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here

Annie

Misses

and

SANTUC

...............

August 1st 1920, at the home of her

daughter, Mrs. Andy Milford, after

an illness of several months. The

deceased was about 63 years of age

and for many years has been a

member of Long Cane church, where the funeral services were

held Monday afternoon at 3 o'clock

by Rev. G. M. Telford, attended by large number of relatives and

Mrs. E. J. Botts and Mrs. Mason

Wright and iMiss Thelma Burnett

spent last Friday with Mrs. A. T.

Mr. H. H. McGee and family of

Miss Telma Burnette spent the

Mrs Lindsay Link nd Mrs. W. J.

Milford spent Tuesday afternoon

Miss Lucy Palmer entertained

the young folks at a lawn party

Mr. J. C. Nickles and sister, Miss

ucia, visited relatives here . Tues-

Miss Thelma Burnett spent Sun-

Messrs. G. L. and Jesse Cochran

Master Ralph McGee is spending

while with his uncle, Mr. M. B.

Mr. E. H. McMillan, R. F. D. Carier on Route 2, is taking his vaca-

ion and has Mr. Lawrence McIl-

Mr. Roy Kay spent from Sunday

until Thursday in Belton with Mr.

Mrs. E. J. Botts visited Mrs. J. R.

lichardson Wednesday night and

Miss Lois Morrison is visiting

Misses Mary and Gladys Hannah of

Mr. Roy Kay and Misses

Beauford's Saturday evening.

Mr. and Mrs. J. R. Haddon

Was

Very

Weak

"After the birth of my

baby I had a back-set,"

writes Mrs. Mattie Crosswhite, of Glade Spring,

and Louise Kay visited the

vaine for his substitute.

spent Wednesday evening

lay with Misses Annie and Louise

with their sister, Mrs. Tom Able.

Belton spent Sunday at Mr. M.

veek-end here with friends.

McIlwaine of Darraughs.

friends.

Kay's.

Monday night.

day evening.

vith relatives.

Edwin McGee.

Thursday.

Central.

Kay.

lay.

Mrs. J. B. Sharp died Sunday

RACHMANINOFF PLAYS HIS PRELUDE IN G MINOR

Olier Famous Artists Heard in Notable Compositions



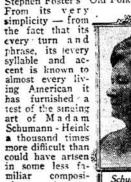
living Russian composers and one of the greatest living planists --Sergei Rachmaninoff - plays his own composi-tion, "Prelude in This is a remarkable performance and an equally re-markable experi-ence to hear this, for the combination of a great

virtuoso is a rare one-rare great enough almost to be counted, since the days of Beethoven and Schubert. While listening to this on a Victor Record, one is impressed with the fact

Record, one is indicated in the transformation of the previous of the previous of the previous and the previous as no one else could hope to play it— the conception of his own brain—given no one else could hope to play it-the conception of his own brain-given to the world by his own fingers, know-ing and feeling even motores, knowing and feeling every note of its intricate and splendid structure. The G Minor Prelude is in a fine

rolling, sweeping, majestic style with powerful rhythms, with clangorous, al-most fierce returning melodies. The most fierce returning melodies. The harmonies are as lucidly beautiful as anything in the works of the "Old Masters" of music. Thunderous, thrill-ing chords and octaves boom forth with the force of a volley of cannon on the quick, almost Bolero-like open-ing theme. Suddenly and unexpect-edly, a soft, melodious, purling pdssage follows which enables the listener to drink in the full beauty of the pianist's light, bell-like touch. light, bell-like touch.

Doubtless, the most popular of all American songs - old or new - is Stephen Foster's "Old Folks At Home."



Schumann-Heink tion. As one hears this on a Victor Record, 2003540

where is not a tote of it which does not awake, by some dim alchemy of association, in some remote memory-cell, trains of thought, feeling and emotions, which together constitute the true inward life of the American people. Schumann-Hein't since this old song with a pathos and a sublied intensity, ci longing that are irresittible

simple-hearted woman length her paint and powder, her paste jewelry and her cheap magnificences learns that her lover, Dufresne, has a wife and child. Zana invades Dufresne's own house and meeting the child her own child. Zaza invades Dufresno's own house and, meeting the child, her own starved maternal feelings are aroused. She refuses to enpose Dufresne and inflict suffering upon the innocent wife and child. The music of this scene—"Mamma useiva di casa" (Mother Has Gone)—is not dramatic. It is pure and lovely. Sung by Farrar on a new Victor Record one hears the beautiful, high sustained notes, ushered in by the full passionate sweep of in by the full passionate sweep of violins. Toward the end there are some equally beautiful soft tones. in

two alternating fingers of the right hand. This is a spectacular, manly, virile and altogether fascinating com-

Destinn, this month, sings a Bo-Le.nian national song—"Home" (Domu) --on a Victor Record. The song open; with a crashing aniare of trum-pets, drums and



Philadelphia Orchestra Plays

"Blue Danube Waltz"

The "Blue Danube Waltz" ranks easily as the waltz of waltzes. Popu-lar as other dances may be today— there was a time, not so many years ago, when the whole world scemed to ago, when the whole world seemed to have gone waltz mad. At the height of this time the beautiful "Blue Danube" was written and it took the world by storm. Its appeal is truly irresistible—something that never can be lost. It is doubtful if anything yet has approached, for sheer beauty and perfection, the present recording, on a new Victor Record, by the Philodelphia Crehestra. new Victo Grehestra.

The Flonzaley Quartet this month has chosen a little masterpiece from Tschaikowsky's third quartet in E Tschaikowsle's third quartet in E Flat Minor for recording on a new Victor Record. This reherro is rather more in Eastern style than in pure Russian and richer tone colors were never called for by a string quartet composer and produced by a quartet organization. The chief theme is viva-cious and brilliant; the second theme announced by the viola—being in con-trasting style—heavy with the desert languors. The joyous first theme re-turns, bringing the movement to a rippling close, in which a pizzicato note here and there touches it off as note here and there touches it off as a bright gem touches off the colorful folds of some strange Oriental rai-ment. Those who enjoy listening to each instrument "voice" as a thing apart as well as to the interwoven voices find this number of untold in-terest, in which the harmonics are readily observed.

Mabel Garrison sings that noble old hymr—"Heaven Is My Home." On this new Victor Record she sings it with all the inspiration she has given in the past to the difficult, brilliant numbers with which her name has been numbers with which the new tasks has been associated. Her voice is of flute-like purity and her singing exhibits the skill and delicacy of the finished artist. Songs like this, in very truth set loose the hidden springs of life. Miss Louise Homer. daughter and presake of Madame Homer, the great

contralto, makes her debut as a singer. Miss Homer, unlike her mother, is

a soprano, there-fore her voice is of different range. Such is the magic of in heritance, however, that in every note there is an echo of her mother's voice. In npositions like is — "Last this — "Last Night" by Halfdan Kjerulf—it is as though one of the two voices mir-rored its own Homer

The song is sung-on a new Victor part harmony with a background of rich string tone in the orchestra.

NEW **VICTOR RECORDS** FOR AUGUST

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MASTERS

- 1 S 1 Z	Emilio de Gogorza 64888
	Emmy Destinn 87310
Has Gone)	Geraldine Farrar 87311
(Tschaikowsky)	Flonziley Quartet 64889
	Mabel Garrison 64891
Violin	Jascha Heifets 74628
	Mise Louise Homer 87570
	mack-Fritz Kreisler 87571
Ph	iladelphia Orchestra 74627
Piane S	Sergei Rachmaninoff 74628
	Titta Ruffo 88671
Ernesti	ne Schuman-Heink \$5520
	All Star Trie)
•	All Star Trie
÷	John Steel)
	John Steel Henry Burr 19676
	Billy Murray)
Billy Murray a	nd Peerless Quartet 18677
	Smith's Orchestra)
Inneh (C
Victor Li	sht Opera Company 35607
Victor Lip	t Opera Company 35607
	(Tschaikowsky) Violia Ime. Homer and John McCes Ph Piane Ernesti Billy Murray a Joseph (Joseph (Victor Lij

bel Garrison 66891 scha Haifetz 74628 ouise Homer 87570 ritz Kreisler 87571 ia Orchestra 74627 achmaninoff 74629 Titta Ruffo 88671 mann-Heink 88620 All Star Trio 18675 All Star Trio John Steel 18676 Henry Burr Billy Murray | 18677 riess Quartet 's Orchestra 18678 's Orchestra ra Company ara Company 35607

This is your invitation to come in and enjoy these new Victor Records

The McMurray Drug Co.

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present reported a fine dinner and hildren visited relatives near Don- per Thursday night. Several families gathered at Cen- a good time. lds this week. Miss Eppie Beauford entertained tral school house Thursday and had The meeting will begin at Gilgal t a lawn party and ice cream sup- a picnic and hash dinner. Every one Sunday, August 8th.



Ruffo Heard in "Otello"

Titta Ruffo stands in the front rank f the world's great singers-a place he has honestly won—as much by his consummate musicianship as by his consummate musicianship as by his wonderful voice. Both are called into wonderful voice. Both are called into play in this famous aria—"Era La Notte" (Cassio's Dream) from Verdi's "Otello," which closely follows the story of Shakespeare's great tragedy. This aria is quite beyond the powers of the ordinary operatic singer. The musical setting is highly interesting and Ruffo has done it full justice on this new Victor Record. Ruffo takes back sweeping phrase with magnificent power and ease. There are several wonderful high notes at moments of alimax and the contrasts between the pure legato of some passages and the clear, dramatic detached vigor of others are more than notable. There is no amagnet or more powerful woice in the sweeter or more powerful voice in the world and one hardly knows which to marvel at most-its volume or its

marvel at most—its volume or its beauty. De Gogorza sings, this month, a beautiful love song, on a new Victor Record. It is the age-old story of the isve of man for woman. It is a song be late love—that mysterious and everpowering crisis of the soul be-miles which the first stirrings of youth-ful love are as the ripplings of waters in a brook to the giant surges of the ocean. De Gogorza sings this song with the perfection of artistry and the depth of feeling vouchsafed only to the few. The melody is accompanied chiefly by the violin and the piano, with delicate bell notes. The song ends on a long sustained note that is worthy

with delicate bell notes. The song ends on a long sustained note that is worthy of such an artist as De Gogorza. John McCormack, accompanied by Kreisler on the violin, sings "When Night Descends" on a Victor Record, just issued. This beautiful song was composed by Rachmaninoff. This love serenade is fitted to McCormack's voice as if it had been specially writ-ten for him. It is adorned with an obligato for the violin which makes it a thing of almost superhuman beauty and emotional power. The vio-lin obbligato follows for the most part the musical phraseology of the song's

in obbligato follows for the most part the musical phraseology of the song's piano accompaniment. This is a won-derful song and is given with the per-fect sympathy and understanding of muly great interpretative artists. McCormack and Kreisler. Heifetz plays a remarkable composi-fon_"Introduction and Tarantelle"— on a Victor Record newly announced. It seems almost incredible that only four strings of the violin and only five fingers of the left hand form the motos that tumble forth with such un-faltering impetuosity. The introduc-tion itself is slow, somewhat sustained, but the Tarantella itself is a dizzy and intoxicating whirl of notes that gathers intoxicating whirl of notes that gathers momentum as it proceeds and races to the end with a terrific speed. There a wonderful double pizzicato passage which the strings are plucked by

New **Dance Novelties**

The All Star Trio presents a couple of new novelties on one of the newest Victor Records—"All Star" One-Step and "Hy 'n Dri." a fox trot. The "All Star" One-Step surely deserves the title, for it is just such a light-headed, rattle-bang—but always sure-footed one-step as the trio most de-lights in. "Hy 'n Dri" is a cheerfully doddering, jay-hawk sort of fox trot. Another new Victor Record of equal merit presents "Love Nest"—a Med-ley fox trot—and "A Young Man's Fancy." another fox trot. Both played hy Joseph C. Smith's Orchestra. "Love Nest" is from the musical com-cdy "Mary." The string tone in this record and the clean-cut rhythm are highly pleasing. "A Young Man's Fancy" is one of the most entrancing fox trots of recent months. It is taken from "What's in a Name" by Milton Ager. Again we have "The Love Nest"— The All Star Trio presents a couple Milton Ager.

Again we have "The Love Nest"— this time sung by John Steel on a new Victor Record. Not only is this the hit of the musical comedy "Mary," but hit of the musical comedy "Mary," but undoubtedly the hit of the comic opera season. It has a lifting, litting, least-mite dizzy sort of tune. The refrain to the second stanza, instead of being sung by the voice, is played as a violin solo to a rippling harp and pinno ac-companiment. "Blue Diamonds"—on this same Victor Record—is sung by Henry Bur. It has a pure, sweet clinging melody and gracious harmonies tied together with a rocking, swaying lullaby rhythm.

rhythm

rhythm. "Tiddle-Dee-Winks"—sung by Billy Murray—and "I love the Land of Old Black Joe"—sung by Billy Murray and Peerless Quartet—constitute a new Victor Record of recent issue. "Tiddle-Der Wicher" is a correct Size of the Dee-Winks" is a scream-Simon-pure nonsense. Those who have heard "Oh, by Jingo" will more than appreciate this song. "I Love the Land of Oll Black Joe" is a spirited quartet number of fine close harmonies. Its great charm lies in the rich blend of all the voices.

Wietor Light Opera Company sigrs several gems from "Apple Blossous" and gems from "Trene"—on a new Victor Record just out. Those from "Apple Blossons" include the chorus, "The Second Viclin": Duet, "You Are Free"; Chorus, "When the Weddiag Bells Are Dingine": Septene Solo, "Brothers"; Baritone Solo, "Star of Love"; Cherus, "Little Girls, Good-Bye" The numbers from "Irene" in-clude: Chorus, "The Last Part of Every Party"; Septene Solo, "Mice Blue Gown"; Baritone and Chorus, "Castles of Dreams"; Septene and Chorus, "Irene."

"Trene," Those who can a Vietrola have the pleasure of hearing all of these records at any time. Vietor dealers, however, will gladly play these records for you whether you have a Vietrola or not.

Va. "I was very ill; thought I was going to die. I was so weak I couldn't raise my head to get a drink of water. I took . . . medicine, yet I didn't get any better. I was constipated and very weak, getting worse and worse. I sent for Cardui."

TAKE

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UIOL For Constipation