

# 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.

## KNOW YOUR STATE

INDIANA has an official State banner and an official flower. The banner is a blue field, with a torch and nineteen stars; the flower, the blossom of the tulip tree, a white flower with heavy yellow petals.

## THE TRIUMPH OF LABOR

The real triumph which labor, once a very definite class of citizens, has scored is that the reason for this special holiday has passed.

It was established at a time when we were emerging from an agricultural to an industrial age and changing our social order through machinery.

The first beginnings of that era had divided men into two classes, those who worked for wages and those who hired others for pay.

In the agricultural era, then as now, there were no social barriers, no conflict of interest between the employer and the employee.

The hired man on the farm ate at the same table with the owner of the farm and worked at his side. The hired girl went to the same church socials with the daughter of the house. Oftener than not she married the son of the family.

But industry brought changes. Competition in manufacture led the owners of factories to buy as cheaply as they could. Labor was a commodity. The wage-earner became a distinct social class.

And as industry became more organized, the conflict deepened and our ancient Americanism took on a snobbish attitude of mind, as well as a rather tyrannous one.

The fiction grew that the man who worked for a wage was less in dignity, less in rights, than the one who was able to build factories.

Very early those who worked for wages found that they must organize if they expected to live decently or to be able to enjoy the articles they manufactured.

Labor day was established as a recognition of the growth of organized labor.

It was a political gesture. Theoretically it was set aside to permit the wage-earner to plan for better things for himself.

The right of collective bargaining is now recognized in principle. But the justice which labor obtains for itself no longer depends entirely upon this fact.

For with the organization of industry on a scale of quantity production, with gigantic corporations supplanting individual owners, with labor having obtained a margin of savings from his earnings, the ownership of industry is no longer closely held, but the worker has become an owner. The line between labor and capital is disappearing.

This is the day of the labor banks and of stock ownership by wage earners.

It is estimated that more than seven hundred million dollars worth of stock is held by employees in industries in which they are employed.

That proportion will grow as the years pass and a larger portion of the stock gets into the hands of men who labor in the industries.

Fifty-seven thousand employees of the telephone company own stock in that concern. Forty thousand employees of Armour & Co. own stock in that big industry.

And there are thousands upon thousands of wage earners who own stock in other industries than those in which they are employed.

That has been the triumph of labor and the ultimate disappearance of the term as a class designation is but a matter of time.

The public schools, the high standard of living, the more general distribution of modern conveniences of living are all moving fast to make the term meaningless.

The changed status from the time Labor day was officially established has been greater than any change brought by a revolution of force.

The fine part of it is that it is a continuing change of the old order, always better than yesterday.

## THE CEASELESS QUEST

Comparison with conditions of workers in other countries will make the American glad that he lives in the United States.

Spain today goes under a military dictatorship. That means more labor for the worker. For in the end he pays for the burdens of government, whether it be the tyrannies of a king or the graft of a city boss.

The Italian worker has found out what dictatorship means. He is now under orders to work nine hours a day as a means of bringing value back to the lire.

The fascist Mussolini remembers an adage from his days of socialism and knows that wealth is the creation of labor. Therefore he proposes to create wealth by making labor work harder.

If you look at England, you find two millions of men who would like to work, but for whom there is no work.

France is no better. In Europe, the one country which is busy is the one defeated in war and the Germans are paying their profits as penalties for the sins of the Kaiser.

But even if the conditions are better in the United States, the thoughtful worker will ask himself how far the age of machinery has brought him in the ceaseless and endless quest of man to escape the curse of Eden.

For the whole struggle of mankind has been to get away from that curse put upon Adam that "thou shalt eat thy bread in the sweat of thy brow."

Much as we may tell ourselves that labor is dignified and in itself an aim, we all know that individually and collectively we try to escape labor and toil.

The individual does it by such makeshifts as thrift and savings, by speculations, by shrewdness or by taking advantage of his more gullible neighbor.

Mankind has tried it by creating various forms of civilization and industry, and they have all failed.

Political changes have brought no relief. Men worked just as hard under feudalism as they do under democracy and neither the socialism of Russia or the fascism of Italy changes the necessity of men to work and toil.

Nor does the form of production give relief. The new era of industrial machinery has given men more comforts and more luxuries, it has banished famine and made wholesale poverty impossible, but it has

not released man from his chains. He works as he worked under the agricultural regime.

The world has doubled its population in the hundred years that man has extended his own efforts through machinery.

As machinery is developed still further and more and more as the power, released in electric current, is applied to production, the population will continue to increase.

For machinery has made food plentiful and easily accessible.

No longer is it possible for whole nations to disappear because of lack of food. The wheat of America next week feeds Liverpool. The meat from the Argentine finds its way to American tables. Coffee of Brazil greets each morning worker.

Perhaps the most that can be said of the industrial era and the coming of mass production is that it has made food and comfort greater, famine impossible, and increased the desires men have for material things.

So, however happy we may be in the triumph of labor in obtaining more of justice, it may be just as well to remember that we have not conquered that curse.

Under the industrial period, we will not be hungry. But we will work harder and harder and more monotonously.

Salesmanship will sell us the idea of new desires and new needs. The peddler will carry the doctrine of new comforts. The worker and the machine will create them in prodigious quantities. The circle keeps on revolving—more production, more labor, more desire through salesmanship, more labor.

Those who dream of the day when no one must toil or drudge have not read the signs of industrialism aught.

We will never starve again. The population of the world will increase as rapidly as invention multiplies the ability of the world to produce material things. But man will, apparently, never accomplish his ceaseless quest since driven from Eden. He still eats his bread by the sweat of his brow.

## LEST WE FORGET

A fine service was rendered to Indiana when the management of the State fair gave a reminder to the people that Indiana has contributed to statesmanship, to idealism and to principle.

The vast audience which braved storm and rain to listen to the discourse of the Hon. Albert J. Beveridge on Sunday afternoon as he extolled the value of the Bible as literature as well as a guide for spiritual direction, was more than a personal tribute to him.

If they stopped to think, they must have felt a twinge of regret that our modern political estate has fallen low.

A Watson, retaining power through his treacheries to men in his own party, through the distribution of jobs to political workers and the service to the privileged interests for which he was once a lobbyist.

A Robinson, named as a result of his friendship for a man now is a permanent guest of the State and financed on his dry forays by the Anti-Saloon League.

Sad is the decline, my countrymen, when you contemplate Beveridge, recognized for his contribution to idealism and to knowledge, author of a great work on American history and writing another, known the nation over for his devotion to causes and to the common good.

What message will Watson have for the State after he has been out of office for a dozen years?

What thoughts would greet a Robinson if he were to lose his brief period of authority?

There may be those who will remember the incidents of four years ago and recall the part that Watson played in taking from the service of the State and Nation the man who Sunday brought new inspiration.

It may even result in a determination to lift Indiana from its present low level of political mediocrity and wise and once more choose as leaders those who really represent the soul and ideals of Indiana and forget its tricky politicians and its scheming co-ordinators of the selfish groups.

It takes years to get a good reputation and only a few minutes to get a bad reputation.

Some read the cook book to see what to have, for dinner when they should read the bank book.

Perhaps the most difficult farming project under way is trying to grow sage from wild oats.

Weight reducers who succeed will be made about it this winter.

## GIRLS ARE GIRLS TODAY

By MRS. WALTER FERGUSON

Not long since I was privileged to attend a large convention composed mostly of college girls. I wish that all the weepers might have been there. Such pulse, such sureness, such capability, such fine comprehension, such fearlessness!

The modern girl is the greatest marvel of the twentieth century. Let the Mother Grundys rave as they will, let the reformers howl, but that does not alter the fact that never before in the history of the race has the unmarried girl been so splendid as she is today.

She has a clear outlook upon life and man, and she is not bothered by those false pruderies which so hampered the young woman of a former generation. She is not deceived, and her fearless eyes look ever for the truth.

It is true that there are a lot of wild and silly girls in our midst, but no more than there have ever been. And even the most foolish today are far wiser and more capable of looking after themselves than those silly misses of the Victorian era.

We take delight in deploring the frankness of the present generation. When we can't think of anything else to talk about we always fall back upon the sins of the children and wonder what on earth is going to become of them.

Well, it is very easy to see what is going to become of our girls. They are going to get the very best that is possible out of life. They are not going to be frightened by foolish conventions, nor waste their precious existence in fear of a chimera. They are going to have love and work and friends. They are going to taste deeply of life, not merely sip the foam from the cup. They are not afraid to challenge fate, nor do they faint when they are dealt a hard blow from that unseen hand.

And I doubt very much whether any of us would like our girls to be any different. We would despise those overly modest, blushing damsels of the long ago if they came back again.

It is too bad, however, that they can not return for a space so we might the better appreciate the high-headed, fearless, capable maidens of today.

# Tracy

More People Moving  
Money Means More Wealth.

By M. E. Tracy

I was riding with a banker the other day and we passed a house under construction with twenty or thirty cars parked in front of it. "That is what I call labor," he said. "What?" I asked.

"All these automobiles," he replied. "Every carpenter, plasterer and plumber coming to work in a five-year."

"Do you think you would have any more money in your bank if they didn't?" I asked.

"Sure," he said, and I actually think he believed it. Some people still have the idea that money is the toe of a sock means wealth, but it doesn't. It just rots the sock.

The only way you can get wealth out of money is keep it moving, and the more people there are to move it the more wealth it makes.

Some people have the idea, too, that production is the all-important factor of trade, but they are wrong. It is consumption.

It is not what a few sell that tells the story, but what the majority can afford to buy.

More rapidly moving money and increased consumption are back of our present prosperity, and back of them are high wages.

Mr. Wrigley wouldn't be selling so much chewing gum or Mr. Ford so many automobiles were it not for the fact that millions of workers are better paid than ever before.

The buying power of the American public is the backbone of American business.

The world has always labored because it always had to, but not until very recently has the world realized the good sense of paying labor well and giving it a respectable position in society.

One hundred years ago, such parades and festivities as are taking place all over the country today would have been impossible. They would either have been laughed to scorn, or accepted as the signal for harsh and ruthless prosecution. If you don't believe it, go to the record.

If labor wanted to march in "good old times," it had to do so under some other banner and in the name of some other cause.

Looks or Dresses?

Two men were discussing women last week.

"I think," said one, "they are better looking than they used to be."

"You're wrong," said the other. "They're looking better dressed."

"When you and I were boys," he said, "only a few had decent clothes, and you could generally tell what their husbands did by what they wore."

A lot in that when you come to think of it. If women are better dressed it must help the clothing business, and if it helps the clothing business, it must help textiles and the cotton growers.

High wages making for beauty on the one hand and for trade on the other—these are your philosophy of the American labor movement.

It Succeeds

E. W. Scripps, who founded the Scripps-Howard newspapers, was one of the first to see the wisdom of a wider distribution of wealth through higher wages. He began to preach the idea when it was regarded by most people as revolutionary, as subversive of civil liberty and sound economics.

But business men who denounced him lived to make millions because of the success of the doctrine for which he stood.

If America owes much to the labor movement, the labor movement owes something to E. W. Scripps.

Wages can go too high, of course, but only to the extent that they prevent one trade from availing itself of the services of another trade.

If the plumbers were to get so much that other workmen could not afford plumbing, or the carpenters so much that other workmen could not afford to build houses, then they would be standing on their own light.

More often than not, however, the question of what people can afford is determined by consumers, paid too little. Instead of producers paid too much.

The Weak Link

Just now there is considerable discussion of how to maintain the prosperity we are enjoying.

One way, I believe, is to increase the buying power of the farmers. Here is a great class of people who have not been let into the market—10,000,000 of them and more, who are obviously in need of goods and wealth in the whole structure of American business in consequence.

When did the English writer Chaucer live, and what is his most famous work?

He lived A. D. 1340 to 1400. His most famous work is the Canterbury Tales.

Has "Gentleman Prefer Blondes" been produced in the movies? Who is the author of the story?

The movie production is not finished but soon will be by the Famous Players-Lasky Corporation. The book was written by Anita Loos and the dramatized version has been quite successful.

How is artificial marble made?

By hardening gypsum and also from magnesium oxide and magnesium chloride which may have marble dust mixed with it. It is used for ornamental purposes.

Which of the Justices of the United States Supreme Court wrote the decision in the Danbury Hatters case? Who was Chief Justice at the time?

Associate Justice Charles Evans Hughes wrote the decision. Edward D. White was Chief Justice at the time.

# All Husbands of Today Should Never Forget to Make Love to Their Wives

BY WALTER D. HICKMAN

The love-making business should not stop after the wedding ceremony.

That's the lesson tucked away in the theme of "Silken Shackles."

And the problem is still more interesting when the wife role of this movie is played by Irene Rich.

The husband who forgets how to make love to his wife after the honeymoon, is played by Huntly Gordon and the unmarried man who is willing to make love to any woman is played by Victor Varconi.

The wife who will meet in this story wants to be loved. More so when her husband gives up this gentle but demonstrative form of telling her that he loves her. Of course, this wife ought to have enough common sense to know that her husband does love her although he does not pull the sheik stuff every time they are together.

The fact is that this wife is a flit and being in Europe with her husband on important business, makes it easy for her to use her eyes in public places. One night her optics fall upon the leader of an orchestra in a cafe. She makes it possible for them to meet.

And so her program of pulling the wool over the eyes of her husband begins. But he is wise and he secretly arranges to pay the fiddler a bunch of money to make love to his wife because the husband wants to "cure" his wife of the romance fever.

The fiddler makes matter more romantic when he tells her that he is really a nobleman and of a noble family made poor by the war. She falls for this line of talk.

When the case arrives at a dangerous point, the husband decides to show his wife that her Romeo is just a paid servant. Now the fiddler refuses to take the money and declares that he loves the other man's wife. The wife decides to run away with the fiddler, thus leaving husband in a terrible mess.

So husband decides to get wise to the family tree of the fiddler. And the fiddler sure did have some family tree. No nobility in his family. His father was a garage expert who had only one suit to his name and that not so good.

So husband brings in the "family" of the fiddler during a grand dinner party attended by all the real people of Europe. That kills the "goose" of the fiddler and the wife is ready to go back to her own family.

Irene Rich gives a splendid performance of the wife who wanted to flit and be loved. This woman has great charm and she makes this character mighty convincing and life like. Here is an artist who is doing some big things on the screen.

And she knows how to wear gown. Good of course, but the good looking husband who is just wise enough to cure his wife with her own medicine. Varconi gives an "evil" characterization of the man with the naughty eyes. He makes the character a dangerous and thrilling companion for women who want to be loved according to the sheik method.

Am sure you will enjoy "Silken Shackles." Bill includes Eddie Davis and Company in a dance revue; music by American Harmonists and other movie events.

At the Colonial all week.

"MEN OF STEEL" HAS RIGHT TO CLAIM HONORS

There has been a whole lot said in praise of "Men of Steel," with Milton Sills, being a corking good movie.

Long before he revealed himself in this one at the Circle, the movie world was told from New York that Sills had another "Sea Hawk."

Am told that Sills wrote this story, and to get the right atmosphere the picture was actually made in the steel mills. In "The Sea Hawk," Sills had a romantic role full of color. The nature of his work in "Men of Steel" is entirely different. Here we have Sills doing a very big piece of realistic character work.

And for that I am glad. I like to see an actor have a role which gives him a chance to draw upon his reserve dramatic power. Late, Sills hasn't had such an opportunity. But he has it in "Men of Steel."

Milton Sills is capable of doing heavy dramatic work upon the screen. What he needs is a vehicle which is big enough for him.

Will admit that I became greatly excited when the big scene in the steel mills arrived. Hot, flowing steel is moving under the control of a madman in the direction of Sills. Sills and another man are fighting in a high spot which is used to mold the hot steel.

On comes this great bucket of hot steel. Always moving closer, closer and closer. It is death approaching. Nearer and nearer and it is about ready to pour its death sting upon the two fighting men.

If you do not get a thrill out of this splendidly handled scene then you will have to walk out of this week for your thrills.

Of course, Sills isn't burned to death, but the madman has to be handled. So he comes in contact with a live wire and is hurled into the big pot containing the hot fluid. This is a thrill.

Then there is a corking and even unusual love story worked in and against this realistic background.

And talk about comedy, there is some which will make you howl. It might be called "spitting" comedy. This funny line of business is put over by Frank Currier and George Fawcett. And this man Fawcett,

## Movie Verdict

CIRCLE—Milton Sills has one of the best movies of his career in "Men of Steel." A gigantic movie event.

OHIO—Rudolph Valentino in "Son of the Sheik," continues to break box office records.

COLONIAL—Irene Rich does some fine dramatic and comedy work in "Silken Shackles."

APOLLO—"Tin Gods" is a Thomas Meighan picture which will please and interest movie fans.

as you know, is the real article when it comes to character work.

The cast is as follows:

Jan Bokak ..... Milton Sills  
 Jan Bokak ..... Doris Kenyon  
 Jan Bokak ..... Allen  
 Jan Bokak ..... Victor Varconi  
 Jan Bokak ..... Frank Currier  
 Jan Bokak ..... George Fawcett  
 Jan Bokak ..... John Kohn  
 Jan Bokak ..... Henry West  
 Jan Bokak ..... Taylor Graves

"The theme of the 'Men of Steel' is a big one and First National has in it one of the very best vehicles that Milton Sills has had. Sills has given the screen two big ones—'Men of Steel' and 'The Sea Hawk.'"

Bill includes an overture, a News Reel and other events.

At the Circle all week.

GOOD THEATER IS TOM MEIGHAN'S LATEST MOVIE

After you see Tom Meighan in "Tin Gods," you will have the feeling that you have been mightily well entertained.

I had that feeling after seeing Meighan in a movie that boasts of a good story and one which gives him a chance at dramatic work.

"Tin Gods" is the story of a wife, very wealthy in her own name, who gets politics and forgets her home.

her husband and her little boy. She is about the most selfish and self-centered woman, who has appeared before the movie screen for many months.

How even her husband could tolerate her is a mystery. She is a selfishness for three years is being me.

The husband is a real engineer and a builder of bridges. For three years he is just the man about the great house of his wealthy wife. He does not even build bridges, but just sticks around so as not to interfere with the plans and ambitions of his modern wife. Then the crash comes—the son plunges to his death from the window of the great house while the mother is broadcasting a bunch of applause about wanting to be a State senator. She is making a plea that the Senate needs mothers who know how to protect their children and make their husbands happy. Applause. Yes.

And while she is spreading it, her own son falls to his death.

This drives the husband, played by Meighan, into South America to build a big bridge. He starts boozing in order "to forget."

That is silly, but he does a fine job of it. So much so he doesn't have time to work on the bridge. So he is relieved from active work while he sobers up. He nearly kills himself. He gets the fever and is nursed back to health by a good bad dancing girl in a dive. She is the real article and they learn to love each other honorably.

Then the wife arrives from New York because she was defeated for election to the Senate because the voters would not elect a woman who was not living with her husband.

She wants her hubby back so she can campaign more successfully. So she poisons the mind of the little dance girl and the dance girl huris herself to death.

And the husband does not go back

to his wife. That is as it should be because the wife was a terrible "cat."

Meighan plays his part with fine understanding. Renee Adore is the dance hall girl, and what a marvelous piece of work she does in developing the soul character of this really big character. Allen Prince fits splendidly into the role of the wife who was so selfish that even poison ivy couldn't grow near her.

Here is a Meighan picture that will entertain you. It is a Paramount.

Bill includes a comedy, organ and orchestral music and other events.

At the Apollo all week.

VALENTINO PICTURE REMAINS AT THE OHIO

The Ohio was telling the truth when the management announced that it was necessary to hold "The Son of the Sheik," Valentino's last picture, over for this week, making its second week.

Never before, I am told, has so many people attempted to get into this theater. Capacity business is the rule. So it was absolutely necessary to hold this picture over this week. I reviewed it at length last week in this department.

At the Ohio all week.