

JAMES DUNN and ALICE FAYE seem pretty pleased with one another, while the irrepressible team of FRANK MITCHELL and JACK DURANT look on. All four are featured in the new Fox Film production, "365 Nights in Hollywood." 2PC

Hailed as 'the laughing low-down on the world's dizziest city,' the Fox Film production, '365 Night in Hollywood,' will be shown on the screen at the New Lyceum Theatre on Monday and Tuesday, November 19 and 20.

All advance reports state that there at last is a story with a new slant on Hollywood. Written by Jimmy Starr, the movie colony's ace columnist and commentator, '365 Night in Hollywood' tells the story of a girl, a boy and two adagio ice-men who turn the flicker city upside down.

The picture laughs at many of the foibles and the fancies of the screen great and their native health. In particular it is said to hold its sides over the Disney movie schools which flourish in that center of 'side' and capital of charlatans.

AliceFaye is seen as a young screen aspirant from Peoria (of all places!) Illinois, while Jimmy Dunn is cast as a smart-cracking picture director who has had his moment in the sun—and finds the shade a trifle chilly. Her problem is to get the top. His is to get there too — which is just about twice as hard once you've already been there.

Frank Mitchell and Jack Durant are a pair of sightly cockoo ice-men who pick Alice as a star—and then set out to pave the way for her success. Preview audiences are said to have roared themselves into the aisles at the merry antics of this team of zanies.

Other members of the cast are Frank Melton, Grant Mitchell, John Bradford, Frank Conroy and John Qualen.

George Marshall directed the picture with Sol M. Wurtzel producing. William Conselman and Henry Johnson authored the screen play from the original story of Jimmy Starr.

Here, it appears, is one of the fastest, funniest comedies in a decade. To judge from all reports, you'll cheat yourself of 365 loud laughs and 365 thrills if you miss '365 Night in Hollywood.'

Many motion picture casts have boasted peers—even a Duke or so—but RKO-Radio goes them all two better by co-starring a King and Queen in the current musical comedy, 'The Gay Divorcee,' coming to the New Lyceum Theatre on Wednesday and Thursday, November 21 and 22.

Fred Astaire and Ginger Rogers, the stars, were recently crowned, by public acclain, as the 'King and Queen of Carioca' because of their interpretation of the fiery, exciting dance in 'Flying Down to Rio.'

In 'The Gay Divorcee' the great Terpsichorean pair present two grand new dances, one called 'Day and Night,' originated by Astaire and called 'the dance of moods;' another, the hit of the show, called 'The Continental.'

The latter creation, staged by Dave Gould, who staged the 'Carioca' in 'Flying Down to Rio,' has already become the rage with movie folks, who call it 'The Joy Dance' becaus e it is said to combine beauty and sport, and is also well within the capabilities of young and old.

Music and lyrics for 'The Continental' are the work of Con Conrad and Herb Magidson, authors of the current novelty song, 'Yes, Sir, I Love Your Daughter.' Conrad wrote 'Champagne Waltz.'

The play, a brisk and rollicking comedy built around a 100 mile an hour romance involving Astaire, Miss Rogers, Alice Brady and Edward Everett Horton, was adapted for the screen from the stage play which ran a full season in New York and another six months in London, starring Astaire.

The big double feature program for Friday and Saturday, November 23 and 24 will be the mystery hit 'Among The Missing' with Richard Cromwell in the leading week and the new western feature 'Prescott Kid' starring Tom McCoy.

OUR SETTERS AND POINTERS OF TODAY



YOUR DOG AND MINE

By EDWARD C. LOUD, JR.

In the following article I shall try to discuss the most important features which help to make up the perfect show dogs.

Head of the English Setter—Long and lean, with a well defined stop. The skull oval from ear to ear ,of medium width, giving brain room but with no suggestion of coarseness with but little difference between the width at base of skull and at brows. Brows should be at a sharp angle from the muzzle. Muzzle should be long and square, of width in harmony with the skull, without any fullness under the eyes and straight from eyes to tip of nose. A dish face or Roman nose objectionable. The lips square and fairly pendent. Nose should be black or dark liver in color, except in white, lemon and white, or liver and white dogs, when it may be of a lighter color. Nostrils should be wide apart and large in the openings. Jaws should be of equal length. Overshot or undershot jaws objectionable. Ears should be carried close to the head, well back and set low, of moderate length, slightly rounded at the ends and covered with silky hair. Eyes should be bright, mild, dark brown in color and intelligent.

Neck Of The English Setter—The neck should be long and lean, arched at the crest, and not too troaty.

Shoulders of the English Setter—Shoulders should be formed to permit perfect freedom of action to the forelegs. Shoulder blades should be long, wide, sloping moderately well back and standing fairly close together at the top.

Chest of the English Setter—Chest between shoulder blades should be of good depth but not of excessive width.

Ribs of the English Setter—Ribs back of the shoulders, should spring gradually to the middle of the body and then taper to the back ribs, which should be of good depth.

Back of the English Setter—Back should be strong at it's junction with the loin and should be straight or sloping upward very slighty to the top of the shoulder, the whole forming a graceful outline of medium length, without sway or drop. Loins should be strong, moderate in length, slightly arched, but not to the extent of being roached of wheel backed. Hip bones should be wide apart without too sudden drop to the root of the tail.

Forelegs of the English Setter—The arms should be flat and muscular, with bone fully developed and muscles and devoid of flabbiness; of good length from the point of the shoulder to the elbow, and set at such an angle as will bring the legs fairly under the dog. Elbows should have no tendency to turn either in or out. The pastern should be short, strong and nearly round with the slope from the pastern point to the foot deviating very slightly frward from the perpindicular.

Hindlegs of the English Setter—The hindlegs should have wide, muscular thighs with well developed lower thighs. Stifles should be well bent and strong. Hocks should be wide and flat. The pastern should be short, strong and nearly round, with the slope from the pastern point deviating very slightly forward from the perpindicular.

Feet of the English Setter—Feet should be closely set and strong, pads well developed and tough, toes well arched and protected with short, thick hair.

Tail of the English Setter—Tail should be straight, set low and taper to a fine point, with only sufficient length to reach the hocks, or less. The feather must be straight and silky, falling loosely in a fringe and tapering to the point when the tail is raised. There must be no bushiness. The tail should not curl sideways or above the level of the back.

Coat of the English Setter—Coat should be flat and of a good length, without curl; not soft or wooly. The feather on the legs should be moderately thin and regular.

Weight of the English Setter—Dogs, About 55 to 70 pounds; bitches, 50 to 65 pounds.

Height of the English Setter—Dogs, about 23 to 25 inches; bitches, 22 to 24 inches.

Colors of the English Setter—Black, white and tan, black and white, blue belton, lemon and white, lemon belton liver and white, liver belton, and solid white.

Markings of the English Setter—Dogs without heavy patches of color on the body, but flecked all over prefered.

Movement and Carriage of the English Setter—An easy, free and graceful movement, suggesting rapidity and endurance. A lively tail and a high carriage of head. Stiltiness, clumsiness or a lumbering gait are objectionable.

Head of the Pointer—Skull long, moderately with with forehead rising well at brows, showing marked stop. Muzzle long, square a nd straight with widely opened nostrils, cleanly chiseled under the eyes. Nose black or dark brown except in the whit and orange and white and lemon where deep flesh shades are permissible. Ears soft in coat, moderately long and thin in leather, not folding like the hound's but lying flat and close to the cheeks and set on low without any tendency to prick. Eyes soft and of medium size, color black, in the white and black, hazel in the white and liver, black or deep hazel in the white and orange, brown varying with the shade of the coat in the white and lemon. In all colors of dogs the darker the eyes the more desirable. Lips well developed but not flukelike.

Neck of the Pointer—Long, lean and firm, arched toward the head without suggestion of troatness.

Shoulders of the Pointer—Shoulders should be long, oblique and free from excessive width with top of blades close. Chest, deep and as wide as a proper shoulder will permit. Ribs deep and well sprung, not narrowing too abruptly at the brisket.

Body of the Pointer—Back should be strong with slight rise to top of shoulders. Loin of moderate length slightly arched. Hips wide which should fall slightly to the tail. Tail should be strong tapered and carried above the line of back without curl. Quarters very muscular.

Legs and Feet of the Pointer—Stifles moderately bent. Legs should be moderately short rather than long with plenty of bone. Front legs straight but with no tendency to knuckle. Elbows should be well down and straight. Hocks should be square with the body and slightly bent. Both front and back pasterns should be short, strong and nearly upright. Feet should be round, closely set, deep, well padded, and toes well arched. Coat should be short, flat and firm.

Weight of the Pointer—Dogs, 50 to 55 pounds and bitches, 45 to 50 pounds.

Symmetry and quality is most essential. A dog well balanced in all points is preferable to one with outstanding good qualities and defects. A smooth frictionless movement with high head carriage is required and will always receive preference.

Gallant Desperado

By SAMUEL REEVE

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FEATURE EDITOR BLAKE looked away from the intriguing eyelashes that adorned Elizabeth's expression of anxiety. "I'm sorry, Miss Atwell," he said crisply, "but you fell down badly on the two feature assignments I've given you so far. This will have to be your last chance."

Elizabeth was duly contrite. Her new job had made her the envy of her whole graduating class, and she couldn't possibly afford to lose it. "I'm positive I'll put it over this time," she assured him, earnestly.

"Well, you're getting a tough one. Bring back a story before tomorrow night on Dutch Wagner, the racketeer, and his sidekicks, Handsome Bill Phillips and Frankie Griffin."

"Dutch Wagner"—Elizabeth's heart sank at the words. That was more than a tough assignment. It meant she was already through, unless she could do the impossible. Wagner and his crowd hung out in the Gull club, a gambling dive on a yacht in the Hudson.

Midnight found Elizabeth pacing back and forth on the deserted landing place from which a private launch carried guests to the Gull club. A hundred yards out in the river she could see the black, rakish craft gleaming with colored lights. But it might have been ten miles away, for the girl had no means of summoning the launch, and no assurance that it would take her if it came.

Then a taxi drove up and a man alighted. He walked to the edge of the landing, blew a peculiar-sounding whistle, and turned to Elizabeth. "Did you signal?" He was a powerfully built man, with a determined face.

"Naw, I lost three of those jiggers, and I tol' Bill Phillips if he wants me to meet 'im on board, 'he's gotta get me without it."

The man looked at her again, and then smiled with friendly politeness. "Oh—so you're a friend of Bill Phillips."

She boasted. "Sure, Bill's a swell guy. They don't come any better—or tougher."

The stranger seemed duly impressed and invited her to make the trip in the launch with him. On board they were greeted by a swarthy man in the uniform of a common sailor. He seemed to know Elizabeth's companion, and the two passed. As they entered the cabaret, however, the girl's blood chilled. The head waiter had just addressed the man with her as Mr. Phillips! Stopping abruptly, she glanced back at the launch, as if to make a last-minute dash. But now the man took her arm and smiled. "Let's go find Phillips," he said quietly.

The Gull club was more a gambling den than a dance hall.

"Guess Phillips isn't here yet," Elizabeth's companion murmured. "How about a dance or two, until he comes?"

The dance stretched into several, and gradually Elizabeth's tension eased. As they sat at a table, a half hour later, she cautiously began to ask questions. Phillips, or whoever he really was, seemed to know almost everybody in sight.

Curiously enough, although Elizabeth's companion appeared to know all these men well, he made no effort to introduce the girl to anybody. Furthermore, he in turn began to question Elizabeth, with equal skill, to find out how well she knew Phillips and other members of the Gull club gang.

The girl became terrified. Was he trying to learn how dangerous she had become, before putting her out of the way? She evaded his questions and the conversation soon died into uncertain silence. Suddenly there was a commotion on deck. The stranger strode down a deserted street to a corner drug store.

Fishing a nickel out of her purse, Elizabeth dashed into a phone booth, while the stranger waited for change. Blake was excited at the news. "The Gull club raided? Some break! Stay there until I send a man up." She hung up, exhausted, for she knew all the other morning papers had already gone to press.

As the letdown flooded over her, Elizabeth became dimly conscious of her companion's voice, talking into a phone in the next booth. She started, and suddenly became rigid with astonishment.

"Hello, Evening Star?" he was saying; "this is Ben Baker of the feature section. Phillips' clothes did the trick, all right. Even his girl friend didn't spot me! And did I get a story!"

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HOLLINS HIMSELF

MILLINGTON, MARYLAND

STEPHEN R. COLLINS, Solicitor

Order of Publication

Marion Eugene Taylor
vs.
Edna Virginia Taylor

In the Circuit Court for Kent County
In Equity No. 2893

The object of the Bill filed in the above entitled case is to procure a decree for divorce a vinculo matrimonii.

The Bill states:

That on the first day of November, 1930, Marion Eugene Taylor was married to one Edna Virginia Cosner at Blaine, West Virginia, by the Methodist Minister there, with whom he resided in Cecil County, Maryland, until March 1, 1931.

That your Petitioner is now a resident of Kent County, Maryland, and has been a resident of Kent County, Maryland, for longer than one year. Your Petitioner is informed that the defendant has lived in the State of West Virginia since she left him on March 1, 1931.

That though the conduct of your Orator towards his wife, the said Edna Virginia Cosner Taylor, has always been kind, affectionate and above reproach, the said Edna Virginia Cosner Taylor on March 1, 1931, without any just cause or reason abandoned and deserted him and that such abandonment has continued uninterruptedly for at least three years and is deliberate and final and the separation of the parties beyond any reasonable expectation of reconciliation.

That a child was born to the said Edna Virginia Cosner Taylor and your Petitioner in West Virginia about September 1, 1931.

It is thereupon, this 22nd day of October, 1934, ordered by the Circuit Court for Kent County, in Equity, that the plaintiff, by causing a copy of this order to be inserted in some newspaper published in said Kent County once in each of four successive weeks before the 19th day of November next, give notice to the said Edna Virginia Taylor, non-resident defendant, warning her to appear in this Court in person, or by Solicitor, on or before the 3rd day of December next, to show cause, if any she has, why a decree ought not to be passed as prayed.

ROBERT A. SHALLCROSS, Clerk.
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Notice to Creditors

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WILLIAM E. PARSONS

late of said county, deceased. All persons having claims against said deceased's estate are hereby warned to exhibit the same, with the proper vouchers thereof, to the undersigned on or before the 20th day of April, 1935, otherwise they may by law be excluded from all benefit of said deceased's personal estate.

All persons indebted to this estate must settle at once.

Given under my hand this 16th day of October, 1934.

A. Myrtle Brice, —PphSBhefl J
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Administratrix, c. t. a.

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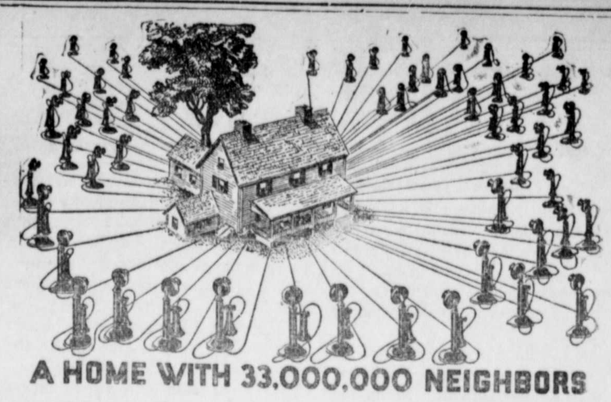
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