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FEEDING THE FAKERS

In these piping times of prosperity, the faker is abroad doing a land office business. Sometimes he or she appears as an advertising or magazine solicitor or an agent introducing some wonderful commodity or contraption. With a glib tongue the proposition is laid before the prospect and many are they that fall therefor.

When the stranger has departed with a well-filled purse of easy money the victims awake to the realization that they have been stung.

Occasionally there is found a business man who is so eager to get something for nothing that he will listen to a proposition by one of these fakers to make his fellow merchants pay the expense of some necessary adjunct to his business, by selling to them advertising space on it. When the job is delivered it usually proves a cheap affair, doing no credit to the concern for which it was got up. The advertisers discover they have paid a price for their advertising far exceeding its worth. While they are nursing their stings the fly-by-night is doing the merchants in another town with the same old game.

When Barnum said "there is a sucker born every minute" he was not referring to the birth rate among any one class of people.

LOOK BEFORE YOU CROSS

Drivers of automobiles should be doubly cautious in crossing railroad tracks where the highway parallels the railroad.

No railroad crossing should be crossed without looking in both directions and it is particularly necessary to safety that this be done when crossing where railroad and highway parallel each other.

Carelessness on the part of the driver at such crossings is attended by great danger.

Bear in mind that gears should not be shifted on or near the track. Many machines stall when shifting gears. If necessary to shift gears do so not less than seventy-five feet from track, then look in both directions before crossing.

A railroad crossing is dangerous only when made so by careless driving. No prudent person would run over a red light in the highway for it is there as a warning, yet motorists frequently not only run over a crossing flagman and break down crossing gates warning them of an approaching train, but with scarcely less frequency run into a train from one to five cars back of the engine, and then ask taxpayers to tax themselves for grade changes to eliminate the danger, when the danger is not in the crossing but in the driver.

WHAT JUDGE LAMB THINKS OF PAROLE LAW

Judge Lamb of Cadillac, a brother of Arthur Lamb of Farmington in an interview by a Detroit Free Press reporter, condemned the present parole law. He said:

"I am fundamentally opposed to both the intermediate sentence law and the parole system," remarked Judge Lamb. "I believe that better results would be obtained, if after the court, upon whom rests their responsibility of interpreting the law and applying it to concrete cases, has passed sentence upon a law violator, that such a person should stay put until that definite sentence has expired by its own limitation or until that same court after having his attention challenged to circumstances or conditions that were not available at the time of sentence, may see fit to recommend to the governor a pardon or commutation of sentence."

Sign of Age

There's a hint of sophistication in the reply of a youngster to the question regarding his aunt's age. "I don't know 'actly how old she is," he replied, "but a cup of tea rests her."

NOTICE TO WATER USERS

Water bills may be paid at either the Farmington State Savings Bank or the Peoples State Bank of Farmington.

N. H. POWER, Clerk.

"ABIE" TO ENTER TWENTY-FOURTH WEEK
"Abie's Irish Rose," Anne Nichols' stupendous success at the Garrick Theatre, seems to be the world's nearest approach so far to perpetual motion. The famous Irish-Jewish comedy will begin its twenty-fourth week in Detroit on Sunday, with no end in sight. Last Monday marked the 200th performance, and according to present indications the show will stay at the Griswold street playhouse at least until after the Christmas holidays.

The crowds which attend this production, which is the most popular ever staged, continue to fill the house to capacity almost every night, and many people have traveled some distance to Detroit to see the show two or three times.

They say that even when they know what is coming they get just as big laughs as the first time they saw the play, and the continuous roar of hilarity which can be heard on Griswold street every night is proof of their statement that the show is the funniest ever produced.

Theatrical critics agree that the acting is as fine as anything ever seen in Detroit, and this is easily understood, because the actors and actresses all fit their parts perfectly. The Irish parts are taken by real Irishmen, and the Jewish parts by real Jews, who talk on the stage just as they do when not in the theatre. Matinees are given at the Garrick each Wednesday and Saturday afternoons, and it is good judgment to place orders for tickets early. They may be purchased two weeks in advance.

"BLOSSOM TIME" AT SHUBERT DETROIT

"Blossom Time," opens an engagement of one week at the Shubert Theatre. Opening House commencing next Sunday night, October 11, including the usual Wednesday and Saturday matinees.

This delightful work possesses all the elements that go to make up the ideal musical play. Familiar as it may be to many (and delightfully so), there may yet be some few persons hereabouts, who for one reason or another, have missed hearing and seeing this fragrant romance based on the life of Franz Schubert, the great composer, and the one love which came into his lonely genius-driven existence.

Next to this utilization of Franz Schubert himself as the hero of the story, the outstanding thing about "Blossom Time" is, of course, the use of Schubert's own matchless music as super-structure and embellishment of this operetta's score. Whoever first thought the idea of doing that was no means shakes of a genius himself. In transplanting "Blossom Time" to this country from Vienna shortly after the war, it lost nothing of its fascinating story nor anything of its indescribable grace and beauty. Indeed, we can readily believe that Dorothy Donnelly who did the American book and Sigmund Romberg who adapted the music, enhanced the merits of this German "Dreimandelhäuser."

As "Blossom Time," the work has enjoyed an enormous vogue in this country for the past four years. It played for over two and one-half years in New York alone, and for nearly a year of that time there were two companies on Broadway (at the Century and the Ambassador Theatres) competing with one another.

The managers assert that it has made more money than any production of its kind ever made in this country, not even excepting such famous successes as "The Merry Widow" and "Robin Hood."

There are plenty of grounds for believing that this is true. It is a lovely story of serious times, the piece is relieved by gay comedy, dancing, naturalism, and not a little farcical action. The scenes are laid in Old Vienna in 1826, enabling the costume designers to have full scope for exploitation of the lovely dressing of that period. The work is sweet and wholesome throughout. Sub-debs may see it without any occasion for a blush. Children everywhere, it is said, in a considerable part of the city's enormous patronage.

The production is a brand new one in every particular. Copied from the original models of the Century Theatre production, its lovely scenes have been repainted by the original artists, while the fresh costumes have been made under the supervision of the Viennese dressmakers. There will be an augmented orchestra to fitting-

ly render the haunting, unforgettable songs and ensembles. But, most interesting, of course, is the presenting company. This cast will be found, it is promised, the most vocally satisfying one we have heard here. It is made up from chosen artists drawn from one or the other of the Broadway productions and blended as to its individuals (for this probably farewell tour) with the special object of vocal brilliancy and balance. Several of these artists have been heard before in

Detroit while others are new to us. The cast includes Messrs. Knight, MacGregor, Patrick J. Kelly, Robert Lee Allen, Jules Epally, Otis Sheridan, James Bardin, Norman Johnston, Harrison Wilson, Richard Bartlett, Oliver McCormick, Mack Ponch and the Misses Charlotte Lansing, Aleeta Corder, Alexandra Dagmar, Millie Freeman, Augusta Spette, Sioux Nedra, Genevieve Naegele and Mildred Truette, the premier danseuse, besides many others in less important roles.

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DETROIT UNITED LINES
Farmington Time Table
(Eastern Standard Time)
(Effective May 11, 1925)

Cars leave Farmington for Detroit at 6:54 a.m., 7:48 a.m. and hourly to 8:48 p.m., 10:53 p.m. (to Junction only 1:03 a.m.)

Cars leave Farmington Jct. for Orchard Lake and Pontiac at 5:50 a.m., 6:50 a.m., 7:55 a.m. and every two hours to 3:55 p.m., also 4:55 p.m., 6:10 p.m., 7:55 p.m. and 9:55 p.m.

First car leaves Farmington for Northville at 6:05 a.m., then at 7:00 a.m. and hourly to 8:00 p.m., also 10:00 p.m. and 12:22 a.m.

Cars connect at Northville with those for Plymouth and Wayne over the D. J. & C. Hourly limited service to Ann Arbor.

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