ABOUT PLAYS PLAYERS AND PLAYHOUSES

play was a little obscure, or that the star man who had known Rebinson. was unknown here. To be starred with the support of the Empire Theater company is, or at least ought to be, a sufficlent guaranty of ability; and as to the name not telling the story, didn't we take "The Girl With the Green Eyes" on faith? And without a star in that part, too? It seems just a triffe out of reason for those who are now quietly kicking themselves because they missed a really excellent performance by a splendid company to give the excuse they offer.

To Restore Luster to a Tarnished Reputation-If the young woman who finds her good name has been involved in something indefinitely unpleasant and presumably compromising, will so manage her replies to the inquisitors who insist on knowing the details that she will not be enlist the efforts of a man who is socially powerful and sufficiently sophisticated to know a hawk from a handsaw, she will | To complete the cure, and make her name shine "like a good deed in a naughty world," her champion must discover that the head and front of the prosecution has been entangled in some sort of shady doings himself, and thus force him to cry quits. When this has been properly done, then the brightness of the noonday sun will pale before the effulgence of the restored halo of the heroine. N. B .- This is calculated solely for the latitude and necessary to vary the ingredients and modify the application in other localities. Experiment mildly at first, in order to get a line on the probable reaction of the components before going too far with the application.-From Henry Arthur Jones' How to Have a Good Time and Still Hold Your Place in Society."

One is hardly justified in the conclusion that Mr. Jones has entirely abandoned the position he took earlier in his career, that it is quite out of the question for a woman to ever recover entirely her good name, once It has been lost. In the best known of his plays he has given most powerful argunents why his position is logical. In "The Liars" he deals with the matter in the abstract, and in "Mrs. Dane's Defense" he handles it in the concrete, and through the medium of Sir Daniel Carteret argues with logical eloquence against the possibility of woman ever getting back when once she eral proposition that Mrs. Bulson-Porter is ever present and ever vigilant; she may isionally appear in the form of Lady Pinkney, but she is there just the same, and she insists on being shown. The incident of Hon. Bevis Pinkney merely illuminates the fact that "things are seldom what they seem," and that the busiest stone throwers in this world are not always those who have fulfilled the conditions named in the entry blank. Also that while society may be never so jealous of its standard it lan't perfect yet

Mr. Jones gives us a view of the ultraconservative English circle, the sort that can afford to know people spiritually but not socially; a circle that appears absurd to Americans, especially when we recall the tales that are served to us in our Sunday cabled miscellany, or think of the picture Mr. Sidney Grundy gives us in "The Degenerates.' But the two classes do exist, and between them is a medium which ordinary mortals may live their being, undisturbed by moroid morality of the one or virulent immorality of the other. Each of the extremes has its uses, if no other than to afford the satirist ready material for his pen. It isn't a new condition, either, for English writers have illuminated it for the public during these many years. One of the best illustrations of its absurdity was that given by Gilbert in one of his "Bab Ballads" of pleasant memory. Recited in rhyme, the story tells of two Londoners, Brown and Jones, who were cast away on an island. On the side on plenty, but he could not abide them, al- be offered than the fact that after it has drome pictures will be entirely new.

Quite a number of Omaha people are now though very tond of oysters; and Jones tell going about complaining that they did on a side of the island where oysters were not know it was going to be so good, or pleatiful, yet systems were his pet aboutthey wouldn't have missed seeing Fay Ination in the food line, though he was Davis and "The Writewashing of Julia" partial to shrimps. Now, neither had had excellent training, both for voice and for twice the price of admission. To those known the other in London, and so each stage purposes, and has been very popular The Bee can offer no consolation. They kept on his way, feeding on what nauseare simply unfortunate in not having given ated him, until one day Jones, overneara little more attention to the announce-ing Brown in sollloquy mention the name ments made in the newspapers. They of Robinson, said: "I beg your pardon, did were all given fair warning that one of the you speak of Robinson of Cavendish best things offered this season was coming Square?" "Yes," answered Brown. "Did to the Boyd during the week, and if they you know him?" And Jones knew Robindidn't heed this warning they are alone son, so through the mutual acquaintance to blame. Two things should have at- they formed a friendship, and each had tracted them without explanation. One, his favorite fodder and all was well until the greater, that Henry Arthur Jones is one day a boat put off from a passing con the author of the play, and has never sent vict ship to get water. The castaways us a dull comedy. All his work sparkles went down to the beach to see the boat with wit and glows with worldly wis-dom. Second, the Empire Theater com-held Robinson of Cavendish Square dressed pany is the standard for America, and its in convict garb, tugging at an oar. Each representatives are always equipped with turned, and Brown went back to his something worth while. It is not a matter of special consequence if the name of the

"The Whitewashing of Julia" is an ex-

cellent type of that modern form of play to the perfection of which all genuine lovers of the drama have been looking forward. It is an epitome of good manners, of the correct thing in speech, and dress, and individual decorum; and its illustration of personality is made most perfect by the setting in which it is placed, that of perfect good taste, the quiet, elegant luxury of culture of the twentleth century. On its quiet, almost coloriess, and yet delicately shaded background of eminent respectability are distinctly outlined a number of characters easily recognized by any who goes about much. Most most people are neutral; but several of them are decidedly positive, the ones who entrapped into any admissions, and will give form and variety and interest to real life. It is one of the peculiar features of human existence that the majority is willing to let the few do the thinking, and set have made the start to social rehabilita. the pace, content to follow if it does not go too fast, or interfere with personal comfort to too great an extent. And when the limit is surpassed in either direction, the indolent majority merely declines to be led by that particular leader any longer, and turns to some other, of whom the supply has never yet run short. This doesn't mean that all move in one direction; the lines of social cleavage are too distinct for that, and while the several sections may lack in homogenity, a sufficient delongitude of Shanctonbury; it may be gree of cohesion is maintained to prevent absolute disintegration. Mr. Jones directs several of his sharpest darts toward this state of affairs. The self-satisfied are impaled on the petulant remark of one of It is much more comfortable to have a conviction and stick to it." Even if this conworldly-wise are given some caution by "Uncle Bill" Stillingfleet, who tells "Teddy" Pinkney to be careful to keep on the the things a gentleman does not do." While Mrs. Wren gives Mr. William Stillingfleet a gentle tip on personal behavior by telling him that "prudence is too good and useful a word to be left in the dictionary," !nsisting that it was intended for use, and particularly for the use of people who are "engaged."

In a number of ways Mr. Jones proves has slipped down. In "The Whitewashing writing when he produced the plan by being more than twenty musical numbers evaded, in the absence of actual conviction. He pillories the class that is willing to be which Julia was so neatly whitewashed, on the program. led, and he exposes the hypocrite who seeks to hide his own misdoings by his eagerness to "uphold for others a high standard." And, after all, he gives a lot of us occasion for real satisfaction with our present condition in life by allowing us to see where we would be in case we resided in the chaste atmosphere of Shanc-

Coming Events.

This afternoon and evening at the Boyd theater "One Night in June" will be the attraction. It is a pastoral play; its scenes being laid in and around the ploturesque old town of Barre, Vt., and Its be entirely competent, and which includes the clever child-actress, Little Genevieve. tonians will be here on a certain date is enough to arouse public interest, for this its unctious humor, its catchy airs stage below. Among the prominent numand its pretty settings, will be sung for bers will be Harry Le Clair, known as the 1.634th time by this company. No "Bernhardt of Vaudeville." He impersonother evidence of the excellence of this ates famous actresses and displays a which Brown landed were shrimps in production of DeKoven and Smith need wealth of beautiful costumes. The kino-

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been sung so often by this organization it is still popular. On Wednesday night "The Queen of Laughter." a new number in the Bostonian repertory, will be the offering. Henry Clay Barnaby is still leading the flock, and is singing as well as he ever did. while McDonaid and Fotheringham are with him yet, while the others of the com pany are easily up to the Bostonian standard. Miss Agnes Brown, the new had excellent training, both for voice and

On Friday and Saturday evenings and at in "Running for Office" will be the attracfunniest musical comedy now on the stage. Josephine Cohan's dancing and her stun-ning gowns are one of the features, and who are contraites or bassos." by many writers and, in a way, the term of study in learning to show off." is most correct. The scenes of the play! And I reflected upon this thought, then. become popular. "If I Were Only Mister low we can go in the gamut? Morgan," "Sweet Popularity," "I'll be We are not feeding the people. We are There at the Public Square," and "I Want "blind mouths, that scarce themselves know company has played.

will hold the boards at the Krug for the first half of the week, opening with the matinee today. The play abounds in sensational situations and intense climaxes. A band of outlaws brings about most of the excitement, for they are repeatedly foiled in their work by the timely appearance of the hero and the heroine The locale of the story gives opportunity for beautiful scenic effects, and this is taken full advantage of by the producers. an express train passing over the stage at not to proprietorship. You have mistaken a high rate of speed. The company preone, including Miss Berrice Howard, Maud Holden, Little Alice Berry, Norman Gilbert, Jack White and others.

Next Thursday, Friday and Saturday nights and Saturday matince the Krug will the ladies that "evidence is so confusing. offer another of the popular musicalcomedy ittractions, the booking being "M'lle Fi Fi," one of Anna Held's earliest viction be absolutely lacking in basis. The successes. The company presenting the Interpret, teach, help in every way posplece is headed by May Howard, who in recent years has been meeing with success in this line of entertainment at the right side of "that very fine line which New York Casino, Hammerstein's Victoria divides the things a gentleman does from and the Chicago Weberfieldian house. Miss Howard, like many others now associated with musical comedy, is a graduate of the burlesque stage. In "M'lle Fi Fi" she Darlington, Mike Bernard, Fanny DaCosta, Carrie Massonery, the Cardownie sisters, Irene Watson and a bevy of show girls. The management promises some gorgeous costuming and beautiful scenery. "M'lle that he was thinking all the time he was Fi Fi" is nothing but fun and music, there can go, and then let the audience, satisfied

with three exceptions, have never appeared scribed as a playette of unique concep- To me it seems to be all the same." tion, laughable, and possessing a condensed and coherent plot. Mr. Clarke is a nephew of the late Edwin Booth, whom he supported, together with Lawrence Bar- that I will content myself with the prerett. Other stars he has been associated with are Barry Sullivan and Ada Rehan. His support includes Archie Gillies, formerly with "San Toy;" Miss Lacille Spin- of the singers of the day, professional and ney, who supported Amelia Bingham, and smateur. plot being one of much interest. Miss Miss Theo Carew, who has been seen with Grace Turner, the emotional star, is at the Augustin Daly forces. May Irwin and the head of the company, which is said to others. Tony Wilson and Heloise, the originators of the bouncing bed turn, which that the singers who have been "ministhey will introduce, will also give an The simple announcement that the Bos- exhibition of daring and difficult feats on triple bars. Lew Sully, the noted minstrel, well known and popular here, will famous organization has been popular with furnish an assertment of funny stories Omaha people during the whole of its more and some new songs. The Werner-Amoros than a quarter of a century of existence. troupe, a recent European importation, are Its engagement at the Boyd this season pantomimic comedians and jugglers, who begins on Tuesday night, and will include style their skit. "An Artist's Studio." three performances, with three operas. Dancing is the specialty of La Petit. Adel-On Tuesday evening "The Serenade," so side, a dainty and shapely little actress. full of pretty music and attractive scenery, Mile. Amoros, a young woman of rare with a good story running all through it, person charm, will give a sensational will be the bill; at the Wednesday mat- trapeze performance, while her co-worker, ince, "Robin Hood," famous for its lyrics Mile. Charlotte, will do acrobatics on the

> Gossip from Stageland. On Wednesday last Mrs. Langtry and her omnany sailed from New York for Eng-

Barnum & Bailey's circus opened the sea-on in New York last week and the Ring-ng Brothers in Chicago.

Mr. Mansfield's closing business in New fork was enormous and is said to have one the largest on record in that city. Andrew Carnegie has again emphatically enled that he has any intention of endowing a "national" theater, but that doesn't teep a lot of dreamers from debating the rospect as though Mr. Carnegie had already drawn the check.

The company engaged by Fred C. Whit-tey for his new musical comedy, "Piff, Paff, Pouff" includes Eddie Foy, Joseph C. Miron, John Slavin, Templar Saxe, Maurice Darcy, May Robson, Amelia Stone, Gracs Cameron, Mabel and Hilda Hollins and Abble Strange

Darcy, May Robson, Amelia Stone, Grace Cameron. Mabel and Hilda Hollins and Abble Strange.

On Monday, April 4, at the Knickerbocker theater, London, comes the long promised production of "The Shepherd King," in which Wright Lorimer will have the role of the youthful David. Much money has been la 7tahed on the production and a strong cast secured to support Mr. Lorimer.

Hal Davis and lnes McCauley, two old favorites of the Woodward Stock company, will be seen at the Orpheum for the week commencing Sunday, April 19. They will present a sketch entitled "Pals," by Edmund Day, who was at the Orpheum last week. Mr. Davis and Miss McCauley have met with big success in vaudeville.

A big amateur program will be put on in conjunction with the regular vaudeville program at the Orpheum on Saturday night, April 2. A large number of amateurs that do a varied lot of "atunts" have already volunteered. Any others with footlight aspirations who desire to appear are requested by Manager Reiter to make application at the box office.

Clay Clement is the latest to break out against "syndicate" domination. Having been given several opportunities to make good and now being firmly convinced that for some reason the people do not care for Fritz Rudolph Victor von Hohenstauffen or the Handolph family, the genial Clement announces his intention to retire from the stage to a ranch of several thousand acres in Texas. Maybe there he will escape the "commercialism" he complains of.

On Thursday night, April 7, the Gate City Dramatic club, a local organization. will be an extra attraction at the Orpheum. The regular vaudeville hill will be given as usual. One act of "True Friends" has been selected as the bill by the club. The cast will include the Misses Belle Knowiton, Anna Gruber, Gaile Mustain and Carrino Klein, Messrs, Charles R. Wanner, Albert French Hasell, Clinton Smith, Clement Smith and Master Roy Klein.

MUSIC AND MUSICIANS

of the city of Omaha-a gentleman who finds time to study music, in spite of flourishing business, demanding his per prima donna, is young in years, but has sonal attention-talked with me the other day about singers and singing in a manner which set me seriously a-thinking on a few wherever the company has appeared this things in connection with that branch of the heavenly art.

And the one particular gem of thought a matinee on Saturday the Four Cohans which he advanced was this: "Why do singers want to sing their extreme tones? tion at the Boyd. This is said to be the It seems to me that when a man or woman with a so-called high voice sings, he or It is presented by a company of seventy- she is sure to aim for an exhibition of the two people, with the Cohans at the head, very highest tones of the voice, and the

George Cohan's singing of his popular And seeing that I was in the presence of a songs is another of its strong lines. Mrs. thinker, I put on my dunce's cap and asked Helen F. Cohan is another and Della him what was the answer. He said: "Do Niven, late prima donna with the Wilbur you know why? It is because they want to Opera company, is in the forces. Jerry show off. There is, in my judgment, the Cohan is well remembered by the older reason why so many people are not interpatrons of the playhouses as a constant ested in music. The musicians, who should comer in former years. "Running for Of- be educating, uplifting, expanding the ideas fice" has been styled a rural comic opera of the listeners, are spending their hours

are all laid in Tigersville. Vt.; it is not on and many times since, as I have walked the map, but is in the play, nevertheless, by the trees which I love, and which are, in The characters are in keeping with the these March days, God's Acolian Harps, I surroundings and not overdrawn, as in have asked the question: "Why do we not most cases where the author depicts rural try to be simple, to develop the vocal conatmosphere. A flourishing village in Ver- ter, instead of the sides; why do we go mont lends itself to the author quite as to "extremes;" why do we want to show well as if it were in New York state, off what we can do, instead of studying our George Cohan pictures life there in a most middle tones, those which we use in speakalluring light. The musical numbers from ing, and give a message in our own natural his pen are most tuneful and have already voice, instead of showing how high or how

to go to Parce, Papa," are selling briskly how to hold a sheep-hook, or have learned of these are of the neutral type, just as and one hears them whistled wherever the aught else, the least that to the herdman's art belongs." The people are willing to pay for food.

"Nobody's Claim," a thrilling drama of We give It not, and wonder why they do life in a Rocky mountain mining camp, not pay. We ask why music is not supported by the people. We must "show off.

> And alas! It is a sad but true statement hat "the hungry sheep look up, and are not fed."

And the tall trees, the aforesaid Acollan harps of the God of Nature, answer me thus-"You musicians are not proprietors ister is a servant, one who ministers. The Among the more realistic scenes is one of call is yours. But the call is to ministry, your calling. You can not appropriate your senting the play is said to be a competent Art. You must serve it. You are servants, and the servant is not greater than his lord, but you make yourselves greater. You are mistaken. The technic of your Art is not so great as the Art itself. Your wheels go round, but you do not progress. You are showing off your machinery, not your power. Quit it. Be Ministers. In service you will win. You must serve. sible, but do not pose, boast or strut. You came "not to be ministered unto, but to

But to return to the friend who started this. Commenting further, he said: "The art of a singer is his interpretation and delivery of these things which will touch has the support of a very large company. the heart. Why singers do not realize this. including Allen Curtis, Frank Damsal, Jack I do not know. But I have often thought what a useless thing it is to sing words at all, if you are working to show what you can do in the extreme compass of the voice. Why not sing a few exercises at a as to your compass, listen to you in a few ballads, or heart songs, from which they will get a message, a comfort, because Eight acts, all new to the local patrons, for your real self has spoken. How few singeven the performers contributing them, ers do this! And how warmly they are appreciated when they do! But they must here before, open, matinee 'oday, at the show off the high tone or the low one, and Wilfred Clarke and company not the middle voice, where the real truth will present his adaption of the French, en-titled, "No More Trouble." It is de-Why not sing vowel studies to an audience.

> in the thoughts presented by my friend sentation thereof, and will urge each reader to think the matter out for himself, or herself, and see if it is not an arraignment

> And I would add one statement, which I know to be true, and which I have historical information to corroborate, namely, ters." who have touched the hearts of the people, and who have been loyally supported by the people, are those who have been in possession of the "wondrous extreme tones." but have never used them. except for specially dramatic purposes, and who have been glad to minister to their audiences by beautiful middle tones which expressed admirably the sense and scope of the songs of the heart.

Such persons are ministers of the art, not proprietors. Art is not a proprietary patent medicine, a drug; but rather a healing power of itself, when faithfully applied by those

Last week there was held in Omaha a species of convention or exhibition of the work of those who, being deprived by nature (in one of her unaccountable moods) of the sight of eye, have been doubly blest by God in the increased sight of the mind. It was a matter of extreme regret to me that an important recital of my own interfered with the possibility of being present at a concert given by some of the talented people of one of our state institutions at Kountse Memorial church recently. I have been told by several persons who attended the concert given under Mr. Loeb's direction that those dear souls who have been deprived of the sunlight gave a most interesting musical program and that the singers and players who appeared on that occasion showed that the

inner light was shining most brightly. It is my intention to give to the readers of The Bee at some early future time an account of the manner and method used in teaching these talented objectively blind students the way of knowledge in matters musical; and I cannot find words strong enough to commend those instructors who devote their time, energy, brains and ingenuity to the teaching and development of those sweet souls, our brothers and sisters, to whom our hearts go out in loving sympathy, who can never see the beauty of a rose or the exquisite color achemes of a spring day.

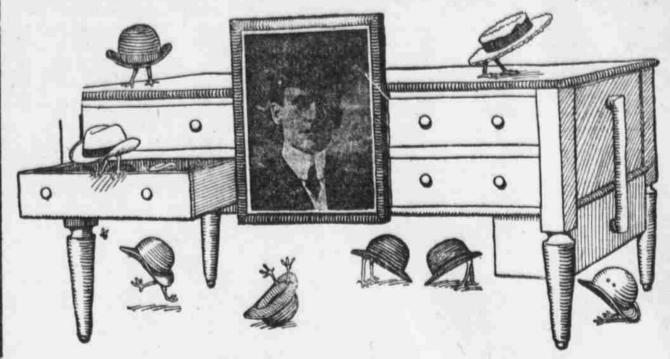
'Tis true. "God whispers them in the ear." but do you give a thought to those who educate them? Truly theirs is a work of redemption!

The word is being fulfilled that "the blind shall walk by a way they know not." What are you doing to help them? What

The program which Mme. Schumann-Heink will present at Lincoln tomorrow night at her recital, which will be attended by some Omaha musicians, will be one of very varied interest. Schubert will be represented by "Du hist die Ruh," "Wohin" and "Der Wanderer." Schumann will be represented by "Widmung" and three songs from the cycle "Poet's Love." those relected for performance being "In Wunderschonen Monat Mn!." Aus Meinen Thraner Spriessen" and Die Rose Die Lilie." Mme. Schumann-Heink will also sing a aria from the opera "Mitrane" by Rossi,

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