

"Fool Woman" Talk Is Nothing But Pure Bunk

Cold Figures Show That Woman Drivers of Automobiles in Fewer Accidents and Far Fewer Fatalities Than Men With Odds in Their Favor Growing All Time

By L. C. OWEN

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San Francisco, March 13. — The appellation of "fool women" long applied to that class of femininity who drives motor cars, no longer holds good. The women folk all along have contended that it never did. But they have had only mere words—without the feminine pre-eminence of the last one—to back up their arguments. So the male of the species has gone about his noisy way, refusing to believe.

Now comes official attestation in the shape of mortuary reports by the coroner of this city that women are more careful, and therefore more capable automobile drivers than are men. Dr. T. W. J. Leland is the public official who comes forward with indubitable proofs that insofar as the fair sex and their operation of gas buggies is concerned, they no longer are more deadly than the male—that the "fool woman" appellation is an unfair and undeserved libel.

For the last three years Coroner Leland has been keeping careful check upon the cause of all fatal automobile accidents in San Francisco. The summary of his tabulations is enlightening. In the three years there have been a total of 309 fatal accidents. In only 17 of these was

the death car driven by a woman. All the other fatalities were caused by men drivers.

The same tabulation also shows that women are becoming better and better operators of automobiles. Three years ago women drivers killed nine victims. Two years their score dropped to five. Last year it was only three.

Presuming that the check kept here upon the cause of automobile accidents has much in common with those of other cities of similar size, the tabulations kept by the San Francisco coroner are of more than passing interest.

For instance, the record shows that it is not the driver of hurtling juggernauts but the lowly pedestrian, who is in the most peril of his life. Of the 309 persons killed, 209 or slightly over two-thirds, were afoot when they met death. The heavy toll on pedestrians also points to a moral. Ninety-eight of them were what are commonly termed "jay walkers."

In only 28 of the 309 accidents did the drivers of the machines lose his life. Ninety-five other victims were occupants of machines wrecked by reckless or incompetent drivers. Of the latter, 84 were women.

PERSONALS

Mrs. Bessie Stewart has returned from a trip to New Orleans and other points.

Mrs. William H. Vodrey, of East Liverpool, Ohio, is the guest of Mrs. G. W. Ward, 314 West Main street.

Mrs. Vodrey reached the "Sunny South" in time to be welcomed by the snow storm of Tuesday morning.

Lonnie Jennings who has been seriously ill at his home near the city is much better.

Give Jolly Play

Manteo, March 13.—On Monday night, March 13, Manteo High School presented "Deacon Dubs." The play was directed by Miss Marjalee Tolar and the choruses by Miss Nora Phillips.

The cast of characters was: Deacon Dubs—from Sorghum Center—Simeon Tolar; Amos Coleman—a young lawyer—Samuel Midgett; Rawdon Crawley—a wolf in sheep's clothing—Harry Westcott; Deuteronomy Jones—the hired man—Hugh Basnight; Rose Raleigh—the brave school mistress—Susan Midgette; Miss Philippa Popover—with eyes for the Deacon—Hazel Willis; Emily Dale—the richest girl in town—Audrey Emery; Trixie Coleman—full of mischief—Camille Brinkley; Yennie—Yensen—the hired girl from Sweden—Alyce White.

The deacon was careful not to let the audience forget that he was from "Sorghum Center, State O' West Virginnny," and caused the crowd much merriment by his bashful love for Miss Philippa. But Miss Philippa was not to be cheated out of her romance, and she insisted that the deacon say what he had to say and quit beating around the bush, until the Deacon came to the point and presented her with a diamond ring that cost \$19.69.

Yennie Yenson was equally determined in her suit for Deuteronomy Jones whom she insisted "Bane pretty good looking fellow," and she was willing to pay "Sixty-Nine Dollars and sixty nine cents for him at the auction sale, even tho' he said little. Deuteronomy Jones tho' he talked little managed to tell Yennie at last that he wanted her for his wife. Rawdon Crawley, a true villain, tried to abduct the heroine, Rose Raleigh, but the hero, Amos Coleman, arrived just in time to save her. And Emily Dale's romance was crushed by the knowledge that Crawley was already married. Crawley went the way of all villains and was crushed beneath the wheels of a moving train while trying to escape the officers. In the end the clouds all passed away.

Jazz Music Is To Be Made Respectable Now

Money Can Do Anything Some Folks Think So Why May Not the Kahn Millions Give Syncopated Music Standing and Position, They Say

By ROBERT T. SMALL

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New York, March 13.—Jazz music is in for the big reformation. The Otto H. Kahn million, or at least a part of them—are behind the movement. If all goes well the common or garden jazz of today will be replaced by "American symphonic syncopation." Roger Wolf Kahn, youngest son of the famous banker and chairman, Metropolitan Opera Company has invented the new name for it and he is going to devote his life to the elevation of the saxophone and all its little playmates.

Mr. Kahn, Sr., recently forbade his son to play his saxophone in private entertainments or to make any public appearances with the Roger Wolf orchestra, of which Kahn the younger is both patron and member. But last night while Father Kahn was busy signing a new five-year contract with Giulio Gatti-Casazza as general manager of the greatest opera organization in the world, and while the worst storm in 20 years swept the metropolis, young Kahn made his deferred debut. He not only played with the band at the grill room where it is regularly engaged but he was broadcast over the radio.

It is believed now that young Kahn won his father over because of his high aims for jazz. Mr. Kahn has said before that he was glad his son was taking an interest in music and that he felt something really American could be developed from the musical expression now known as "jazz." So that is the theme young Kahn is to proceed upon.

The youngster is not only a saxophone player—the richest saxophone player in all the world, because Paul Whiteman is a fiddler and can't blow a note on any of the wailing winds, but he is a composer as well and his debut was made the occasion of the first public presentation of a fox trot called "Why." Roger played the saxophone solo parts in the rendition of his composition and the piece was received with much applause.

Young Kahn is just as serious in his effort to elevate jazz as his distinguished father has been in the development of grand opera in this country. He believes that jazz is the best possible medium for educating the musical taste of the people as a whole, because it has caught the fancy of the masses and has a wider following than any type of music yet developed.

Like Paul Whiteman, young Kahn feels that the musical taste can be elevated by bringing the classics into syncopated arrangements. He and his associates have been quietly but energetically working along this line, using the ball room of the Kahn mansion on Fifth Avenue as their grappling ground with the old masters.

The results have been quite startling. With the collaboration of the leader of his band, Arthur Lang, young Kahn has arranged one of the most difficult compositions of Rubenstein in a symphonic syncopated rhythm which lends itself to the fox trot in a most appealing way. He also has taken the storm motif from the William Tell Overture and made it into a syncopated symphony for the indefatigable dancers of the day.

One of the boldest assaults on the classics has been the arrangement of the Meditation from Thais in fox trot tempo. The Meditation air is carried by a violin played by a young graduate of the Vienna musical conservatory. The plunkings of the saxophone and the obligato of the saxophones are quite unique. Today Mr. Kahn was working on suites of famous American airs, all of which are to be given the symphonic syncopation treatment. With Mr. Kahn,

Sr., ruling the opera world, and Mr. Kahn, Jr., taking the burden of the jazz uplift on his broad young shoulders, there is imminent danger that Washington may order an investigation of this new musical "trust."

TO MEET TONIGHT

The Ladies' Aid Society of the First Christian Church will meet at 7:30 tonight at the church.

and there is a triple wedding, and they take their honeymoon to "Sorghum Center, State O' West Virginnny."

The stage was artistically decorated to represent the yard of a comfortable cottage, even "the old fashioned bucket that hung in the well" having its place.

The choruses "Seven or Eleven" and "Red Moon" added much to the pleasure of the evening. In "Seven or Eleven," Miss Lena Price Daniels as leading lady was ably supported by her Negro Crap Shooters: Grace Thelma Mann, Eliza Midgette, Salome Barnett, Angerona Melson, Zella Bailey, Dorothy Drinkwater.

Hazel Pinner, Carrie Evans, Lennie Basnight, and Florence Midgette. Their lifelikeness gave the audience a good laugh. The girls who danced in "Red Moon" were beautiful in their dresses of rainbow colors. They were Beatrice Daniels, Matilda Etheridge, Mary Midgett, Jaunita Miller, Estelle Mann, Althea Midgette, Clara Cox, Mary Davis Westcott, Marie Midgette, Emily Turner, Mable Westcott and Hazella Midgette. The whole presentation was successfully carried out, and was enjoyed by all present.

Miss Sophie Wood of Edenton is visiting relatives in the city.

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