

COUNTRY NOW FACES GREAT COAL STRIKE

DEMANDS OF MINERS NOT ACCEPTABLE.

An increase of 20 per cent in wages.

Recognition of the union by the operators and that they respect union dues from the workmen.

An eight-hour day with no reduction in wages paid the miners.

A contract for one year instead of for three years or longer.

A minimum wage scale of \$3.50 a day for miners and \$2.75 for laborers.

No interference with the check weighman and check docking bosses who represent the miners.

Payment for mining coal by the ton and not by the carload.

Abolishment of the Conciliation Board, on which both miners and operators are represented.

(National News Association)

NEW YORK, March 25.—The country is face to face with the greatest coal strike in its history. Unless the unexpected happens and the operators and miners arrive at some compromise in the meantime, 170,000 anthracite miners will quit work on March 31, and according to President John P. White, of the United Mine Workers of America, 500,000 bituminous miners will walk out with them.

This would result in stopping the coal supply of practically the entire world, with the British and German nation-wide strikes simultaneously in progress.

The agreement under which the anthracite miners have been working for the last nine years expires at noon on March 31. If no new agreement is reached by that time, the strike will begin automatically, unless all negotiations between the representatives of operators and miners are broken off entirely beforehand, in which case the strike will be directly and definitely ordered by the union officials.

A coal strike of only a few weeks would mean the paralysis of every industry dependent upon coal, including railroads, factories, steamboats, electric light, power and gas companies, entire cities will be plunged into darkness and business in general will come to a standstill. In event that the strike should last for any number of months, the total loss to miners, operators, and business in general would amount to close to the almost unbelievable sum of \$100,000,000.

All of the demands of the miners for changes in the existing agreement have been flatly refused by the operators, who on their part have offered counter propositions that amount practically to the same provisions as the old agreement. The miners demand a twenty per cent increase in wages; recognition of the union and that the operators collect the union dues from the miners, by deducting them from their wages; an eight-hour day, a guaranteed minimum wage, payment by the ton instead of by the carload; abolition of the Conciliation Board, which is composed of both miners and operators, and that the new agreement be for one year instead of for three, as the operators insist.

Not Yet Abandoned.

Conferences between the representatives of miners and operators have not yet been abandoned, but there is believed to be practically no chance that the two sides can come together on the points at issue.

President White, of the United Mine Workers, and other representatives of the miners, will confer again this week in this city with the committee of Anthracite operators, which is composed of President George F. Baer, of the Philadelphia and Reading (chairman); E. B. Thomas, president of the Lehigh Valley; J. S. Truesdale, of the Delaware, Lackawanna and Western; F. D. Underwood, of the Erie; J. F. Loree, of the Delaware and Hudson; Morris Williams, of the Susquehanna Coal Co.; Joseph P. Dickson, of Dickson and Eddy; J. L. Calk, of the Clearfield Coal Co.; Alvan Markle, of Markle Bros., independent operators, and Percy C. Madeira, of Madeira, Hill and Co.

While each side is trying to arrange an advantageous settlement of the issues arising between miners, both sides are preparing for a strike or suspension of operation on April 1. Stockpiles are being built around some of the Pennsylvania mines, not only to protect the coal already mined, but to protect the men who do not care to go out on strike at the dictate of the union, to which only twenty per cent of the mine workers belong. It is history that, in event of a strike, most of the non-union men gather under the union fold, which would mean that practically all of the miners would be on strike, but some of them will remain at work; accordingly the operators are preparing to protect these.

Indiana is Affected.

What is true of the anthracite field in Eastern Pennsylvania is also true of the bituminous fields in Western Pennsylvania, Ohio, Indiana and Illinois, as well as in the twenty-eight states in which soft coal is mined, because for the first time the agreements of the hard coal miners and the soft coal miners end on the same day. Heretofore, these agreements expired a year apart and therefore when the hard coal men were striking, the soft coal men were mining coal, and vice versa. Consequently the situation was nothing like as serious as it will be in the event that strike now threatened eventuates.

The bituminous miners are, like the anthracite miners, also fighting for higher wages. Recently they asked

TRAGEDY OF SEX THEME OF "EVERYWOMAN"

Great Symbolic Play in Which Celebrated Actor, Frederick Warde, Dominates.—Perfect Art Must Attend Presentation of Ethical Drama.

BY ESTHER GRIFFIN WHITE.

More plays like "Everywoman" will be produced in this city than in any other.

For no art can be devoted to the exploitation of one phase of life.

It falls by the weight of its own burden.

Therefore the violent swings of the pendulum between what is called realism and that which is termed romanticism, and the "infinite variety" of their sub-divisions.

Morality plays are, however, a dramatic diversion, if it could so be put, which the public should have the privilege of passing judgment upon often than it does.

For, in the end, as has been said before in many places, there is no medium through which effects can be achieved with such clarity and driven home with such force as that of the stage.

In a symbolic play of the character of "Everywoman"—which is really a visualization and recital of the tragedy of woman—the meaning is so obvious that the fastest runner may easily read.

And he has no less difficulty in reading because, in the last analysis, the play is not written with the idea of "teaching a lesson" but constructed as a work of art—or an alleged or attempted one—relying for its hold on the attention by its spectacular properties, spectacular in the more catholic use of the word.

In a morality play, too, the object is not confused with the plot, since the most unsophisticated understands that its characters are symbols of ideas and passions and are put into concrete form merely to illustrate the author's theme or his discourse.

The confusion of theme with plot is one of the commonest errors which both public and critics fall into.

Mr. Arnold Daly, a finished and distinguished actor of this country, says as to this, in an admirable article concerning the present state of the stage which appeared in a recent number of "The Dramatic Mirror."

"Everybody says that 'The Return From Jerusalem' (a play which has recently had vogue in New York)—is about the return of the Jews, whereas the subject has nothing to do with the Jews. The drama simply shows that a man cannot carry his life's work and his passion in one hand. When he tries he drops one or both. The author chose a Jewish heroine, because the race has a stronger socialistic instinct than others. The hero objects to the Jews, not on account of nationality, but because he was brought up to believe differently from them. Whatever a man believes he is limited by his training and his inheritance, and cannot emancipate himself from tradition. He says so in practically these words."

In the frankly avowed symbolic play, this is not apt to occur, because the subject is understood. It is mapped out on the program. Therefore the least complex mentality can comprehend the idea and follow its drift through the mazes of the action.

Therefore the moral effect—if there is such a thing as "moral effect"—sinks deeply into the consciousness as the play progresses. No climax is needed to "rub it in."

But no matter how fine the ethical aspect, it is nullified, if not entirely nullified, unless the art through which it is filtered is not perfect of its sort, or at least, the mechanics not skillful and adroit.

In "Everywoman" this is dominant. The exceeding occultness with which the author and producer have played, or worked out, the presentation of the theme commands the admiration.

for a 10 per cent increase in wages and were met with a cut of 10 per cent. Their discontent in some quarters against the operators is greater even than that of the anthracite workers.

President White of the Mine Workers declared today that he was still hoping that the operators would give in at the last moment, but said he believed there was practically no chance of it and that it looked as if the walk-out would have to occur.

Out of His Class.

Dissatisfied Patron—Gentle disposition! Why, he wants to bite the head off every dog he meets. I've been awfully dog merchant—you didn't ought to keep dogs at all, mister. The animal you ought to keep wiv your temperment is silk worms!—London Punch.

Strict Golf.

"You mustn't touch the ball. Use a stick."

"How am I going to get it out of a mudhole with a stick? Caddy, go over to the clubhouse and borrow a pair of tongs."—Pittsburg Post.

Timely.

Howell—He doesn't know much. Powell—No, he couldn't tell a dog watch from a cuckoo clock.—Exchange.

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Never losing sight of the psychic moment when restlessness succeeds absorption, when the spiritual hedges close upon the absurd, when the average attention wanders because unable to fix itself upon one point beyond a certain period of time, it alternates its seriousness with various theatrical devices which seem to lend a variety that the play does not actually possess.

In "Everywoman," as seen in Indianapolis, Frederick Warde easily dominates.

In the somewhat anomalous symbolism of "Nobody," he gives what painters call tone and atmosphere to the presentation.

Through the force of his theatrical art and his powerful personality he raises the role to the stellar. He makes "Nobody" the visualization of Fate—that Fate which stalks us all.

The mere theatrical effect of the role is enormous. But even at this, it could not be minimized by a less perfect dramatic artist.

It is a fine thing to hear a great actor like Frederick Warde read his lines. The mere elocution is a delight. Too many of the stage have lost, or never studied, the fine art of speaking. Without it no actor, no matter what his talents, can ever hope to accomplish those superlative effects which are the acme of the art of the stage.

The other day the writer, with another person, visited the Herron Art Institute and wandered into the gallery where the permanent collection is hung.

In this are pictures of celebrated artists, among them the portrait of James Whitcomb Riley, painted by John S. Sargeant, which, by the way, the Institute has decided may not be lent in future since its value is too great to subject to the possible accidents of transportation.

In an adjoining gallery hung a loan collection, which included a small Corot and landscapes by Dutch and other foreign painters.

In the larger gallery the other person, an artist, had her attention fixed by a beautiful landscape which stood out like a ballet dancer in a spotlight. "Ah," said the other person, "there is a picture."

It was admired for its exquisite tone; its clear, cool use of color; its palpitating sky, its perfect composition, its pictorial qualities, its wonderful atmosphere, its magnetic hold on the attention—and, by the other person, also, for its technique.

Corot, Sargeant, Diaz, Childe Hassam—other modern and present day celebrities had been admired and discussed.

But of all the landscapes—the pictures in short of whatever subject—this particular one centered the attention.

"And who," said the other person, who is also an artist, "painted it?"

She walked over to the picture and read the inscription on the frame—"The Meadow, by Charles Connor."

Although a resident of Richmond she had never before seen this picture which was exhibited here in Morris's book store before it was taken to Indianapolis, and bought for the Herron Art Institute.

So, as has been said before, what is it that makes an artist great?

After all they all use paint, brush and canvas.

Given Connor a little longer span of life and he would have added to his genuine greatness that "greatness of his name," which is sometimes the only asset of a celebrity.

Lined up by the Corot and the Diaz, those masters of the famous "Barbizon School," the Connor landscape not only held its own, but dominated.

LEGAL NOTICE.

Dickinson Trust company, Administrator of the Estate of Josiah M. Little, deceased, will, under the order of the Wayne Circuit Court, made the 19th day of March, 1912, offer for sale at the late residence of the deceased, 28 North Eleventh street, Richmond, Indiana, on the 30th day of March, 1912, the personal property of said decedent.

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21-25

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ALL EYES ARE ON THE EMPIRE STATE

Battle Royal Between Taft and T. R. in the New York State Primary.

(National News Association)

NEW YORK, March 25.—New York State will have its first voting under its new primary law Tuesday, and many and varied are the predictions being made as to the results.

The voters will choose delegates to the State conventions that will in turn select the delegates-at-large to the national conventions. The voters also will directly elect delegates to the national conventions from the separate congressional districts in the case of the Republicans, while the district delegates to the Democratic national convention will be selected by the State convention. This difference is because of a clause in the new State law, which gives each party the option of having its district delegates to the national convention chosen either directly by the state convention which the voters elect.

Chief interest centers in the Republican contest between Roosevelt and Taft adherents. The Democratic end of the primary amounts to little more than an empty formality, so far as its effect on the Presidency is concerned, in that no matter what names on the Democratic ballot are selected, a solid Tammany membership controlled by Charles F. Murphy, the Democratic boss, will be sent to the Democratic state convention which will choose all the Democratic delegates to the national convention. Murphy's chief power lies in the fact that his committee select the names that go on the ballot and the voter is not permitted under the new law to vote for any man not named.

Like a Real Battle.

In the Republican contest, however, it is different; there is something more resembling a real battle. There are only two delegates-at-large from each State to each of the national conventions, whereas New York, the biggest State in the Union, has a total of 86 delegates from the separate congressional districts, two from each district. With these 86 delegates being elected directly by the voter, the Republican machine voluntarily having relinquished its strange hold on the election of all except the two delegates-at-large, the Republican citizen of New York possesses some real power in deciding who shall represent them in the national convention.

This situation naturally throws the contest among the Republicans into greater prominence than the Democratic, and the interest in the battle that is being waged between supporters of Colonel Roosevelt and President Taft is at a highebb as primary day draws near.

Managers of the Taft campaign are claiming that the national convention delegates from all the congressional districts except one—Roosevelt's home district on Long Island—will be Taft men, while the former President retorts "don't count your chickens before they are hatched—because they won't hatch." Colonel Roosevelt says he also figures on a victory, but does not make the sweeping assertions of the Taft partisans. The Republican organization is enrolled on the President's side, from State Chairman William J. Barnes down.

A Revolving Point.

New York State has always been looked upon as the revolving point of national politics, and the success or failure of Colonel Roosevelt's campaign for delegates from New York is expected to indicate "which way the wind blows" more than any other one

thing that will happen before the national convention at Chicago in June.

The fight between Roosevelt and Taft supporters in New York State can be characterized as bitter ever since Colonel Roosevelt seized control of the Republican State Convention in 1910 and brought about the nomination of Henry L. Stimson, now Secretary of War, for Governor despite the opposition of the regular organization under state leader Barnes. Roosevelt's victory over the machine on that occasion was complete, and the leaders have smarted from the defeat ever since. Roosevelt's candidate, Stimson, was beaten in the election by the Democratic nominee, John A. Dix, the present Governor, but the ex-President declared at the time that it was no repudiation of him, as the organization asserted, saying the defeat of the Republicans would have been greater still if he had not injected himself into the campaign. He said that, at the time, a Democratic victory was a foregone conclusion, and his chief effort was to make the margin as small as possible. However, the organization has ever since blamed Roosevelt for the defeat, and the breach between them has continued.

All conditions are against Roosevelt in the coming primary, because of the solid opposition of the organization and the gaining of only a comparatively small number of delegates by him over the organization would be claimed as tantamount to a victory by some of his lieutenants.

The polls will be open on Tuesday from 3 p. m. until 9 p. m., according to the provisions of the new law. It is the first time that these hours have been designated for the casting of ballots in the state.

One Primary Ballot.

There is only one primary ballot. No longer will each party have polling places of its own in the different districts and with the names only of its own party candidates on the ballots. The new law prescribes that the names of all candidates shall appear on one ballot and that the voting shall

be done under the supervision of election authorities of the state. Every polling place will be open on primary day as on election day.

Each ballot is numbered and attached to it a stub similarly numbered and the ballots in the box and the stubs kept by the election inspectors must correspond in totals. The old system, whereby it was possible, especially by means of the "ironing" scheme by which half a dozen ballots were flattened out to appear as one, cannot be worked now. The voter must mark his ballot instead of just accepting a printed sheet which he merely had to drop into a box. In addition to having a numbered ballot, voters will have to show that they are enrolled members of their parties.

The voters will not only cast ballots for delegates to the state and national conventions, but will also vote for the election of committees of the regular parties and of independents, which in turn will designate the candidates for city and county offices to be voted for at the next election. There are also to be elected by both parties county committees and executive committees, the latter made up of Assembly district leaders.

One result of the new order of things is that the ballots will be the longest on record in New York state. Another is that it does away with the old-time district conventions. The committees elected on Tuesday will designate candidates for Congress, Senate and Assembly, for Aldermen and for judiciary vacancies. These designations will be directly voted for at the primaries next Fall. The district conventions, with their fervent orators, their brass bands and red fire are wiped out—the most picturesque feature of a New York election campaign is no more. The committees meet, designate their choices, the names they decide upon are placed on one common ballot and then it is left to the voters to pick out his candidates by making his mark opposite the name.

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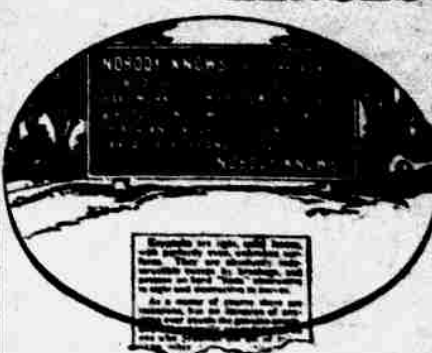
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