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New Scales for Public Weighing TO THE PUBLIC: I herewith take pleasure to inform you that I have on this day, March 14th, 1907 set and tested the scale's in front of Omer G. Whelan's Feed & Seed Store, located at Number 39 South 6th street, Richmond Indiana, and declare and guarantee them to be accurate. Said scale's having been tested and sealed with U. S. Test Weights. Respectfully yours, HARRY SMITH, Dayton, O.

HELICON HALL IS DESTROYED BY FIRE Upton Sinclair's Colony at Englewood, N. J., Suffers Serious Loss.

ONE DEAD; MANY INJURED SEVERAL JUMPED FROM WINDOWS TO ESCAPE DEATH—WELL KNOWN PERSONS AMONG THE VICTIMS.

Englewood, N. J., March 16.—Helicon Hall, the home of Upton Sinclair's colony, was destroyed by fire early today, and Lester Briggs, community carpenter, cut off by smoke on the third floor, was burned to death. The blaze was preceded by an explosion of gas, which seemed to occur in the ballroom, which was at the extreme end of the building from the boiler room. The flames spread with such rapidity that the fifty-five colonists had to flee for their lives without having time to save any of their belongings. A number of persons injured by jumping from windows were taken to the hospital. They are: Miss Helen Knowles, assistant housekeeper at Helicon Hall, burned about the face and injured internally. Miss Grace McGowan Cook, writer of short stories, bruised and injured internally. Miss Alice McGowan, back injured and suffering from shock. James McNiff, burned about face and neck. Miss Leonie Fitchberg, burned on the face and body and suffering from shock. Mrs. Henriette D. Kimball, illustrator, suffering from shock. William Montague, professor of philology at Columbia university; face and back injured by jumping. Miss Edith Summers, private secretary to Mr. Sinclair; suffering from shock. Lester Briggs, who occupied a room on the top floor, was awakened by Miss Margaret Hoag, a writer. Miss Hoag jumped from a window but Briggs was blinded by smoke and was unable to find his way out. The Sinclair co-operative colony was established last October and included a number of educators and men and women engaged in literary pursuits. The co-operative servant plan was adopted, the meals being served in common in a large dining-room. Some of the members of the colony, in anticipation of fire, had provided themselves with improvised fire escapes of rope, which were used to good advantage in lowering some of the children and women from the windows. Those who were not injured walked barefoot through the snow to nearby cottages, where they were cared for.

CONTORTIONISTS ARE NOT DOUBLE JOINTED "Bender" at Gennett Dispels Such an Idea. TELLS HOW IT IS DONE

More than one person attending the excellent performances of "Humpty Dumpty," the pantomime, at the Gennett theater yesterday afternoon and last night, marvelled at the work of Lew Hershey, the twenty-one-year-old contortionist, who by bending his body in an almost impossible knot, was able to place himself in an iron box 22 inches long and 16 inches high. The feat was marvelous and the audience at both afternoon and evening performances cheered loud and long when the young man succeeded in turning the trick successfully both times. In speaking of his work—and it was not without much questioning, that he divulged the secret of his success, he being very modest about it—Mr. Hershey told of the necessary qualities required for a contortionist. During the course of the conversation he said: "Some people think that a man has to be double jointed to properly do a contortionist trick, but such is not the case. I am not double jointed and in fact I think that double jointed people are more awkward than others. The secret of contortion is proper living and almost constant practice. During the past ten years I have practiced every day and am very careful just what I eat. I don't suppose that in the ten years I have been in the business I have eaten twenty-five pounds of meat. Meat does not agree with a man's stomach, and if one eats it very soon before performing, it leaves a large lump in the stomach which will hinder one from giving his best efforts. For five minutes before I take my turn on the stage I go through vigorous exercises to limber my body. When we play a matinee performance such exercise is not necessary. "There are many tricks which I can perform which seem incredulous, but vocabulary but as he said, the public cannot see just what I am doing." As an illustration to this, Hershey lent over and snapped his neck out of place and immediately reset it. Several tricks of this kind are in his vocabulary but as he said the public cannot see close enough to properly appreciate their value. Hershey is a young man of pleasing appearance and thoroughly demonstrates what right living will do. He is the picture of perfect health.

NEWS OF THE THEATERS

Theatrical Calendar.

GENNETT. March 19—"Papa's Boy." March 21—"Around the Clock." March 22—"Red Feather." March 23—"The Illusion of Beatrice." Soon—"The Time, the Place and the Girl." PHILLIPS. Entire Week—High class vaudeville. "Around the Clock"—Gennett. The Ritchie London Comedy company, the exponent of clean humor, of the highest class whose long continued success in that great travesty, "A Night in a London Music Hall," have won them fame in both America and Europe, have at last forsaken their old love for something more pretentious in an amusement way. The Ritchie folks will be seen at the Gennett on Thursday night in the latest and best musical comedy called "Around the Clock" which is by Messrs Frank Huffman, L. O. Smith, and Sebastian Hiller. There is an elimination of all that is coarse, and horseplay is conspicuous by its absence. The comedy, while sidesplitting, is wholesome and the melody of the tuneful, jingly, whistly sort that at once appeals to everybody. The plot deals with the efforts of a young man with a penchant for telling lies to outwit his wealthy uncle who has an idea that his nephew is all that is loyal and manly. During the entire three acts there is not a dull period. The comedy is stocked with enough winning features, surprises and novelties to float any enterprise of its kind to instant success. Of course the play was written to exploit the rare talents of the foreign comedians. That they do as well as they have is doubt natural for they are without a doubt the best funmakers that England has sent to America in many years. There is no limitation to the versatile ability of Mr. Ritchie in this starling play. He is once again seen as the Gilded Youth who kept crowds laughing until they were choked with apoplexy in "A Night in a London Music Hall," only, however, Mr. Ritchie's role has been elaborated and extended through three acts of continued mirth. As a crowning climax the great music hall scene is reproduced in the final act with careful fidelity. A number of new and exhilarating specialties are introduced, many of them engrossing enough to carry a less brilliant comedy triumph. The locale of the play is in America, and the action is both spirited and refreshing. The song hits comprise everything from a single love ballad to a football and cowboy song. The pretty, beautifully gowned chorus introduce some unique dancing. There is no doubt but that "Around the Clock" is a novelty in the way of musical comedy.

"Papa's Boy"—Gennett. Manager Swisher of the Gennett announces the appearance here next Tuesday night of "Papa's Boy," the musical comedy which has been enjoying such remarkable success in the East. The company is a large and expensive one, and includes among its comedians the well-known team of Baker and Wardell, who promise a laugh a minute. A large chorus of pretty girls help to enliven the numbers and add to the gaiety of the entertainment. The prices are popular and far below what are usually asked for a company of this class and size.

Maude Fealy—Gennett. Maude Fealy, the youngest dramatic star on the American stage and former leading woman for Sir Henry Irving, William Gillette, William Collier, E. S. Willard and other noted players, recently scored a remarkable success in her native city of Memphis, Tenn., when she appeared there in the comedy, "The Illusion of Beatrice." Of the performance by Maude Fealy, the Commercial Appeal of Memphis, Tenn., said: "In a little comedy of exquisite simplicity, 'The Illusion of Beatrice,' from the facile pen of Martin Morton, John Cort last night introduced Maude Fealy to her old friends and the associates of her childhood. The Lyceum theatre was crowded and the warmth of the reception extended this youngest daughter of Memphis who has achieved so much in her brief career on the stage, should have been exceedingly gratifying to her."

"The Illusion of Beatrice" was written for Miss Fealy, and in drawing her picture Martha Morton has used only the most sympathetic colors. She has drawn ardently characters limited in number but very real, and she has limned them with so much delicacy and has touched them so lightly that they are very real. Beatrice is a type. Suffused with the warmth of the illusion that she is the daughter of a princess she lives her life in a little kingdom of her own and so imbued has her childhood been with this thought that her character has been molded in shape accordingly. In drawing this character Miss Morton has shown the strength of her art

as a dramatist. Beatrice is Miss Fealy. In transferring her from her real life to that of this little play the dramatist has accomplished a great deal. Miss Fealy lives the part. She is the timid haughty princess so sweetly sympathetic at all times; so exquisitely gentle in all that she does. "It seems almost impossible to realize that in a body so frail, so feeble, so exceedingly fragile, that the great art of the actress is encompassed. But it is there, and her eyes reflect the genius which animate this little artist in all that she does. Unusually gifted intellectually and with a personality of the most persuasive magnetism, Maude Fealy has made herself one of the most popular of the younger school of actresses. Her success is due first to an inherent talent, and to years of study devoted to perfecting it. As a result she displays an art so subtle that one scarcely realizes, but instinctively feels it, and it is an art exquisitely refined, which finds expression in the most appealing methods. Her powers of suggestion are wonderful. Her eyes express a range of emotion and her voice accompanies their appeal in an irresistible way. There is a wealth of tenderness and pathos in both. Her impersonation of Beatrice is exceedingly sweet and innocent. She has embodied in the part a personality of radiant beauty and one also keenly incisive and authoritative. In pathetic moments her touch was one and her sincerity convincing, while her loyalty to her illusion was at all times appealingly expressed. She acted the more important scenes, especially those with Mr. Webster, with winning softness and an irresistible charm. She more than justified all that was expected of her."

"Manager Cort has surrounded her with people who are well selected and play the parts assigned to them admirably." "Red Feather"—Gennett. "Red Feather," the new comic opera by Reginald DeKoven, Charles Klein and Charles Emerson Cook, with an exceptionally strong company and all the gorgeous scenery, costumes and mechanical and electrical effects that contributed to the great success of the piece during its long New York run, will be the attraction at the Gennett next Friday night. The prima donna of the company is Cheriad Simpson, who has for the past three years held a similar position with the Savage forces. The story of "Red Feather" is one of unusual interest. It is that of a conspiracy, which reaches a sudden and successful climax in the last act, to overthrow a usurper of the throne of the kingdom of Romania and restore the rightful sovereign. Chief among the plotters is a mysterious free rider, Red Feather, whose identity is unknown until it is tunefully revealed in strict confidence to the audience. It is the Countess Hilda von Draga, who masquerades in the guise of a cavalier on the roads, while appearing at the court as a high born lady. The son of the usurper, the Crown Prince, is in love with the Countess, and so also is his captain of the guard, and in their rivalry and the pursuit of Red Feather, the action of the plot passes. The climax is reached when the Countess to save the captain, whom she loves, makes known her identity with the conspirators and the army of restoration bursts the gates. On this Mr. Charles Klein has struck incident and dialogue and action, which make an entertaining book. There is comedy in plenty; the fun runs clear through the two acts and there is just enough sentiment to give relief. The lines are bright and the jokes are said to be youthful. The lyrics of Mr. Cook are witty, brilliant and fit the music. Mr. DeKoven's music would, however, carry any libretto. It is reported to be in his best style, sharply original and characteristic.

Vaudeville at the Phillips. Below is the program that has been secured by Manager Murray for this week's vaudeville at the New Phillips: Overture—Mr. Chas. L. Stone, musical director. Inez McCuskar—Prima donna soprano. Tom Mack—Monologist. The Aveletts—Jugglers and equilibrist. Cal Lankert—Illustrated song, "When the Evening Breeze is Sighing Home, Sweet Home." The Four Franks—In an original one-act musical comedy entitled, "A Mixed Affair." The Cameragraph—Latest motion pictures. As will readily be seen this calls for turns by performers who have never before visited the house and who will bring something entirely new. That it is possible week after week to get new features is further evidence of the wonderful field from which vaudeville talent is drawn.

Office for Oliver. William J. Oliver, the former Indianapolis who failed to get the Panama Canal contract, has been elected second vice president of the United States Trust company, of Washington City. CASTORIA. Bears the Signature of Use artificial gas for light and heat. THE THEATORIUM (Theatre Beautiful) 620 MAIN STREET. THURSDAY, FRIDAY, SATURDAY. The Wonderful Pictures—"A Fan in Japan," and "Custom Officers and Smugglers." Also the Laugh-Producing Novelty, "A Pleasure Trip." Hear the song illustrated, "The Burglar and the Child." Continuous from 1 to 1 p. m. Admission to all, 5 cents. ADMISSION TO ALL, FIVE CENTS.

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GENNETT THEATRE - IRA SWISHER, Lessee and Manager THURSDAY NIGHT, MARCH 21 A riot of legitimate laughter, Pretty gowns, pretty songs. "AROUND THE CLOCK" Musical comedy in three acts by S. B. Gassin, headed by Ritchie's London Comedy Co. Funny, tuneful, hilarious, up-to-date. NEW, NEAT, NATTY, NOVEL. Stage on a stage. Vaudeville. Immense, inviting, inspiring. Prices—25c to \$1.00. Seats at Wescott Pharmacy three days in advance.

GENNETT THEATRE... IRA SWISHER, Manager. SATURDAY EVENING, MARCH 23, 1907 ANNUAL TOUR OF ..Maude Fealy.. Management JOHN CORT —IN— The Illusion of Beatrice A new modern comedy in three acts by Martha Morton. Metropolitan Cast of Players. Complete Scenic Production "A play admirably suited to America's Youngest Dramatic Star." Prices, \$1.50, \$1.00, 75c and 50c. Seats ready on Thursday, March 21st.

GENNETT THEATRE Ira Swisher Manager TUESDAY NIGHT, MARCH 19 "Papa's Boy" One of the greatest musical successes of the present year, introducing those droll comedians, BAKER AND WARDELL, supported by a large and clever company. SEVENTY HANDSOME SHOW GIRLS. BRIGHT AND SPARKLING COMEDY. Prices—25c to 75c. Seats at Wescott Pharmacy, three days in advance.

The New Phillips Vaudeville Theatre O. G. MURRAY, Lessee. GEO. A. SC HWENKE, Treas. and Ass't Mgr. PROGRAM WEEK OF MARCH 18. Saturday—3, 7:45 and 9:15 p. m. A—OVERTURE— Mr. Chas. L. Stone, Musical Director. B—INEZ McCUSKAR, Prima Donna Soprano. C—TOM MACK, Monologist. D—THE AVOLETT, Jugglers and Equilibrists. E—CAL LANKERT, Illustrated Song, "When the Evening Breeze is Sighing Home, Sweet Home." F—THE FOUR FRANKS In an original One-Act Musical Comedy entitled "A Mixed Affair." G—THE CAMERAGRAPH, Latest Motion Pictures. Special matinee each Saturday; children 5 cents. All other matinees 10c, except to children under 5 years. Souvenirs Wednesday matinee. Kid Gloves Cleaned Richmond Dry Cleaning Co. Office 1024 Main St. Old Phone 412 New Phone 1681 Upholstering and General Furniture Repairing 124 S. 6th St. Phone 472