



MRS. MINA HABER, Aurora, Ill.

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**K. OF P. MINSTREL SHOW SCORES BIG HIT; SHOW TO BE REPEATED TONIGHT**

Before an appreciative and large audience the K. of P. minstrels last night produced their long awaited minstrel show. There were no stars that stood out about the others, but the program was well balanced and each man was a headliner.

Under the personal direction of George T. Wilson, the various parts of the show were brought out without a hitch, in the first skit of the show, entitled "A Kentucky Dokey," the scene of which was laid on Col. Ross' plantation in Kentucky, the whole company was brought on the stage. Chet Baker as Lucindy the cook, and Everett Brayton as Sandy the foreman of the cotton pickers, pulled off a love scene that would put to shame the efforts of Mary Pickford and John Emerson. It was a scream.

Following a number of old time songs by the chorus which were well received, Col. Ross (Ben F. Lindas) called his valet, Jackson (Howard Grover) to sing. Grover responded with "A Harvest Moon," and "A Summer Night" in excellent voice, supported by the chorus. All joined in giving a regular southern quadrille. Orville Barr sang in excellent voice, the new waltz song "Wedding Dreams."

**Edmeades Scores Hit**

Love of state was brought out by the tuneful song, "Beautiful Oregon" by Forest Edmeades, which was illustrated by stereophonic slides, and supported by the Melodion Octette. The song was especially well received, and Mr. Edmeades lived fully up to his reputation as a pleasing singer.

Tom Rouse as "Jefferson," Col. Ross' butler, gave a song, written by the director of the Portland world's fair, which brought down the house. He worked in some local hits, one being on Mayor Gates.

Ed Gore, taking the part of an old Daddy, sang "Under De Southern Moon," a lullaby, executed with a pickaninny in his arms (Master Billy Merrill). Gordon Williams, another pickaninny bothered the old man while trying to put the pickaninny to sleep, by blasts from a mouth organ. The by-play in this little skit was excellent, the pickaninnies acting to perfection.

Another excellent number was "The Echo of The Dallee," a sweet tenor solo by George Maddox. The song was in praise of The Dallee of the Columbia, and one of the most musical numbers of the evening.

In "Xanthippi" Charlie Talent proved himself not only a good singer and actor, but a profound philosopher. What he didn't tell about marriage is not in the books. He also

pulled some clever end gags, and made a "hoop" of Col. Ross at one stage of the dippy proceedings.

"Dear Old Dad," a beautiful baritone ballad sung in fine spirit by Nortman Merrill hands a long delayed bouquet to the fathers. Merrill has a rich baritone voice which carries well.

**Kentucky Race Hoss**

Rollie Beach had the whole assembly of colored folks and whites helping him drive the ponies as he sang "A Kentucky Horse Race."

The last number in the first act was a typical southern darkey wedding a little exaggerated for the fun of the thing. Everett Brayton, the lovebird and washing machine made bridegroom, together with the bride, Chet Baker, and the parson, H. A. Canaday, made a distinct hit. "Dah's Gwine to Be a Wedin' Today" furnished the music for the skit.

T. W. Kirkpatrick and Tom Temple took the part of the old folks, and Tom Merrill and Gordenia Williams were the cake bearers. The bride in response to the urgent calling of the groom rushed down the aisle to the waiting arms of the groom. The knot was tied with an elaborate ceremony and the scene ended with a grand wedding song and dance.

Following the first part, W. Y. Crowson breezed in and began throwing lemons. We noticed several prominent citizens dodging and a whole lot of them didn't duck quick enough. Win has a good line of "oon."

The D. O. K. K. band under the direction of Wilson Waite covered itself with glory and melody, as usual, and was forced to respond to an encore. Then happened one of the best numbers of the evening, a double male quartet in a regular vaudeville turn, "The Bill of Fare." If there is any better balanced aggregation of male voices in this vicinity we haven't heard it to date. This number alone was worth the price of admission. The olio closed with an excellent low bass solo with a Spanish tinge called "The Ranchero's Love Song," sung by W. R. Gaylord with male quartet accompaniment.

**Those Breaches of Promise**

There have been many playlets given in Medford, but never has there been a more cleverly staged amateur production seen in the theater than "Dinah Sues for Damages," a most fitting vehicle to end the performance.

The scene of the playlet was laid in the high and mighty court of the city of Oregon, state of Jackson, etc. There was a judge, an officer, jury, plaintiff and defendant and lawyers. Walter Smith was the moving spirit

under the red whiskers and wig of Shamus O'Shaunessy, and a "don good Oirishman."

Mrs. Dinah Snivless, plaintiff in the breach of promise case, a part taken by Bert Sullivan, was wonderfully done, Bert proving to be a handsome grass widow. The habit of Bert of lifting his skirt to extract a powder puff from the place where his red stockings begin, was sort of embarrassing to his friends. However, he didn't seem to mind the havoc he was creating in the nondescript jury.

Judge Jedediah Julep (Wm. Bradley) certainly gives one the impression of a trained actor. He played the part to perfection and proved a most efficient and wise looking limb of justice.

Lawyer Bob (W. V. Crowson) for the plaintiff, literally wrung tears from the jury as well as the spectators by his heart-rending appeal for justice for his client, the plaintiff, Mrs. Snivless, who charged "Tony Tuberculo," the diminutive defendant (A. J. Klockner) with deliberate attempt to kidnap.

"Tony Tuberculo," by the way, comes in on crutches and cane, sporting a cough on his last legs. In the jury are Julia Jemshelmer, a Hebrew merchant (Tom Rouse), who depicts the stage Jew most happily and humorously. "Collicky buttons," suspenders, etc., formed a telling portion of the "great breaches of promise" case. Orville Barr took the part of the only woman in the jury, Mrs. Dr. Soupbone. Not only did she pull them but she pushed and beat her fellow jurors into submission, and at the close decided the merits of the case herself. Bartholomew Bates, colored barber, was a regular "cut-up" in the personage of Charles Talent. Duestone Doggs (Shorty Watkins), a butcher, certainly made both ends meet in his impersonation of the well-known German character. Ryder Humber, from the Bowery ("Perk" Perkins) took the part well. Hamoniet Lear, a stranded actor, impersonated by J. W. Kirkpatrick, could not have been improved upon.

Benjamin Browbeat (Deacon Wright) for the defendant, acted the part like an adept at law. He was most effective in his cross examination of Wilhelmina Wintergreen (Charlie Campbell) a witness for the plaintiff, and showed a marked ability before the jury.

Special mention of those to whom the management was indebted for the success of the minstrel show includes the K. of P. orchestra and Prof. Haight the accompanist. The orchestra in every particular was on the job from the moment the director took his position.

The ticket sale for the second and final performance tonight has been large—G. T. W.

A. F. & A. M.

Regular communication Medford Lodge 103, Friday evening, Jan. 20, 7:30 p. m. I. E. WILLIAMS, Secy.

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