

**'SIMPLE QUIZ' STOPS ALUMNI OF UNIVERSITY**

Imagine Any One Not Being Able to Answer Such Easy Questions!

*By United Press*  
BERKELEY, Cal., Oct. 24.—Only an elephant never forgets, but who wants to be an elephant?

Thus do alumni of the University of California—those who admit they have seen it—nonchalantly pass off the results of their encounters with the newest humbler, the university graduates' questionnaire.

The questions are directed at information every student is supposed to have absorbed at some time in his campus career. Some of them:

1. What state was formerly known as Desert?

2. What is the oldest university in North America?

3. When did the Holy Roman empire go out of existence?

4. What famous American revolutionary leader later served in the Russian navy?

5. For what are the plains of Abraham famous?

6. What famous geographer gave his name to two continents?

7. Approximately when did Buddha live?

8. Who said "They shall not crucify labor on this cross of gold?"

9. What were the Boxers?

10. What were the Shoguns?

11. Who is known as the father of history?

12. What was the Jacquerie?

13. What was the Hundred Days?

14. In what war did the charge of the Light Brigade take place?

15. What are the ABC powers?

*Lindy and Wales—Busted:*



THE INDIANAPOLIS TIMES

**HOLLYWOOD IS BUNK, SNORTS SONG WRITER**

Everything Is Wrong Out There, Composer of Many Hits Asserts.

BY H. ALLEN SMITH  
United Press Staff Correspondent

NEW YORK, Oct. 24.—"Love-love," said L. Wolfe Gilbert, thumping industriously on one of the piano keys, "love—shove—above—dove." Gilbert was writing a song.

He has just returned from two years in Hollywood and he has some scorching ideas about the talkie capital. He is stopping in New York only long enough to write a song

or two, then he will go to London to turn out some music for a British revue.

Gilbert wrote, among other hits, "Bonnoma," "My Little Dream Girl," "O Katherine," "I Miss My Swiss," "Jeaninne," "Waiting For the Robert E. Lee," and "Ragging the Baby to Sleep."

He is the Broadway hotel room where he is working on a new song, he told the United Press when the talkies are affecting Tin Pan Alley.

Everything is wrong at the present time, he said, is woefully mismanaged. Everything is all higgledy-piggledy. Enough money is being wasted in the production of pictures to feed the unemployed all winter, he believes. Yet there is hope of improvement.

"Picture this scene, for example," he offered. "Here are twenty-five song writers in one company, each with a little cubbyhole of an office, all jammed up together."

"We have to report for work every day. But there is no work for us. No songs to write. We can't play cards—it's against the rules. We can't drink. So what do

we do? We sit around all day, in and day out, playing spelling games. We go around and collect our big checks with the feeling that we are robbing the company."

As for the effect the talkies are having on song writing, Gilbert holds it is destructive, if anything.

It used to be, he said, that a song writer sat down and wrote a song for the public. He knew pretty well

what his public wanted, and he governed himself accordingly.

"But in the talkies we don't write for the public," he said. "They come to us and say they want a song for Clara Bow. She's in love with a Spaniard and he's thrown her over. So they say write a song."

"We've got to write it so Clara Bow can sing it. That is the greatest drag. Most of the movie stars can't sing. Most of them admit it. But the producers insist upon their

chirping a little, and we've got to write the do-re-me."

Gilbert sees an unmistakable trend, however, toward the singing star—the star with a good voice, and it is here that the hopes lies.

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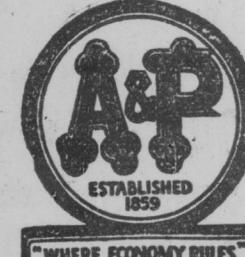


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