

# The Indianapolis Times

FELIX F. BRUNER, Editor. ROY W. HOWARD, President. WM. A. MAYBORN, Bus. Mgr.

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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 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 navigational and water resources of the region."

Under this provision a large number of

cities and irrigation districts have been given power licenses and are developing their own electric energy and saving their people money.

The Swing-Johnson bill provides that this policy shall apply to the power generated at Boulder dam. The Federal Government would build the dam and the electric generating plant. Political subdivisions and private companies would lease the electricity generated and build their own lines for transmitting it. And where applications conflict, preference would be given the political subdivision in case other things are equal.

Secretary of the Interior Work, under whose direction the dam is to be built and administered, has objected to this policy and asked that all reference to the Federal water power act be stricken from the bill. This would leave him with complete control over disposal of the power.

The precedent would be dangerous.

## Cure Worse Than the Disease

AS a result of the hullabaloo over the Countess Cathcart case, Immigration Commissioner Curran of New York announces he will ask Congress to give him absolute authority to decide all cases of appeals by immigrants and visitors detained at Ellis Island.

Reading between the lines and in the light of subsequent events, it would seem the commissioner did not wholly approve of the Cathcart deportation order. The comedy of errors played by the immigration officials seems to have made him sick, as indeed it did most every one else in the country. Anyway, he has taken to his bed, whence comes the bulletin announced above.

Commissioner Curran says he did not decide the Cathcart case "at any point or in any way, by law and regulation I could only stand on the sidewalk and watch it go by." A predicament in which he has all our sympathy; for most of us, at some time or other in our lives, have had to stand by and watch somebody pull a boner which we would have given a week's salary to head off.

But the commissioner's remedy is worse than the disease. So far as we know he may have all the wisdom of Solomon plus, and would so decide his cases; but the institution his bill would create—an immigration dictatorship—would be far too dangerous, a power too easy to abuse.

In fact we have some such dictator now: St. Peter-at-the-Gate Kellogg. He not only can, but actually does, bar anybody he sees fit to bar or admits anybody he sees fit to admit on such conditions as he wills. Who has forgotten the muzzling of the ex-president of Hungary? Or the barring of Countess Karolyi? And of Saklatvala, British member of Parliament? Who has forgotten, on the other hand, the welcome that was extended to the Russian Soviet gentry who wanted to do business with Wall Street?

What we really need is not a new law creating another czar to rule over immigration and the admission of visitors, but the abolition of some of the old laws and some of the czars we now have. That, and a general revision and simplification of other laws to conform to common decency, commonsense and international practice.

Certain members of Congress have been threatening to start something along these lines for quite a while. What's detaining them?

## WEEKLY BOOK REVIEW

### Studying the Selfish Side of Clyde Griffiths

By Walter D. Hickman

OMYTIMES a character becomes such a false and sensual mess that one would not want to be on 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 "saw" 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 145 pages. Clyde was a little over 18 then.

Today I am concerned with the second book, only the first 283 pages. In the second book we find Clyde emerging from his mental gloom in Chicago. Finally he becomes a bell-boy in an important club in Chicago, associated with one of the same bellboys, who was with him in the Kansas City misadventure.

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

name was Samuel Griffiths, head of a profitable collar factory.

Clyde worked fast enough to inherit his uncle's estate, but he made a promise that he might take him to Lycurgus. This happens. Because the Griffiths were a large and important part in this town, they decide to start Clyde at the bottom, the "shrinking" of collars.

He gets the neck. And starts at that.

And as starting as that, he is the "neck," or believes that he is just

that, in a strange city. He goes to a church social. And he is there. He is "hot" because of a woman.

The result—no experience.

He lifts himself as a working thing in the collar factory until he manages a room filled with women. He finds, after a strict talk on women, a GIRL.

Her 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.

## Dooleys and Edna Leedom Create Abundance of Laughs in Follies

The business of glorifying the American girl is subordinated somewhat to that of permitting the American comedian to do his or her stuff in the current Ziegfeld Follies at English's this week. But the glorified American girl, without which the Follies would not be the Follies, also is considerably present.

First and foremost in this big fun show is Johnny Dooley, who seems to be doing double duty, appearing in some of the skits that Ray Dooley made famous, as well as in his own stuff. He seems to be on the stage at least half the time and the audience would not care if it were even longer.

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 the characterization of a very blond Tondelaya, in which she adds considerably to the vamping business of that dusky lady of "White Cargo" fame.

One of 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. No 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 Pottery."

These skits include the hilariously funny automobile stunt, with Ray as the driver. It is very similar to the one in which Fields appeared in the "Follies" last year. Barbara Newberry is particularly pleasing in a 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 "Follies" boys, with their well-known ability to dance, are shown to the best advantage. In fact, some of them are shown with very few clothes. There is one big Ben All Haggin picture, an Oriental affair, labeled "Pearl of the Orient." It is not one of the best, but 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 looks at the audience. He is Charles Chase, a clown at Keith's. The rest of his stunts certainly entitle him to his billing, "most unique." Among other things, he has 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 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 Carlena 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 steppers.

Edna Leedom Traver offers one of the best acrobatic trunks I have seen. It is mostly the same old idea of feats of strength and equilibrium but with apparent ease, but these boys have the personality and ability to make their act stand out above the others. Their roller skating dive carries a thrill.

The Clavelly 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 comedy is "Wandering Pansy," a man to be known as "Pansy." It is a comedy. Can recommend this week's show at Keith's as a good, well balanced bill.

At Keith's all week. (By S. S. B.)

### THEODORE STEFANOFF TOPS GOOD BILL AT LYRIC

Theodore Stefanoff and company, at the Lyric this week, have several beautiful moments in their act. It is composed of dancers, five men and five women, who dance in ensemble and several specialties.

The most interesting thing they did, with an eye to beauty, was the opening number when the company, in white costumes, pose against a back drop and then execute a charming dance.

A flash display of color has been handed in an intelligent manner in

### Stage Verdict

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

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

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

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

the costuming of the different people, and the groups.

Sheahan and Startzman 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 "applesauce" out of someone.

Wanda's seals are a man and two seals that are almost human in their seeming understanding. Their features are throwing balls to each other and the playing of several horns by both.

Austin and Delany offer some harmony on the "uke" and a very novel instrument, a comb with paper around it. And it is good stuff. They also have some good comedy to the act.

Seymour and Cunard, a man and woman, have some melodies with the man at the piano and the woman singing. Their feature is a ragtime version of "Rigoletto." Are a good pair.

At the Lyric all week. (By J. T. H.)

### 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

made no difference, because the Maennerchor was there.

We are not asking apologies for missing prima donnas. Missing pianists and prima donnas are too common. The Maennerchor, by its past performances, has proven its worth as a musical attribute to the civic and musical influences of Indianapolis. (By Observer.)

### MILLE NINA IS CLEVER STEPPER AT PALACE

In view of the fact that there are dance acts just about any place would go it is apparent that it takes quite a lot of thinking to be ahead of all the rest in material. Mademoiselle Nina at the Palace for today and tomorrow has done just this thing. She dances a difficult-to-dance to the melody of the ever popular "Charleston."

Beauty is not forgotten in the act, however, despite the "Charleston" number.

Dancing on her toes all the time, Nina offers a charming number that appears to be on the order of a slave dance of some kind. And to match the beauty of the dance the music chosen was that inspiring melody of Korsakow's "Hymn to Sun."

It makes a fine impression. Assembling Mills. Nina, a company of two men, one a pianist, and another woman.

Maxine and Bobby will prove an agreeable surprise to those who like dogs. "Maxine" is a little terrier that goes through her work without a murmur or a single spoken prompting. The little dog makes everyone envious of her possessor.

The four Rubini sisters are four girls who play the piano, two cellos and a flute. The girls have some fine melody in the act, but do one thing that is entirely unnecessary and out of place. Meaning that part of the act where one of the girls steps down into the orchestra pit and goes through the motions of directing the orchestra and the instruments on the stage. Outside of this one thing the act moves smoothly and is good entertainment.

McCormack and Irving have some sophisticated comedy that is of value and are a clean cut pair out front. Liked them very much.

James, Morgan and Rush are a trio of two men and a woman who offer comedy as it would happen on a seaside beach.

Bill includes photoplay, "The Parasite," with Owen Moore and Madge Bellamy, also news reel.

At the Palace all week. (By J. T. H.)

### TEACHERS' CHORUS IN CONCERT TONIGHT

The Teachers' Chorus of Indianapolis will present their fourth annual concert, with Louis Graveure, as assisting artist, tonight at Calhoun 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.

## THE VERY IDEA!

By Hal Cochran

### Easy Goin'

I KNOW a man who's mighty wise; who's sorta opened up my eyes, until I think I realize he lives the proper way. He has his time for plenty fun, in work he's on no wildcat run, and yet he gets some real things done through judgment, day by day.

He doesn't tear and rip and roar. He knows what each good minute's for, yet always seems to hold in store the right amount of pep. Why rush, and bust, and get upset? Why fuss and fume and always fret. It's never done much good, as yet, in building up a rep.

The crazy race that humans run is robbing folks of lots of fun. They're willing down beneath the sun, with no real chance to climb. Just think of all the pep that's oozed from folk through being too confused. Where, if good common sense were used, they'd simply take their time.

Do well the tasks you undertake, but, say, don't let your system break. Use judgment, man, for goodness sake, and get upset? Why fuss and fume and always fret. It's never done much good, as yet, in building up a rep.

My pity goes out to the man whose wife was so late he forgot who he was waiting for.

## A Sermon for Today

By Rev. John R. Gunn

Text: "And he was casting out a devil, and it was dumb. And it came to pass, when the devil was gone out, the dumb spake."—Luke 11:14.

HERE was a man possessed with the dumb devil. He has been known many a man to be possessed with that particular devil. When this devil gets into a man he becomes tongue-tied. He goes around sulking, and refuses to speak to his neighbor because of some old grudge.

I hardly know which is the worst, a tattling neighbor or a tongue-tied neighbor.

There is a time when silence is golden; there is also a time when silence is galling.

I know of a husband and wife, who lived together for several years in the same house, and ate together at the same table, without speaking to each other. I should hate to go through an experience like that. I don't mind a little scrap now and then, if we get through with it and

make up. The making up is worth the scrap—it is almost like the bliss of the honeymoon.

I know of two brothers—not only brothers in the flesh, but brothers in the church, and brother-members of the same official board in the church—who had a falling out and for years never spoke to one another. They had been partners in business, operating a shop together. But when they fell out, they had a partition built directly through the middle of the shop, and there side by side each continued to carry on a separate business. The dumb devil certainly had them in his power. Sometimes they would both pray in the same service at church, but I am quite sure their prayers never got beyond the ceiling.

When a child refuses to speak, we say, "The cat's got your tongue!" but if you are a grown person and refuse to speak to your brother or neighbor, I say, "The devil's got your tongue." When you get the devil out of you, then you will speak.

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## 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.

## RIGHT HERE IN INDIANA

By GAYLORD NELSON

### ALWAYS A FRESH CROP

INDIANAPOLIS police, in raids over the week-end, snote a number of alleged blind-tigers and made thirty-two arrests on charges of trafficking in booze. It was not an intensive clean-up effort, elaborately organized, just the usual week-end business.

Some weeks ago Federal prohibition agents, accompanied by deputy sheriffs and police details, staged a spectacular series of raids in the city similar to Evansville, Anderson and other Hoosier cities. The casualties among blind tigers were terrific. More than three score arrests were made.

Then the Federal agents passed on. Apparently every taint of alcohol was removed from the Indianapolis breach.

A couple of weeks ago Federal officers returned and conducted another series of raids in the city. Fifteen or twenty booze peddlers were nabbed.

Two such clean-ups in rapid succession ought to make Indianapolis as dry as the Sahara desert. But not so. Scarcely do the Federal officers depart before another crop of bootleggers and blind tigers spring up. As soon as one blind tiger is put out of business another takes its place, despite regular law enforcement efforts of local police and repeated special raids.

There is always a fresh crop of booze law violators because of the demand for booze. As long as there are buyers there will be sellers who will take a chance. The heart of the dry law problem is demand, not supply.

### 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 postoffices 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 construction of postoffices and Federal buildings in accordance with the plan of the Treasury Department. It will provide a commonsense building program under direction of the Treasury Department for the construction of postoffices and Federal buildings in accordance with the plan of the Treasury Department.

The Elliott bill, providing a 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 postoffice?

A Georgia Congressman has introduced already this session, bills providing for a postoffice building in each of twenty-four towns in his district. The towns vary in population from 50 to 500.

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

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### 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.

No doubt the almost universal use of the telephone in this country has done much to cultivate a taste for profanity and has made the way to salvation more difficult.

fact. But more than any other single factor it has speeded up business, professional and social life. No other modern convenience has done so much to save time.

Think of the expenditure of time, energy and shoe leather if the three-quarter of a million daily telephone conversations had to be made face to face instead