TIGHT RACE IN CUBA FOR PRESIDENCY

Meager Returns Give Zayas, Coalition Candidate, 682 Lead Over Gomez, Liberal

BOTH APPEAR CONFIDENT

By the Associated Press

Havana, Nov. 2.—Work of canvassing the vote of yesterday's presidential election moved very slowly last night, and it seems probable that if the rate of counting the ballots maintained last night is continued, the result of the presidential election in the United States today may be known here before Cubans learn the name of their next president.

Returns from only 111 of the 3002 precincts in Cuba had been received by the central electoral board up till the time it closed shortly before midnight. At that time Dr. Alfredo Zayas, coalition candidate, was leading General Jose Miguel Gomes, standard bearer of the Liberal party, by 682 votes. The tabulation, as announced by the electoral board, gave Zayas 11,035 and Gomez 10,352.

Various reasons were given by leaders of the rival factions for the delay in transmitting the official result of the national election. Some of the Liberals charged that the count was being held up by the government, but this was denied by officials, who declared that the government itself had received and made public returns from a larger number of precincts than had been reported to the board.

There was a feeling of intense relief when dispatches from all parts of the island indicated that the day had passed without serious outbreaks. The number of persons killed around the polling places was no greater than expected.

Dr. Zayas was a bit more optimistic than General Gomez, for he claimed a sweeping victory, while Gomez declared the tabulation was too meagre as a basis for publication. The general's followers, however, went to bed after a night of great hilarity in Havana, satisfied that he had won.

HOTEL TO FLASH RESULTS

Beacon to Tell Persons at Sea Winner in Presidential Race

Atlantic City, Nov. 2.—A powerful searchlight, capable of being seen more than twenty miles, is to be placed on the top of one of the large beachfront hotels here tonight to inform passengers and sailors on vessels off the coast of the outcome of the election. Two green lights are to signify the election of Senator Harding and one the success of Governor Cox.

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I BOLSCEVICHI AGLI ANARCHICI ITALIANI

Ingenti Somme di Danaro Inviate per la Propaganda Sovversiva in Italia

Published and Distributed Under PERMIT NO. 841.
Authorized by the act of October 6, 1917, on file at the Postoffice of Philadelphia, Pa.
A. S. BURLESON, Postmaster General.

Roma, 1 novembre.—Notizie giunte da Milano segnalano che la polizia di quella citta', quando ha operato le perquisizioni nella redazione del giornale anarchico diretto da Enrico Malatesta, "L'Umanita Nuova," ha trovato documenti che provano che quella direzione ha ricevuto ingenti somme di danaro dall'Estero e specialmente dal Governo di Lenin.

L'invio di tale somme e' stato fatto allo scopo di intensificare la propaganda in Italia.

Il giornale predetto a ripreso le pubblicazioni ed in un articolo dice che di fronte alla minaccia di ostruzionismo da parte del Sindacato dei ferrovieri il Governo si decise a rilasciare trentacinque anarchici che erano stati arrestati a Bologna.

Un dispaccio giunto da Mosca reca che il Governo russo del Soviet ha inviata una vibrata protesta all a Gran Brettagna per il sequestro del vapore Ancona, avvenuto nelle acque del Mar Nero con un carico di prodotti italiani diretti alla Russia bolscevica.

Il giornale romano "Il Messaggero" pubblica, questa mattina, la notizia che il Generale Pietro Wrangel, capo del governo-antibolscevico, stabilita nella Russia meridionale e riconosciuto solo dalla Repubblica Francese, has domandato che il Governo Italiano entri in relazioni diplomatiche con lui e chiede in altri termini il riconoscimento del suo governo.

Contemporaneamente il predetto generale vorrebbe che tra le due nazioni si stabilissero relazioni commerciali, offrendo un milione di tonnellate di grano all'Italia in cambio di prodotti industriali.

Il Governo Italiano avrebbe risposto che sarebbe impossibile [illegible] lazioni diplomatiche col suo governo, dato il carattere della politica del l'Intesa, ma che entrerebbe volentieri in relazioni commerciali con lui.

Il convegno tra i rappresentanti italiani e quelli jugoslavi, per la sistemazione Adriatica, sara' tenuto probabilmente a Rapallo, subito dopo conosciuto l'esito delle elezioni presidenziali in America.

D'altra parte si ritiene certo che la citta' di Fiume sara' costituita a Stato libero e che a Zara sara' accordata completa indipendenza. Si assicura pure che l'Italia insistera' sul possesso di poche insole al largo della costa della Dalmazia, e cio' per ragdoni strategiche.

Si afferma, inoltre, che la questione sara' risolta prima della riapertura del Parlamento, fissata per il giorno 10 corrente.

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NEWEST OFFERINGS ON THE STAGE AND SCREEN

UNUSUAL STORIES MARK WEEK'S MOVIES

Katherine MacDonald, Viola Dana and Will Rogers Stars. Buster Keaton Comedy

Stanley—"The Notorious Miss Lisle" is a story of divorce and the scandal which came to the name of a corespondent, one of them who married without informing her husband of the facts in the case. It is a big theme, delicately handled, and persons interested in that phase of social life will no doubt find this an unusual photoplay. Incidentally, this is the best thing that Katherine MacDonald has yet had for her film ladder to stardom.

When a man has a distaste for publicity or notoriety of any sort he does not like to have his wife's name come up in a past divorce scandal. That, in a few words, is what happened to one man. The wife went abroad to relieve him of the burden of having her around after this notoriety. An accident occurs and she is taken to a hospital. The husband has followed her, and when explanations are in order the denouement is such that he is sorry for his hasty temper and her temperament.

Nigel Barry does some creditable work in Miss MacDonald's support, as does William Clifford, Ernest Joy, Dorothy Cummings and Margaret Campbell.

The musical portion of the Stanley's program is meeting with deserved appreciation. This week it consists of extracts from "Trovatore," under the baton of Albert E. Wayne. "Convict 13," a clever Buster Keaton comedy, is also showing.

Arcadia—"The Right to Love" is one of Paramount's best photoplay products. It gives the screen a theme which is emotionally big. In London it was titled "The Right to Kill."

Miss Murray has rarely appeared so beautiful and with such an understanding of her role as she does here as the wife of an English diplomat in a Turkish capital. That diplomat is Holmes E. Herbert, a fine player, and his paramour is played by Alma Tell, who looks charming in her thankless role. To David Powell comes the honor of being the boy sweetheart of the wife, and he is excellent in his repressed emotional acting. Another character player is Macey Harlam, while Frank Losee, Marcia Harris and Lawrence Johnston, as the child, make a support of fine quality.

To those mechanicians who participated in the making of this picture just and separate praise is due, especially for the beautiful fairy story unfolded in the prologue and told to the child of the disconsolate mother. Director Fitzmaurice knows the value of artistic settings and lightings.

Victoria — "The Chorus Girl's Romance" is quite a different thing in reality from that which many people would like to believe it to be. In fact, when Peyton Heath prepared this scenario from the story by F. Scott Fitzgerald he knew whereof he wrote. Facts and Viola Dana make the story seem real through the direction of William P. Dowlan. Metro is also fortunate in having cast Gareth [illegible] as the chief male support of the announced star.

It tells a little story of a chorus girl in a company which gives its trial performances in a college town and involves a student whose ideals are scholarly. In a dare classmates have the chorus lady go to the room of the student. Well, that is a harmless prank, but it so upsets the student and his plans for a scholarship that he follows the show to New York, with the ending one that can be only expected from such an encounter with cupid's wiles.

Capitol—"Cupid—the Cowpuncher" is the best picture Will Rogers has made. It is such a truly human characterization that one is apt to forget the shadowy figures on the silversheet and think only of the chief player. Eleanor Gates wrote the piece which Clarence Badger effectively directed for Goldwyn.

Here is a story of the West, in which there is no shooting, which shows that at last some one has realized that the use of firearms in a production is not necessary when the locale is the open, ranch land.

Rogers plays admirably a match-making cowboy. He sees to it that others are made happy when suddenly little Cupid ensnares him in the noose of love. It is interesting to see the way he proceeds to match his wits against other swains for the affections of his boss' daughter.

Helene Chadwick rises to new honors in this piece, and it may not be long before she is given roles in the stellar ranks.

Regent—"A Full House" was a delightful thing in its spoken form. In the musical comedy version, "The Velvet Lady," there was a little more action, but with its present and no doubt final form the silversheet is not much the gainer for recording it. Bryant Washburn is not the type of comedian for the role he has been given to play.

Fred Jackson wrote a good piece and Alice Eyton adapted it for James Cruze's direction, but the latter is perhaps best fitted for other things than farcical stories. Paramount's casting brought forth Lois Wilson as the leading lady, while Lottie Williams has the role played by the adorable May Vokes as the slavey. Wall Covington gives a fairly good account of the role of the policeman.

A mix-up in traveling bags and the theft of a necklace, with every one suspected of possessing it until its final restoration after a quarantine has been put on the home, furnish the plot substance.

LEW HILTON AT CASINO

Vaudeville Acts Help to Make Burlesque Show a Good One

Casino—Following on the heels of one of burlesque's best shows comes another. "The Girls from Happyland," headed by Lew Hilton, a clever comedian, is drawing round after round of applause from the many patrons of this house.

The production contains many vaudeville specialties and they are well received, together with the regular action of the piece. Others on the bill are Klara Hendryx and Bert Lester. Two burlettas offered are "Nearly a Husband" and "The Wonder Springs."

Bijou—Harry Selmour, a Dutch comedian, is the feature of "Cute Cuties." A Yiddish impersonator, Manny Besser, and Lillian Herbert, the prima donna, are also well liked by the audiences. New melodies sung by a pretty chorus, with costumes up to the minute, complete this good show.

People's — Arthur Pearson's "Step Lively Girls" company is repeating the success here that it has experienced all season. Don Barclay, backed by a good cast, is responsible for many laughs. The action for the piece is fast and keeps the audience busy applauding.

Trocadero—"Tidbits of 1920" had its first showing at this house and proved a little more than the standard. A number of new jokes told in a funny way, together with catchy songs, make the production an enjoyable one.

Woman Burned Getting Dinner

While Mrs. Anna Mitchell, twenty years old, of 2630 South Hancock street, was preparing dinner last evening her dress caught fire from the kitchen stove. Her husband, William Mitchell, beat out the flames, but she was seriously burned. Mitchell was burned on the left arm. Both were taken to the Methodist Hospital.

Election Day in the Theatres

Election returns will be read from stages of all the local theatres and motion picture houses during this evening's performances. At several houses special election day matinees will be given, and midnight shows will be staged at many of the motion picture, vaudeville and burlesque houses.

Movies Elsewhere

CHESTNUT — "Way Down East" continues to attract large audiences with its thrilling ice-rescue scene. It is a rural tale of New England, directed by D. W. Griffith. Lillian Gish and Richard Barthelmess are in the cast.

PALACE—"A Mormon Maid," with Mae Murray. A story of Utah of a bygone era. Buster Keaton, in comedy, "Convict 13," added.

COLONIAL — "The Love Expert," with Constance Talmadge.

ALHAMBRA — "Frivolous Wives," with star cast.

IMPERIAL — "The Mollycoddle," with Douglas Fairbanks.

GREAT NORTHERN — "The Love Expert," with Constance Talmadge.

MARKET STREET—"The Love Expert," with Constance Talmadge.

LOCUST — "His Jailbird," with Douglas MacLean.

STRAND — "Half an Hour," with Dorothy Dalton.

BELMONT—"Salome," with Theda Bara.

RIVOLI — "Half an Hour," with Dorothy Dalton.

LEADER — "Civilian Clothes," with Thomas Meighan.

COLISEUM—"Civilian Clothes," with Thomas Meighan.

CEDAR — "Guilty of Love," with Dorothy Dalton.

AVENUE—"The Cradle of Courage," with W. S. Hart.

KEITH'S VAUDEVILLE PRESENTS GOOD BILL

Robert Emmet Keane Scores Emphatic Hit—Other Acts Worth While

Keith's—While there is much to be thankful for at Keith's this week, most of the gratitude should be given to Robert Emmet Keane. Much is expected from a man with such a name and the artist in question lives up to it. He proved that he is a sterling pacemaker for old eighteen-carat unjazzed entertainment. His songs and stories are much worth while and delivered in a style which grips attention. Mr. Keane is also endowed with a personality which makes his offering 100 per cent vaudeville. He scored an emphatic hit. Mr. Keane was last seen here with Mitzi in "Head Over Heels."

A really excellent melodramatic act was "Diamond Cut Diamond," a story of the so-called underworld, in which Ethel Clifton and Joan Storm were featured. Baroness DeHollub (Harriet Lorraine) and Harry Crawford proved real amusing while Ben Smith contributed a new line of chatter.

Beatrice Herford's impersonations are entertaining and original. The musical comedy act is "The Little Cottage," carrying ten girls and three principals that showed they knew how to dance and sing. Emma Stephens was the chief singing feature. A marionette act worked by Schichtl is one of the best of its kind seen here in a long while. It is seldom that an opening act can draw the amount of applause that this one did. Leary and Eary contributed the athletic act and Kinograms and Topics of the Day made up the remainder of the program.

Globe—Many up-to-the-minute songs and jokes were offered by Jon Hortis's minstrels, which are featured. A comedy hit was scored by George Armaire as the "happy chappie." Pleasing acts were also shown by Rhoda and Crampton, in a comedy skit; J. K. Emmett and company, musical sketch; the Emery Quintet, the Riva Larsen troupe, acrobats, and Joe and Johnny Fields.

Allegheny — The sea-going comedy, "The Sailor Revue," keeps the audience in good humor. Much enthusiasm is awakened by the act of the Australian woodchoppers, who stage a contest in cutting down trees. Ash and Hiams offer a snappy comedy and singing act. Marshall Nellan's "Go and Get It" is the photoplay.

Nixon-Grand — "The Man Hunt," a lively comedy, is the headline. It has a surprise finish. Rose Wyse and company presented a novel comedy offering. The Clown seals entertained the kiddies. Good acts were offered by Murray Voelk and Haigh and Le Verse.

Broadway—"Oh, That Melody," a musical comedy of top grade, was awarded honor position. Maysor and Gwynne, in an entertaining skit, received applause. Shaw's circus of animals pleased, as did the skit of Rawles and Von Kauffman. Elsie Ferguson, in "Lady Rose's Daughter," entertained in the movie presentation.

Cross Keys—"Ming Toy," a musical comedy of oriental touch, won the headline honors. Wolford and Stevens had an up-to-the-minute skit. De Lyte girls in songs were given a big hand. Montambo and Nap, clever acrobats, pleased. An interesting photoplay rounded out the bill.

William Penn—A good show is headed by Billy Hart and His Circus Girls, a novelty act of merit, and Mae West, in songologue; Fox and Barton, a pair o' nuts in a squirrel act; Yale and Richards, in songs and dances, and Zeno, Moll and Carr, complete the bill. "Darling Mine" is the movie.

Nixon—Melodies of the old South were pleasingly rendered by the Four Bangards. Gallagher and Howard offered a skit, Dorothy Ward appeared in the entertainment which has given her the title of "The Personality Girl"; Smith and Townsend offered a dancing act, while the Elliott troupe thrilled the audience with their acrobatic act.

Walton Roof — There was a special Halloween party at the Walton Roof. Election returns will be read tonight. The Cave Dweller's Revue remains, headed by Midgie Miller, and comprising the work of several entertainers, who offer song, dance and story.

World's Museum—Final week of convention of baby dolls; Old Zip Delno Fritz and Maud d'Auldin, sword swallowers; Signor Pedaro, armless wonder; Abohma, giantess; Captain Fisher, handcuff king; Punch and Judy and Monkey Village comprise the varied bill.

Dumont's—A merry travesty on the nineteenth amendment is presented by the Emmett J. Welch minstrels. "Our Women Voters and When They Rule" is the title. Many tuneful ballads are sung while the blues belie themselves when sung by the Welch stars.

DR. STOKOWSKI TALKS

Address Preparatory to Beethoven Sonata Cycle by Mme. Samaroff

Dr. Leopold Stokowski last evening gave his talk on "Sonata and Symphony Form" preliminary to the performance of the Beethoven Sonata Cycle by Mme. Olga Samaroff. The Bellevue-Stratford ball room was filled with a representative crowd of Philadelphia musicians, who listened with much pleasure to the delineation of "form" as given by Mr. Stokowski.

He traced the origin of form, telling of the struggles of the earliest composers to evolve something definite, which culminated with the [illegible] form of Joseph Haydn, and pointed out that after a period of vagueness there has always succeeded some stupendous genius, this being the case in the development of the sonata form as well as in harmonization in its various steps. He showed the periods of groping which preceded Bach, Haydn, Mozart, Beethoven and other geniuses of the first order, and discussed the changes in sonatat form which the various composers made and how it affected the musicians who succeeded them.

The lecture was both interesting and instructive. Thaddeus Rich and Mme. Samaroff played a number of selections

LEO DITRICHSTEIN IN "PURPLE MASK"

Star's Polished Methods Make Thrilling Melodrama Brilliant and Enthralling

Adelphi—Quite often in recent seasons theatrical attractions of the ten-twenty-thirty intellectual level have been lifted to the one-two-three-dollar class by the simple mathematical operation of multiplying by ten. But even this decimal trifling could not do for an intrinsic melodrama what the polished art both of acting and direction of Leo Ditrichstein has done for "The Purple Mask." He has made it worth the elevated scale of prices which prevail in the theatre today; he makes the audience forget entirely the fact that they are witnessing what analysis would reveal as merely an old-fashioned "thriller"; he keeps their interest thrilled and enthralled in quick following of the speed, ingenuity, daring-do and finesse of his romantic hero.

This hero has the resourcefulness of the Admirable Crichton, the adventuresomeness of Bussy D'Ambois, the fine manners of Beau Brummel, the romance of D'Artagnan and the courtliness of Sir Walter Raleigh. The hero, Armand Comte De Trevieres, has been drawn from a play from French sources, but adapted and developed by Mr. Ditrichstein into a being of magnetism and charm, and he has a very definite individuality, despite the fact that he is a composite of all the romantic heroes aforesaid.

"The Purple Mask," so called from the hero's predilection for wearing such a disguise, is the melodrama of commerce made artistic by clever stagecraft, knowledge of theatrical expedients and polished acting. Accepting the premises, it moves swiftly and plausibly to a logical climax.

In the role of the Comte de Trevieres Mr. Ditrichstein is again the ardent lover of some of his prior successes, but he also is a hero of daredevil, swashbuckling type, whose mysterious exploits daze the police during the regime of Napoleon as first consul. The scenes are laid in Paris and vicinity during the time when the star of Bonaparte was fast rising. The swift and tense action of the play is based upon the efforts of the royalists to release one of their leaders from imprisonment. They conspire to effect this coup under the leadership of the "Purple Mask." In previous exploits of a hair-raising nature the "Purple Mask" has effected the capture of republican leaders and held them to ransom. His narrow escapes and resourcefulness at times when his capture seems certain form a series of thrills that hold constantly absorbed attention.

The supporting company is not only excellent in its contributions, but it has gained some of the high air of romance from the star. Among the members are Orlando Daly, Alice Haynes, Edna Porter, Albert Brown and Josephine Hammer.

THE BOSTON SYMPHONY

First Concert of Season, With Mabel Garrison as Soloist

THE PROGRAM

Symphony E-flat ..... Enesco
Prelude, Chorale and Fugue ..... Franck
"Mia Speranza Adorata" ..... Mozart
Mabel Garrison.
"Charmante Oiseau" ..... David
Overture, Leonore No. 3 ..... Beethoven

The Boston Symphony Orchestra gave its first concert of the season last evening before a fair-sized audience. The soloist was Mabel Garrison, of the Metropolitan Opera Co., who took the place of Helen Stanley on count of the sudden illness of the latter. Miss Garrison was in the best of voice and sang with greater artistry than she has ever before shown in this city. Her selections were widely dissimilar in character, being the aria "Mia Speranza Adorata" of Mozart, with its lovely melody and dangerous simplicity, and the coloratura aria, "Charmante Oiseau," of Felicien David. Miss Garrison was perfectly at home in both styles, and gave the finest specimen of Mozart singing that has been heard in Philadelphia for a long time. Her voice control was unusually fine and the pianissimos in the upper register were exquisite in the Mozart number, which was sung with just the correct amount of temperament. The duet with the flute in the David selection was beautifully done, especially when it is considered that there was only a very short rehearsal possible. Miss Garrison shared the applause with Mr. Laurent at the close.

The novelty was the Enesco Symphony, which the Philadelphia Orchestra played here about eight years ago. Although it is an early work, it shows the characteristics which marked the composer in more mature years. The composition is modern and highly individual both in style and in content. There is great knowledge of the orchestra shown in it and some beautiful effects are produced. The rhythm of the first movement is one of the charms of the work. The second movement is somewhat vague, and the last one, a vigorous allegro, is probably the best of the three. It was well played and well received.

The orchestration of the well-known prelude, choral and fugue of Cesar Franck, by Pierne, showed some interesting things. The color of the very full orchestration which Pierne has used caused a decided loss in the pianistic character of the work, and several changes have been made in the apparent intent of the composer, such as the omitting entirely of the after melody note in the repetition of the theme of the choral. The composition as orchestrated was interesting rather than convincing. The Boston orchestra itself played better than at any time for at least two years, and while there was raggedness here and there, it shows signs of again taking its place among the great orchestras of the country.

Attractive Play at Orpheum

Orpheum—What is termed an "all-American" play, in three acts and a prologue, with snappy and original dialogue, was given its first local production by Mae Desmond and her players. "Tim's Girl" is the joint work of Earl Carroll and Thomas J. Gray. It has no problem to puzzle nor question to answer, but, nevertheless, abounds with situations, climaxes and developments that held the audience. Miss Desmond played the title part in fine style, and Mr. Fielder and the other favorites were cast in congenial characters.

Continuing Attractions

FORREST—"The Sweetheart Shop," entertaining musical comedy, by Anne Caldwell, author of "Chin Chin," and Hugo Felix, composer of "Lassie," "Pom Pom," etc. Clever principals are Harry K. Morton, Esther Howard, Helen Ford, Zella Russell and Daniel Healey and a battalion of chorus beauties dance and sing admirably.

DELANCEY—"The Charm School," a blithe, well cast light play based on Alice Duer Miller's delightful Saturday Evening Post serial. Experiences of a young man who receives the unique inheritance of a girls' boarding school.

BROAD—"The Famous Mrs. Fair," by James Forbes, author of "The Chorus Lady," featuring splendid acting by Henry Miller and Blanche Bates. A post-war comedy of excellent quality, with an underlying sense of satire.

SHUBERT — "Irene," the musical comedy adventures of a shop girl Cinderella. Book by James Montgomery is rich in humor and situations and music by Harry Tierney includes delightful numbers.

GARRICK — "Lady Billy," operetta of genuine type, featuring Mitzi Hajos, who appears in half a dozen fetching disguises and many romantic situations. Harold Levey's score is varied and colorful and the production is elaborate.

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Lyric—There is good comedy and good dancing in "The Passing Srow of 1919." The Avon Comedy Four (Joe Smith, Eddie Miller, Charles Adams and Charles Dale) and James Barton are the funmakers, and the dancing of Smith, Miller and Barton is a clever comic supplement to the art section, as it were, of Kyra and the Haley Sisters.

The scenery and costumes are gorgeous and some of the lighting effects pleasing. Other of the lighting effects were atrocious, working freakish and weird stunts with the faces of the comeliest of the members of the chorus. But, of course, one's attention was not wholly fixed on their faces.

Naturally the play has no more plot than the law allows, but what little there is of it appears to have something to do with prohibition. This gave occasion for some excellent burlesque by KIESEL—MURRAY

Frankie Heath and Ray Oddo. Miss where it was occasion for some rather thin elocution.

The chorus is large and its members shapely. Confidence and smoothness may come later.

J. C. Hoffman is a good stage manager with lots of ability and lots of experience. Last night's performance seemed to indicate that he had not altogether completed his job.

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