

# Indiana Daily Times

INDIANAPOLIS, IND.

Daily Except Sunday, 25-29 South Meridian Street.

Telephones—Main 3500, New 28-351

MEMBER OF AUDIT BUREAU OF CIRCULATIONS.

Advertising Offices—Chicago, New York, Boston, Detroit, G. Logan Payne Co.

—“THIS IS THE YEAR”—

WE SAY “AMEN” to Wyckoff's statement that 7 cents is enough for drinks at soda fountains.

TRUE, there are some drawbacks to the newspaper business, but we'll take our job in preference to Wyckoff's.

HEADLINE: “1,799 Irishmen now in British prison.”—Think what fine policemen they'd make over here!

WE had our coal shortage last winter and we'll probably have our ice shortage next summer, but one mighty handy thing about the sugar shortage, we're likely to have it any old time.

## The Same Gang Is Here

One cursory glance at the list of candidates for the republican state convention is sufficient to show the close alliance between the Jewett administration and the crowd of state politicians who are now seeking to put over James W. Fessler for governor of Indiana.

It almost appears that the city administration was unwilling to trust the convention ballots in the hands of any others than those who constituted the administration that has played with James P. Goodrich and his crowd in affairs in which the state and the city have been connected.

It would be impossible, in a short article, to tell just how the Goodrich-Jewett organization expects to control the Marion county delegation to the republican state convention, but that it does can not be denied because those who have inspected the list of candidates for delegates which has been offered to the republican party in this district.

For example, there is Mayor Jewett himself, the instrument through which Goodrich and his crowd unloaded the garbage plant on the community for \$175,000 after its sworn value was fixed at approximately \$10,000 by a director of the company owing it. He wants to be a state delegate for some reason.

Samuel Ashby, corporation counsel under Jewett, is another who has the same aspirations.

D. H. Bynum, one of Ashby's staff, likewise desires to be a delegate. Robert H. Bryson, Jewett's controller, is another aspirant.

Allen Sims, negro bondsman for many of the Jewett negroes in police and criminal court, wants to sit with the mayor, too.

Sherman T. Davis, negro bootlegger, whose case is on appeal, wishes a place along the other side of the mayor.

W. H. Jackson, who was connected with the “Calumet club” when the police raided it as a negro gambling house, “sure do” want to be there with the mayor.

Harry Lee, whose name appeared on so many bonds for police court prisoners that it ceased to be a joke, has not overlooked the opportunity to join the “mayor's cabinet” in the convention.

Marion Caldwell, the man whom Gov. Goodrich “permitted” to collect oil fees in the “interim” to reimburse him for “expenses” incurred during the legislative session, has a convention hat, too.

Others who aspire to belong to this array of delegates from Marion county and who have never been known to do anything unfriendly toward the Goodrich-Jewett organization, are:

Caleb Denny, the “Good Citizenship league” sponsor for Jewett; Leo K. Fessler, the “Good Government” auditor; Lewis W. George, the “clean politics” county commissioner whose report on jail conditions did not exactly astonish the county; Harry B. Dynes, the handy man who “represents” Gov. Goodrich as he flits “hither and thither” in the state; John C. Ruckelshaus, attorney for the Haags and head of the Columbia club; Charles O. Roemer, district chairman, who conceded Marion county to the democrats by 10,000 votes, and Harry Hendrickson, himself, who may get away from George V. Coffin long enough to attend the convention if business is not too brisk at the Coffin truck garage.

These exponents of “good government and clean politics” will all be in the convention if the republican party does not do something next week to protect itself.

What kind of a platform will they frame for J. W. Fessler, the candidate who pledges himself, above all other considerations, to be governed exactly by the platform adopted at this convention?

## A Question of Men

There is, in the democratic ranks at this primary, no issue that can be said to be represented by any group of candidates for nomination.

The selection of the democratic ticket must be based entirely on the character and purposes of the candidates in seeking nominations. With a few exceptions there is nothing to prevent any of the various candidates making excellent races for the offices to which they aspire.

The democrats of the county must choose their candidates with care to obtain the best ticket possible and the only menace to their success in the fall election lies in the possible selection of some candidate who has not the strength of character to resist becoming a tool for some selfish interest.

Frederick E. Crum, who had the effrontery to seek the democratic nomination for coroner, is not a fit man to have a place on the democratic ticket. His record in regard to the illicit sale of intoxicants should, and we believe will, prove sufficient to defeat him for the nomination.

Albert A. Henry and Walter T. McNamara are both openly attempting to capitalize anti-prohibition sentiment in furtherance of their candidacies. This attempt makes the issue plain in their cases and there should be enough sentiment in Indianapolis against the return of the liquor sodden days to defeat them.

There is a vigorous contest under way between George M. Spiegel and Frank F. Woolfing for the nomination for treasurer. This is largely a contest between two types of candidates, each with warm friends. Spiegel is a business man of high standing who is seeking the office with definite purposes, well defined and having for their object the breaking up of the practice of making the treasurer's office the seat of finances of a county ring. Woolfing has the wholehearted support of George M. Ray, who was convicted of a felony in a Clay county township trustee bribery affair several years ago.

## Burning Brush Heaps

The significance of Thomas Taggart's promises to begin soon “to burn the brush heaps” is just beginning to become apparent to the republicans of Indiana.

They know, of course, that when an effort is made to put good land to good purposes it is necessary to clear away the brush. They also know that when brush heaps are burned various “varmints” are likely to be scared into the open, sometimes to the surprise of the brush heap burner and frequently to the consternation of the onlooker.

We have no way of knowing just what Mr. Taggart expects to drive into the open when he starts burning brush heaps nor have we any advance information as to which particular brush heap he expects to burn first.

But we do know that the republican administration of Indiana has made a lot of brush heaps, not only in the creation of the Wood pile, but also in the filling of chuckholes in the state highways and in the streets of Indianapolis.

We know that the brush heaps harbor some very undesirable citizens, some of whom have been released from the state penal institutions by paroles and some of whom have been released without any legal formalities.

We know that lurking in the brush heaps of this state are some men of good standing who pretend to be democrats, such as Phil Zoercher, the paid speechmaker of the Goodrich tax board, and we hope that when the conflagration starts it will drive such as Zoercher into the open.

When it comes to burning brush heaps we claim to have a little incendiary ability, ourselves; an ability over which some of the pap-suckers of Marion county and the city of Indianapolis have been worrying considerably of late.

Whatever Mr. Taggart decides to do in the way of burning brush heaps will redound to the benefit of the state as a whole.

Whatever ability The Times may have to help will be at the services of Mr. Taggart.

## STAGE AND SCREEN

Kellys Get Big Welcome in ‘Clarence’

“CLARENCE.” A remarkable thing happened last night. It happened after the third act of Booth Tarkington's comedy success, “Clarence,” at English's.

The remarkable thing was that a theater audience became actually organized to accomplish one definite thing.

The definite thing was to show Gregory Kelly and his charming wife, Ruth Gordon, just how much Indianapolis loves ‘em both.

It seemed for a while that the audience wasn't going to be able to get the curtain up on the ones they wanted.

Lights went on and off, the curtain went up and others were taking the bows along with the Kellys.

What the folks, who paid their money to see the show, wanted was the Kellys by themselves.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

When the audience last night got it into their several heads that there might be some politics behind the footlights the applause became so deafening that the orchestra had to stop.

And right along with us was Capt. English applauding for the Kellys.

as fine a characterization as David Warfield's masterful work in “The Music Master.”

“Clarence,” the comedy divine, remains at English's all week.

And we hope that Capt. English will be present any time that an audience organizes in the future to bring the Kellys before the footlights.

THE MCFARLANDS.

Occasionally vaudeville gets real honest to goodness grand opera and concert singers.

Such a fact exists at Keith's this week, as Mary and Marie McFarland are hitting higher notes than have been warbled there in many moons.

These two are real artists and when they top the high notes in worth while songs it's a pleasure to hear the enthusiastic applause for meritorious efforts of the singers.

The McFarlands appear without any blase of lights or music as they just come on and settle down to their business of singing and it is not long until you realize that these two grand opera singers are the best on the bill.

From a comedy standpoint, Bert Baker and company in a sketch called “Preparation,” are easy winners, as husbands like to hear their man lie to his wife in an attempt to prevent dear wife from finding out about a mysterious blonde.

Marie Cahill, whose name years ago drew people to the legitimate theater, is making her first efforts in vaudeville.

She sings a bit, has a funny conversation over the phone and then sings a little more.

No denying the fact that Maleta Ronconi is a splendid violinist, but she is a Noland and Nolan have a neat juggling act; Fallon and Brown crack some jokes and the bill includes Billy McDermott who is allowed to occupy the stage too long a time.

Just the McFarlands alone would justify one buying a ticket to Keith's this week and Bert Baker and company is another reason.

—J. J. J.—

BERTHA KALICH.

A change in her bookings will permit Bertha Kalich to open a three-day engagement at the Murat next Thursday night in “The Riddle: Woman.”

Charlotte E. Wells and Dorothy Donnelly wrote the play on the strength of an idea of a European playwright, it is announced.

Madam Kalich plays the role of a wife who is haunted by a specter of the past, which has never been revealed to her husband.

The play is said to give this celebrated emotional actress a great opportunity to use every ounce of her talent.

—J. J. J.—

LYRIC.

Violins suggest beauty and grace. Their music is always pleasing and entertaining.

But combined with pretty girls and dances, they form a type of entertainment that is especially pleasing.

“The Violin Girls,” five players of the violin, form the feature act at the Lyric theater this week.

Solo dances and songs are on their program as well as a number from the leader of the group.

From classical music and jazz, the menu is shifted to motion pictures of the Stecher-Caddock wrestling match.

The Chiffonette Sisters have many dances and songs.

Then Willie Zimmerman comes forth with a bit of comedy.

“Yesterdays” is the name of a little rural sketch presented by Rawson and Clare, with music and humor.

A couple of blackface artists are Nixon and Sands, who put over much comedy and dance.

Slipper, Kennedy and Reeves, in a series of “Campus Capers” tell some jokes together with their songs.

At the Lyric all week.

—J. J. J.—

DEMSEY IN CUFFS.

Jack Dempsey is not afraid of bad men with guns.

That is proved in the eighth episode of “Dire Devil Jack,” a movie serial now on the Broadway.

Dempsey is surrounded by bad men who have the drop on him.

He is told to go east or he would be sent “west” which means in the direction of the cemetery.

Dempsey pulls a stunt and in a fist fight puts some of his opponents in dreamland.

Gee, how that man Dempsey can use his fists.

After he knocks the bad men into dreamland, he walks a nice sheriff and serves a warrant on Dempsey.

Dempsey will not fight the law, so he surrenders and the last seen of Dempsey in this episode he is handcuffed.

George Wheeler opens the vaudeville portion by getting melody out of a saw and some empty bottles.

The feature act is “Fun at the Country School,” and the bill includes Parke and Lando; Jack and Eva Arnold; Porter and Porter, and Ferguson and Sunderland.

At the Broadway all week.

—J. J. J.—

WILLIAM RUSSELL.

Another Fox star has gone in for comedy roles.

This time it is William Russell and his comedy is called “Leave It to Me.”

Russell takes the role of a society idler, whose fiancée orders him to work before she will march to the strains of wedding music.

Russell goes to work by starting a detective agency and to make business good invites a band of thieves and porch climbers to come to town.

Then the fun starts.

The vaudeville bill is headed by Gilroy Dolan and Correll and included are Edwards and Kelli, in “He Got Vamped”; Sherman and Balconi, in a music offering, in which the woman of the team presents “An Afternoon at Home”; the Kremka brothers, in a clever athletic offering, and the Holme sisters, in a dance offering.

At the Rialto all week.

—J. J. J.—

THE MOVIES.

Emma Dunn is as charming in the movie version of “Old Lady 31,” now at the Ohio, as she was in the stage production.

Priscilla Dean has the role of a o-gar girl in “The Virgin of Stamboul,” now at the Circle.

The Alhambra is presenting J. Warren Kerrigan in “Thirty Thousand Dollars.”

Eugene O'Brien has a comedy role in

“A Fool and His Money,” now at the Colonial.

The Regent is presenting a triple bill which features Franklin Parnum in “Hell's Fury Gordon.”

Sylvia Breamer is the star of “My Husband's Other Wife,” now at the Isis.

—J. J. J.—

THE CABARET GIRLS.

Three singers are the applause winners of “The Cabaret Girls” now at the Park.

Mae Mack first sings “Olden Days” from a balcony of a house and after the first two verses is joined by Irene Moore and Earl Sheehan.

They are easy winners with this song number.

Another applause favorite is Dot Barnette, when she sings “Clap Your Hands” and when she appears dressed like a little Italian boy.

The chorus is well dressed and the scenery is lavish in color schemes.

The name of this year's playlet is “Let's Go” and is in two acts and many scenes.

Another prominent member of the cast is Bertha Startzman.

—J. J. J.—

Union Rule Forbids Political Affiliation

It is distinctly against the constitution of the American Federation of Labor for any local, state or national union organization to affiliate with a labor, socialist or any other political party, according to a message sent out by Daniel J. Tobin, president of the International Brotherhood of Teamsters, Chauffeurs, Stationers and Helpers and a member of the executive council of the American Federation of Labor.

Adams declared that two boys, who were fishing, will testify that they saw Ray and Martha cross the bridge over Eagle creek and go to the direction of the place where the body was found.

Adams was positive in stating that a witness will be introduced who will testify of hearing two screams of the girl.

He went into the horrible details of the assault on the little girl and charged that Ray has confessed to not only murdering Martha Huff, but also criminally assaulting her.

In speaking of the blue marks on her body, Adams charged that they were the “footprints of