

## PLAYS, PICTURES AND MUSIC

## "OH! WHAT A GIRL!"

Musical Farce at Royal Alexandra Keeps Full Audience in Fita Thru-out—Music Clever and Bright.

It is certainly a funny show they have at the Royal Alexandra this week, and while the weight of the business falls on the shoulders of a few, they are so good and so much in evidence the audience last night just sat back and laughed its fill. "Oh! What a Girl" is a musical farce, but it is chiefly a vehicle for Harry Kelly, Frank Fay, Clay Crouch and Sam Curtis, as the fun-makers among the men; Peggy Coudrey and Elizabeth Moffatt, as comedienne, and Sam Ash, the tenor, and Zella Call, the soprano. There is an excellent chorus also, and a male quartet which sang charmingly. The ladies of the chorus are numerous, young and pretty, and are groomed with a taste and beauty which was distinguished even in this era of lavish costumes. Miss Call's dresses were particularly handsome, and were much commented upon. The part of the performance is clever and bright. The title song was given a double encore in the first act, and it reappears in the last scene. The first musical number of the piece is the operatic travesty at the close of the first act on the Malbrock theme. The familiar air was treated as solo, as chorus, as duets and quartets in every form of concerted vocalization, and in every imaginable tempo, concluding with a grand operatic outburst for the finale. Mr. Ash, as Jack, had another opportunity to display his fine tenor in the duet, "Breeze in the Trees". But after all, it is the humor of the piece that is the big attraction. The plot depends on the double life of Deacon Amos Titmouse of Cemetery Corners, N.J., who haunts New York on such occasions as he can get away from his wife. His nephew lives in the city and has determined to marry the cabaret singer, Margot Merivale. Uncle Amos meets her in New York and offers to be her "angel" in the production of a new opera in which she is to star. He invites the company to his home, where his wife Amanda is seduced into a visit to the city, having accompanied to strong raters. The whole company foregoes in the same cabaret, and mutual guilt leads to mutual pardon.

The first very funny passage is between the negro valet and the waiter. The deacon's solemn frown of Ireland face, with the sandy fringe around his bald head, is an irresistible provocation to laughter, and his feet and legs add to the screaming absurdity of the situations. Another very funny passage is that between Frank Fay and Peggy Coudrey, and another between the same gentleman and Elizabeth Moffatt. His prohibition references, which were ceaseless during the show, were fresh and appealing, and very popular with the audience. His references to the veto of the president, over-ridden by the senate and house because he went to Paris without taking them with him, was also enjoyed. There is nothing funnier in the show than the deacon's return home and encounter with Amanda. Kelly is certainly a prime comedian.

## AT SHEA'S THEATRE.

Nina Payne Charms Audience With Best Dancing Seen for Considerable Period—Good Vaudeville.

Quite the best dancing act offered to a Toronto audience for a considerable time appears at Shea's Theatre this week. Nina Payne, in her "Original Dance Patterns" succeeds in fully justifying the optimistic title adopted. With Miss Payne as Al. Ferri, who plays a saxophone with skill and feeling. Unfortunately, however, the promise given by the opening bars of the aria in Paganini made one sit up interested, but only to settle back immediately as the player satisfied the gallery with ragtime.

Ed. E. Ford, well styled physiognomist, kept the audience amused with weird and funny facial contortions. Exclusive songs and patter were pleasantly retailed by Olive Briscoe and Al. Lamb, the latter creating a surprise when toward the end of the act he changed a raucous voice to a reasonably good tenor.

Inhot, Conn and Corne presented a character farce, "The Man Upstairs," which was thoroughly appreciated. Alleen Stanley, personality girl, sang and danced well.

Jack Wyatt and his Scotch lads and lassies had a "gathering of the clans" and rendered the usual pipe band selections, dancing and songs. Eddie Kane and Jay Hermy in "The Midnight Sons": Reynolds and White, in a snub and verbal "expressions," and a snub Pollard comedy film completed the program.

## AT THE HIPPODROME

Vaudeville Headline "The Leading Lady" Makes Decided Hit With Enthusiastic Audience

Heading the Hippodrome bill this week, Dolores Cassinelli in "The Virtuous Model" is an revelation to Toronto movie fans. Not only is the actress intensely vivid with dramatic possibilities but the film is one bound to be popular with an audience.

"The Leading Lady," the vaudeville headliner, in its premiere appearance yesterday, scored a real triumph and bears the hall-mark of success. Perhaps it was the sweet dignity of the girl, perhaps the real artistry of the female impersonator, perhaps the pep and musical timing of the leading man. At any rate the generosity of the appreciation given it by a critical audience was unexpected.

As for the rest of the vaudeville, Mildred Valmore made a hit as an eccentric dancer and singer with a dash of originality. Marjorie and Laport are comedy acrobats with force and personality while Martin Dale and Edging won their way with songs and comedy. Some other acts and the comedies rounded out a good bill with many entertaining qualities.

## WHAT ANGERED HIM.

"Yes, I was fined \$200 for putting color matter in artificial butter."  
"Well, didn't you deserve it?"  
"Perhaps. But what made me mad was that the magistrate who imposed the fine had dyed whiskers"—Milesstones.

## EASY.

"Er—Where can I find ladies' garters?"  
"Oh, er, can't you guess?"—Harvard Lampoon.

## MUCH MELODY AT PRINCESS.

Fiddlers Three, With Prime Donna in Leading Role, Attracts Audience.

Waiting an atmosphere of sunny Italy upon the Toronto stage and having a prima donna in the leading role, "Fiddlers Three" gave the opening performance of a week's engagement at the Princess Theatre last night. The scenes of the comedy are laid in beautiful Cremona and the chorus appears garbed in the brilliant hues of Cremona's fair daughters. Being Italian in atmosphere the musical element is uppermost in the theme. Taviel Belge, Belgian prima donna, formerly of the Royal Opera House, Antwerp, enthralled the audience with her melodious singing. The action has a strong comic element that runs alongside of a more tragic serious vein by way of contrast. The comic element consists of love-making, fortune-hunting, attempted sales of egg-beaters, and other incongruous elements. The serious element consists of a violent contest for the hand of the prima donna, with an attempted dishonesty by changing violins.

One scene is remarkable for the exhibition and exploiting of the proverbial jealousies of musicians for purposes of comedy. The seven of them appear and juries in the competition and engage in a wrangle for precedence. Out of this comes a really fine violin intermezzo by J. Rabbitt. Layman and King give one of the swiftest, highest stepping dances that has appeared on the Toronto stage for a considerable period of time. The show has good comedians. Horace Sinclair impersonates the comic part of Lord Duffer with considerable success. With an apparently innocent bluntness he utters many cutting and laughable lines. Tom Dingle, as Sam Wrigglesberry, a Yankee salesman of egg-beaters, also displays a versatile humor that keeps the audience highly amused. Thomas Conkey as Nicolo Colona, makes a melodious male for the leading personage, Taviel Belge.

## AT THE GAYETY.

Bowery Burlesquers Is Full of Clever Songs and Dancing and Promises Clever Comedy.

Christmas week is always an incentive for a theatre manager to bring the best show to his house that he possibly can, and the management at the Gayety Theatre made no mistake when they picked Joe Hurtig's Bowery Burlesquers for the big week of the year. Not for a long time has there appeared such a company which provides the clever comedy, the catchy songs, the neat dancing and beautiful settings of the Bowery Burlesquers. It is the common practice of burlesque shows to write a plot in a haphazard fashion around some incident or other, but it can be definitely said that there is a plot to this show.

It is based on the recent crossing of the Atlantic Ocean in an airplane, and as the venturesome aviators, Billy Foster and Frank Harcourt made the biggest hit of the season. Mr. Foster especially can be mentioned for a laugh-provoking expression which he puts on when springing his lines, and the clever dancing. The Bowery court was very much appreciated. Dolly Sweet, Kittle Glasco and Libby Hart are the principal feminine lead-ers and together with a chorus of the usual burlesque excellence make this show worthy of the best attendance that theatre-goers can bestow.

## "AVIATOR GIRLS"

Burlesque at Star Theatre Is One of Fastest Dancing and Singing Shows on Circuit.

As a Christmas week entertainment, Manager Dan Pierce of the Star Theatre offers Frank Lator's famous "Aviator Girls." This show is one of the fastest singing and dancing shows on the circuit and there is a chorus of twenty pretty maidens, who sing and dance with refreshing ability. The singing is the big feature of the show, and every one of the twelve big numbers is put on with such a pleasing musical sway that they should appeal to the most cynical audience. Flying High is the title of the opening burlesque while the closing number is "Honeycomb Beach." The last half of the show, Dolly Meden and chorus score a big hit with the song "Carolina Sunrise." A bathing number with the girls in bathing costumes, with the girls in bathing costumes, of lavish colors, also took well with the crowd last night.

Ide Blanchard, Dolly Meden and Ethel Shuttan lead in most of the chorus numbers. Syda Dunn and Mike Fertig appear together in several scenes that are well worthy of mention. There are three comedians with the show—Carl Sterling, Lew Leder and Mike Mack.

## "THE JINX."

Mabel Normand's Latest at Allen Theatre is Screamingly Funny Film of Chronically Funny Film.

"The Jinx," one of Mabel Normand's latest, showing at the Allen Theatre this week, is a real contribution to the Goldwyn studio. The talented little comedienne's tricks and the able gestures seem to be funnier than ever or perhaps the story of circus life herself the genuine little actress is. As the show for Christmas week "The Jinx" opened yesterday afternoon with the marks of appreciation. There is a road circus in the hands of one "bullish" individual that is very genuine and true to life. The typical creature travelling show are there and Mabel makes her appearance in a close-up of the Jinx, polishing the elephant's noose. With this start what opportunities to make the charming star the fun of the picture. But the show never will pay his wages and the bill is in a chronic state of arrears of pay. And then the leading lady takes a quick just when the bull has is grasping a golden opportunity. Jinx is mixed up in it, and it is she who breaks up the show in a disastrously funny episode.

Will Rogers as Jumbo, a farm boy in a picture with a mixture of tragedy and comedy, is an outstanding figure on the program, and with news films and smaller pictures, completes an all-around good bill. The Allen orchard in attendance charms with overture and accompaniment.

## "RED RIDING HOOD" A DELIGHT.

Excellent Production of Famous English Pantomime at the Grand Opera House.

The pantomime offering by Stuart Whyte's English company in "Red Riding Hood," at the Grand Opera House, is a delightful seasonal production, and met with such a hearty reception that the success of the engagement and amusement. As in Mr. Whyte's previous productions the performance is divided into two parts, comprising eleven scenes in all. The first setting is the village blacksmith's shop where the various characters—Boy Blue, Bo-Peep, Red Riding Hood, Jack Horner, Tommy Tucker, Jack Stout, Marjorie Daw, Jack and Jill, Peter Piper, Old Mother Hubbard, Old King Cole, the Fairy Queen, and the Weir Wolf—are introduced. The action then shifts to Mother Hubbard's stage, and then to the enchanted forest, where the wonderful transformation scene from autumn to winter takes place. The second part opens up in a beautiful moonlight scene, "Lovers' Tryst," where the moon becomes loquacious and tells of the many romances she has seen in thisylvan glade since time immemorial. Following this time of phantasmagoria, the plot carries you to grandma's bedroom, where the poor misguided wolf meets his untimely end at the hands of the brave woodchopper. This is followed by a fanciful song-heaven, where the sweet melodies of yesterday go after they are cast aside on this earth. Then follow a series of scenes showing how peace was celebrated in different quarters, and finally "The Palace of the King of Hearts," where everybody is made happy and the pantomime comes to a close amid a veritable riot of gorgeousness and color.

There are plenty of opportunities for the introduction of catchy song numbers and amusing dances. With favor were "Love Me Just the Same," "Songs of Yesterday," "There's a Wild Wolf Waiting for Every Good Little Girl," "The Officers' Mess" and "On Stride." Miss Zara Clinton is the principal "boy" and presents Boy Blue in her own inimitable manner. Johnny Osborne is the leading comedian as "Old Mother Hubbard" and we Dorothy Mackay is the cutest of Red Riding Hoods. The scenic equipment is splendid and with the comedy, many of the most attractive offerings could be wished for during the week matinees will be given on Wednesday, Christmas Day and Saturday.

## At the Madison.

"The Dragon Painter," distributed by Exhibitors' Mutual, which forms the feature at the Madison Theatre for the first half of this week, is a comedy. Sessue Hayakawa has a very appealing role. It is that of a wild mountain artist who ever dreams of meeting his ideal of love and beauty. For the latter half of the week (with special matinees on Thursday, Christmas Day) "Checkers," the most famous racing drama in the world, will be the attraction.

## AT THE REGENT.

Constance Talmadge Charms All in a Story of Comedy and Love, "The Veiled Adventure."

Constance Talmadge's charm and winsomeness are probably already too well known to require reiteration. In love scenes she excels. Her part in "The Veiled Adventure," a comedy and love story, the feature at the Regent this week, affords her many opportunities, of which she takes full advantage, to display her mastery of the role of the charming heroine. The story is of a society girl who is engaged to a Reginald Crocker, a society for whose fondness for the other sex is not confined to his fiancée. In trying to teach a lesson to a young man from Texas, who she considers somewhat of a prude, her marriage to Reginald Crocker is averted and she herself learns a lesson. The story is charming and full of laughs.

"An Old Tyme Christmas" another feature of the bill, is presented with the assistance of Miss Evelyn O'Donoghue and the Regent Theatre Orchestra.

"Are You a Mason?" a Paramount-Ortograf comedy, and other films, complete the bill, which is nursed all the way thru with delightful music by the Regent Orchestra.

"IT PAYS TO ADVERTISE"

Bryant Washburn's Bright Personality Preeminently Fills the Bill at the Strand in Rollicking Comedy.

What a picture to arouse the spirit of Christmas and chase the image of Scrooge—"It Pays to Advertise." This hearty, rollicking film, with pep and snap in every scene, stars Bryant Washburn in a personation of the success of his career, at the Strand Theatre this week. Washburn, with his bright personality and debonair qualities, epitomizing the spirit of youth, is just the man for the role, and puts into it all that force of character which counts so much and is inevitable with this delightful star.

Rodney Martin comes home from college, the son of a millionaire soap manufacturer, and expects one gay episode after another, with plenty of money. But Father Martin has earned all his money and expects his son to do the same. Making out a itemized bill of Rodney's liabilities from the day he was born, he starts the gay young spark to work in his father's pretty secretary, and a live wire press agent, start out on an week. Charles Ray in "The Egg Race" shares headline honors in an advertisement for a soap campaign with a rival soap, whose slogan is "The Soap of the World." Soap-Advertising is a Thirteenth-Sour-Unlucky for Dirt." The plot from there on is rapid, with a series of climaxes and a laugh in every one.

## FATHER AND CHILD DOING WELL.

Jerome Kern, the composer, called up World from Bronxville early yesterday morning to announce that Miss Elizabeth Jane Kern had arrived at his home at 415 this morning. As soon as he recovers he will sail for England.

## HARD TO FIND.

Telephone—Yes, Sir, this is the Detective Agency. What can we do for you?  
Jones—Send me up a couple of good men. The cool people say they put it before winter hits us.

## CANDIDATES SPEAK IN WARD EIGHT

All Contestants Favor Public Ownership, But Disagree on Abattoir.

While the meeting of Ward Eight Ratepayers' Association, held last night at Gladhill School, was not largely attended it was fairly spirited, and Controller Maguire, Walter Brown, candidate for Ward Eight, ex-Alderman Joe Gibbons and board of education candidates all expressed themselves in no uncertain words in favor of public ownership. Controller Maguire, however, stated that Mr. Brown respecting both the civic abattoir and the proposed commission for the coming city railway system in Toronto. He believed that to make it asked 25 per cent. more for his nose and other stock by emissaries of the big five than the city abattoir could ever, would reduce to accept the offer of the big five despite any agreement the city might make with the U.F.O. or any other organization having for its object the direct connection of consumer and producer. He also favored the railway commission as proposed on the ground that it would save the city a large sum of money or even the breath of such a candidate. Touching upon the possibilities of the U.F.O. the controller pointed out that the railway would not be asked by the commission to pay out a red cent for the radicals. He stated also that when completed the system would save the city from 300 to 700 trains a day from the radial terminus on Bay street. One remarkable fact in connection with the Hydro was that during the war it had supplied 30,000 horse power to 200 companies for munitions and had enabled Ontario at one time to supply 60 per cent of all the munitions of the empire.

There was reason to believe that the Central Power Company would soon be announced as a candidate for the controller was decidedly disappointed at the advice of the U.F.O. at a recent convention to "go along with Hydro radicals." Such advice was impossible to understand and was only coming into the hands of the railway corporations.

Against Commissions.

Walter Brown, candidate for Ward Eight, was against the proposed commission for the civic railway system of 1921. He believed the public was entitled to a commission on any contract with the project. How could any commission without salary be sympathetic with the project? In any case, the principle of a commission without salary and also ratepayers in the bargain favored of class legislation. Mr. Brown favored retention of the civic abattoir on the basis of a co-operation with the U.F.O. as a means of bringing the consumer in direct touch with the producer. It had not paid to date because the price of meat was high and not been applied to it of brains had the price of meat been high. Touching upon the question of the price of meat, the speaker stated that he was right of the meat with brains from giving service to the public. Municipalization of gas on the same basis as municipalization of electricity was also a saving plank in Mr. Brown's platform.

Advocated Radicals.

Ex-Alderman Gibbons believed that the city should not be put to the test of right away on the question of both a civic abattoir and a municipal railway. He believed that the city should first have needed immediately a single fare through the city. A single fare through the city would be a great help to the city. Mr. Gibbons strongly advocated the municipalization of the city. He pointed out that the H. E. C. C. hoped to increase power in Ontario by 600,000 horse power in conjunction with the harbor board they were now planning to build a canal. He favored the proposed plan, both he and Controller Maguire believed that the present system of trading was on an unequal basis, and that the Radicals would be more equitably assessed. Mr. Gibbons stated he would not make any promises. He knew he could not win the election.

Norman Macrae, school board representative for the ward offering himself for another term, pointed out that he was responsible for the management of the school system. He pointed out that the school system was a very important one and that he was responsible for its management. He pointed out that the school system was a very important one and that he was responsible for its management.

Should Play Tragedy.

Mrs. Courtice believed that the women should be more represented on the board. She stated that she was a mother of three children and that she was very interested in the matter of education. She pointed out that the women should be more represented on the board and that she was very interested in the matter of education.

Excellent Christmas Holiday Bill Includes Clever Violinist, Clever Dogs and Clever Playlet.

Trovato, violinist; Toronto's performing dogs, monkeys and ponies, and Charles Ray in "The Egg Race" share headline honors in an advertisement for a soap campaign with a rival soap, whose slogan is "The Soap of the World." Soap-Advertising is a Thirteenth-Sour-Unlucky for Dirt." The plot from there on is rapid, with a series of climaxes and a laugh in every one.

AT LOEW'S.

SELENA DON'T APPROVE OF RUSHING THE SEASON.

"MORNING" says Hil, halloin' in to-day all done in "blue violets with fringe" and upon her carrol-bell bean was angled a new hive of straw. "Hildegard Hogan" I says, "do you mean to sport a straw hat in December?"

## To the Electors of the City of Toronto

By direction of the Board of Control and the Council of the City of Toronto, a By-law is to be submitted to the citizens on municipal election day to authorize the city to finance the erection of a live stock arena on the Exhibition Grounds, at a cost of one million dollars. It seems fitting at this time that those who have been advocating this enterprise should submit to the people all the facts in connection with the matter, which will enable them to come to the conclusion that the proposition is worthy of their support.

First, it should be considered as an investment. There is a general desire, as there is a real need, at this time, to scrutinize both public and private expenditures, but there is neither desire nor need that expenditures of a productive nature should be eliminated. From an investment returns are naturally expected. What are the returns to be expected from this investment? The reply is that they are two-fold.

1. There is a cash return, which is an essential part of the proposition. The Royal Agricultural Winter Fair Association agrees to pay the city, on account of the million-dollar investment \$400,000 on capital account in ten equal annual payments, secured satisfactorily to the City Treasurer. This means the city has then a capital investment of \$600,000, and will have to pay 5 per cent. interest per annum on this amount and interest on the deferred annual payments of capital account. The city will have the returning annual income, which more than pays the city's interest charges.

The Canadian National undertaking to pay.....\$12,000  
The Royal Agricultural Association undertakes to pay.....10,000  
There are many other purposes for which this building is specially adapted—automobile and manufacturing exhibits, horse and military tournaments, musical festivals, hand concerts, etc.—a private citizen will pay for these buildings when not in use by the C.N.E. and Royal Agricultural Winter Fair Association.....20,000

A total per year, for 10 years, or.....\$42,000  
The secured payment of \$400,000 per annum is obtained by public subscriptions, payable annually for ten years.

The Government with other grants, entrance fees, and gate receipts, will pay rents, expenses, and prize moneys.

2. To cover all other charges, maintenance, etc., there is the return which will come to the business of the city by reason of the large number of visitors who will be attracted to Toronto by the show. Every person now recognizes that the Canadian National Exhibition is a great business investment for the City of Toronto, and it is confidently expected that the Winter Fair will be as not be estimated in dollars and cents so definitely, but that the value is a real one every person will agree.

It may be asked, however, who is the Royal Agricultural Winter Fair Association, and what reason is there to believe that they can carry out the undertaking successfully.

The answer is that the Royal Agricultural Winter Fair Association is composed of a large number of leading citizens and men of influence in the Province, and they already have backing which justifies the confidence of the City Treasurer that the enterprise will be entirely successful.

They have secured from the Federal Government and Provincial Government an annual grant of \$25,000 each, for ten years, to be used for premiums.

Another \$10,000 will be forthcoming from private corporations and public-spirited citizens for prizes.

The stockyard and abattoir interests have guaranteed to pay \$10,000 per year; the Retail Merchants, \$2,000; four hotels, \$2,000; Sir John Eaton, \$1,000; H. C. Cox, \$1,000; Alfred Rogers, \$1,000.

The Board of Trade and Canadian National Exhibition Association have fully endorsed this proposition.

Varying sums from other leading citizens, banks, and other institutions, will be forthcoming to make this subscription on capital account \$400,000 per year for ten years.

With backing from such substantial sources, and with the whole-hearted co-operation of the people of Canada, there is no doubt but that the Association will be able to take care of the agreement entered into with the City of Toronto, and also provide a prize list of \$75,000 per year, which will assure the success of the show.

It is, therefore, respectfully urged that this proposition is commended from the standpoint of reputation by reason of its response to these sentiments in the past. Support of this proposition will be in accord with its reputation as the most public-spirited and progressive city of the Dominion.

Signed on behalf of the Royal Agricultural Winter Fair Association.

William A. Dryden, President

Harry McGee, O. W. Waller, J. J. Morrison, W. W. Ballantyne, George Pepper.

Executive: H. C. Cox, Vice-President.

At length, and interestingly, upon the needs of the development of the city. He explained the planks of the city. He spoke of education, the need of large

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