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### MANAGING THE CITY

By Frederic J. Haskin  
[Continued from Editorial Page.]

the town and let the commission run it.

Once you get the habit of politics, it is very hard to quit. When the first Des Moines commissioners, who were hard-working businessmen, had done their turn of public service, some of them were glad to retire. And every time a good man retired, a hungry politician was glad to take his place. The people of Des Moines more or less suddenly awakened to the fact that they had the wolf of politics in sheep's clothing of commission government.

It is not meant to imply, however, that commission government has been a failure in Des Moines. No charge of dishonesty or corruption has been made against any of the commissioners, but all of them are charged with playing personal politics instead of attending to the city business. Two of the present commissioners are described as old politicians. A third is a labor union representative. The fourth is a contractor, and the only candidate on the businessmen's ticket who was successful at the last election. The mayor-commissioner is a former college professor.

This commission is said to be divided by petty jealousies and misunderstandings. It has brought adverse criticism upon itself and commission government, whereas five years ago Des Moines was back of its commission to a man.

Even under these circumstances, however, commission government in Des Moines is undoubtedly an improvement over the old regime. The record of achievement in municipal progress since the commission form was adopted—much of it lapsing over into the present, turbulent times—has been equal to any other city. The gas rate has been reduced from \$1 to 90 cents, and the gas company has just been compelled to pay back to consumers \$14,000 improperly collected after the commission fixed the rate schedule. The company fought the case with might and main, spending hundreds of thousands of dollars and going to the United States Supreme Court. The city defended it and won it at a total expense of \$23,000, exclusive of the regular salaries of the corporation counsel and his assistants.

A civic center has been established on both sides of the Des Moines river that flows through the center of the town. Here the commission has built a handsome city hall, costing \$425,000. It has built four steel and concrete bridges as an expense of more than half a million, and has put up retaining walls and parked the river banks at a cost of \$120,000.

For ten years, under the old form of government, the people of the city had been trying to get a viaduct across the railroad tracks, connecting the retail and industrial sections of the city. It couldn't be built because the aldermen quarreled about which street it should be on. The commission promptly built it, spending \$150,000 therefor.

Eight public playgrounds have been established and swimming pools have been built in two of the high schools. Two public, eighteen-hole golf courses are maintained under the park system. It was discovered that valuable property in the business section was under-assessed, and the commission employed experts to fix values scientifically, with the result that \$27,000,000 of taxable value was added to the assessment rolls, thereby enabling the commission to reduce the city tax levied from an average of 29 mills to 22 mills.

Motorization of fire departments is receiving attention in all cities of any size. In Des Moines, the apparatus was changed in one year from horse-drawn to motor-driven at a cost of \$110,000. Miles of good street paving have been laid, the public lighting has been vastly extended and one-half the sewer system of the city has been put in since the commission form of government was adopted.

### MUSIC FESTIVAL AS A SOURCE OF EDUCATION IN AMERICA

By Dr. Ernst Kunwald, Conductor of the Cincinnati Symphony Orchestra.

I believe that the way for America to become a musical nation is for the people, young and old, rich and poor, to wish to play good music. When you play music yourself, serious music, Chamber music, you at once become a better listener, because the best music, the music that has been taken from the rich storehouse of the genius of the world must be understood, it must be studied, and the way to study a thing is along the line of perfecting yourself in it. The more you study music, the more cultivated your mind becomes, and the more you play classical music, the more you realize all its variations, its difficulties, its power, the inspiration which gave birth to it and the joy which its production must forever give the world. The reason that I believe in symphonic institutions is that I am confident that people who attend the symphony orchestra regularly, who grow to love it, who follow the music with intelligence as well as emotion, will eventually desire to play the music, and once we have audiences for our concerts, who are musicians themselves, we will begin to create great music in America.

"So that the lack in America is not so much what you call culture, for I find very many sincere music lovers in this country, people who are willing to make heavy sacrifices to bring beautiful music to their friends and fellow-countrymen, people who care more to hear music than for any other artistic pleasure; but I do find a serious musical lack, namely, that the great majority of people in the audience have not the desire to play themselves.

"I believe that through the musical festivals, such as we have had in Cincinnati for a great many years, we will not only widen the interest in music, but we will help to create a new atmosphere of people who love music, is going to bring about inevitably in most of the workers the desire to become actual musicians, not merely music listeners or music performers. You see, these festivals are not made up of what is usually called the trained musician—they include children from the schools, people from all over the world, and, of course, some famous singers for the leading parts, the Cincinnati Orchestra to bear the burden of the accompanying work.

"It has been the custom in a good many Western cities to hold what we called spring festivals—a series of concerts by a local chorus doing a certain amount of good work with one or two famous singers and an orchestra from some other city. A limited number of rehearsals are held and an oratorio is given, a symphony concert and probably a popular concert. This is a good thing for the cities, for the people, for musical progress, but it is not enough. I hope I do not prove myself too much of a local patriot when I say that the Cincinnati festivals have for many years been established on a more artistic and practical basis. We can boast a chorus for our city which is composed of the same people who have been members of it for twenty or thirty years, and for a long time this chorus has devoted two years for the preparation of works to be given in five days. There can be no question that these festivals are of the greatest value in developing musical taste, in helping the people to become musicians, in enlarging the culture of the whole community, and incidentally, too, in helping the city as a business center. Our May festivals are the greatest oratorio celebrations of the Middle West, and I do not believe that they can be overestimated if you want here in America to become a great musical nation as you have become a great commercial

nation—a nation of business geniuses. "I find the interest in music in the Cincinnati Public Schools is growing daily. I am one of the advisory committees in public schools on musical matters. I see the school people and the schoolchildren are very much interested in having me superintend their orchestra work, and pupils from these classes come to our afternoon concerts regularly. For the social community also I feel that such music as we are doing here is important. It must be self-supporting, because the standard of culture, if people want good music and have it, and grow to understand it, love it and play it, they will inevitably feel the urge for finer art and painting and sculpture. They will want more intelligent dramatic presentations, they will want the truer and better home architecture. In other words, it is not all impulse one and the same desire for beauty, only flowing out through different channels; so that if it is cultivated along one line it is bound to seek the various outlets that are essential to it? "And artistically, too, I believe that for a city to be a musical center must be a valuable and significant thing for the civic growth and improvement. To begin with, it must bring together people who love music, who have artistic standards, and in bringing together such a community an audience is furnished not only for good music but for art and literature.

"A great factor in our musical life is our symphony orchestra, about which, as it is connected with me personally, I rather like not to say too much, but asked about the tastes and likings of the public of our symphony concerts I have to say that there are no very great differences, so far as modern music is concerned, between American and European audiences. In European audiences there is something which the people are not accustomed to, that is, in the beginning, they have to become accustomed to it. It is not that America is so far behind in her appreciation,—the same condition obtains everywhere. A popular novelty has an immediate hearing and an immediate response, but with the serious music which is new I find everywhere that training is necessary to bring about a genuine appreciation. When it is impossible to give a complicated modern novelty twice in a season or two consecutive seasons, because of the restricted number of concerts, as for instance in Cincinnati, I recommend very highly the institution of lectures, such as I have accustomed myself to give before the performance of a difficult work. For instance, the last time I gave a Bruckner symphony the people were not very enthusiastic, but before performing a Bruckner symphony again I gave a lecture to my public, in which I told them many things about this work, and played parts from the score, and I am confident that at the next concert which I am to give, the Bruckner symphony will be understood with a great deal of interest.

"So much for the symphony concerts. For the popular concerts, of course, quite a different policy must be followed. It is very natural that the majority of the people in a country which has not specialized in music should prefer popular to severe classic music, but I find that it is possible to accustom audiences to the higher type of music. This I have done in an attempt to do in our popular concerts in Cincinnati. I am bringing before the people music they know, then I am bringing modern serious music with colorful orchestration, and in the same program I am adding the purely classical.

"The greatest difference between American and European audiences is not in the degree of liking and understanding modern music novelties or popular music—it consists in their different attitudes toward the classics,—pure classics, especially Haydn, Mozart and Beethoven,—here the principle proclaimed by me in the beginning must be remembered. The greater the number of persons in an audience who themselves play, Chamber music or four-hand piano arrangements, etc., the more genuine the appreciation of the classics. The reason for this is obvious. The modern concert goer is accustomed to the richer sound of the usual popular and modern symphony works. The beauty of music in a modern orchestra is like a beautiful person wonderfully and completely dressed, what reaches you first is the human beauty but the elaborate costume. I feel that to become real music lovers in America we must understand the beautiful body of music, as well as to enjoy the rich orchestration. It is just as if you wanted to be a true student of human beauty and only looked at people who were very much dressed up. The artist who paints the human being most beautifully is a student of the nude.

"The beauty of our great classics, Haydn, Mozart and Beethoven, is just in music what the simple human body is in comparison with wonderful dressing, but to understand this heavenly inward harmony and richness you must study the nude in music as in art, and this means careful, untiring, personal work.

"The composers I have found most popular with Cincinnati audiences,—Beethoven, Wagner and Tschaiikowsky,—are here, as everywhere, the most beloved. For reasons above mentioned, there is in American audiences to be found a certain beginning of weakening interest in Beethoven in comparison with Wagner and Tschaiikowsky. These three musicians are all deeply passionate and great in conception, but Beethoven's symphonies are somewhat lacking in the gorgeous modern orchestral color which makes the works of the other two so strongly appealing.

"It is my firm belief, however, and a belief which has often been endorsed in Cincinnati by facts, that with frequent performances of Beethoven given due care and genuine enthusiasm, the torch of admiration will never be extinguished. If Beethoven is presented often enough the eyes and ears of every generation, every nationality, will be open to the real greatness of this master of all masters, whose works, even if less brilliant in color, are the most imposing structures which the art of symphony has brought forward up to the present day.

"I could resume the policy of the modern conductor as I see it, in the resolution to try to give every school, from Bach to Strauss and Debussy, the best prepared and most enthusiastic readings possible, and at the same time see the holiest duty in putting the great classics, and especially Beethoven, before the public in their im-

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mortal beauty and greatness. "Just as soon as people love music in this way there will never again be the question of whether or not an orchestra can be self-supporting, because of course it will be possible for an orchestra to be self-supporting with all the people wanting it, loving what it can give them and needing it in their artistic life.

"But as it stands to-day the only truly self-supporting orchestra I know is in Europe—the Philharmonic Orchestra in Berlin, which I had the honor of leading for five years. Even this orchestra in Berlin was very much helped at times and was decidedly elated to receive a subsidy of sixty thousand marks a year from the municipality. I do not think as matters are in America that even in the next thirty years we shall have self-supporting orchestras; for in America the expense of supporting an orchestra is greater, and as yet the response from the people is not so large.

"In addition to what can be accomplished through our musical festivals, through our work in the symphony orchestra, I am very much interested in the possibility of having opera here in Cincinnati. I believe that many of our large cities should have their own opera just as is the case throughout Germany.

"I have no idea of establishing a duplicate orchestra, which I believe was recently mentioned in the *Musical Courier* in New York, because I think we have work enough to care for the one orchestra in which we are interested, and I do not think at present it could be duplicated with benefit to the city. My idea is to use the Cincinnati Symphony Orchestra not only for concerts, but for the opera as well. Of course, it would not be possible to have opera on the scale of the Metro-

### GET RID OF VILE CATARRH



This shows the Hyomei outfit just as you get it at drug stores. Inside of this box is a bottle of Hyomei, a hard rubber pocket inhaler, that will last a life time, and simple instructions for ending catarrh. Into the inhaler you pour a few drops of magical Hyomei (pronounce it High-ome). This is absorbed by the antiseptic gauze in the inhaler and now you are ready to breathe it in over the germ-infested membrane where it will speedily begin its work of killing catarrh germs. Hyomei is made of Australian eucalyptus combined with other antiseptics and is very pleasant to breathe. It is guaranteed to end catarrh, bronchitis, sore throat, croup, coughs and colds, or money back. It cleans out a stuffed up head in a few minutes. Sold by druggists and by H. C. Kennedy. Complete outfit is inexpensive and includes inhaler. And remember that extra bottles, if afterwards needed, cost only a trifling sum. Breathe it, that's all. To break up cold in head or chest in a few minutes, pour a teaspoonful of Hyomei into a bowl of boiling water, cover head and bowl with towel and breathe the vapor.

### Apples And Horses

There is just about as much difference in apples as there is in horses. Old worn out horses are not nearly as valuable as young full blooded stock. Little wormy, knotty apples are not in the same class with STAYMEN WINESAP APPLES. All that can be said about most of the apples for sale at this time of the year is they look like apples and have an apple flavor. STAYMEN WINESAP APPLES are different. They are very large size 2 1/2-inch to 3 1/2-inch in diameter; have a rich red color and plenty of juice. Everyone a perfect apple, skin clean, no "wormy" marks and sound all the way through. Staymen Winesap Apples for sale at all first class grocers. Don't accept substitutes. United Ice & Coal Co. Distributors.

### Dauphin Fire Chief Named; Fire Company Reorganized

Special to the Telegraph  
Dauphin, Pa., Feb. 4.—The Dauphin Fire Company has reorganized and elected the following officers: President, Daniel Seiler; vice-president, Daniel Seiler; secretary, O. W. Deibler; treasurer, C. S. McNeely. The borough council reserved the right to appoint the fire chief, naming LeRoy McKissick, who has been given the privilege of appointing his assistant. Arrangements are being made to hold an industrial parade in the near future. Thomas Kinter was elected chairman of the committee for the parade and John L. Porter and Charles M. Lyter were chosen as members of the company.

### HARNESS FACTORY BUSY

Dillsburg, Pa., Feb. 4.—While many of the manufacturers of harness, flynets, and other horse goods are turning their attention to other lines of business due to the automobile, the

W. D. Brougher Net Company, of Wellsville, has enjoyed the largest year's business during 1915 in the history of the company. The company recently purchased the machinery and stock of a large Philadelphia concern to increase its capacity.

### News Items of Interest in Central Pennsylvania

Special to the Telegraph  
York. — Franklin P. Lloyd, a prominent farmer living near Frysville went to the rear of a tobacco shed on his premises last night and killed himself by slashing his throat from ear to ear with a razor.

Gettysburg.—Mrs. Mary Menchey, Gettysburg's oldest citizen is celebrating her ninety-ninth birthday to-day. Gettysburg.—It is said today that Barnitz postoffice near here will not be discontinued at the present time. It was announced sometime ago that the postoffice there would be abandoned.

## SALE Discontinued Lines Broken Lots

# The Newark SHOES

## \$3.50 VALUES FOR MEN

THIS great sale is now on in full swing, daily providing hundreds of men with shoes of the most engaging style and beauty and remarkable \$3.50 value—all at \$1.95 the pair.

What we sacrifice in closing out these odd lots, broken sizes and discontinued lines at \$1.95, is more than made up in the hundreds of NEW customers which these wonderful shoes create for us.

But you must be up and doing if you want a pair—the stock cannot last long at the rate these shoes are now going. Put aside \$1.95 right now and come in for your pair TOMORROW. Remember, you save \$1.55.

## Newark Shoe Stores Company

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315 MARKET STREET, Near Dewberry  
Other Newark Stores Nearby: York, Reading, Altoona, Baltimore, Lancaster.  
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157 Stores in 97 Cities

Specials  
50c Bath Slippers 39c  
25c Suspenders  
Socks...17c  
10c Dr. Bernhardt's Cough Cure  
10c Dr. Bernhardt's Cough Cure  
10c Guaranteed Gum Cure  
50c Kersey Overgaiters 39c

Spring Styles—If you want to get a "line" on what the new styles are like for Spring, come in and see the advance models of the NEWARK Shoe just received. They are wonderful—and more like \$5, \$6 and \$7 shoes in style than ever. All at the one Price \$2.50—no higher.

### SCALE ON SCALP TWELVE YEARS

Itching Was So Intense Obligated to Scratch. Then Would Pain. Hair Came Out.

### HEALED BY CUTICURA SOAP AND OINTMENT

"My trouble began with a heavy scale on my scalp which lasted for about twelve years. At times it would disappear for a few months, then it would appear again and every time it seemed more severe. The itching was so intense that I was obliged to scratch and then it would pain. My hair came out and I would pick the scales off my scalp. At times I was unable to sleep.

"I saw a Cuticura Soap and Ointment advertisement and I sent for a free sample. It seemed to benefit me so much I bought more and in a short time I was healed." (Signed) Mrs. Grace M. Sterner, R. D. 4, Box 21, Pottstown, Pa., July 15, 1915.

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With 32-p. Skin Book on request. Address "Cuticura Dept., T. Benton." Sold throughout the world.

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"If you are responsible for the health of your family," says Peterson, "I want you to get a large 25c box of Peterson's Ointment to-day.  
"Remember, I stand back of every box. Every druggist guarantees to refund the purchase price if Peterson's Ointment doesn't do all I claim.  
"I guarantee it for eczema, old sores, running sores, salt rheum, ulcers, sore nipples, broken breasts, itching skin, skin diseases, blind, bleeding and itching piles as well as for burns, scalds, cuts, bruises and sunburn.  
"I had 30 running sores on my leg for 11 years, was in three different hospitals. Amputation was advised. Skin grafting was tried, but was cured by using Peterson's Ointment."—Mrs. F. E. Root, 287 Michigan St., Buffalo, N. Y.—Advertisement.