

The Indianapolis Times

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No law shall be passed restraining the free interchange of thought and opinion, or restricting the right to speak, write, or print freely, on any subject whatever.—Constitution of Indiana.

Which Is the More Immoral, The Bread Pan or the Bread?

NOW, as we understand the case, it is something like this: The bread trust arrived at Ellis Island and the Attorney General said, "Are you guilty of moral turpitude?" and the bread trust answered, "Not according to my way of thinking." Then the Attorney General said, "Have you ever been consolidated or merged?" and the bread trust blushed and replied, "Yes."

"Out," said the Attorney General, "you go!"

"But," objected the bread trust, "you have let in my boy friend, the aluminum trust. He's just as consolidated as I am or ever hope to be. Do you call that justice?"

"Ah," said the Attorney General, "don't you see the difference? He's already in!"

Shortridge and Street Cars

WHILE the Indianapolis school board is considering a site for the new Shortridge High School building it should give careful consideration to the element of accessibility. With only a few high schools in Indianapolis, the problem of pupils traveling to and from school always has been a serious one.

The site at Meridian and Thirty-Fourth Sts., selected by the old board, is well provided with street car facilities. It is either directly on or very close to Meridian Heights, Mapleton, Fairview, Fairground and Thirty-Fourth St. car lines.

The site at Meridian and Fortieth Sts. is served only by the Mapleton and the Meridian Heights car lines, neither of which goes directly past the property. The proposed site at Central Ave. and Forty-Sixth St. is even more inconvenient from the point of view of street car service. The only close transportation lines are the Meridian Heights car line and a bus line on Central Ave. The College Ave. line is several blocks distant.

Both the Meridian Heights line and the College line serve the eastern part of the city. This site is particularly inaccessible to pupils living in the northwestern part of town. It would be necessary for them to transfer twice if they go to school by way of Thirty-Fourth St. or for them to travel downtown and back out to the school, which in some cases would consume an hour or more.

Secretary Work's Idea

THE fate of the Federal water power act depends on what action this Congress takes in regard to the Boulder dam bill.

Passage of the act, six years ago, was a notable victory for friends of public power development. After a long battle, the following provision was written into the act:

"In issuing preliminary permits or licenses, the Federal power commission shall give preference thereto to States and municipalities, provided the plans for the same are deemed by the commission equally well adapted, or shall with reasonable time to be fixed by the commission be made equally well adapted, to conserve and utilize in the public interest the navigation and water resources of the region."

Under this provision a large number of

WEEKLY BOOK REVIEW

Studying the Selfish Side of Clyde Griffiths

By Walter D. Hickman
OMENTIMES a character becomes such a false and sensual mess that one would run him off the side of the earth if it were not for the fact that he was still a living being.

Some days ago, I told you in this department about Clyde Griffiths, the central character in Theodore Dreiser's "An American Tragedy" as related in the first book of three books.

Up to that time, the closing of the first book, we were acquainted with Clyde as follows:

We saw Clyde grow from a street boy, the son of a father who preached on the street for a living in Kansas City, up to the point where he doubted the divine mission of his father because it kept the family in poverty.

We saw him break away from the family Bible and control. He went to jerking sodas. Then he became a bellboy in a hotel. He made certain definite "vice" associations with ease. He encountered for the first time a woman of a "paid house."

We saw him begin an active sex campaign with little success. He was the "soph" in such experiences.

This course in sex training was cut short when he was a member of a joy ride party in a stolen automobile with a wild bunch. Things were so wild that a little girl was struck by the car. Clyde being a coward, the first real proof of it, fled the city.

There were the striking events re-

lated by Dreiser in his first book of 148 pages. Clyde was a little over 18 then.

Today I am concerned with the second book, only the first 282 pages.

In the second book we find Clyde emerging from his mental gloom in Chicago. Finally he becomes a bellboy in an important club in Chicago, associated with one of the same bellhops, who was with him in the Kansas City mixup.

While in the club he meets his rich uncle from Lycus, N. Y. His

A Few Words

THEODORE DREISER stands so high and far beyond a lie that he becomes life. But put your years behind him. Then what? He tells you life. We all suffer. He does. Suffer, bleed and wonder, think and rebel at "An American Tragedy."

His name? Roberta Alden. He conquered her. After much time.

Then the beginning of "The American Tragedy."

Here is a sex story that is right. I might have misled you. Not my purpose. Here is life. Dreiser today stands as the compelling and a last resort of any expression of life.

Dreiser needs no excuse. He is legitimate. His "sex" is life. It is the struggle of fact.

I say give Dreiser with your Bible.

I wish and will state: My review copy comes not from that thing known as a publisher, but from one who handles Ayres & Co., of Indianapolis.

Who was Abraham Lincoln's chief opponent for the Republican nomination for President in 1860?

William Henry Seward was the chief Republican candidate for the presidential nomination prior to the 1860 convention at Chicago. On the first ballot he received 173½ votes. He was finally defeated by Lincoln, who later appointed him Secretary of State.

THE INDIANAPOLIS TIMES

Dooleys and Edna Leedom Create Abundance of Laughs in Follies

Stage Verdict

KEMITH'S—Charles Chase does some fine clowning and good burlesque on all sorts of dances.

LYRIC—Theodore Stefanoff and company have a well rounded and very colorful dance act with about eight people.

PALACE—Mile. Nina, in an act featuring herself, proves to be an original and clever little dancer.

ENGLISH'S—Johnny Dooley, Ray Dooley and Edna Leedom, laughing artists, are the big hits of the Ziegfeld Follies.

Dooley's costume of the different people, and the groups.

Sheahan and Stutzman in "Black Cargo" have a good little comedy sketch in which we make the acquaintance of a man-killing lady pirate and a timid sailor in black face.

Comedy is worked in as the sailor's fear of the water grows upon him,

after being told to go to the bottom of the sea and find some treasure that is down there.

Marcus and Booth are two men whose offering is comedy and some dancing that is rather eccentric.

Their comedy leads in their entertainment, and is along the accepted line of "wise cracks" and hokum.

Evans and Perez have just about the most thrilling act have seen for some time. They do a series of balancing feats, but the one that makes you notice them is the last. Out over the orchestra pit they have a little platform, on which one of the men rests on his back. With the aid of his feet he balances a long pole straight in the air. The other man then climbs to the top of the pole and balances himself by one hand many feet above the audience. The man at bottom then shifts the pole to one foot, and there they are. If they should fall it would certainly make "apple sauce" out of someone.

Ray Dooley adds to the fun with her characteristic business and Edna Leedom is a scream during the particularly short time she is on the stage.

Perhaps the high spot of the show is her characterization of a very blond Tondolevo, in which she adds considerably to the vampish business of that dusky lady of "White Cargo" fame.

The funniest numbers is known as "The Back Porch." Johnny tries to sleep on said back porch. Things happen—many things. Johnny does everything but sleep. Not the least disturbing element is Ray Dooley in the person of a none too lovable infant. Johnny appears in five other comedy scenes, four of which were written by J. P. McEvoy, better known as the author of "The Potters." These skits include the hilariously funny automobile stunt, with Ray as the infant. It is very similar to the one in which Fields appeared in the "Follies" last year.

Barbara Newberry is particularly pleasing in number of dance numbers. She is also very pleasing to look upon. Irving Fisher, tenor, is another notable. He carries most of the song numbers.

There are a number of particularly spectacular scenes in which the "Follies" girls and the Tiller girls, with their well-known ability to dance, are shown to the best advantage. In fact, some of them are shown with very, very few clothes.

There is one big Ben Ali Haggan picture, an Oriental affair, labeled "Pearl of the East." It is not one of those things which the audience is allowed to view for only a few seconds, but it is allowed to remain in all its glory for quite some time.

But, despite the usual spectacular part of the show, this "Follies" is noted principally for its comedy. If you want to laugh, go to the "Follies." At English's all week.

F. F. B.

CHARLES CHASE IS GREAT CLOWN AT KEITH'S

A young man with a red nose, an exaggerated makeup and costume walks onto the stage, strolls casually up to the footlights and proceeds to eat his lighted cigar. He then performs dance travesties on everything from the ballet to the Charleston. He is a comedy wow.

This man's name is Charles Chase and he is at Keith's this week. His dance burlesques are the last word in amateur clowning. The rest of his stunts certainly entitle him to his billing, "most unique." Among other things he eats a lot of lighted matches and then eats the box although he does have to put salt on it. This may not sound funny, but it is the way he does it.

Chase has but one fault. One dance travesty near the close of his act is in bad taste. I know, from comments heard about me, that one vulgar gesture caused him to lose a lot of friends. He had gained earlier in the act. This should be cut from the act. Aside from this Chase's clowning is great fun.

Wally Sharples presents an act which might be called the "Music Box Revue Jr." It is composed of sketches which have been seen in various editions of the Irving Berlin revue. They are like good stories that lose nothing in the retelling and are funny although they have been seen before. Song and dance bits between sketches and an elaborate setting add to the value of the act.

Harry Burns, assisted by Carlene Diamond and Tony De Luca, is again offering his well-known Italian comedy characterization. He has apparently lost none of his popularity here. He still has the balloons and he still says, "I think you touch."

Edith Clasper is seen in a nicely staged little dance revue. She has the assistance of Bud Sherman, Jack Myers and Donn Roberts, all good stepsters.

Ed and Lee Traver offer one of the best acrobatic turns we have seen. It is mostly the same old idea of feats of strength and equilibrium done with apparent ease, but these boys have the personality and ability to make their act stand out above the others. Their roller skating dive routines a thrill.

The Clevelly girls throw Indian clubs around the stage with great speed and abandon. A good juggling act.

Frank Richardson sings jazz songs in the accepted manner. He is neither better, worse nor different than the average entertainer of this type.

The movie comedy is "Wandering Papas," with Clyde Cook.

Can recommend this week's show at the Lyric all week.

CONCERNING MAENNERCHOR

The Indianapolis Maennerchor concert Monday evening at the Academy of Music was short its soloist, Florence Austral, who, it is said, was forced on account of illness to cancel her previous engagement in Louisville, and will have to cancel her coming engagement with the New York Symphony Orchestra. Her husband acted as substitute, and instead of a dramatic soprano we had an excellent flute player.

The Maennerchor Singers are too well known to have to call attention to their excellent work, and I believe every one voted it an enjoyable evening. And the absence

of the Circle: "The Enchanted Hill" at the Ohio; Norma Shearer at the Apollo, and "Lazy Bones" at the Colonial.

THE VERY IDEA!

By HAL COCHRAN

Some people get mixed up and think it's kissatory to kiss the bride instead of customary to kiss her.

For Lent I must give something up. A husband once said that when he gave up fifteen bucks for wife's Easter Hat.

The whole world may be a stage, but some of us don't know how to act.

If there was only one head to a family, father wouldn't have to buy so many hats.

TEACHERS' CHORUS IN CONCERT TONIGHT

The Teachers' Chorus of Indianapolis will present their fourth annual concert, with Louis Gravure as assisting artist, tonight at Caleb Mills Hall. Ernest G. Hessler will direct the chorus.

On view today: Colleen Moore at the Circle: "The Enchanted Hill" at the Ohio; Norma Shearer at the Apollo, and "Lazy Bones" at the Colonial.

TAKING THE PORK FROM THE BARREL

THE Elliott building bill, introduced into the House by Representative Elliott, Hoosier Congressman and chairman of the Committee on Buildings and Grounds, has been passed by the House of Representatives against strong opposition, and now faces the Senate.

If this bill becomes a law, no more will post offices and Federal buildings be scattered haphazardly over the country in defiance of economic needs. It will provide a commonsense building program under direction of the Treasury Department for the scandalous pork barrel method heretofore in vogue.

No wonder the measure is violently opposed by some Congressmen. They do on pork, and love to put through appropriations for imposing post offices in inessential villages in their districts. That's one of the best things they do.

A Georgia Congressman has introduced, already this session, bills providing for a post office building in each of twenty-four towns in his district. The towns vary in population from 100 to 500.

That's the sort of thing the pork barrel method of building post offices encourages. It isn't surprising that the postal service accumulates a deficit. It has to accumulate up to the monumental Federal buildings provided by pork barrel Congressmen at forks of creeks.

The Elliott bill, providing lump sum appropriation to be expended on buildings in accordance with actual needs, marks a real advance in stopping governmental waste. But it's rough on Congressmen. What excuse can a Congressman give for existing if he can't go to Washington and bring home a post office?

THE LINE IS BUSY

INDIANAPOLIS telephones are used three-quarters of a million times each day, the telephone company estimates. That is, used for conversational purposes besides which they serve as paper weights and as handy missiles to hurl at the wife.

An average of two calls a day for every man, woman and child in the city pass through the local exchanges. Which, perhaps, is the reason central always tells us the line is busy or gives us any number she happens to have in stock at the moment.

Indianapolis has twenty-one telephones for every 100 citizens—in twenty years the ratio has increased five times. There are now more phones in this city alone than in many populous and civilized European nations.

There is no real need for operation of step and go signals after midnight, Mr. Fixit is advised. Think of the light bills the city saves.

DEAR MR. FIXIT: What can you do about Rochester Ave.? We have petitioned for grade and gravel from the C. & W. tracks to Gardner Ave. This was denied. Tracks drive on our sidewalks, breaking curbs and dividing the sidewalk.

WEST SIDE RESIDENT: Present another petition with as many signatures as possible to the new board of works. A delegation of a few property owners at the board of works meeting at 3 p. m. Monday, Wednesday and Friday would help.

Famous Composers

John Philip Sousa

SOUSA, American bandmaster and composer, was born in Washington, D. C., in 1856. He was a teacher of music at 15 and a director at 17. In 1876 he played the violin in the orchestra of Jacques Offenbach, during the latter's American tour. After experience in traveling companies he became in 1880 leader of the United States Marine Corps band.

In 1892 he organized his own band, with which he earned fame in this country and in Europe. During the world war he headed the Great Lakes Naval band. After the war he resumed his tours with his own organization.

The spirit and swing of his music, especially of his marches, have made his compositions—more than 200 in all—popular throughout the world. Among the best known are the "Washington Post," "Liberty Bell," and "Stars and Stripes, Forever."

Sousa's programs contain, besides many American compositions, much classical and Wagnerian music, of which he has made excellent transcriptions for band use.

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