



MAUDE WILLIS, Dramatic Reader.

To make people live before you is the rare gift of Miss Maude Willis, the well-known dramatic reader, who is presenting the famous play "Turn of Mind" on the second afternoon of the Community Chautauqua program. Her keen character analysis, as well as her remarkably beautiful voice make her performance a delight to all who love real American drama with a thrill, a tear, and lots of smiles.



SINGERS AND FIGHTERS TO THRILL COMMUNITY CHAUTAUQUA ON JOY NIGHT.

These four fighting Yanks come straight from the firing line with the music that made our army a singing army as well as a fighting army. All the four men have been in the thick of the fighting, and their performance has the snap and dash that is typically American. They are presenting a program of patriotic airs, soldier songs of all nations, as well as some distinctly American airs that appeal to every one. They will appear at the Community Chautauqua on the fifth day and on joy night.



STRICKLAND GILLILAN WHO WILL APPEAR TO CROWN JOY NIGHT AT THE COMMUNITY CHAUTAUQUA.

Strickland Gillilan, America's greatest living humorist, is said to leave a train of smiles behind him wherever he appears. He has made more than a million people laugh, he has never made one cry, and he claims that as a laughter is a tonic, he has a greater number of patients than any doctor living. His fame as a writer is as great as his reputation as a lecturer, so that his appearance on Joy Night, the closing night of the Community Chautauqua, insures an evening of rare fun.

KEEPING MONEY AT HOME

(Matter Suitable for Editorial Appropriate One Week Before Chautauqua Opens).

In every town there are a few people who see in everything new and unusual a possibility of harm, and who oppose bringing into the community any outside ideas. Even in this enlightened day a few—we are glad to say of our community that there are very few—oppose so useful and beneficial an influence as the Chautauqua which is to open here next week.

The chief reason these non-progressives advance against this great institution of entertainment and education is that "it doesn't belong to our town." Is the greatest advantage gained from the Chautauqua, because, coming as it does from outside our horizon, it brings new thoughts, new ideas and new suggestions for the solution of present day problems. We all need this new inspiration. It doesn't mean that we are to change our ideas and ideals, but it is useful to know how the other fellow thinks.

"But," it is asked, "why should we pay our money to an out-of-town attraction?" The most direct answer is "because it keeps money in the town." Almost everyone at this season of the year is planning to take a vacation—and many are wise enough to take it at home when the Chautauqua comes to town. For through it they enjoy all the best in entertainment that the city offers and are saved the expense and inconvenience of travel. They stay right at home with the rest of the family, have all the comforts of home, and spend their vacation money right in their own home town. In addition to this money the town gains from the Chautauqua, because every member of it who comes here spends money here.

Therefore, the Chautauqua brings money to the town and keeps money here. Our best advice to everyone is to take the whole family down to the big brown tent next week and enjoy together the most delightful and profitable vacation that can be obtained anywhere.

LEARN HOW TO LISTEN TO MUSIC AT THE COMMUNITY CHAUTAUQUA.



THE MISSES KELLER.

The Misses Grace and Luella Keller are two charming young American girls who are doing something most unusual in musical entertainment. Convinced that many people, who have never studied music can enjoy it quite as much as any musician, if they but understand the meaning of it, these two talented artists present a program on the third day of the Chautauqua which they explain so interestingly that every one says "I never knew there was so much to music." This program has been presented before large audiences and groups of music students throughout the country who have found it a great inspiration in their work.



BRUSH THE GREAT COMING WITH COMMUNITY CHAUTAUQUA.

Brush the Great, master magician and miracle-maker, believes that an audience should be amused as well as benefited—so he combines fun with magic. You never can tell when he will make a rabbit appear out of your neighbor's hat, or a bunch of apples out of Grandma's knitting. He keeps his audience guessing all the time—about what he will do next and how he will do it. He appears on all the programs and is a special feature of children's night, the last night of the Chautauqua.

GAIN HEALTH AT COMMUNITY CHAUTAUQUA.



LOUISE L. MCINTYRE.

"Health is Wealth," says Louise McIntyre, who has shown thousands of people how to live well and keep well by the use of a few simple exercises. Her famous Temple Health Club in San Francisco, the largest of its kind in the country, has been the means of bringing thousands to health and happiness. Her lecture has been presented in many large cities of the country, in schools, churches and public halls. She has endorsed it as one of the most beneficial lectures of its kind.

THE TIME OF THEIR LIVES.

The passing of the Chautauqua ten days ago has left a happy memory in the hearts of the boys and girls who took part in the Junior Chautauqua. No wonder! They have had the best of fun of the finest kind during every form of entertainment and games.

Such games as were never before, and enough of them to last a whole year—games for boys and girls, and games for sunny days.



THE DEL MAR LADIES' QUARTET OPENS THE COMMUNITY CHAUTAUQUA.

Dainty and entertaining is the Del Mar Ladies' Quartet which appears on the first day of this year's Community Chautauqua program with a splendid program given with setting and costumes that are strikingly beautiful in their richness and color. The program includes all the popular melodies that every one likes to hear, with just enough of the modern music to give a contrasting lighter touch.

NO MATTER WHAT IT IS, IT'S THE BEST!

The remarkable part of the program offered by the Community Chautauqua has always been that while every form of high class entertainment is presented it is hardly possible to say which is best. Each attraction is different from all the others on the program and from all others in the same line. But it has to be the best to get on the program of the Community Chautauqua.

This year's program surpasses the high standard set by the Community Chautauqua in previous years and is but an additional reason for the unique reputation possessed by Community Chautauqua of presenting the finest five-day Chautauqua in America.

MORE THAN THE CITY OFFERS!

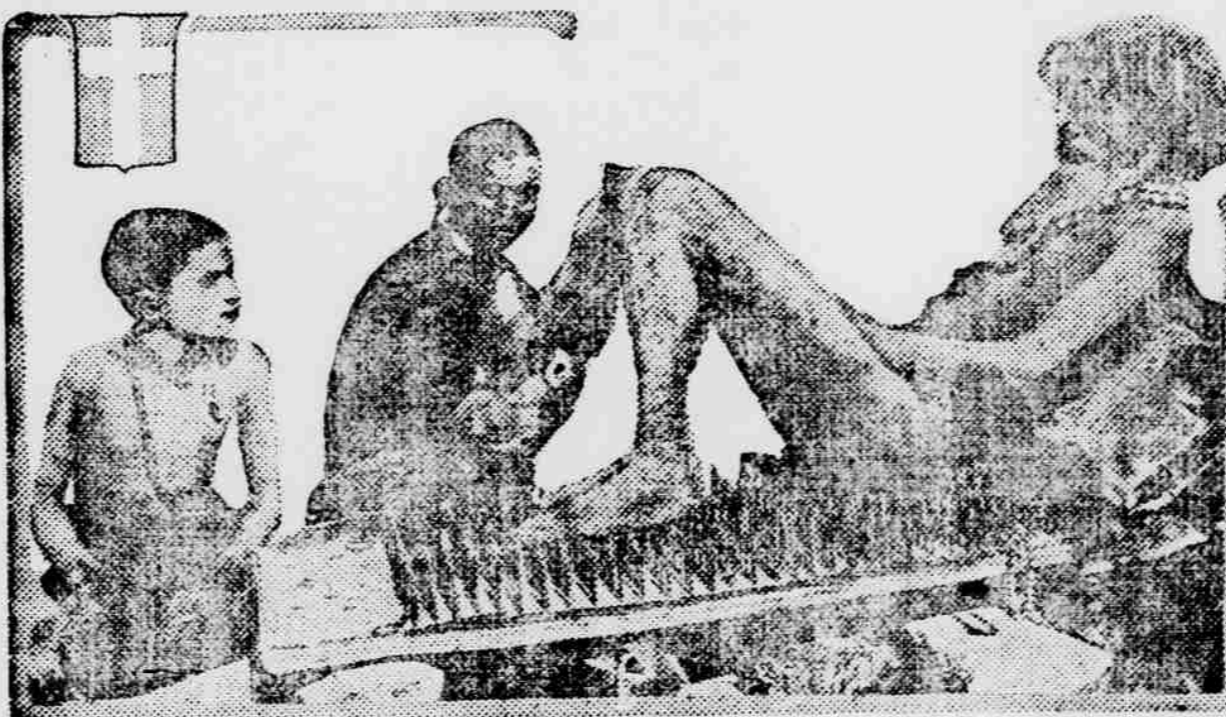
A glance at the complete program of the Community Chautauqua causes the reader to wonder at the array of high class talent offered at so reasonable a price. In a large city a single lecture by such men as Harwood Spicer, Montville Flowers or Strickland Gillilan cannot be heard at less than the \$2 Broadway scale of prices. Yet these three great speakers and a host of other talented artists are appearing for five days at the price of \$2.75, and if one is fortunate enough to secure one of the first five hundred tickets, \$2.20. Five days' entertainment at a price that is just a little more than the cost of a single performance in the city.



A STREET SCENE IN BERLIN DURING THE REVOLUTION, DESCRIBED BY HARWOOD SPICER ON THE OPENING NIGHT OF THE CHAUTAUQUA.

This is one of the street scenes in Berlin just before Germany surrendered to the Allies. The revolutionists who have taken control have placed guns in every street, to prevent the autocratic powers from forcing the people back to the machine plants and trenches. The leader who is addressing the mob was photographed while he was inciting the mob to attack the Royal Palace, and he was killed a few hours after this picture was taken by Harwood Spicer, who opens the program of the Community Chautauqua.

One of the Interesting Exhibits Shown at the Methodist Centenary Celebration



To prove that his soul is above worldly troubles and physical pain, this Hindu fakir nonchalantly reclines on a bed of spikes, much to the amazement of less spiritual observers. The bed of spikes will be one of the interesting exhibits shown at the Methodist Centenary Celebration, in Columbus, O., June 20 to July 12. Whether a fakir, Hindu or otherwise, can be found to demonstrate his power of endurance on it is still an unsettled question with celebration officials.

ANTIQUITY OF DECORATIVE ART

Strange Sources From Which Pigments Used by Modern Painters Are Derived.

PRESERVATION OF SURFACES.

Crude but Effective Processes Employed by the Egyptians and Greeks of Pliny's Day—Noah Prudently Waterproofed the Ark.

Whether paint was invented in answer to a need for a preservative or to meet a desire for beauty is a question fully as knotty as the ancient one about the relative time of arrival of the chicken or the egg. It was invented, though, and it serves both purposes equally; so whether it is an offspring of mother necessity or an adopted son of beauty remains forever a disputed question.

The first men, cowering under the fierce and glaring suns of the biblical countries, constructed rude huts of wood to shelter them. The perishable nature of these structures caused rapid decay, and it is probable that the occupants, seeking some artificial means of preservation, hit upon the pigments of the earth in their search. It is perhaps natural to suppose that it was the instinct of preservation that led men to the search, although the glories of the sunsets and the beauties of the rainbow may have created a desire to imitate those wonders in their own dwellings.

The earliest record of the application of a preservative to a wooden structure dates from the ark, which was, according to the Bible, "pitched within and without." The pitch was a triumph of preservation whatever it lacked as a thing of beauty.

Decoration applied to buildings first comes to light with ancient Babylon, whose walls were covered with representations of hunting scenes and of combat. These were done in red and the method followed was to paint the scene on the bricks at the time of manufacture, assuring permanence by baking. Strictly speaking, this was not painting so much as it was the earliest manifestation of our own familiar kalsomining.

The first Hebrew to mention painting is Moses. In the thirty-third chapter of the book of Numbers he instructs the Israelites, "When ye have passed over the Jordan into the land of Canaan, then shall ye drive out all the inhabitants of the land from before you and destroy all their pictures."

At later periods the Jews adopted many customs of the peoples who successively obtained power over them and in the apocryphal book of the Maccabees is found this allusion to the art of decorating, "For as the master builder of a new house must care for the whole building, but he that undertaketh to set it out and paint it, must seek out things for the adorning thereof."

Although Homer gives credit to a Greek for the discovery of paint, the allusions to it in the books of Moses, the painted mummy cases of the Egyptians and the decorated walls of Babylon and Thebes fix its origin at a period long antecedent to the Greek era. The walls of Thebes were painted 1,900 years before the coming of Christ and 996 years before "Omer smote his bloomin' lyre."

The Greeks recognized the value of paint as a preservative and made use of something akin to it on their ships. Pliny writes of the mode of boiling wax and painting ships with it, after which, he continues, "neither the sea, nor the wind, nor the sun can destroy the wood thus protected."

The Romans, being essentially a warlike people, never brought the decoration of buildings to the high plane it had reached with the Greeks. For all that the ruins of Pompeii show many structures whose mural decorations are in fair shape today. The colors used were glaring. A black background was the usual one and the combinations worked thereon red, yellow and blue.

In the early Christian era the use of mosaics for churches somewhat supplanted mural painting. Still, during the reign of Justinian the Church of Saint Sophia was built at Constantinople and its walls were adorned with paintings.

In modern times the uses of paint have come to be as numerous as its myriad shades and tints. Paint is unique in that its name has no synonym and for it there is no substitute material. Bread is the staff of life, but paint is the life of the staff.

No one thinks of the exterior of a wooden building now except in terms of paint coated. Interiors, too, from painted walls and stained furniture down to the lowliest kitchen utensil, all receive their protective covering. Steel, so often associated with cement reinforcing, is painted before it goes to give solidity to the manufactured zone. The huge girders of the skyscrapers are daubed an ugly but efficient red underneath the surface coat of black. Perhaps the best example of the value of paint on steel is found in the venerable Brooklyn bridge, on which a gang of painters is busy going continually. It is scarcely possible to think of a single manufactured article which does not meet paint somewhere in the course of its construction. So has paint grown into the very marrow of our lives.