Indiana Daily Times

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STRANGE as it may seem an Oklahoma man who killed another must stand trial.

WITH AN AROUSED police force Chicago is not a very healthy place for robbers these days.

EXPATRIATION in the case of Peggy Hopkins Joyce would be approved by a lot of Americans.

A "MARPLOT" is a jimreed that grows in Missouri and one got blown into the United States Senate.

JUDGE THORNTON evidently does not believe in that old adage, that a miss is as good as a mile.

GIFFORD PINCHOT threatens trouble if they "count him out" in the primary. He should get Judge Arthur R. Robinson there to denounce the "machinists."

OF COURSE, placing a $500,000 fund in his hands had nothing to do with Attorney General Daugherty's sudden determination to prosecute the war grafters.

THE congressional idea of economy seems to be to cut the pay of a "buck" private from $30 to $21 a month and devote the savings to the "pork barrel."

The Happy G. O. P. Family?

One can readily imagine with what reluctance Senator James Eli Watson yielded to the importunities of the Republican State organization, of which he is the titular head, to accept the honor of delivering the keynote address at the State convention in Tomlinson Hall on May 24 and 25. It was not until Albert J. Beveridge, Republican senatorial nominee, added his entreaties to those of Lawrence Lyons, State chairman, and others that the senior Senator consented to appear here—according to the statements of the men chiefly concerned with the convention program.

Mr. Watson pleaded, so the story goes, that affairs of State are so pressing in Washington that he could scarcely spare the time to prepare the keynote address. Presumably these are the same duties that kept him out of the senatorial primary campaign when his colleague, Senator Harry New, went down to defeat after repeated appeals to Watson for aid had fallen on deaf ears.

By having Mr. Beveridge join in the call for Mr. Watson it will be apparent to all, the leaders evidently reason, that the old wounds are healed. Mr. Watson's appearance as the keynoter at the special request of Mr. Beveridge will present a splendid picture of party harmony. Watson, the arch standpatter and spokesman of the Administration in the Senate, sounding the principles upon which the campaign will be waged, and Beveridge, the former Progressive and one-time foe of standpattism, subscribing literally to the fundamental theories laid down by one who has never deviated from the path of strict partisanship.

Senator Watson can be expected to go straight down the line, in that speech, for the Harding Administration. He can extoll its glories, defend its omissions and lambast the opposition as few others can. He can explain his vote in seating Newberry, he can praise the "monumental achievement of the Harding Administration," the four-power pact, and he can elucidate on the high protectionist tariff theory and can even cant upon the phantom normalcy.

With a complete indorsement of the Harding Government practically assured as a basis for the Indiana campaign, Mr. Beveridge can then be expected to enlighten the public as to his views on the four-power pact, which he studiously avoided in the primary; he can discuss Newberry, who was one of the contributing influences to his opponent's downfall. It is, indeed, an interesting situation.

The happy family group will be almost complete at the convention. There will be Watson and Governor McCray, the dominant figures in the organization; Mr. Beveridge and Mrs. Corinne Roosevelt Robinson, echoes of Progressiveism; Charles A. Bookwalter, New orator, and Mayor Shank, chief Beveridge lieutenant who failed to carry Marion County for his candidate. The only figure missing will be that of Senator New.

Perhaps the dominant faction has not forgotten that Mr. Beveridge and Mr. Shank were not invited to the Republican editorial banquet last winter staged by, for, and solely in behalf of the fallen Senator.

An Echo of Hannaism

The unfortunate impression created by President Harding's nomination of Nat Goldstein as internal revenue collector of the Eastern Missouri District and then his withdrawal of the name only after Goldstein had requested it to avert a scandal, evokes a tone of regret in many papers over what they term a tendency in the Administration to hearken back to the days of Mark Hanna.

Goldstein's connection with Governor Lowden's campaign fund, which resulted in the Illinois Governor being sidetracked in the presidential race still retains an unsavory odor two years after it took place. His nomination was clearly intended to reward a handy party worker, to keep in with the Spencer crowd in Missouri and to strengthen Mr. Harding's second term fences in that State.

"We would infinitely prefer that Mr. Harding should turn out well than ill," says the Baltimore Sun. "The country's interests and recovery will be injured by his failure to emancipate himself from hurtful influences. But he cannot go forward by going backward to Hannaism for example and inspiration. If he does he will cut himself off from the world of today and will make himself a man without a country, a President with only politicians behind him, and with the masses of the people far in advance of him and marching on an entirely different road."

A few more displays like the abrupt removal of the Bureau of Printing and Engraving employes without regard for the law and the naming of a disgraced politician to an important office and Mr. Harding will find that he is losing the high regard the public generally has felt for his amiable personality.

The Auto Killers Again

Another life in Indianapolis has been claimed by the auto killers, making the third person slain here in the last three weeks by drivers whom the police allege were under the influence of liquor. All are under charges of manslaughter and if the evidence is as strong as the police declare it is there is no reason why these men should not be sent to prison.

Mixtures of booze and automobiles have exacted a terrible toll in this city, yet undoubtedly there are countless cases where Providence takes the wheel from the hand of an inebriated driver and steers the car safely through the streets.

It is those persons who have such an utter disregard for the welfare of their fellow citizens that the law must take in hand. It is unfortunate that an intoxicated driver cannot be sentenced to the rock pile or to the penal farm and the absence of such a statute is a terrific indictment of the lack of foresight in the last Legislature which looked so well after the punishment of burglars and highwaymen who only carry around loaded pistols.

Judge Wilmeth voiced the sentiments of the law-abiding Saturday when he expressed regret that he could not sentence a man arraigned before him on a charge of driving an automobile while under the influence of liquor to jail instead of imposing the maximum fine of $50. The judge also refused to reduce the $1,000 appeal bond, expressing himself in the following forceful language:

"I can not reduce the appeal bond and I regret exceedingly that the law does not permit me to give days on that charge. Persons who drive cars after they have been drinking endanger the lives of everybody in the streets, and they should go to jail for it."

While a $50 fine is little enough punishment for the man who can afford to pay high prices for the liquor he consumes, yet if Judge Wilmeth will enforce this meager weapon in his hands impartially and justly it should do much to free the streets of potential murder cars.

TARKINGTON MAKES US ALL GLAD WE ARE HOOSIERS
Barthelmess Has Another Real Picture—Mix Appears in Another Western Story

Indiana is a great old State after all.

This is the State where they grow real men and women. Some of us may get silly ideas after drifting away from the old State but "The Man From Home" will turn up and saves us from being ruined.

In other words, I am trying to get you in the frame of mind of enjoying a movie version of Booth Tarkington's "The Man From Home." You will recall that on the stage this play was one of the real money makers both for the author and for Bill Hodge, the actor. Bill has been looking for another "Man From Home" for years but he hasn't found it up to date. Before seeing the movie version, I feared that the producer might make a clown out of Daniel Forbes Pike, the hero of the story who hails from Kokomo, Indiana, by gosh. I am glad to report that neither the director nor Mr. James Kirkwood, the actor, has ruined the story by making clowns of the Hoosier hero.

James Kirkwood.

Mr. Kirkwood's Daniel Forbes Pike appeals to me as a real enough human being to live in Kokomo. The part has not been made ridiculous by over acting. Just because the man from a small town may possess more manhood than half-baked European nobleman, is no sign that the small town boy is a boob because he enjoys ham and eggs instead of some fashionable luncheon which no real man could do a day's work on.

I am sure you will find the hero well handled by Mr. Kirkwood. Anna Q. Nilsson makes a dandy looking Kokomo girl who thinks she is too big for the town and who falls a victim to the schemes of a bankrupt noble in Europe.

Splendid work is done by Jose Rubens as Ribiere and by Annette Bensen as Faustina Ribiere. These two people know how to act. And you will rejoice that John Miltern was chosen to play the role of the King. It is only a bit but now this man Miltern makes the part stand out.

The entire cast of "The Man From Home" is as follows:

Daniel Forbes Pike.....James Kirkwood
Genevieve Granger-Simpson .....Anna Q. Nilsson
Horace Granger-Simpson...Geoffrey Kerr
Prince Giovanni Chiarmonte .....Norman Kerry
Princess Sabina Chiarmonte .....Dorothy Cumming
Ribiere .....Jose Rubens
Faustina Ribiere .....Annette Bensen
The King .....John Miltern
Secretary of the King.....Clifford Grey

And the settings—they are works of beauty. The Italian scenes were taken in Italy, I am informed, and they look like the real thing. I don't know if the Kokomo, Ind., scenes were made in Indiana or not but they look like the real article also.

I have the feeling that Indianapolis is going to enjoy Booth Tarkington's biggest success in movie form. It is bully good entertainment. Probably not a great bit as on the stage but just the same it is mighty pleasing entertainment on the screen.

It is on view all week at Loew's State.

Ye TOWNE GOSSIP

Copyright, 1922, by Star Company.

By K. C. B.

A WHILE ago.
* * *
WHEN I foolishly.
* * *
WROTE SOME idle lines.
* * *
OF A busy Jap.
* * *
WHO WORKED for me.
* * *
FOR A day or two.
* * *
A NEW-MADE friend.
* * *
FROM UP the street.
* * *
JOINED IN the cry.
* * *
THAT CAME to me.
* * *
AGAINST THE Japs.
* * *
AND I was grieved.
* * *
AND PROMISED him.
* * *
I'D SIN no more.
* * *
AND YESTERDAY.
* * *
I DROVE with him.
* * *
FROM OUT our town.
* * *
ON A boulevard.
* * *
THAT RUNS its way.
* * *
FAR TO the north.
* * *
AND ON this road.
* * *
A FEW miles out.
* * *
ARE MANY stands.
* * *
OF VEGETABLES.
* * *
AND IN one place.
* * *
A GROUP of four.
* * *
THREE OWNED by Japs.
* * *
AND I supposed.
* * *
WE SOUGHT the fourth.
* * *
WHERE A while man stood.
* * *
IN IDLENESS.
* * *
BUT I was wrong.
* * *
FOR MY new-made friend.
* * *
CAME TO a halt.
* * *
WHERE A smiling Jap.
* * *
AWAITED HIM.
* * *
AND THERE he bought.
* * *
WHAT HE came for.
* * *
THE WHILE I went.
* * *
TO THE white man's stand.
* * *
AND TALKED with him
* * *
AND THERE I learned.
* * *
THAT WITH the week.
* * *
HE WAS closing up.
* * *
BECAUSE THE Japs.
* * *
GOT ALL the trade.
* * *
AND GOING home.
* * *
I ASKED my friend.
* * *
WHY HE patronized.
* * *
THE JAPANESE.
* * *
AND WAS informed.
* * *
THAT HE could buy cheaper.
* * *
FROM THE Japanese.
* * *
AND THERE you are.
* * *
I THANK you.

STAGE ACTOR CHOSEN FOR MOVIE ROLE

Maclyn Arbuckle as Judge Slocum Price in "The Prodigal Judge," now at Mister Smith's.

After Vaughan Kester had completed his world-famous novel "The Prodigal Judge," there was much talk of dramatizing it, and Mr. Kester was asked his opinion as to the best American actor for portraying the role of the prodigal judge. Mr. Kester agreed that no one other than Maclyn Arbucle, the famous stage actor, whose successes include "The County Chairman," and "Daddy Dumpling," could portray the role as it should be played. He was the ideal type and living embodiment of the judge.

However, through some complications, the play was never produced. When Vitagraph decided to visualize this world famous novel naturaly Maclyn Arbuckle was selected for the role of the judge. When some one asked him if he could play the role he replied:

"I cannot play it for I am the judge."

And so the stage actor took the movie role and made a big hit with it.

It wouldn't be a bad idea to call the current week at Loew's "Hoosier week." Eh!

Nice entertainment.—W. D. H.

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CONCERNING BARTHELMESS AND HIS LATEST MOVIE.

Dick Barhelmess has a new movie.

Don't rush me.

I know what you are thinking of asking me.

"Is it as good as 'Tol'able David?" you ask.

Let me answer the question thi was—It is indeed a hard tack for any actor to live up to his greatest success. There wil be the only one "Tol'able David" and there wil be only one "Sonny," which is Dick's latest screen contribution.

"Sonny" does not contain the genuine honest-to-goodness heart interest that the "David" movie possessed as the themes are entirely different.

I consider "Tol'able David" as one of the very few real photoplays and it's going to take a mighty good one to take its place in my memory box. "Sonny" is full of scenes which will make you want to cry softly—so very, softly. And then there are scenes in "Sonny" which will make you howl with joy.

"Sonny" belongs to the so-called World War plays. The story starts with the war, then shifts to the battle zone and them back to an American home. Barthelmess plays two roles—one a rich soldier, the other not so rich. In fact, the second one is poor, but he resembles the rich one. They become buddies. The rich boy "goes West" and the poor lad promises to take the rich one's place at home. He does. That affords the comedy.

I haven't the cast of "Sonny," but I ask you to notice the work of the actress playing the mother role. She is really wonderful. Fine, quiet, sincere acting. The girl playing the sister role is also a fine little actress.

"Sonny" is miles and miles ahead of "The Seventh Day," which was Dick's second independent release. I didn't care for "The Seventh Day," but I am very fond of "Sonny."

"Sonny" is on view at the Circle this week in addition to an elaborate musical program and several stage presentations.

At the Circle all week.—W. D. H.

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MR. CHARLES JONES HAS A WESTERN THRILLER.

Nowadays, Buck Jones is known as Mr. Charles Jones.

We know not why the change was made.

A Western thriller called "Pardon My Nerve," with Jones and the "third round" of "the Leather Pushers," make up the current bill at the Isis.

Jones is seen as Racy Dawson in "Pardon My Nerve," a typical Western picture with gun-toters, gamblers, cowpunchers and all others of the gang.

Racy drops in town to celebrate and wakes up the next morning with a strange horse. He is informed that the horse belongs to a "cranky old maid. In returning the horse, he discovers that the owner is a good looking young girl. He immediately falls in love with her and rushes back to town to defend her father, who is a victim of plotting card sharks, who are plotting to get the ranch.

Because of his assistance to Henry Dale, the girl's father, he is made foreman of the Dale ranch. Later the gamblers make another attempt to get the signature of Dale on a bill of sale. During the encounter Dale is killed.

Racy takes things into his own hands and wins the friendship of the sheriff. He is successful in handling the affair and wins the love of "the cranky old maid."

The cast is good and so is the star.

At the Isis all week.

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ON THE STAGE.

The Stuart Walker Company is presenting "The Acquittal" at the Murat this week.

The Three White Kuhns are the headliners at B. K. Keith's this week.

The Lyric is featuring an act called, "Dance Flashes."

The Rialto is offering "Little Miss Mixup" and a movie called "Ashes."

GRIFFITH MOVIE BEGINS FINAL WEEK.

"Orphans of the Storm" is now in its third and final week at the Ohio Theater.

Much has been said concerning this picture during its engagement. There is a newcomer in the cast. That is, he is new to the screen. His name is Joseph Schildkraut. When the Gish girls were here in person recently, I discussed this man with Miss Lillian Gish. Lillian found it rather difficult at first to play opposite the foreign actor as he was trained in the European or continental style of acting, but it was not long until Mr. Schildkraut had mastered the American movie details. It is only lately that Mr. Schildkraut has been famous here. He has played in the large cities of Europe. At present the actor is appearing in the stage version of "Liliom," which is one of the few real successes of the day. He is a finished actor on the stage and the screen. "Liliom" is making stage history and so is the Griffith movie.

Joseph Schildkraut.

It is indeed nice to be in two successes at the same time.

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WE WANTED A HORSE RACE, SO TOM MIX SUPPLIED ONE.

We dropped into the Alhambra yesterday afternoon with our mind all full of the Kentucky derby and we were thinking what a wonderful horse Morvich must be and just as we got in, we saw Tom Mix racing over a mountain trail one of the most beautiful horses we have ever seen. We would like to see Tom Mix's horse and Morvich on the track. It would be some race. Tom Mix was playing the part of Andy Lanning, a blacksmith, who was the laughing stock of a little western town because he wouldn't fight. All this happens in Mix's new movie, "The Fighting Streak."

Tom Mix.

Andy had promised his mother that he wouldn't fight unless he had his back to a wall and had to fight to save himself. He was forced to fight and believing that he had killed his opponent, leaves for the mountains.

He stops long enough to say good-by to a lady friend whom he had saved from a run-away team of horses. Of course he is her hero and althought she is engaged to another, she breaks the engagement on learning that her finance had offered a reward for the shooting of the blacksmith.

Andy has a tough time evading the sheriff, but in the end fights and rides his way to freedom and the girl he loves.

At the Alhambra all week in connection with a comedy, "Special Delivery."

Highways *and* By-Ways *of* Lil' Ol' New York

By RAYMOND CARROLL

(Copyright, 1922, by Public Ledger Company.)

NEW YORK, May 15.—"Dardanella" is only a popular song but it is a real cause of worry to a number of persons, having been continuously in the law courts since it came out as sheet music. It was first published in the United States in the spring of 1919 as an instrumental piece but it did not achieve its vogue until December of the same year when the popular song version was issued. Altogether more than 1,500,000 copies have been sold, and the demand for the melody persists.

Felix Bernard is the Esau of this strange story of a mere song, selling his "birthright" as composer to Fred Fisher, song publisher, for $100 which is about the price of a "mess of pottage" in these modern days. Fisher claimed that the principal work on the composing was done by Johnny Black, co-composer with Bernard and with whom a settlement was made satisfactory to Black. Bernard is still in the courts, shifting the form of his action from time to time. Fisher wrote the lyrics himself, and there has been no dispute about that. Now into the affairs of "Dardanella" enters "Ka-lu-a," another popular song, one of the hits of "Good Morning Dearie." The authorship of this other song upon the theater programs is ascribed to Jerome Kern, who is a song writer affiliated with the song publishing firm of T. B. Harms, Francis Day and Hunter. But Fred Fisher has gone to law claiming that "Ka-lu-a" is only another edition of "Dardanella."

After hearing both popular songs played repeatedly Judge Knox of the United States court said:

"That 'Ka-lu-a,' as originally written, employed a part of 'Dardanella's' persistent base, cannot, I think, be successfully denied." He said that bar after bar of "Dardanella" appears in "Ka-lu-a" and while not granting an injunction to Fisher, he laid the foundation for an early trial when Jerome Kern will have opportunity to reveal the sources of his inspiration for "Ka-lu-a."

P. S.—I have a very distant recollection hearing a French song in the concert Mayol, a Parisian boulevard theater during 1918-19, which is hauntingly suggestive of both 'Dardanella" and "Ka-lu-a." A famous French writer who has visited America since the armistice and heard "Dardanella," said that "suggestive" was far too mild a word for denoting the resemblance.

There will certainly have to be some sort of a liaison officer created between the spoken and the unspoken drama, a man who will iron out the wrinkles arising between the actually seen and the screen. Since the baseball barons took on Judge Landis, the "movie" magnates hired Will H. Hayes and the drama kings tried to get Bernard M. Baruch—declined by him with thanks—comes all this talk of an umpire over all the arbiter supreme of the amusement world, probably somebody imported like our opera singers, lecturers or Russian caviar.

In fact the specific occasion of the services of such a Solomon has already risen. The Society of American Magicians—500 strong—could have used such a high potentate to advantage recently in reaching over into moviedom and putting the quietus upon a motion picture, which after showing the familiar "vivsection" illusion, exposes it, thereby cutting deep into the living of scores and scores of magicians who do the trick without telling how.

Horace Goldin, the illusionist, tried to obtain an injunction from the courts restraining the showing of the picture, but the judge denied the motion. The screen people introduced evidence that the basic principle of the "vivisection" illusion, titled "Sawing a Lady in Half," was not new, being known to the ancient Egyptians 3700 B. C. Had there been the proper liaison between the magicians and the picture people, the film probably would never have been made. And that's that!

When the Maxine Elliott Theatre was first opened, it was announced by the gracious Maxine—described by Nat Goodwin in his reminiscences as "the Roman Senator"—that it would be dedicated and devoted to the performances of women "stars." Of these, Miss Elliott herself was the first. Recently the original policy has been reverted to and Marjorie Rambeau, every whit as handsome as Maxine Elliott in her managerial prime, is appearing successfully in "The Gold Fish," which enables her to have several husbands and "to pick and choose" among them—a fascinating pastime for a popular female star and an attractive one for a star appealing so largely to feminine patronage.

Geraldine Farrar, late prima donna of what many people call "Otto H. Kahn's Opera House," could have had her own opera house in New York City after she severed her connection with the Metropolitan organization. She said "no" with a firmness that settled the question of there being a Farrar rival in the opera field. In the fifteen years Miss Farrar was with the Metropolitan, aside from a pair of seats only when she sang, and they usually occupied by her father and mother, she is said to have accepted no free seats from the management. When she invited friends to hear her sing she paid for the seats, and when members of her family went to hear operas in which she did not appear, those seats were paid for by Miss Farrar. Another feature of Miss Farrar's long engagement is that she never gave luncheons or dinners to musical critics. She also, when leaving the Metropolitan, refused from the management a farewell banquet at which she was to have received a testimonial in the form of a diamond tiara or a wreath of golden leaves.

Five Good Books for Leather Makers

Indianapolis Public Library, Technical Department, St. Clair Square.

FREE BOOK SERVICE.

"Practical Leather Chemistry," by Harvey.

"Manufacture of Leather," by Bennett.

"Making of Leather," by Procter.

"Leather Chemists' Pocket-book," by Procter.

"Boots and Shoes," by Harding.

Unusual Folk

WASHINGTON, Maay 15.—Uncle Sam keeps more than 100,000 separate accounts, one for each Government fund. It's easy enough to draw a warrant against a fund, but if the warrant's to be any good there must be money in the fund to pay it from.

Bogardus.

The man who watches all these balances is Frank H. Bogardus of Kenton, Ohio.

He is chief of the bookkeeping division of the comptroller general's office in Washington. He knows all about Federal funds. He keeps financial tally for several thousand legally authorized United States disbursing agents, at home and abroad. He makes due record of receipts as well as expenditures. Every item carried in the Government budget is checked through his office.

Before his present appointment, Bogardus was secretary to Congressman Clint Cole, of President Harding's home district. He is also an Ohio Republican central committeeman.

A THOUGHT FOR TODAY

Recompense unto no man evil for evil.—Romans 12:17.

The best way to revenge thyself is not to become like the wrongdoer.—Marcus Aurelius.

Chinese Take Lives in Many Odd Ways

SHANGHAI, May 15. — Swallowing opium, match heads, gold rings and earrings are favorite methods with the Chinese for committing suicide. According to the seventy-fifth annual report of the Chinese hospital for 1921, 229 women and seventy-three men were treated for attempting suicide by swallowing opium; 130 women and thirty-five men who attempted suicide by swallowing match heads, and 125 women and fifteen men who sought death by swallowing gold rings and earrings.

MUSICAL FUTURE OF INDIANAPOLIS IS NOT DOUBTED

Great Reception Given Galli-Curci Guarantees Other Big Concerts.

BY WALTER D. HICKMAN.

The musical future of Indianapolis is no longer in doubt, following the marvelous reception given Mme. Amelita Galli-Curci in concert at the Cadle Tabernacle.

The great diva has come and gone, but the fact remains that Indianapolis has a "home" large enough to accommodate the greatest artists and the home is the Cadle Tabernacle. The second great fact of the Galli-Curci concert is that this city will support to the limit the great singers of the day.

Personally, I never had any doubt but that this city would support the best on the operatic and concert stage, if given an opportunity. I know that Indianapolis is a music-loving city, and that she is loyal to the best music.

It is a great undertaking to engage the Cadle Tabernacle and bring a woman of the fame of Galli-Curci to this city. There is grave danger of losing money and then, there is a chance to more than make good.

Galli-Curci is one of the greatest artists of her time. We know that here and Indianapolis nearly filled the ten thousand seating capacity of the tabernacle to overflowing Saturday night for the diva's concert.

Galli-Curci was in wonderful voice and spirits. She enjoys big audiences and large auditoriums. In my interview with her she told me she was not afraid of great halls and big audiences. This is the first time that an opera singer has appeared in the tabernacle and it must be admitted that the people who were well back in the rear of the auditorium could hear every word of the singer. My seat was more than half way back in the center of the tabernacle and I had no trouble in following each word.

This is apparent—the Cadle tabernacle is an ideal place for concerts. Great good is being done when the tabernacle is used for such purposes.

Never has a singer appeared to such a large audience in this city as the one which greeted the diva at the tabernacle. I do not hesitate in stating that this immense audience is the best guarantee in the world that Indianapolis will support the biggest and the best, which the musical and operatic world has to present.

And the diva more than satisfied her audience.

I have covered many of the world's most famous singers in their day and never has an artist been as liberal with encores as Galli-Curci was at the tabernacle. She kept her promise and sang "Suwanee River," "Love's Old Sweet Song" and other gems as encores. She even sang a negro melody, "Lindy Lou," as an encore.

At this late hour it is not necessary to go into detail regarding the singer's concert. Her final number, "The Shaadow Song," from "Dinorah," served best to show off the wonderful high notes of this gifted singer. It was this number which revealed the real Galli-Curci. I have heard nothing finer in my years of experience of sitting out in front. Ovation after ovation was showered upon her. It was the grand climax of a marvelous evening.

The audience made a favorite out of "Chanson Indoue," known as "The Song of India," by Rimsky-Korsakoff. The spell of this number held the audience for many minutes.

Mr. Homer Samuels was at the piano and Mr. Manuel Berenguer was the flutist.

Mme. Galli-Curci did not forget the 1,500 members of the Gipsy Smith Choir, which occupied thei regular seats in the choir loft for the concert. On two different occasions she turned her back on the audience and sang to the choir, receiving a marvelous ovation.

Mrs. Ona B. Talbot, who presented the great diva in concert here, need not fear for the musical future of this city. Mrs. Talbot by her years of work here knows Indianapolis. So she dared to bring the great diva here for a concert in the Cadle Tabernacle.

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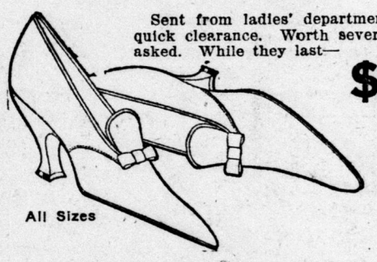

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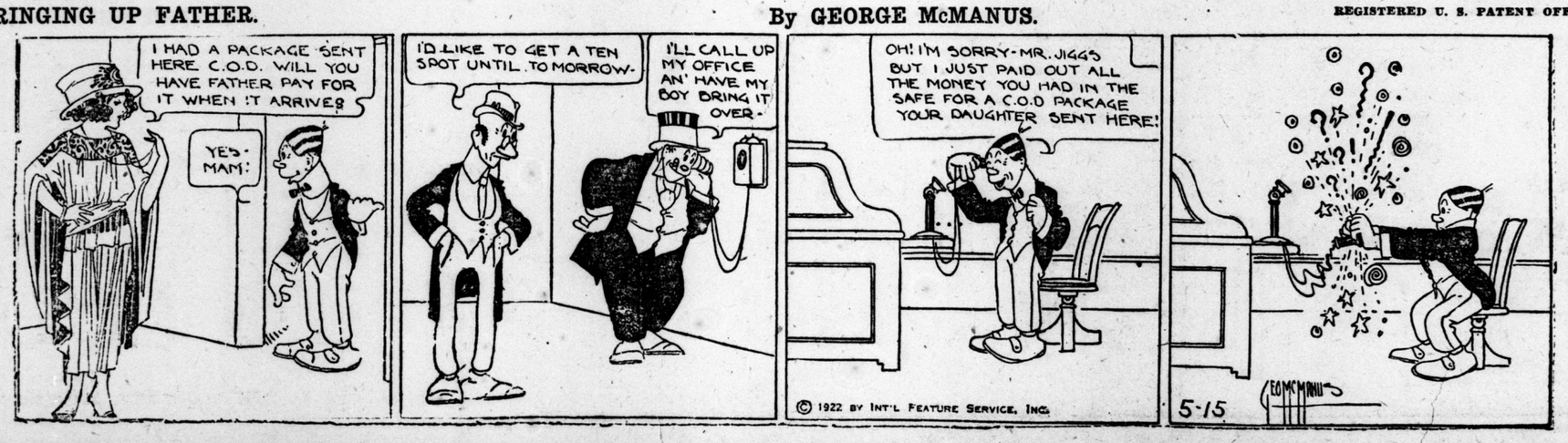
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