

**The Theatres**

**HE AUDITORIUM**

**MONDAY AND TUESDAY**  
 "Good News" is here at last—the collegiate musical comedy with George Olsen's Good News Band. Hear the song hits—"Lucky in Love," "Flaming Youth," "Varsity Drag," "Best Things in Life," "Good News," and "Just Imagine." Special! Matinee Monday, Amateur Day.

**WEDNESDAY - SATURDAY**  
 "The Delightful Rogue" with Rod La Roque and Rita LaRoy is a thrilling romance of the tropic seas. See Rod La Roque as Laistro, the gay pirate, who wins the heart of an American dancing girl on a south sea isle. The scenes are laid on a yacht, along the tropical beach front, and in a cafe on the isle. "The Delightful Rogue" is 100 per cent dialogue, the first sound picture of the sea, with waves breaking over the bow of the ship, the hawsers groaning, and the crew chanting.

**THE CAROLINA**

The further adventures of the master mind of Baker Street recounted by Conan Doyle have come to the theatre via the audible screen. Under the title of "The Return of Sherlock Holmes," this latest Paramount all-talking production has caught the very spirit which distinguishes the stories of Conan Doyle from all others. There is that quality of suspense building, based on logical, carefully thought-out plot development. The entire picture has been pieced together with understanding for the atmospheric touches of the Sherlock Holmes' stories. The story, the skillful direction of Basil Dean and the superb, believable performance of Clive Brook in the title role of Sherlock Holmes, represent the tangible qualities that make "The Return of Sherlock Holmes" one of the notable pictures of the season.

In addition, there are the intangible things that make this picture so thoroughly entertaining. For when you hear Holmes murmur, "Elementary, Watson, elementary," as he explains a fine point in criminal deduction to his old friend, Dr. Watson, you are bound to experience a thrill. Somehow the voice of Holmes brings back memories. Vividly exciting days when those remarkable stories—"The Sign of the Four," "The Hound of the Baskervilles" and "The Speckled Band" were read for the first time.

In "The Return of Sherlock Holmes" the great detective is introduced by Scotland Yard to solve a murder and to track down a band of notorious criminals who have succeeded in tapping trans Atlantic cable lines. Information obtained in this manner enables them to learn of and rob shipments of gold and precious stones. Eventually, of course, Holmes solves the murder and the secret of the steamship robberies, but not until he comes face to face with his enemy, Moriarty, the international master mind of the criminal world. The man assuming series of breath-taking sequencers carry this picture to a powerful and convincing climax.

For many of the working of Sherlock Holmes' mind we are treated to all by itself. And no wonder. The uncanny methods and psychological treatments whereby Holmes arrives at his deductions have remained, after nearly two generations, as fascinating as ever.

A strong cast supports Mr. Brook and includes H. Reeves-Smith, Betty Lawford, Harry T. Morey, Phillips Holmes and Donald Crisp.

This picture may be seen at the Carolina Theatre Monday and Tuesday.  
 "Why Bring That Up?"—Well why is it brought up? Here it is—The Two Black Crows, Moran and Mack have made a picture entitled "Why Bring That Up?" and it is to be shown Wednesday, Thursday, Friday and Saturday of next week. If you want to laugh just go to the Carolina next week, yet it isn't

silly; just those good ole "Black Crows" visible now to your sight. The story is based, loosely, on the lives of Moran and Mack, which, them. It starts from the bottom and depicts the rise from obscurity to fame of the Two Black Crows.

Don't fail to see this rollicking comedy at the Carolina theatre the last of the week—you won't regret it!

**THE COLONIAL**

The greatest cast of names ever assembled for one picture is to be seen and heard in Metro-Goldwyn-Mayer's all-talking, singing, and dancing production, "The Hollywood Revue," easily the most entertaining and gayest production of its kind yet to come to the audible screen. Playing prominent parts in this sparkling picture, singing, dancing and carrying on a line of laugh-producing humor, are John Gilbert, Norma Shearer, Charles King, Marion Davies, Joan Crawford, Bessie Love, Conrad Nagel, Lionel Barrymore, Anita Page, Jack Benny, Marie Dressler, Polly Moran, Cliff Edwards, Karl Dane, George K. Arthur, Buster Keaton, William Haines and a host of other well known actors of the stage and screen.

Produced on a lavish scale, featuring tuneful song hits, many beautiful scenes photographed in natural color, hundreds of dancing gaud singing girls and many unusually interesting camera angles, this latest musical revue, moves along at a rapid pace, replete with some of the gayest and most delightful moments seen and heard in the theatre since the advent of the audible screen.

Conrad Nagel and Jack Benny, of the New York musical comedy stage, are the masters of ceremonies. Their line of chatter is always provoking. Nagel, to prove that he is a versatile artist, sings to Anita Page "You were Meant for Me," the song hit of "The Broadway Melody." John Gilbert and Norma Shearer do a charming bit from the balcony scene of "Romeo and Juliet." And then when Director Lionel Barrymore receives a telegram from New York asking them to jazz up the Shakespeare version, Gilbert and Miss Shearer do a modern Romeo and Juliet that is sure to cause a riot of laughs.

Charles King, remembered for his fine work in "The Broadway Melody," sings a number of tuneful songs, featuring, "Your Mother and Mine" and "Orange Blossom Time," two outstanding hits of the show.

Joan Crawford, too, sings a peppy number, "I gotta Feelin' for a You," and then breaks into a dance that will delight the audience. Marion Davies does a clever tap dance, assisted by a male chorus. William Haines and Buster Keaton are at their best in two hilarious comedy scenes.

All in all, "The Hollywood Revue" is something different in audible screen fare. It has been produced like a big New York musical comedy revue and in every way lives up to all those fine things expected of it.

"The Hollywood Revue," was directed by Charles F. Reisner, the well-known musical comedy director. "The Hollywood Revue" opens a week's engagement at the Colonial Theatre starting Monday, Nov. 11th.

Perky: Is this swing strong enough to hold us?  
 Maggie: Well, it has held bigger men than you without breaking.

Anna H.: "Oh, I can't wait to go down to Carolina this week-end!"  
 Eleanor F.: "What's on?" Gloria Swanson in "The Trespasser?"

**GLADYS**  
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**Academy Juniors Cabaret**

On Saturday evening, November 2, from 6:00 to 7:00 o'clock, the Academy gave a cabaret supper in the Hut. The cabaret was called "Le Chat Noir," and decorations in keeping with the name were used. The color scheme was black and orange. Each table was covered with an orange cloth, and in the center of each was a huge black cat. Even the napkins with black cat designs carried out the Halloween motif. All of the lights were covered with orange and black crepe paper, and streamers of the same colors decorated the ceiling of the cabaret.

Approximately sixty-five guests were served during the "open hours" of "Le Chat Noir."

Two entertainers gave special numbers which added to the genuine cabaret effect. Babe Silverstein sang "Am I Blue?" and "Painting the Clouds with Sunshine." Thelma Shorts gave a delightful toneless. An interesting feature of the cabaret was the attractively arranged bar, at which were sold beer, ale, and all soft drinks. An open fire added to the beauty of the scene as well as it served more practical purposes.

An orchestra from the Academy furnished the music for the dancing which was enjoyed during the entire evening between courses.

"Le Chat Noir" was sponsored by the members of the Junior Class of Salem Academy for the purpose of raising funds for the Junior-Senior Banquet.

John Macraeken, president of the class, was general chairman and had charge of the entire affair. Ruth Kreiser was chairman of the program committee. Margaret MacLean, chairman of the decoration committee, and Colette Howell, chairman of the food committee. The cabaret was a delightful prelude to the Senior Play given later Saturday evening.

**YO-YO**

By Maurice L. Block.

What is the dearest thing on earth,  
 That fills my soul with joy and mirth,  
 My Yo-Yo.

What takes the place of my best girl,  
 Is treasured more than any pearl  
 And sets my senses in a whirl?  
 My Yo-Yo.

What keeps me busy day and night,  
 And makes me exercise with might?  
 My Yo-Yo.

All day I work my arm, it seems,  
 Till when I'm sleeping, in my dreams,  
 I Yo-Yo.

And in the morn when I awake  
 Before my breakfast I will take  
 My Yo-Yo.

And start to sling it in and out,  
 Above my head and all about,  
 Until my family cusses out  
 My Yo-Yo.

I prance along the busy street  
 And show to everyone I meet  
 My Yo-Yo.

I sling it out and reel it in,  
 The girls all like to see me spin  
 My Yo-Yo.

They're lauding my dexterity,  
 They all are running after me,  
 But all they want is just to see  
 My Yo-Yo.

I'll clasp it tightly to my breast;  
 And when I take my final rest  
 One thing I wish in my wooden chest  
 My Yo-Yo.  
 —Goldshoro News-Argus.

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**Foot-Ball**

It was football-fide in the merry month of November. Dora Hadn't seen a game in six whole days. She was thrilled almost sane. Well, who wouldn't be? Her strongest weakness was playing tackle and at tackle he was a wow!

The crowd was a thing of wonder if not hearty. Modesty was dead; manners were rotten and decency was on the blink, but everybody was happy at Kenan Stadium. As the band played "He's a Linesman," twenty-two brawny, jaunty brutes approached the field, judging from their ages on their backs, it was criminal for some of them to be exposed. At intervals the yelling ceased and some brute called out the ages and the whole bunch clinched in a hunny hug. The struggle continued for four quarters. Dora supposed that was why the tickets were only one dollar. Mr. Wray's sail was head reared and he turkey trotted all over the field. Willy, St. Vitus wasn't in it.


The crowd swayed and brayed, and rattled and frolicked while the cheer leader pranced like sixty. There was a delicious serene over all the grandstand, for Ximo pees out popcorn. The drunks were present in throngs. The side-show was

on if the game wasn't. They danced high-litch flings. They swoyed and waved, they curved and swerved; they slipped and slid and leaped the loop, for everybody was happy at K-nun Stadium.

Finally it came to an end. The whistle blew. It was over. Dora ran to the field to identify the remains of her tackle.

You don't believe in such things? Well, you ole mossa-back!

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