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SATURDAY, AUGUST 29, 1908.

REPUBLICAN TICKET

NATIONAL.

For President—William H. Taft of Ohio. For Vice President—James S. Sherman of New York. For Presidential Electors—Olaf Hagen of Ramsey county, Herman Scheer of Wells county, Ed. Nichol of Benson county, Anton Hanson of Benson county.

U. S. Senator—M. N. JOHNSON, Nelson. T. F. MARSHALL, Dickey. Representatives in Congress—A. J. GRONNA, Nelson. L. B. HANNA, Cass.

STATE.

Governor—C. A. JOHNSON, Ward. Lieutenant Governor—R. S. LEWIS, Cass. Supreme Court Justice—B. F. SPALDING, Cass. Secretary of State—ALFRED BLAISDELL, Ward. Auditor—D. K. BRIGHTBILL, Towner. Treasurer—G. L. BICKFORD, Ward. Superintendent Public Instruction—W. L. STOCKWELL, Walsh. Attorney General—ANDREW MILLER, Burleigh. Insurance Commissioner—E. C. COOPER, Grand Forks. Commissioner of Agriculture—W. C. GILBREATH, Morton. Railroad Commissioner—O. P. N. ANDERSON, Ramsey. W. H. MANN, Morton. W. H. STUTSMAN, Morton.

LEGISLATIVE.

Fifth District, Senator—J. E. STEVENS. Fifth District, Representatives—FERDINAND LUCKE, V. S. WISNER. Sixth District, Representatives—JAMES COLLINS, E. G. SKULLASON. Seventh District, Senator—A. I. HUNTER. Seventh District, Representatives—C. A. HALE, T. J. SMITH.

COUNTY.

Sheriff—O. G. HANSEN. Treasurer—D. McDONALD. Auditor—NICHOLAS J. POWELL. Register of Deeds—A. M. LODSELL. Clerk of Court—M. W. SPALDING. State's Attorney—J. B. WINEMAN. County Judge—L. K. HASSELL. Coroner—A. P. ROUNSEVELL. Surveyor—THOMAS L. LAWSON. County Commissioner, First District—K. LAGESON. Justices—THEODORE HOLTON, P. McLOUGHLIN, FRANK C. NYE, W. G. WILLIAMS. Constable—JOHN W. YOUNG.

LOODS IN THE SOUTH.

South Carolina and the portion of Georgia adjacent are suffering from floods of unprecedented violence. Many lives have been lost in the swollen streams and the property losses run into untold millions. These floods are the result of five days of heavy rains. The rains have not exceeded those of past experience in the Palmetto state. But the floods are higher, the destruction is greater. Why? South Carolina and Georgia are being denuded of their forests as other

sections have been. Particularly the mountain region, where the streams have their source, has suffered in recent years from the search for lumber and pulp wood and the many other uses to which good timber is put.

This mountain region is a part of the southern Appalachian—that great expanse the government sought to protect from useless destruction of its forest covering. It is included in the territory covered by the bill defeated in the house during the last session of congress.

One cannot doubt the close connection between forest destruction and these terrible floods. The rainfall was heavy, but not above known records. It simply ran off the highlands and into the streams more rapidly than formerly. It ran off more rapidly because there was no forest cover to retard it.

In the millions of destructions reported are bridges, railroad, factories, houses and crops. There is no estimate of the arable soil carried away to be swallowed by the sea. That loss will be more than can be made good by the processes of nature in ten years.

Worse, that loss will not be repaired. Future floods will carry away soil faster than it is made. The land will be made bankrupt—the land that ought to be becoming richer for the support of increasing population.

It is such events as this that bring home to us the necessity for conserving our natural resources. Such calamities arouse us to recognition of the evils of which we have been but dimly aware. If we go on destroying our forests, instead of using them, our land will become uninhabitable in the end.

THE INDIANAPOLIS SPEECHES.

The amiable Mr. Kern is in a pleased and grateful frame of mind, it appears. He sees his name on the ticket right under the name of Mr. Bryan, and his cup runs over. He shares Mr. Bryan's anxiety that the people shall rule. He shares Mr. Bryan's sentiments on other subjects. That the people do not rule at present is demonstrated, he thinks, by congress's failure to remove or reduce the duty on wood pulp this year, and by the non-success of Joe Babcock's attempt to readjust the iron and steel schedules six years ago. He admits that Theodore Roosevelt has made "sporadic efforts" in behalf of the people, but he asserts that in most cases these have been futile—the president "has been absolutely powerless." He tells the wage-earners that a "restricted" American market is bad for them, that it puts the furnace, fires out. He does not tell them—and they do not need telling—what an unprotected American market would be for them. Mr. Kern in August is all for a campaign of education, and is in the "We must and we will" mood about November.

Mr. Bryan repeats himself cheerfully and copiously—as usual. His theme last time was the tariff; his theme this time is the trusts. Once more he presents as the only effective plan for dealing with them the plan of federal licensing and control and price-fixing proposed in the Denver platform. He resents Judge Taft's characterization of this precious plan as a Socialistic and absurd plan. He complains of the judge's language as unfair and unstatesmanlike. He defines, explains, argues; he labors to show that the legislation he advocates is practicable and constitutional, and

would not hurt honest business. The output of words is large, but the plain voter is no wiser as to what Mr. Bryan would be at—and just how Mr. Bryan would get at it—than he was before. The New York Post is with Mr. Bryan on the tariff issue, and will not be suspected of any undue tenderness for the big business corporations which he chooses to call the trusts. "We are bound to say," remarks that journal, "that Mr. Bryan's argument, long and elaborate as it is, does not very clearly show how such a statute—the licensing and regulating by congress of the aforesaid big corporations engaged in interstate commerce—can be drafted or enforced. He is not, we grant, bound to present a complete draft in a stump speech, but from the point of view both of economics and law he seems to us far up in the air."

NEGROES TO CONTROL NEGROES.

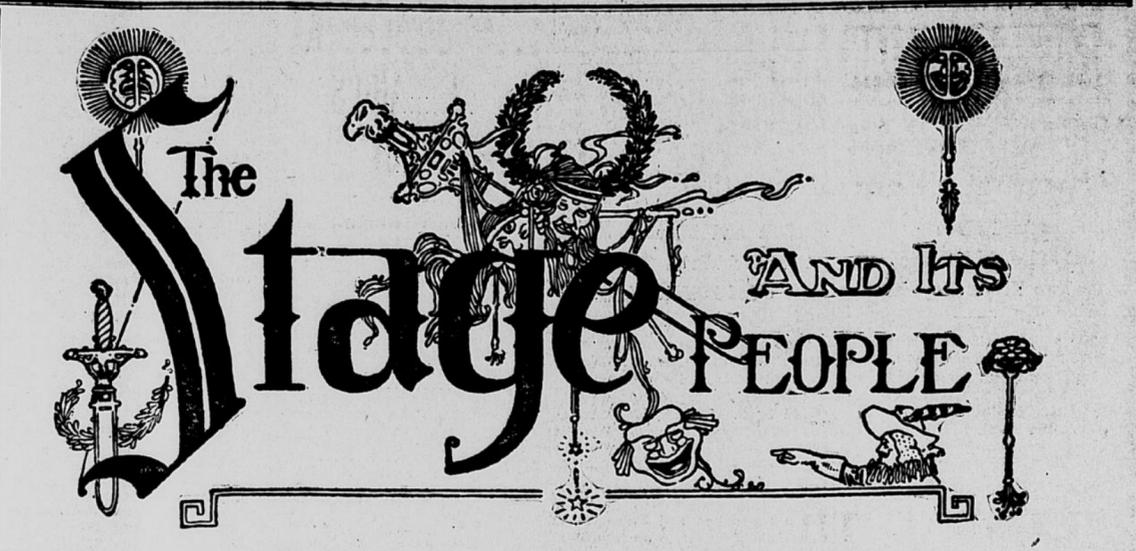
It is not improbable there is some foundation for the assertion of Rev. H. E. Stewart, a negro preacher of Chicago, that the speeches of Senator Tillman of South Carolina, made in Illinois, are responsible for the Springfield riots. Intemperate those were, and with the riotous element Tillman would not be taken for just what he is worth, a fluent and cranky blatherskite, though it is not probable his words were heard or read by a majority of the fellows who did the Springfield rioting.

Much more sensible on the part of Preacher Stewart is his initiation of a Negro Law and Order league, whose purpose is to suppress the degraded and disorderly element among persons of his own color. It is his proposition to organize this league through the north and south and that its members shall supplement the laws in preventing and punishing the crime which has been responsible for many of the lynchings and racial outbreaks.

If the league can create a better sentiment and influence the better element among the negroes to labor to suppress in every way possible the disorderly element among them it will no doubt accomplish good. We might add that respectable whites might accomplish something also by keeping an eye on their own disorderlies. It means were adopted to compel every loafer, whatever his color, to do useful work lawlessness would be reduced. The trouble is that the law-breaking class, the loafers, tramps, thieves, vagabonds of all kinds, are permitted to run at large and prowl about for mischievous operations until they have actually performed their work of lawlessness. More attention should be given to prevention and thus the work of curing would be simplified.

I would like to say something about "The Clansman," "The Rivals" which will be presented by Joseph and William Jefferson, and "Ma's new Husband," which is built for laughing purposes, and is certainly a huge success, but if I do I will have no room for news, which I have been informed is my real mission in these columns. There is quite a controversy over the production of Franz Molnar's "Der Teufel," or "The Devil," having been produced by two managers at the same time in New York, Mr. Harrison Grey Fisk and Henry W. Savage. Mr. Fisk claims the moral rights and has been probably misled by the adapter, Alexander Konta, while Mr. Savage has a cable from the author, Franz Molnar, stating that he has the sole rights to produce the piece in America, so there is the kernel of all the

FALL DISPLAY. Our fall and winter lines of plain and fancy wools are open for inspection. WE MAKE CLOTHES TO FIT. N. NORDLUND Merchant Tailor. 23 S. 3rd St. Grand Forks, N. D.



LOUNGER TALKS.

I hope you enjoyed yourself last Thursday, when you saw "The Cat and the Fiddle." It appeared to me to be one of the best I had seen of that kind and the patrons generally enjoyed themselves. I suppose the general opinion is the same as mine about the Elmore sisters, being the feature with their clever skit, "Nearly Grand Opera."

I have at last got wise to the feature of the opening of the Metropolitan next Thursday. I understand the foyer at least will be turned into a floral bower with dozens of wisteria blooms hanging from yards and yards of green vines. I guess it will be the prettiest effect ever shown in our playhouse.

This season will offer two big opportunities for managers, the sheath gown and "The Vision of Salome." "Coming Thro' the Rye," which is the opening attraction at the Metropolitan, offers both a sextette in sheath gowns and Miss Margaret Taylor in the Salome dance. It is quite evident that the Salome dance is a positive craze these are six vaudeville theatres in New York offering this artistic dance and all headline acts. The New York Morning Telegram has a feature page on this dance with portraits of Gertrude Hoffman, Maud Allan, Eva Tanguay, La Sylph, Mercedes Leigh and Olive Fremstad. Miss Fremstad was Salome in the Richard Strauss opera which was produced by the Conreid Grand Opera company at the Metropolitan opera house, New York.

It looks as if the opening of the new season at the Metropolitan ought to be featured by two productions, as "A Knight for a Day" is here on Friday, and every theatre-goer will remember that a huge success this piece was last year in New York and Chicago. I think Grand Forks is extremely lucky to get such a success at the beginning of the first season on the road. Bobby Barry, who was seen here as the jockey in "Little Johnny Jones" two years ago, is to be seen as the waiter and can be relied upon to get every ounce of fun out of his wonderfully funny part, and then the effects are above the usual and in the finale of the "Life is a See-Saw" song, the electric display is a positive marvel.

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WHAT THE ADVANCE AGENTS SAY

Coming Thro' the Rye. It is a genuine pleasure to announce the return to this city of the delightful musical comedy, "Coming Thro' the Rye," which occurs at the Metropolitan on Thursday, September 3. During its former engagement in this city this mirthful and thoroughly diverting work made an impression upon all who witnessed it which will not soon be effaced. Great throngs

trouble in a nut shell. That "The Devil" is another tremendous success is practically proven by the fact that a tabloid version to run twenty-six minutes has been prepared by Miss Una Clayton. By the way tabloid drama and opera is quite the vogue now as "The Chimes of Normandy," has been produced and "The Belshazzar" has been arranged to run twenty-five minutes and will be seen for the first time in New York on August 31. Last week was a big one for the Great Northern in Chicago when "The Honeymooners" had overflowing business, and the performance ran in the truly Cohanesque brisk manner. "The Golden Butterfly" is the title



Not, "The Tallor," Saluting The Rich Widow, Mrs. Kobb in Coming Thro' The Rye.

selected for the new opera in which Grace Van Studdiford is to appear this season. James J. Corbett will play the twin cities next week in his new play "Facing the Music." H. H. Frazee, manager of the "Isle of Spice," and "A Knight for a Day," is Mr. Corbett's manager this season. And now, Mr. Editor, I guess I will have to quit or those readers who have the patience to read all of my letter will wish I had prolonged my vacation or had fallen overboard and stayed in the lake. Yours truly, The Lounger.

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that since "Coming Thro' the Rye" was last seen in this city it has undergone a process of remodelling, especially as to its musical features. A great many new and original numbers have been interpolated and many new comedy bits have been introduced to give freshness to the performance generally. These are said to have vastly improved the mirth-producing qualities of the piece and to have given it a fresh charm. The scenery and costumes and stage embellishments generally, are all new this season and in these respects the production has been materially beautified and improved. The cast is headed by Mr. Tom Waters than whom, it is not exaggeration to say, there does not exist today a more original, capable and thoroughly enjoyable comedian engaged in musical comedy. Mr. Waters' methods are of the quiet kind which strongly appeal to the sense of humor. He never strains for an effect and he accomplishes his points in a manner which rings true from an artistic point of view. "Coming Thro' the Rye" may be regarded as one of the very best entertainments of its kind that have been brought forward in this country in a long time, and its extraordinary popularity is thoroughly merited.

A Knight for a Day. There are lots of good things in "A Knight for a Day" that comes to the Metropolitan on Friday, September 4, and is now to be seen in a few of the largest cities. And the verdict after all the jokes have been heard, all the dances done two or three times—for they are extremely fetching in their way—and all the choruses have been sung with the accompaniment of twirling lights and flashing skirts, will likely be that the new piece will hold its own with any other musical comedy, and in many respects does a little better. The organization of seventy people comprises many comedians, singers and actresses from the comic opera stage. Occasionally the "plot" concerning two Corsican lockets and a fortune in stage money, and a missing heir or two, and a forged will, and various other complications becomes lost or sidetracked in the swirl of choruses and dances. Bobby Barry, a clever comedian, is the real hilarious mainspring of the piece and with Elsie Herbert, a comic maid given to chatter and elopements, create more than enough fun for every body. They have some outrageously amusing bits, such as when the little comedian tries his midnight ladder at every window of the girl's boarding school, getting various doses of he doesn't expect, but drags his faithful Tillie down at last, head foremost. The burlesque by Bobby Barry and Elsie Herbert of the "Merry Widow" waits awhile calls for many encores. The large company is a capable one and the music by Mr. Raymond Hubbell is entirely new and original, has many good jingles and pretty songs, also choruses that call for exceptionally capable talent to do full justice to. The ten English dancing mad-caps are a feature. A big effect is made at the close of the piece by an electric display that makes the entire stage seem aglow with fire of all colors in hues. London was recently stirred over this device and now patrons of "A Knight for a Day" will find it equally beautiful.

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The Rivals. From the present outlook, the name of "Jefferson" will live forever in the annals of the theatrical world. Joseph and William Jefferson, two worthy sons of the "Jeon of the American stage," the late Joseph Jefferson are perpetuating the name and fame of this illustrious family by their brilliant performance in Richard Brinsley Sheridan's comedy masterpiece, "The Rivals." In their presentation of the same, a carefully selected company will support these young gentlemen. Joseph will be the "Sir Lucius O'Trigger" and William W., "Fighting Bob Acres." This ultra-satisfying combination comes to the Metropolitan during September.



One of the many brilliant scenes in "Coming Thro' the Rye" at the Metropolitan on September 3

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