

PRIMA DONNAS OF THE BATON AND OF OPERA

The Philadelphia Orchestra, Under Leopold Stokowski, Opens Its Series of Five Concerts. Mme. Alda, of the Metropolitan Opera, Gives Joint Recital With Casini—And the Famous Creator Comes as "Guest" Conductor of the Rialto Orchestra for an Entire Week—Will the "Mantle of Caruso" Be Worn by an American?

By JESSIE MacBRIDE.

"PRIMA DONNA" conductors will add zest to Washington's music this week, with a real prima donna of the opera sharing the honors in a joint song and cello recital.

The three "star" names are Mme. Frances Alda, of the Metropolitan Opera; Leopold Stokowski, conductor of the Philadelphia Orchestra, and the Italian Creator, famous band and orchestra leader, who for an entire week will give an overture and several selections as "guest" conductor of Moore's Rialto Orchestra.

The Philadelphia Orchestra gives its first concert of the series on Tuesday, under the vital, commanding baton of Stokowski, and with Efram Zimbalist playing the Brahms concerto in D for violin and orchestra.

The appearance of Mme. Alda, with the eminent cellist Casini, brings thoughts of the singers of the Metropolitan Opera, for Mme. Alda is the wife of Giulio Gatti-Casazza, general director of the Metropolitan.

Mantle of Caruso

THE mention of the Metropolitan Opera still turns all thought to Caruso. Upon whom will the mantle of Caruso fall? Is it about to be worn by an American?

Speculation is already alive in newspaper and musical circles as to who the tenor will be. The New York Evening Globe of August 2 mentions three: "Lucien Muratore, the French tenor; Benjamin Gigli, the Italian, with Mario Chamlee, of the Metropolitan, as perhaps the most likely one."

When Chamlee made his debut at the Metropolitan Opera House on November 21 last, several of the New York critics commented on the similarity in the quality of the two voices. Max Smith, in the New York American, said: "His voice is a tenor of essential lyric color, yet peculiarly warm and mellow in the middle register, reminding one in a small way of Caruso." Pitts Sanborn, in the Evening Globe, writes at greater length on the subject and

says: "Every once in a while we hear that a young Caruso has reached town. He sings. Sometimes he never sings again—here. Perhaps the real young Caruso is Mario Chamlee, who made his local debut in the season's first Metropolitan 'Tosca' last evening. Mr. Chamlee revealed a voice which in its purity of timbre, combined with a well-recognized warmth and richness, actually suggested the super-tenor of the great Enrico."

American in Ranks

MARIO CHAMLEE was born in Los Angeles, Calif., of an Italian father and American mother. His education was entrusted to Achille Alberti, of that city. His debut was made in Los Angeles with a local traveling opera company, with which he continued for the balance of the season. Chamlee sang for many weeks in vaudeville in cities from the Mississippi river west to the Pacific coast. This enabled him to come East for continued study, but when these savings were exhausted he again accepted an engagement of fourteen weeks in New York's most popular picture playhouse, the Rialto.

Then came the opportunity for a tour with another opera company, followed by a transcontinental tour with Antonio Scotti's Opera Company, and finally on the stage of the Metropolitan Opera House, where he has achieved his most notable successes in the roles of Cavaradossi in "Tosca," the Duke in "Rigoletto," parts which first established the late

MME. FRANCES ALDA, soprano of the Metropolitan Opera, who will be heard this week in song recital, assisted by the eminent cellist Casini. Mme. Alda will sing Thursday afternoon at the National Theater.



Enrico Caruso in the hearts of the New York public.

Mario Chamlee is now thirty-three years of age. In comparing the early careers of the two singers they seem to have undergone the same experiences, even in the military training, for while Caruso joined the Italian army, Chamlee was in the great American army during the recent world conflict and served with it in the French campaigns. Both live in millions of homes on phonographic records.

Is America coming into its own in producing the greatest musical talent?

Famous Creator to Conduct at Rialto

MAESTRO GIUSEPPE CREATOR, world-renowned leader of orchestras and bands, producer of grand operas, and composer, will make his initial appearance as "guest conductor" in a Washington theater devoted to the photodrama at Moore's Rialto today, where he will direct the famous Rialto Orchestra, augmented to forty solo artists, in honor of the engagement, three times daily throughout the week.

The program arranged for the week is also of exceptional appeal and so balanced as to meet the musical taste of all. It includes A. Carlos Gomez' "Ti Guarany" overture; Boccherini's delightful "Minuet"; and the maestro's own orchestral arrangement of Nevin's "Rosary."

Creator, a Neapolitan by birth, but an American in every sense of the word, having been a resident of this country for over twenty years and possessing a beautiful country estate near Willow Grove, Philadelphia, furnishes another example of how the best masters in all branches of America's school of music are turning their attention and effort toward the country's most popular source of amusement, the cinema, as the greatest field for the musical education and advancement of the people.

His vigorous use of the baton and his characteristic gestures are traditional in America's music, making Creator's appearance here, with the well-trained Rialto Symphony Orchestra, an event to attract every lover of music in the city. With the exception of the recent visit of Victor Herbert at the same popular house, it has not been equaled in Washington before.

Tom Moore, owner of the Rialto Theater, has been among the first to recognize the value of bringing the foremost musicians of the country to the vast audiences of his picture theaters by giving an unprecedented series of weekly concerts in connection with his picture offerings, that have added much to the musical life of the season.

Holy Trinity Church
AT Holy Trinity Church plans for a very active season are under way. George Herbert Wells, organist and choirmaster, announces the engagement of Agnes Whelan, soprano; Elsie Gore, contralto; Bronson Howard, tenor, and S. Theodore Howard, bass, in the solo quartet. Mr. Wells has a chorus of fifty voices and the prospects of a very successful season are bright.

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CONCERTS

First Philadelphia Orchestra

THE PHILADELPHIA ORCHESTRA, now numbering 104 players, under the direction of Leopold Stokowski, will be heard at the National Theater on Tuesday afternoon, at 4:30 o'clock. This twenty-second season of the Philadelphia players, the tenth of Mr. Stokowski's regime, has thus far been the most brilliant in the history of the organization. Not only are the two weekly concerts in the Academy of Music in Philadelphia entirely sold out by season subscription, but also the ten appearances in Carnegie Hall, New York, and in the other cities it visits. The choice of this orchestra for the four concerts in New York under the direction of Dr. Richard Strauss is another honor which will add to the glory of this twenty-second season.

The presence of Efram Zimbalist as soloist Tuesday is an additional feature of interest. The distinguishing points of his art are elegance of tone and richness and variety of expression. He will play the Brahms' Concerto, considered by critics the acid test of the violinist's art.

An interesting novelty in the orchestral portion of the program is a work by Eric Satie entitled "Gymnopedies." Its composer, who is known principally by his fantastic compositions for the piano, is the son of a Scotch mother and a French father and is still living in France. "Gymnopedies" is a tone picture of an annual festival of ancient Sparta that is so named from the dances performed by naked youths in honor of Apollo, Artemis and Leto, to commemorate a Spartan victory. It is in the form of two very beautiful and dignified dances representing the spirit of the ancient festival and gains interest by reason of its having been orchestrated by Claude Debussy.

Three selections from "La Damnation de Faust," of Berlioz, and the scene of "Wotan's Farewell" and the "Magic Fire Music" from Wagner's music drama, "Die Walkure," complete the program. The concerts are under the local management of T. Arthur Smith, Inc., and tickets may be obtained at the office, 1306 G street northwest.

Mme. Alda on Thursday

MME. FRANCES ALDA, whose career in the Metropolitan Grand Opera is a record of unqualified successes, will be heard in recital, assisted by Casini, cellist, on Thursday, November 10, at 4:30 o'clock, at the National Theater under the management of Mrs. Wilson-Greene.

Mme. Alda is one of the very few stars of opera who shine as brilliantly on the concert stage. A very attractive program is offered, including "Rendi il sereno al Siculo" (Handel); "Se Florindo e fedele" (Scarlatti); "Air de Jeannot et Colin" (Isouard); "Pastorale" (Veracini); "Panis Angelicus" (Franck); with "cello obbligato"; "A des Oiseaux" (Hue); "J'ai pleure en reve" (Rue) Chanson Norvegienne" (Fouadain); "Through the Silver Mist" (Jostan); "Pain" (Curran); "The Singer" (Maxwell); "Thy Beaming Eyes" (MacDowell); "A Song of Thanksgiving" (Alliston).

This will be the second concert in the Philharmonic course. Tickets are now on sale at Mrs. Green's concert bureau in Droop's, Thirteenth and G streets.

"Rho Beta" Presents Soprano and Violinist

JULES FALK, violinist, and Estelle Wentworth, soprano, in joint recital at the New Masonic Auditorium on the evening of November 14, promises to be one of the interesting musical events of the present season.

When Miss Wentworth returned to America at the outbreak of the war she had unquestionably established a reputation throughout Europe as an opera and concert singer of exceptional merit. Beginning at the Dausau Duca Opera, she sang "guest" performances at the Royal Opera houses in Vienna and Berlin and at the opera houses in Frankfurt and in Florence, Italy. It is as Mimi in "Boheme" and Cho Cho San in "Mme. Butterfly," and also in "Aida" that Miss Wentworth has made her greatest appeal. She has also sung with the Chicago Symphony Orchestra and two seasons at Ravinia Park, Chicago.

The recital on November 14 by Miss Wentworth and Mr. Falk is under the auspices of the Rho Beta Chapter, Mu Phi Epsilon Sorority. Tickets are on sale at the office of T. Arthur Smith, Inc., 1306 G street.

Wagner Program by New York Symphony

THE Wagner program promised by conductor Walter Damrosch will be heard at the National Theater on Tuesday afternoon, November 15, at 4:30 o'clock.

A feature of this program will be a scene and finale from "Rhinogold," sung with four soloists. The scene which Mr. Damrosch will present is "The Rape of the Gold,"

EFRAM ZIMBALIST, distinguished Russian violinist, who will be the solo artist with the Philadelphia Orchestra on Tuesday, playing the Brahms concerto in D.



The Three Rhine Maidens and Alberich; and the finale is "God Thor Creates the Rainbow Bridge Upon which the Gods Enter Valhalla. Lament of the Rhine Maidens." The cast is, "Woglinde," Henrietta Conrad; "Weigunde," Rachel Morton Harris; "Flosshilde," Frieda Klink, and "Alberich," "Thor" and "Wotan" will be sung by Fred Patton.

Other Wagner numbers included by Mr. Damrosch in this program will be "Wotan's Farewell" and "Fire Charm," from "The Valkyrie," in which the part of Wotan will be sung by Mr. Patton; the Prelude from the Mastersingers, and the Siegfried "Idyl."

These concerts are under the local management of T. Arthur Smith, Inc., and tickets are on sale at 1306 G street northwest.

Pavlova Opens Second Philharmonic Course

THE second series of the Philharmonic Course, to be given under the management of Mrs. Wilson-Greene, offers a very unusual program. The course opens with Anna Pavlova and her Ballet Russe on November 17, when she will give a new selection in ballet and diversissements, followed by Mme. Galli-Curci, the world's greatest coloratura soprano, from the Chicago and Metropolitan Grand Opera Companies, on December 8.

Franz von Vecsey, the Hungarian violinist, who made his first appearance in this country when he was twelve years of age, and who has, since then, created a furor abroad, will be heard in recital on January 12. Sophie Braslau, contralto from the Metropolitan will be presented on December 9 followed by the Boston Symphony Orchestra on January 31. This will be the only appearance of this orchestra in Washington this season.

The course will close with Mme. Natzenauer, contralto from the Metropolitan Grand Opera, on February 10. These concerts will all be given at the National Theater at 4:30 in the afternoon, with the exception of Pavlova, when the curtain will rise promptly at 3 o'clock. Tickets are now on sale at Mrs. Greene's concert bureau, in Droop's, Thirteenth and G streets northwest.

Crandall's Music At Two Theaters

N. MIRSKEY, conductor of the symphony of thirty solo artists at Crandall's Metropolitan Theater, has selected a gem of melody for the concert overture number to be played this week, in conjunction with the first Washington presentations of "Why Girls Leave Home," in Balfe's matchless airs from "The Bohemian Girl" arranged especially to bring out the full richness of the orchestra and accentuate the lilt of beauty of a series of compositions that are dear to all music lovers.

"The Bohemian Girl" selections will afford exceptional opportunity to enjoy the solo proficiency of more than one member of the Metropolitan Symphony's splendid ensemble.

At the Knickerbocker, Signor Natello again has chosen a diversified list of special numbers with which to embellish the photo-play bills arranged for the current week. Like Mr. Mirskey, he has selected an old favorite for today and tomorrow in Planquette's familiar and always delightful "Chimes of Normandy." On Tuesday and Wednesday, the concert offering by the Knickerbocker Symphony will be the "Norma" overture by Bellini, to be followed on Thursday and Friday by "The Victorious Allies," which will be rendered for the first time in the Capital as part of the Armistice Pageant. On Saturday only, when the bill will be strongly inclined toward comedy, a medley of hits from Mitz's famous musical comedy success, "Lady Billy," will be played.

More and more the Crandall orchestras are making the absence of a Washington symphony organization felt less and less.

BOOKS IN BRIEF REVIEW

THOUGH not primarily a defense of that much maligned class of young women known generally as "flappers" Edna Ferber's fine new story, "The Girls" (Doubleday, Page & Co.), confirms certain impressions of our own gathered at odd moments of association with just such outspoken, wholesome persons as "Charlie" Kemp.

"Charlie" or more properly Charlotte, is one of the three girls used by Miss Ferber to typify three stages in the growth of Chicago and in the development of womanhood. First is Charlotte Thrift, eighteen years of age at the outbreak of the civil war, and well in her seventies at the time of the story.

Next, Lottie Payson, her niece, thirty-two years old, often feeling sixteen, who is the real heroine of the novel. Last, "Charlie" Kemp, Lottie's niece, aged about eighteen, and a splendid specimen of the modern generation. Slim, clear-headed, competent, she handles her big car, talks calmly of the five children she means to have, fall in love with the poetic son of a delicatessen store proprietor, and when he is killed in the war joins the Russian ballet to earn money for the Red Cross.

Lottie Payson is the kind of girl who stays single because she is needed to help around the house. She has constantly before her the horrible example of what domestic tyranny can accomplish in blasted lives in the person of Aunt Charlotte, who fell into disgrace for kissing her sweetheart in the streets of Chicago, while he was marching away with his company for service in the civil war, to fall at Fort Donelson. Nevertheless, so conscientious is Lottie that her early thirties still finds her under the sway of her mother. Then "Charlie" comes along, and Lottie determines that she, at least, shall be free to live her own life free from parental interference.

Yet, by irony of circumstance, the close of the book finds not "Charlie," the ultramodern, but the middle-aged Lottie the one woman of three generations of Thrifts who kicks over the traces and revels in her new-found freedom. Though, in a manner, this tends to make the book inconclusive as a solution of the problem of the unmarried woman, it provides a very pretty climax.

Miss Ferber is an able exponent of feminine psychology, and all the female characters of the story are drawn to the life. And the men also, with possibly a single exception, are clearly drawn personages.

DANIEL HENDERSON, already well known by several previous books, is the author of "Boone of the Wilderness" (E. P. Dutton & Co.), a semi-fictional, semi-biographical account of Daniel Boone's life and services that will appeal to adult readers quite as much as it will to those younger ones for whom it is primarily intended. The author has depended upon well authenticated history for most of his incidents, but he has cast the whole in the form of fiction and has added some episodes and some characters to make the narrative more complete.

Some of the illustrations are from mural paintings in public buildings in Kentucky and North Carolina that celebrate Boone's services. The end papers are an outline map of the trail Daniel Boone blazed across the mountains from North Carolina into Kentucky.

A STORY of the South Seas which is written from a background of his own adventures and experiences is Will Levington Comford's new novel, "This Man's World" (Doubleday, Page & Co.). It is the story of the struggle of a clean-souled white man to protect the natives of the South Seas against the cruelty and guile of his own kind. A waif in the Chicago streets, Tom was picked up by a lonesome American soldier, who took him into the Philippine jungle, where the boy lived the swift, keen, dangerous life of the natives. Lured down on a false charge, swimming, half conscious through shark-infested waters, Tom saw peering down from the rail of the rescuing ship a face that was to change his destiny. Tom and "Lone" Anstey, the girl, discovered each other in their common hatred of the pirate mission of the ship's crew and in their struggle to protect the natives and their treasure from violence, treachery, and greed.

THERE is a certain charm about "Low Ceilings," W. Douglas Newton's book recently released by Appleton. The story, while written along moderately conventional lines, is perhaps less remarkable than the evidence of the keen insight possessed by the author of the problems and mental workings of the prototypes in real life of the characters around which he has written his tale. The central figure is Donald Harbour, a young archi set employed by a London firm, whose ambitions in his chosen profession are suffered to lapse, and who finds his talents diverted into less noble channels. There are two women who have a strong influence on his life—each directly opposite in type. One understands and sympathizes in his secret ideals; the other cares only for the



EDNA FERBER. Her new book, "The Girls," just published by Doubleday, Page & Co., embodies a daring thesis which should rouse animated comment among woman readers.

"big things" as the world views it. Harbour is constantly wavering between the one and the other.

Although gifted with the power of introspection, he drifts with the tide, is engulfed in the whirlpool of the great war and emerges still uncertain, until the decision—and the right one—is pointed out in no uncertain manner.

Mr. Newton, who is also author of "Green Ladies," "Westward With the Prince of Wales," etc., shows himself unquestionably a master of the fine art of dialogue—a matter that at times overshadows the interest of the story itself.

BUILDING on the fact that the world loves a lover, laughs at a fat man and delights in mystery, Eric Levison has mixed these three sure-fire ingredients into his newest detective story, "Ashes of Evidence" (Bobbs-Merrill Company), which carries the subtitle of "Dr. Lester's Love Story." The subtitle is evidence to the deductive first reader of Mr. Levison's works that Dr. Lester has figured in other tales of the same character. He has, A very fat and very lovable surgeon who dabbles in detection as a side line, the doctor figures as one of the group used as a background for the particular hero and heroine of the latest tale.

It is a mystery story with crime and hate and love and all that sort of thing. It has the added quality of being so written that the reader can lay it down at any time and pick it up at any time without serious mental perturbation.

"Washington Close-ups" (Houghton-Mifflin Company) Edward G. Lowry makes public for the first time the exchange of letters, in which President Taft offered the late Senator Knox a place in the Supreme Court. Mr. Lowry points out that both of these men were offered this supreme judicial honor three times. Mr. Knox steadfastly refused. Mr. Taft accepted his third offer.

BENJAMIN FRANKLIN and O.

Henry were cousins, writes a correspondent to the Boston Herald with a penchant for tracing literary heredity. Both the author of "Poor Richard's Almanac" and "Cabbages and Kings" are descended from Peter Folger, a Bay State author, he says, one belonging to the third generation, another to the eighth.

"How to Enjoy Music" is a new volume in E. P. Dutton & Co.'s "Library of Music and Musicians," by Herbert Antcliffe. It is written in simple and lucid style and its chapters explain why classical music is good, what is meant by form in music, what is meant by interpretation, tell how music is made, make an exposition of what is meant by opera, program music and harmony and instrumentation. There are lists of suggested works suitable for the development of musical taste and knowledge, a glossary of musical terms, a brief bibliography and a section of biographical notes covering five centuries of composers.

"THE MARRIAGE OF SUSAN," by Helen R. Martin, just published by Doubleday, Page & Co., like the authoress' other novels, deals with the intimate life of a Pennsylvania Mennonite community, a subject on which she possesses a close grasp. Susan, its heroine, educated above her class, is cruelly disappointed in love and forced by circumstances with a marriage that holds nothing but poverty for her, and it is not until the approach of middle life that she again realizes happiness.

This bare description scarcely does justice to the charm Mrs. Martin has woven into the narrative. Neither does it reveal such homely gems of dialogue that abound between its two covers, of which the following, a neighbor's description of the heroine, is a delightful example:

"Susan Schreckengust ain't proud. She's very nice and common fur all she's so grand an educated that way. . . . Yes, Susan took lessons a'ready in both wood and both instrumental, an' still she's wonderful common." All of which was intended for a wonderful tribute to Susan, from the standpoint of the class known as "Pennsylvania Dutch."

CLOSE upon the heels of her first success, "Jan," and fully confirming the expectations raised by that work, comes Miss M. Morgan Gibbon's "The Alternative," published by Doubleday-Page. Undoubtedly the time is fast approaching when it will be entirely unnecessary to mention in connection with reviews of her works that she is the talented sister of Percival Gibbon.

Unlike "Jan," the field of action for "The Alternative" takes place in England, instead of Wales, but as in the other work the principal character is a determined young woman of distinctly original characteristics. Her discovery of the fact that there were two ways of living and that all alternatives had their origin in this fundamental one, leads her to the eventual choice.

The delineation of the character of Helen, the strength and the subtlety, the originality and charm of it, forms a source of delight to the reader; a point that makes the book well worth while.

A NEW edition of that perennial delight to all lovers of literary caricature, "A Christmas Garland," that was woven by Max Beerbohm nearly ten years ago, has just been put out by E. P. Dutton & Co.

The sure touch with which the author parodies the mannerisms of nearly a score of the best known English writing authors of the time, the cleverness with which he does it, the subtle sense of humor through out each article and the smiling audacity of the whole performance have made the volume a favorite, ever since it first appeared, with those who enjoy skill and cleverness and humor in the literary as well as in the pictorial art of caricature.

This new edition will bring the book once more upon the counters of the bookshops.

IT is not generally known that L. M. Montgomery, novelist, as in private life a minister's wife, and writes her books amid the duties of a Canadian parsonage. Her husband is the Rev. Ewan Macdonald, of Leaskdale, Ontario. Since her creation of "Anne of Green Gables" before her marriage, Lucy Maude Montgomery has delighted an ever-growing public with her novels. The newest is "Rilla of Ingleside" (Stokes).

BOOKS IN DEMAND

BRENTANO'S reports the following books in most demand for the past week:

- FICTION.
"The Pride of Palomar," Peter B. Kyne.
"Ursula Trent," W. L. George.
"Far to Seek," Maud Diver.
"Beggars' Gold," Ernest Poole.
"The Brimming Cup," Dorothy Canfield.
"The Obstacle Race," Ethel M. Dell.
NON-FICTION.
"Here, There, and Everywhere," Lord Frederic Hamilton.
"Foreign Rights and Interests in China," Westal W. Willoughby.
"Mr. Punch's 'History of Modern England.'"
"Sea Power in the Pacific," Hector C. Frywater.
"The Outline of History," H. G. Wells.
"Mirrors of Washington."

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