop; but this able and experienced officer, with the best intentions in the world, could not himself make a success of a Scout troop.

What is vitally necessary in a Scoutmaster is that sympathetic understanding of boyhood, plus that strength of character which enables a man not only to win a boy's confidence but to gain a definite leadership at a time when a boy demands a leader.

Few institutions have meant as much

to boyhood as has the Boy Scouts. A man of requisite personality and capacity who takes enthusiastic charge of a Scout troop will do much not only for his particular boys but for the future men of America.

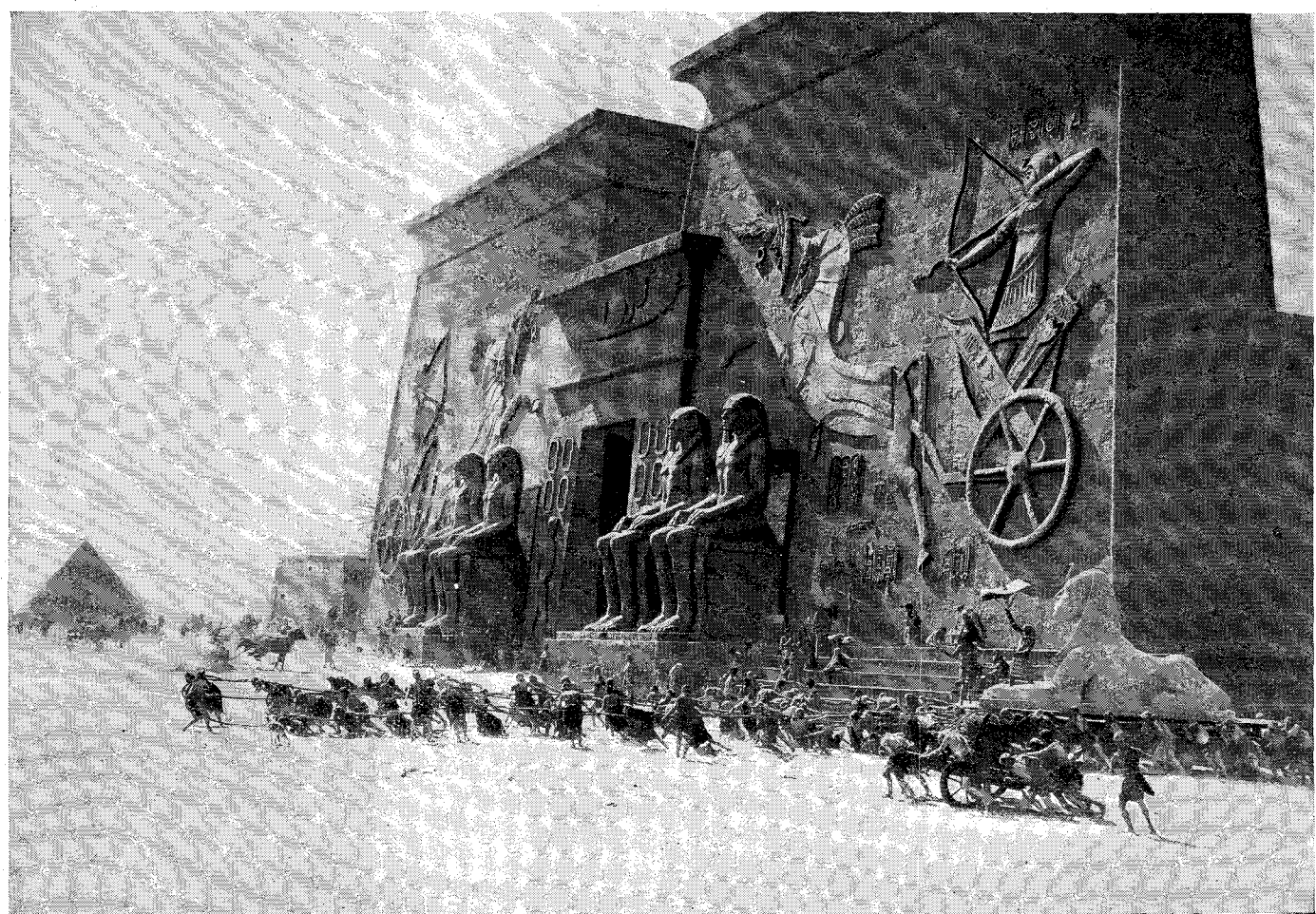
### The Ten Commandments

UNGAINLY, overloaded camels; rickety carts dragged by miniature donkeys; flocks of frightened goats; people gaunt and wild-eyed, the remnant of a great race straggling out across the desert at dawn—out between the rows of mighty stone Sphinxes which these slaves in Egypt had sweated under the lash to drag into their position before the city gates. One ragged man and then another falls to his knees blessing God, and rises to trudge onward through the sand. Among the fleeing band is only one man whose spirit has not been crushed by the long, rhinoceros-hide whips of Pharaoh's taskmasters—one man with courage and faith enough to lead this people out of cruel slavery into the unknown desert. The Red Sea stretches itself before them. Behind them Pharaoh's merciless charioteers press close; and the broken people turn upon their leader, upon Moses, crying, "Because there were no graves in

Egypt, hast thou taken us away to die in the wilderness?"

Exodus, the Bible story, in all its stark terror and pathos has been flashed on the motion-picture screen, and crowds are standing in line for an opportunity to see it. "The Ten Commandments" is a hybrid production to which the Bible story forms an extended prologue. Would it were all prologue; for when the astounding passage of the Red Sea is accomplished, when the orgies of the golden calf are interrupted by Moses bearing the law of Jehovah on tables of stone, the picture suddenly changes to a modern household scene. Over the audience sweeps a rustle of disappointment. The breathless attention relaxes to the customary nonchalance of a seasoned motion-picture audience, yet with the atmosphere of hope that the Bible story will return. Unfortunately for the audience, it never does. For one interested in the art of the motion pictures, however, there is an unusual opportunity for comparison with the ordinary type of picture. And the Bible wins; not because it is the Bible, but because it presents vividly a simple story, forceful and stirring, of an outcast nation.

The technical handling of the produc-



The Children of Israel as Captives in Egypt (in "The Ten Commandments")