

## 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, Detroit, St. Louis, G. Logan Payne & Co.  
New York, Boston, Payne, Burns & Smith, Inc.

AMONG THE THINGS Goodrich does not seem to favor are "cavaliere" memorial and women's rights to office.

WHAT'S BECOME of that opinion Ferd Winter was to give as to constitutionality of state control of the coal industry?

INDIANA can not have everything of which California boasts and is to be congratulated on not having such an unstable underpinning.

BOTH CANDIDATES for the presidency are advertised as enthusiastic golfers, but for some reason the publicity departments have not given out their scores.

WARREN T. MCRAE appears to see the handwriting on the wall. At any rate he has gone to some trouble to assure the American legion that he is for the war memorial that the administration is opposing.

WE CONTEND that Mayor Jewett has a right to celebrate July 4 as he very well pleases, even if his particular type of celebration was presumed to have been made impossible by the eighteenth amendment.

THE GOVERNOR'S SON will eventually graduate to a position of affluence if his father continues to purchase stock for him in coal companies at the same ratio that obtained in the cases of the Lenoir and the Globe companies.

## Goodrich's Effrontery

For bold effrontery and absolute indifference to public judgment we commend the statement made yesterday by Gov. Goodrich to the Indiana senate in defense of implied charges of personal interest in public legislation.

No more humiliating instance of personal gall has ever come to the attention of a commonwealth that used to pride itself on selecting as chief executive men who were broad enough to serve the state regardless of personal profit.

Summed up, the cry of the governor of the state is that he does not own stock in the Lenoir coal mine—he merely bought \$10,000 of the stock as a wedding present for his son.

And in order to make as good a showing for himself as is possible, the governor camouflages this admission with a lot of self-laudation that would be puerile from any source and is the sheerest kind of boasting from his pen.

The statement bristles with evasions, untruths and semi-truths. As a defense against implications of improper conduct on the part of the state executive it is an admission equal only to the agreed statement of facts that Mr. Goodrich allowed to become a part of the Rock Oil Company case in which it was judicially found that he procured an iron plate to be inserted in a union of two gas lines, under cover of the dark.

Gov. Goodrich suggests that if Senator Cravens has any evidence of improper conduct he submit it to the district attorney where "it is reasonably certain that fair and impartial justice will be meted out."

The significance of this bit of bravado is that the governor does not suggest submitting the evidence to the state courts whose judgment he has so frequently overthrown in the establishment of his unlimited parole record.

It will require a great deal more than a statement of this type from the governor to convince the general public that he does not expect either to profit himself or to cause some of his family to profit by the enactment of a law giving his public service commission power to favor certain coal mines in Indiana to the exclusion of others in which he has not purchased wedding presents for his son.

## Why Not?

Whatever excuses the city administration may have for its abject failure to do anything that would make the city market more desirable to the consumer, it will be hard put to find reasons why the women of the south side should not have a market of their own if they want one.

Every once in a while we are regaled by an inspired argument from some one of Jewett's henchmen in which and by which it is sought to prove that the city market is of great value to the housewives of the city.

If this argument is sound, then it can not be very consistently argued that another market more accessible for south side housewives would not be desirable.

Certainly such a market will not detract from the central market place, where we are led to believe there are so many rare advantages for the consumer.

Alex Taggart, Stanley Wyckoff and other of the stand-owners at the central market will hardly abandon the stands they have been operating for the public for so many years just because another market house has been established.

On the other hand, there is a possibility that their philanthropic inclinations will move them to open stands in the new market and thus serve exclusively the south side public in the purely unselfish manner in which we are informed they have so long served the general public in the central market house.

Eliminating entirely the question of whether or not a market on the south side is desirable, there is still much to commend the proposed invention.

For years the south side has needed more eating houses, not pretentious chicken dinner places such as not infrequently take the police out the Bluff road, but common, ordinary places where the hungry mortal could satisfy his cravings for food.

And since the administration has long felt it incumbent on the city to encourage the locations of such places in the city market with its free rent and janitor service, why, indeed should it not establish a market on the south side in order to subsidize such eating places?

It is true, perhaps, that the establishment of a market simply to make a restaurant possible is a rather indirect and expensive way of accomplishing a given desire.

But come to think of it, what has the Jewett administration ever done that was both direct and inexpensive?

## Consistent Goodrich!

Gov. Goodrich's sudden advocacy of state control of the coal industry is not only a plain admission of failure on the part of his administration to protect the people of Indiana from what he now insists is exploitation of the public purse, but is also a complete reversal of the position he took when he had aspirations to become president.

In declaring that the coal dealers are asking from \$5 to \$7.25 for coal which they can deliver at a cost of less than \$2 he admits that his administration has done nothing to interfere with what he concedes is disgraceful profiteering.

In advocating the control of the coal industry by the state he advocates that which he condemned last year as a great menace to the country.

On Oct. 14, 1919, Gov. Goodrich, in addressing the Grain Dealers' National association at St. Louis, bitterly arraigned radical labor and the public ownership of utilities.

England is now grappling with the labor organizations of the empire, he said. "The railroad strike has just ended but the demand for the nationalization of her mines, means of communication and transportation is still insistent."

Further on he lamented the "severe restrictions applied to our transportation companies" which "stifled the development of our railroads and led naturally to the breakdown just before we entered the world war."

Continuing, he said: "The American people must pay for that breakdown in the billions of dollars irretrievably lost and in the prodigious inefficiency and failure of government operation. It is not too great a price to pay, if it rids us forever of the dangers of government ownership and operation."

"These radicals," he continued, after flaying the labor leaders, "would nationalize railroads and coal mines first and then all the other instruments of production. . . . They would substitute for private ownership and individual initiative communal ownership and operation and thus reduce us to a dull instrument of production and dry up the impulses of his ambition."

CUCUMBER AND ONION RUIN LOVE SCENES FOR TWO  
In 'The Lodger,' a Delicious Comedy, Now at the Murat

A cucumber and an onion ruin some pretty love scenes between Miss Marjorie Vonnegut and McKay Morris in the comedy, "The Lodger."

The way the vegetables ruin the love scenes affords some delicious stage fooling seldom equalled on the stage for many months.

Morris is making violent love while mixing a salad in which the cucumber and the onion play an important part in the repast, as well as the salad.

This little supper scene is good whole-some comedy and the acting of both Miss Vonnegut and Mr. Morris is delightfully satisfying.

"The Lodger" is a peculiar comedy in which the audience is constantly reminded of a series of mysterious murders by an unidentified man who "hates" women.

Morris plays the role of the lodger, who is suspected of being the avenger, the murderer of women, but he turns out to be a very wealthy nobleman who was killed at the altar and fled to an obscure boarding house to forget his troubles.

He had planned suicide, but when Miss Harding, played by Marjorie Vonnegut of this city, who has deservedly earned acting honors in New York City and elsewhere, comes into the lodger's life he begins dreaming day dreams.

The lodging house is presided over by Bunting and his English wife, Mrs. Bunting, a woman who is overcome by the horror of the crimes of the avenger.

Miss Bunting, played by Elizabeth Patterson, is subject to hysterical spells, and in these she stages some splendid faints.

We have often spoken of the sterling worth of Miss Patterson in character roles, but it remained for this comedy to give her the big chance to dominate every scene.

Miss Patterson's acting in "The Lodger" will undoubtedly remain as the character delineation of triumph of the Stuart Walker Players.

Aldrich Bowker is making his final appearance this season with the Walker players as Bunting and his wife can only correctly be described as perfect acting.

This is the writer's first opportunity to see Miss Vonnegut, and her work in "The Lodger" revealed a naturalness and charm of manner which has aided her in being seriously considered as a woman of splendid ability.

The other stars of the comedy were satisfactorily taken.

There was one little thrill made by Miss Binney is pretty and charming, but was badly directed.

The picture as a whole is excellent, but substitutes some other man for Carpenter and it would be a colossal failure.

The photograph is little above the average, but the direction is only fair.

Too much praise can not be given Carpenter for his work, for we take it he has not had much coaching and his acting must be natural.

BIRD ACT FEATURES  
NEW LYRIC BILL.

Birds and more birds.

They are the chief actors in "The Pot Pourri Review," which is the feature act at the Lyric this week.

They are trained to the last degree, and do many stunts.

It was interesting to watch these feathered ones turn somersaults and do other acrobatic feats that are supposed to belong exclusively to man.

These fowls roll balls, dance, and do almost everything but talk.

The two girl members of the troupe is in charge of the birds do dances and songs.

This act was enjoyed hugely by the audience, which called for more and more.

And Lander and Smith present some blackface comedy.

One of the members of this troupe is the cork and the other serves as a foil for his humor.

"The Pot Pourri" is a one-act comedy without any plot, but with songs and dances and fun.

There are four men in the company.

George Carpenter as an actor:

When he was in the Circle it was with a feeling of having to do something disagreeable and get it over with.

We could not realize that it was possible for a prize-fighter to become a good actor, but it was.

The two girls of the troupe was a surprise, as were the birds.

We were delightedly surprised, however.

Carpenter is an actor—make no mistake about it. He has none of the characteristics of a prize-fighter, walks gracefully and has an air that would charm the heart of any girl, but at the same time there is nothing feminine in his manner.

On the contrary, as befitting a prize-fighter, he is a well set-up, manly looking chap.

But what gave us our first surprise was the way Carpenter handled his part in the picture, "The Woman Man."

The picture is the story which would be expected to be built around a prize fight in which Carpenter pits his 165 pounds against the greater weight of his opponent.

His vehicle is not as good as he deserves, in view of his unexpected ability as a screen performer, but it is entertaining nevertheless.

In the picture Carpenter is a mysterious Frenchman, suspected of being an international crook and murderer and apparently involved in the theft of a contract between an American manufacturer and the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The partner in question has a daughter who is in love with the hero of the story, which, of course, is Carpenter, but even for the time being suspects from her heart that he is the one who has been placed in whose hands they had been placed.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The partner in question has a daughter who is in love with the hero of the story, which, of course, is Carpenter, but even for the time being suspects from her heart that he is the one who has been placed in whose hands they had been placed.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.

The real culprit, under protection of his social standing, is secretly plotting his wife to his partner's wife.

The picture is the big fight between the Frenchman and the thief who steals the contracts from the French government.