

**SCIENTIFIC ROADS
PREVENT ACCIDENTS**

The road builder has the largest share in the job of making the nation's motor traffic safe, said Harold Hammond, of the National Conservation Bureau in a recent address. He pointed out that in the golden era of road building that followed 1925, the highways that emerged were regarded as masterpieces of the builder's art and science. Disillusion came fast. No sooner had the pavement hardened than these roads became scenes of death and destruction on an unprecedented scale, and of maddening congestion as traffic density grew and movement slowed.

The modern safe road is very different from the old highways. Mr. Hammond defines it in these words: "More roads mean more arteries on

which to move people and goods efficiently. Better roads mean roads that will perform this basic job of transportation with less waste and less hazard than anything we have known in the past. In the language of the men in the street, we want roads that will give more mileage for our money, in terms of operating and maintenance cost, and we want roads that to the greatest possible degree will discount or eliminate the human factor as a cause of accidents."

Such roads have been built—and they work. They make it impossible for the driver to get out of his proper lane; there is no cross traffic; intersections are eliminated. Cars moving in opposed directions cannot meet. Here in better roads, is the indispensable step toward the logical solution of the traffic accident problem.

**HELD IN OPERATING
"WILL ROGERS LOTTERY"**

A man by the name of Milton Gumins is in jail at Buffalo, N. Y., in default of \$50,000 bail, charged with operating a lottery "for the benefit of the Will Rogers Memorial Hospital." It is stated that

Rogers' widow had complained of the lottery.

In commenting on his action, the judge said he felt that the traducing of Rogers' name was a serious crime, to say nothing of violating the anti-lottery law of the State of New York.

Genius is Versatile

By Daniel I. McNamara



Fritz Kreisler, A.S.C.A.P.

FRITZ KREISLER, master violinist, has achieved the pinnacle of musical fame in defiance of most of the traditions of his art. For months at a time, he never touches his beloved violins. Even on the day of a concert he does not practice. When he was fourteen, world-famed as a boy prodigy, he quit music and completely forgot his violin for ten years. Then he decided to return to music, and within eight weeks he made his debut in Berlin and electrified the music critics.

Annually, on completion of his concert tours throughout the world, he lays aside his priceless Guarnerius del Jesu, his Gagliani, his Stradivarius and his second Guarnerius and devotes himself to other interests, only to return each season with seemingly increased virtuosity. Other musicians marvel at his unorthodox methods, yet he justifies his habit as based upon a sound conception of his own capacities. He believes that for him half an hour of intense concentration is better than a week of the arduous labor of endless repetition.

Kreisler is not only a master musician—he is one of the outstanding intellectuals of the great artists. He enjoys conversational skill in the classic Greek and Latin languages and is thoroughly schooled in half a dozen modern tongues.

When as a youth he dropped music, it was to pursue the study of

medicine, his father's profession. He is keenly abreast of modern scientific progress and invention. His skill as a painter was developed under famous French masters. His return to music followed the interruption of his medical studies by the conventional compulsory military service of his native Austria, where he was born, in Vienna, February 2, 1875. He writes brilliantly; is the author of several books:

When Kreisler, on becoming an American citizen in 1924, joined the American Society of Composers, Authors and Publishers, one of the most startling of modern musical hoaxes was revealed. Kreisler had created many original compositions, for the lasting beauty of which he was rated among the leading of modern standard composers. But the machinery for copyright protection of members of the Society soon revealed that many other numbers, which had been included in Kreisler's programs and had been widely played by other musicians, were not really the work of composers supposedly of a former generation, but of the great Kreisler himself, modestly cloaking his identity under varying noms de plume.

The critics have not forgiven him for what they regarded as a hoax; but the American public, which appreciates "Liebesfreud," "Caprice Viennois," "Schoen Rosmarin" and other Kreisler compositions, cares not what name the master used.

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