

## "Statue of Freedom"

### on National Capitol

The bronze statue surmounting the dome of the national capital at Washington is the figure of a woman and symbolizes liberty. This statue is often erroneously supposed to represent an American Indian, owing to the fact that from a distance the helmet of the figure resembles the bonnet of an Indian war chief. In fact the eagle's head and the arrangement of the feathers on the helmet were suggested by costumes of certain Indian tribes. The figure, which weighs 14,953 pounds and is 19½ feet high, was modeled at Rome, Italy, by Thomas Crawford in 1855, from plans adopted in 1850 by Senator Jefferson Davis of Mississippi, who was then chairman of committee on public buildings. Crawford named the statue "Armed Liberty," but ever since it arrived at the capital it has been officially known as the "Statue of Freedom." The statue was set in place on the dome of the capitol December 2, 1863, and stands on a globe bearing our national motto—"E Pluribus Unum."

### Talent Wasted

Dorothea MacLure wanted to get into the movies. She wasn't exactly stage struck . . . but she wanted to get into the movies. She was a pretty girl and reasonably talented, and her parents didn't have any really serious objections so Dorothea set forth to get into the movies.

As you can imagine, it wasn't an easy job. There were lots and lots of girls who wanted to get into the movies as badly as she did, and some of them were even prettier than she was—at least, it seemed so to Dorothea. But she waited and waited, and smiled here, and smiled there, and blushed a little, and waited a lot more—and finally Dorothea did get into the movies.

Add then a horrid old usher made her stand up inside the tape!

### Profitable Salvaging

Bright new tin buckets, cups and other articles are being manufactured from old metal roofing, empty powder and carbide containers and other junk salvaged by the railroads, says Popular Mechanics Magazine. Old broom handles are made into staffs for signal flags, old canvas is transformed into curtains for the locomotive cabs and aprons. Thrift practices such as these save the carriers hundreds of thousands of dollars annually, according to the American Railway association.

### Peculiar Musical Notes

Buckwhart notes were a style of notation used in the Middle West singing schools before the Civil war. The notes were round, square or triangular, black or white, according to the place in the scale they occupied. By the shape of the notes you could tell the scale location. The buckwhart idea was said to be the work of Dr. Samuel Wakefield, about 1825, and that same doctor of divinity was grandfather of Charles Wakefield Cadman.

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## SHOCK ABSORBERS ARE BUILT IN AS PART OF CAR ON NEW PACKARD

Shock absorbers, for the first time, have become an integral part of a motor, in the new Packard Eight. Packard has lifted them from among automobile accessories and has made them as much a built-in part of the car as the engine itself.

While then new Packard shock absorbers are only a part of the Packard shock absorbing system, they are one of its most important elements, and have a number of features which have attracted considerable attention since the new cars first made their appearance. They were designed by Packard engineers to fit into the general design of the car, and to work with the rest of the shock absorber system in eliminating road shocks from both car and the steering.

But the deflection of the car springs and rebound are checked by the new two-way acting shock absorbers. The checking action is brought about by the transfer of oil through restricted passages from one chamber to another on the inside of the device. The whole car as a result is effectively cushioned against road shocks.

Difficulties encountered in shock absorbers through having incorrect resistance have been eliminated by so designing the new Packard device that the adjustment is made correct initially and remains constant. It is impossible to make a change except through installing a different sized metering pin to control the flow of oil. This can be done only in a Packard service station or at the factory.

These shock absorbers and other Packard improvements created the most favorable comment among Northville residents and visitors during the recent Northville Fair. Throughout the week Russell Walker, one of Detroit's dealers, at 8249 Grand River avenue, has two beautiful new Packard Eights on display.

### Promoted Copyright Law

Noah Webster, the dictionary maker, was the first American to benefit by the copyright laws. In 1783 Webster published "A Grammatical Institute of the English Language." He described it as "an elementary book for facilitating the acquisition of our vernacular tongue, and for correcting a vicious pronunciation which prevailed among the common people." The first part was known as "Webster's Spelling Book." It is still in print, and has sold over 100,000 copies. Shortly after the publication of this book Webster made a tour of the southern states in the interests of a copyright law. The federal copyright law was passed in 1790. It was especially appropriate that the first author to take advantage of this law should have been one who labored to promote it—Mentor Magazine.

## The Telltale Record

By JEAN STEVENS

(Copyright)

"YOU'RE the prize stumpton," exclaimed Ben Marshall, laughing derisively. "Here you are head over heels in love with one of the richest girls that ever got reasonably sure she doesn't dislike you, got a good job, yet you let a slicker like Wallie Ehlers walk off with the plum."

"He hasn't walked off with her yet," returned Clive Culver hoarsely, and "No fault of yours he hasn't, and if you'd seen him last night after you left the party, I guess you'd say there was need for speed."

It takes a pile of nerve for a duffer like me to ask for anything so wonderful as Annette, Ben. Why—the thought of what I was darning to do would choke me on the first word."

"It's a good thing we haven't all shining, violet like you, or marriages would be made in heaven! I'd write it out and then practice saying it till I got over being 'old-man-afraid-of-his-voice'."

After Marshall left Culver sat thinking over their conversation. He had loved Annette Keating ever since their first meeting. But when it came to proposing to her he never had been able to summon sufficient courage. Ben's suggestion that he write out his proposal and practice saying it had generated the first twinge of courage he had felt in many a day.

He was aroused from his reverie by the sound of familiar voices, and going to the window was hailed by two associates. "We're planning a dance for Friday night, Clive. Want to come?" With his new-found courage still wogling in his consciousness he answered in the affirmative, at once formulating in his mind an invitation to Annette.

"Oh, Clive! I'm so sorry!" answered the girl, with a catch in her voice, when Clive telephoned his invitation a little later. "I've just promised Wallie Ehlers and I can't break a promise."

"I suppose not, but Ehlers must have been sitting on your front step when the boys planned the party, to have asked you so soon."

Annette did not go to the dance with Wallie Ehlers. On Friday morning her six-year-old brother, Buddie, broke out with measles, and was so cross no one but his sister seemed able to quiet him. For more than a week Annette was his constant attendant. Finally he began to loze for the outside.

"Sis," he exclaimed, "how I wish we had a phonograph like Culver's! Wouldn't it fun to hear some jazz stuff while I'm getting well?"

"Why, Buddie? If you'd like it, I'll phone Mrs. Culver and ask her for it."

It was but a short time after that the groceryman delivered the Culver phonograph at Keating's door.

"Begin at the top shelf, sis, and play 'em all the way down!" demanded the delighted child.

When every shelf but one had been emptied, Buddie was fast asleep, but there being but one record left on the bottom shelf, Annette decided to play it. There was no title on the record. As she listened a voice began to speak—a masculine voice, which seemed familiar—it was addressing her.

"Annette," said the voice, "I've waited for more than a year to tell you how much I care for you, but it has seemed such a big thing to ask you to marry me. I've never dared do it till now. Will you?"

The bewildered girl shut off the power, wrapped the record in a fold of her skirt, made sure Buddie was still asleep, and flew to her room, where understanding finally penetrated.

A little later a customer who seemed to be laboring under some suppressed excitement called at the talking machine shop on Main street, asked for Ben Marshall, and when that salesman was at liberty retired with him to one of the booths where records are tried.

That same afternoon Clive Culver was sent to a neighboring town on business for his firm. Returning the following evening at supper time, his very first act after entering the front door was to lock himself in a little den off the library. In another moment he was out again, flying to the kitchen, where he grabbed his astonished mother by the shoulders.

"Mother!" he gasped. "Where's the phonograph?"

"In the front hall behind the door. Yesterday."

Just here a neighbor called Mrs. Culver to the rear fence, and during her absence Clive wheeled the talking machine into the den. When the door was safely locked once more he opened the cabinet with a hand that almost trembled and felt on the bottom shelf.

"Thank goodness—it's safe!" he muttered, and placed it in the machine.

"Clive, dear," the machine ground out in a feminine voice which was unmistakably Annette's, "I've been waiting for you to ask me to marry you almost as long as you've been getting up courage to do it. Don't you want to come over and get your answer?"

With a whoop which might have been the pride of a Comanche, he bounded down the stairs, sought his mother, and demanded to know who had last used the phonograph. "I sent it over to Keating's yesterday by the grocery man. Buddie was restless, and wanted some music; they just brought it back."

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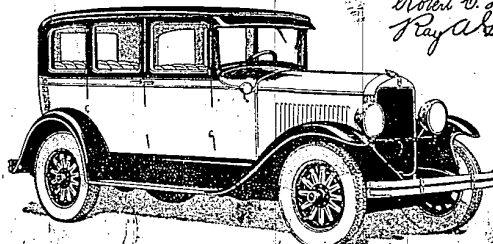
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