

FREEPORT JOURNAL-STANDARD

FREEPORT, ILLINOIS, THURSDAY, MARCH 6, 1930

Price Three Cents

Freeport's New Theatre, The Patio, Opens On March 7th

PLAYHOUSE WILL
WELCOME ITS
FRIENDS FRIDAY

AUDITORIUM BOWL WILL SEAT
1200 VISITORS COMFORTABLY

SPANISH-MOORISH IN
ARTISTIC DECORATIONS

Sound Acoustics to Prevent Reverberation; Fleecy Clouds and Twinkling Stars

BY GRACE LEONE BARNETT

The eager interest which has preceded the opening of Freeport's new theatre, the Patio, situated in the 100 block, South Galena avenue, will reach its culmination Friday, March 7, when the playhouse doors are thrown open to the public.

Of recent weeks, enthusiasm has prompted many to wander through the auditorium, into the lobby and foyer, upstairs to the projection booth, downstairs through the stage dressing rooms, devoid of completion but offering enticing glimpses of beauties to be.

Foyer and Lobby

The Patio foyer and lobby, from which branch rest rooms affording latest, and expensive accoutrements, are of irregular outline, rambling between colorful and tasteful oil paintings bedecking softly tinted, pillar and paneled, jazz plaster walls. Each varying panel absorbs the rays of gently glowing lights in ceiling chandeliers and wall sconces.

From the richly carpeted lobby the curious and inspecting visitors, on entertainment bent, are ushered through five doorways into the Patio auditorium which presents the appearance of a bowl. Here more evidences of skillful attention to detail of comfort and beauty are encountered.

Twinkling Stars

Here, too, the atmosphere transports one to southern Spain where Moorish influence meets Spanish architecture. Turrets climb toward the starlit dome, deep with Mediterranean blue and gently soaring, fleecy clouds that now and again obscure the twinkling stars.

Toward all this necks will crane at the Friday opening and roaming eyes will note figurines effectively stationed aloft in the corner towers, receiving the glow of bulbs which spray changing colors. Other rows of indirect lights are set in the ceiling to play upon the real and painted shrubbery grouped there.

Jazz Plaster

The management of Patio theatre has striven to combine perfection of acoustics with ornamental wall decoration. The jazz plaster walls are said to assure release from that bane of improper sound reproduction: crashing reverberation of sound from the electrical recording apparatus in the projection booth. The noisy confusion resulting from faulty acoustics has been known to entirely obliterate the screen dialogue and to so confuse the hearer that interest is disassociated from the motion picture.

This the builders of the Patio would avoid. Jazz plaster walls are one answer to the problem confronting them.

Daylight Screen

The daylight sound screen is another source of unblurred tonal reproduction. This screen is the latest type procurable.

Twelve hundred comfortable, upholstered theatre seats face the stage against which this screen is hung and these seats are so arranged as to make for complete vision and hearing from any part of the house, which has no balcony or mezzanine.

Wurlitzer Organ

Occupying a strategic position at the left of the Patio stage is the two-manual Wurlitzer organ, well adapted to the size of Freeport's newest theatre which refrains from being over-elaborate and garish in its atmosphere. To the right of the stage, opposite the organ are the organ screens diffused with changing, mellow color tones and due to add not a little to the pleasure of Patio patrons.

Two direct exits facilitate evacuation of the playhouse auditorium.

The Stage

A twenty by eighty foot stage has been built into this South Galena avenue playhouse to accommodate the varied entertainment it is planned to hold there. An orchestra pit for musicians merges auditorium with stage.

An asbestos curtain is another of the necessary bits of stage equipment which the Patio management has not overlooked. In addition there are elaborate drapes and multiple stage props to embellish the settings.

Dressing Rooms

Beneath the stage, and accessible to the musicians from the orchestra pit, are six dressing rooms plus a chorus room, to accommodate visiting purveyors of amusement. Running water and toilets are included in each of these rooms. Decorations are tasteful, equipment adequate, including full length mirrors, dressing tables, lounging chairs et cetera.

Ventilation, Fire Prevention

Naturally, the ultra important problems of fire prevention and ventilation have received careful attention by the Patio management. The building is of fire proof con-

J. E. BRADSHAW, HOUSE
MANAGER OF NEW PATIO
Leaves Million Dollar Tivoli at
Downers Grove for Position

J. E. Bradshaw, who will serve as house manager for the new Patio theatre, today arrived in Freeport to assume charge of the \$275,000 amusement house.

Mr. Bradshaw came here from Downers Grove, Ill., where, for months past, he has been managing the million dollar Tivoli, owned by Floyd Brokell, president of Freeport Theatres, Inc., and an executive of Publix Theatres, Inc. The Tivoli, like the Patio, is a part of the Publix chain.

Mr. Bradshaw has had considerable experience in managing houses and has, in the past, been identified with a number of the Publix chain theatres.

**PATIO PICTURE SCREEN
THE BEST MANUFACTURED**

Is Perforated So as to Permit Sound
to Penetrate to Auditors

The screen that will be used for picture purposes in the new Patio theatre is what is known as the "Daylight." It is of the type found in the better motion pictures theatres of the country.

The idea that a screen must be solid and opaque to make perfect the film lights and shadows thrown against it is an erroneous one. The "Daylight" screen at the Patio is perforated. It is a perfect network of small openings to permit sound from the horns back of it to come through.

These horns, three in number with unusually large openings, are mounted on steel towers. The towers are equipped with ball bearing rubber tired wheels so that they may easily and noiselessly be rolled into the wings when the stage is used for vaudeville performances.

**NEW PATIO LIGHTING
EFFECTS INTERESTING**

Clouds and Twinkling Stars to Enhance Beauty of Dome

The special lighting effects of the auditorium of the new Patio theatre will prove not only beautiful but interesting. Everything will be indirect in colors while moving clouds and twinkling stars may be seen overhead, on the expansive dome made to resemble a night sky.

Considerable attention was given to plans for lighting. Not only was placing of lights carefully studied but selection of just the proper colors to be used given much thought so that the illumination would not only harmonize with the architectural features but with the decorative details as well.

STRUCTION THROUGHOUT AND NO DETAIL HAS BEEN OMITTED IN SECURING THE ULTIMATE SAFETY OF AUDIENCES.

To attain proper ventilation a refrigeration system has been installed which will circulate a change of air every few minutes and assure cooling temperature even amid blazing summer heat.

The Projection Booth

From the lobby a stairway ascends to the region of projection room and office for Manager J. E. Bradshaw. Here jazz plaster also prevails in the walls encompassing an area not cramped in dimensions.

In the camera booth, presided over by an expert operator, and his assistant, is the Western Electric apparatus for projecting visual and aural images upon the daylight sound screen. Here one sees a considerable array of latest type machinery which seems to the casual observer ponderable and intricate but really is fairly simple in operation in spite of a multiplicity of decorative details as well.

Sound on Disc and Film

It is the sound reproducing equipment which makes for complexity in the projection booth. In addition to the projector of silent scenes, usual in theatres not adapted to talking motion pictures, there is the vitaphone apparatus—representing sound and sight synchronizing on discs resembling phonograph record—and movie tone apparatus—sound on film.

Right here it might be stated that an unskillful operator, unlearned in regulating volume of sound, and the multitude of other requisite duties involving articulate union of sound with sight, can utterly wreck the pleasure of an amusement seeker. Untrained operators have been known to dis-synchronize sound and action achieved after much effort at east and west coast film studios.

Therefore, the Patio will have an operator who understands the requisites of artful projection.

Eight Ushers

Eight ushers, with a chief, will attend to the convenient seating of Patio guests. Well drilled in the courtesies of service, they will share the responsibilities of giving pleasure to house patrons with the management, the organist, the orchestra musicians, the operator in the projection booth, the cashier in the box office set flush with the Galena avenue walk and any visiting entertainers.

From the Outside

Lest it be thought the outside of the new theatre is of no moment let it be said the Patio has the general outline of a large L. Built of terra cotta brick it presents a warm mellow aspect to the eye.

The canopy on South Galena, with its large electric sign and lights spelling out attractive personalities in the world of the theatre, soon will blaze forth the name of a new and important influence in Freeport's amusement realm—the Patio.

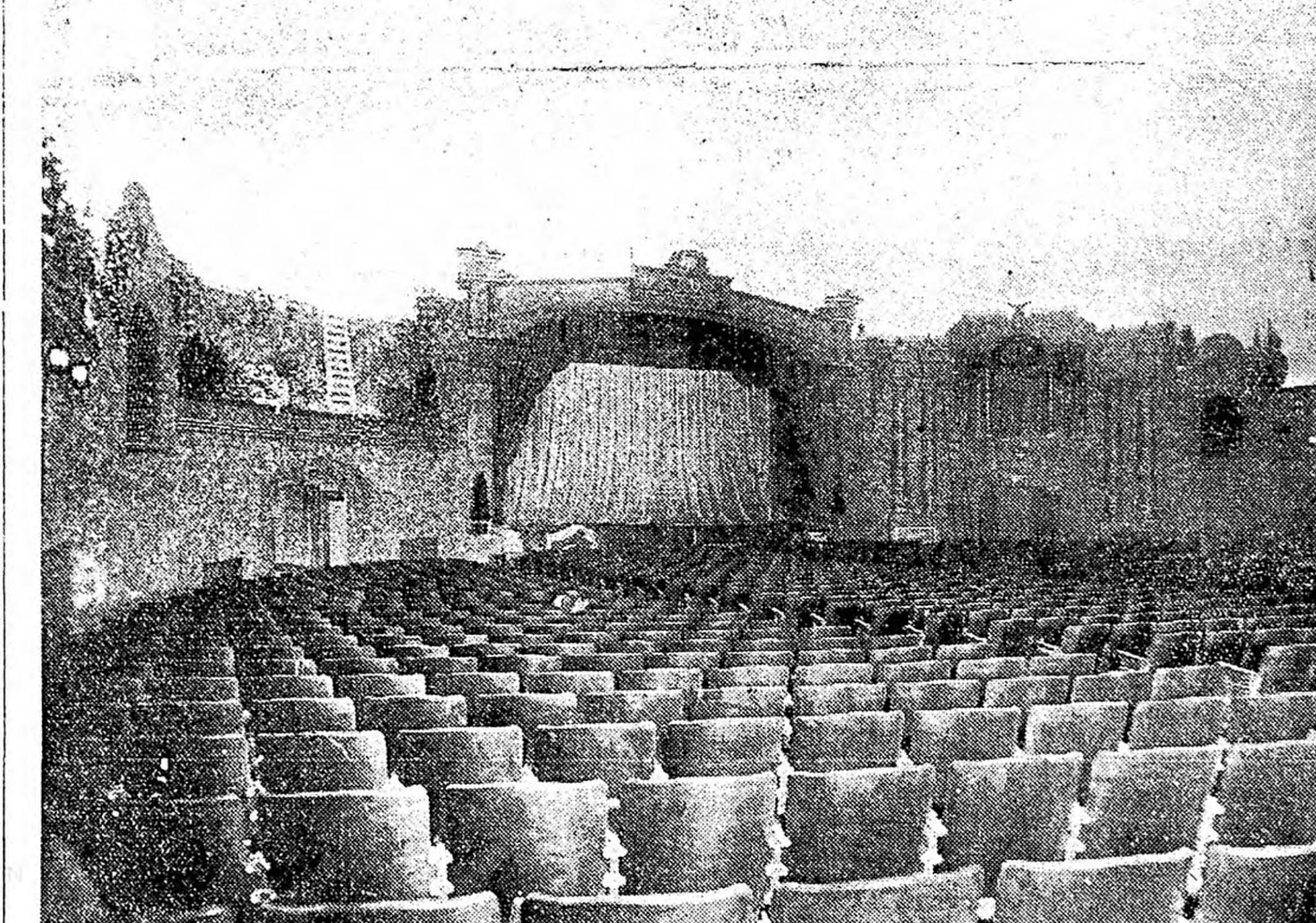
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Doors of \$275,000 Playhouse Throw Open Tomorrow



Exterior view of the Patio, Freeport's new amusement house, which will open to public patronage tomorrow. The front is of buff brick and terra cotta and architecturally of Spanish adaptation. While modest in appearance a mere glimpse of the lobby gives promise of the gorgeous and colorful interior of the theatre.



Interior view of the Patio showing the blue arch of ceiling, built to represent the open sky; the facades of Spanish buildings surrounding the auditorium, representative of a court, and the proscenium opening with its scarlet valance and drapes and cloth of gold front drop.

**PATIO THEATRE USHERS
GO INTO TRAINING FOR
OPENING FRIDAY NIGHT**

E. Bailey, Head Usher at Chicago
Theatre Holds School

Smartly dressed and well trained ushers may be expected by patrons of the new Patio theatre when it opens tomorrow, according to H. E. Gilbert, part owner and secretary of Freeport Amusement company, which organization leased the three Freeport picture theatres to Publix Theatres, Inc.

What a waste of time it all appears. Every one is an actor. It needs no proving. Every one has been an actor, more or less, since childhood. And almost every one has had ambitions to share one's pretense players, it more than any knows little or nothing of one and one's secret yearnings.

This was most apparent before motion pictures became an American institution. And before then everybody, or practically everybody, wanted to "go on the stage."

Few want to do that today. But almost every one else, eligible for the position, will be select eight to care for Patio patrons during the coming months.

The matter of color, found so abundantly in the new Patio, has not been overlooked in selection of uniforms for ushers. They will consist of light gray gold striped trousers, gray caps and vests, touched with gold braid, starched shirts with wing collars and scarlet jackets.

Glasgow is the richest city in Great Britain.

**TIME WAS WHEN EVERYONE
WANTED "TO GO ON STAGE"**

Now Almost Every One Wants "To
Get Into Pictures"

Some one or other recently, a Russian psychologist, it seems, devoted the 478 pages of a work on psychology (that few will read) towards making a statement and attempting to prove it, that every adult, from the time he first entered into the elementary stages of adolescence, has been an actor.

For almost a week a school for ushers has been in progress at the new Patio, supervised by E. Bailey, head usher for Balaban & Katz at their Chicago theatre. Mr. Bailey has had some twenty aspirants for positions as usher in the new theatre under training. Out of the twenty he will tomorrow select eight to care for Patio patrons during the coming months.

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**HEAVY AND EXOTIC IN
THEATRE ARCHITECTURE
SLOWLY IS LOSING OUT**

Movement Towards Classical Simplicity Is Launched

As the tendency towards the heavy and exotic in the architecture of motion picture houses in America is approaching its highest height, so is a newer tendency towards the simple and classical becoming developed. This tendency is becoming more and more apparent.

And, while it is gaining ground slowly, there is every evidence that a simpler and more nearly neoclassical standard of theatre architecture, will result. That it will be more permanent is evident.

Motion pictures are reaching to higher standards than ever before. The times when motion picture theatre itself, because of its lavish display of architectural plaster rich draperies, its attractive lighting effects, is needed to attract business are nearing an end. In the future less lavish interiors and lines and masses that will be restful and quiet and not so blatant as to take attention from screen offerings, will rely upon the huge Wurlitzer organ for music supplementing the phonograph.

Should vaudeville bookings be

made at a later date an orchestra will be assembled for the Patio.

**LIGHTS GIVE PROMISE
IN ADVANCE OF OPENING**

New Patio Illuminated in Anticipation of First Welcome

Although the new Patio theatre will not be formally opened until tomorrow, for nights past the front has been fully illuminated the same as it will be when the house is open for patronage. Not only has the huge sign offered an invitation to passersby but all the exterior lighting effects have been filling the avenue with a glow that gives promise of nights to come when the theatre will be offering the public entertainment.

THE NEW PATIO TO OPEN
WITHOUT AN ORCHESTRA

One Added Later in the Event of
Vaudeville Bookings

Notwithstanding rumors to the contrary, the new Patio theatre will not open with an orchestra. An orchestra may be added later on but, for the present, the lessees will rely upon the huge Wurlitzer organ for music supplementing the phonograph.

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made at a later date an orchestra will be assembled for the Patio.

**PATIO OPENING PRICES
NOT TO BE INCREASED**

Regular Admission Charged for
Those Attending Opening

No fancy prices for the opening of the Patio is the good word that today comes from the management. Notwithstanding rumors of greatly increased prices, denied from time to time by those interested in the new theatre, the Patio will be thrown open tomorrow, Saturday and Sunday at prices that will prevail in the future.

A charge of 40 cents will be made patrons weekdays and 50 cents on Sundays.

This should prove very satisfying to patrons of the theatre in view of the fact that the same pictures shown here will, at the same time, be shown elsewhere but at increased prices.

NO VAUDEVILLE BOOKINGS
FOR NEW PATIO JUST NOW

Pictures to Be Shown at Least for
Next Few Months

Those who have been expecting vaudeville, at least with the opening bill, at the new Patio theatre are sorely disappointed. It is the plan of the lessee, Freeport Theatres, Inc., for the present, at least, to devote house programs exclusively to pictures.

This does not mean that no vaudeville bills will be booked in the future. It means only that bookings of the immediate months will be pictures exclusively. It means that when the time comes for vaudeville, vaudeville will be booked in arrangement with picture bookings.

The new Patio has been so constructed that vaudeville may play the house. The stage is large and roomy and of such ample dimensions as to provide stage room for even the larger acts.

Gets Idea From Hotel

It was about the time the new Hotel Freeport had taken on definite promise of the fine structure that was to replace the ancient buildings for years occupying the site, that Mr. Kuehner first began to think about a theatre. The neighborhood, one of the most important in the downtown district and the least developed, comparatively, was be-

**CREDIT FOR NEW
THEATRE IS DUE
TO C. F. KUEHNER**

MORE THAN ANY ONE ELSE MR. KUEHNER HAS BROUGHT ABOUT PATIO

COMMUNITY NEXT INDEBTED
TO H. E. GILBERT'S EFFORTS

Both Work Untruly to Give the
City the New and Beautiful
Picture House

To C. Fred Kuehner, senior member of the firm Kuehner Brothers, more than to any one else, belongs credit of having made possible the new and beautiful Patio theatre, formally opened tomorrow.

It was Mr. Kuehner who first conceived the idea of giving Freeport a newer and finer amusement house. It was Mr. Kuehner who took initial steps towards interesting others in the project. And when a sufficient number of investors had been interested, it was Mr. Kuehner who called a meeting and effected organization of the group into what, later on, became the Freeport Amusement company.

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FREEPORT THEATRES, INC.

Announce the Opening of the

PATIO THEATRE

Extending to the residents of Freeport and adjoining communities a most hearty

WELCOME

At a tremendous cost, a group of public-spirited citizens have erected one of the finest and most completely equipped theatres in the entire country—an institution of which you will all be proud. No expense has been spared to provide for the comfort and safety of the patrons. Our pledge to you is that at all times our policy will be one of the highest standards of the amusement world.

Entertainment . . . Service . . . Courtesy
Will Be Our Watchwords

OPENING PROGRAM INCLUDES

**SIX DAYS...STARTING FRIDAY**

Doors Open 1:30 P. M.—Show Starts 2:00 P. M.—Continuous Until 11:00 P. M.

PRICES: CHILDREN 15c; ADULTS 40c

"SUNNY SIDE UP"

GLORIOUS FILM

MUSICAL COMEDY

JANET GAYNOR AND CHARLIE FARRELL SCORE IN WELL DIRECTED DRAMA

BOTH MAKING THEIR DEBUT AS SINGERS

Sharon Lynn, Frank Richardson, Marjorie White and El Brendel in Cast of Principals

Two great stars, an all-star supporting cast, a delightful story, plenty of comedy and a half a dozen sensational song hits are the com-

THE CAST

"SUNNY SIDE UP", Patio theatre—William Fox presents a musical screen play by Dr. Sylvia, Brown and Henderson. Directed by David Butler. Musical numbers staged by Seymour Felix. Molly Carr....Janet Gaynor Jack Cromwell.....Charles FarrellCharles Farrell Eric Swenson.....El Brendel Bee Nichols. Marjorie White Eddie Rafferty.....Frank Richardson Jane Worth....Sharon Lynn Mrs. Cromwell. Mary Forbes Joe Vitto.....Joe Brown Raoul.....Alan Paul Lake.....Peter Gauthorne

bination presented in "Sunny Side Up," musical comedy which has its opening performance Friday afternoon at Patio theatre.

Janet Gaynor and Charles Farrell, making their musical comedy debut, give an amazing performance. Both have pleasing voices. Miss Gaynor also blossoms out as a dancer and proves she is as proficient in the terpsichorean art as she is in acting.

Sharon Lynn, Frank Richardson, Marjorie White and El Brendel, in the supporting cast of principals, give excellent performances.

David Butler did a splendid job

of directing, and by his work in this production has elevated himself to a place among the leading directors of Hollywood.

Summed up, "Sunny Side Up" is superb entertainment and should keep the Patio box office busy.

WHAT IS TO BECOME OF VAUDEVILLE PERFORMER?

New York Over-Ran with Thousands Out of Work

Here's an economic problem that someone should solve:

What is to become of vaudeville performers out of work and how shall a living income be provided for them?

With pictures more and more in the ascendency and the American vaudeville stage on an even greater decline, the problem is becoming acute. New York is over-run with performers, many of whom have always worked, minus necessary bookings. The picture field has absorbed a few and will continue to do so. Night clubs and cabarets are giving limited employment to others. But the great majority, hardly equipped for fields of endeavor other than entertainment, are rapidly becoming reduced to a growing army of unemployed.

PATIO BOOKINGS TO BE BEST AVAILABLE

Will Be Personally Made by Floyd Brokell of the Public

The bookings of the new Patio theatre will be unique in that the entire offering of the market will be available at all times.

Selection of pictures for the Patio, Linda and Strand will be made by Floyd Brokell, president of Freeport Theatres, Inc., who is in charge of the picture bookings for the Public Theatres chain.

Mr. Brokell intends to give Freeport the cream of the pictures and will personally supervise all programs arranged for the three local houses controlled by Freeport Theatres, Inc.

H. E. Gilbert who, next to J. Fred Kuehner, is most responsible for erection of the new Patio, today declared Freeport to be indeed fortunate in having booking connections that will insure the theatre-going public seeing the best the market offers at the earliest possible time after release.

The minimum age of marriage for females in various foreign countries is: France, 15; Belgium, 13; Holland, 16; Germany, 16; Switzerland, 16.

SPECIALISTS IN MOVIES NEEDED SAYS ALLISTER

BECOME READILY KNOWN AND SECURE WORK WITHOUT EFFORT

DIVERSITY OF ROLES CONSIDERED DETRIMENT

Versatile Actor Usually Called After Every One Else Has Failed

BY DAN THOMAS
NEA Service Writer

Hollywood, Calif., March 6.—If an actor is to become successful in pictures these days he must specialize.

There you have the opinion of Claude Allister, who is well remembered for his portrayal of "Algy" in "Bulldog Drummond" and a number of other film characterizations.

Allister's remark was particularly interesting inasmuch as it was in direct contradiction to a statement made to me by Montagu Love the other day. Love was heaping praise after praise upon the talkies because they had made it possible for an actor to play a wide variety of roles.

Both of these men received the same schooling, too—that which can be received only on the English stage.

Easier to Get Jobs

If a man specializes he soon establishes himself as a definite character and is thought of immediately whenever a director starts looking for such a character," Allister declares. "On the other hand, if he plays a great many different roles he usually gets a call only after the director has been unable to find anyone else to fill the part."

Allister is turning out to be one of the best comedians developed by the "squawkies" and his tremendous success so far might be offered as proof that his contentions mentioned above are right. However, his days in comedy have been short when compared with the time that has elapsed since he first stepped behind footlights. He waged a long fight before he was finally able to get away from dramatic roles and do the things for which he was cut out.

As a youngster Claude had ambitions to go on the stage but his father was so strongly opposed to such a step that after finishing school he entered a brokerage firm controlled by his uncle and cousin. A year later the firm disbanded but Claude had made such a success that his father decided to set him up in business for himself.

Allister had different ideas, however. A year in the brokerage house convinced him more than ever that he was cut out for the

stage. So he left home and secured a small part in "Sherlock Holmes" at a salary of 18 shillings (about \$4.50) a week. Incidentally this was the show in which Charlie Chaplin made his debut on the legitimate stage.

The actor appeared in more than 50 stage plays in England before coming to America during the lat-

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stage. So he left home and secured a small part in "Sherlock Holmes" at a salary of 18 shillings (about \$4.50) a week. Incidentally this was the show in which Charlie Chaplin made his debut on the legitimate stage.

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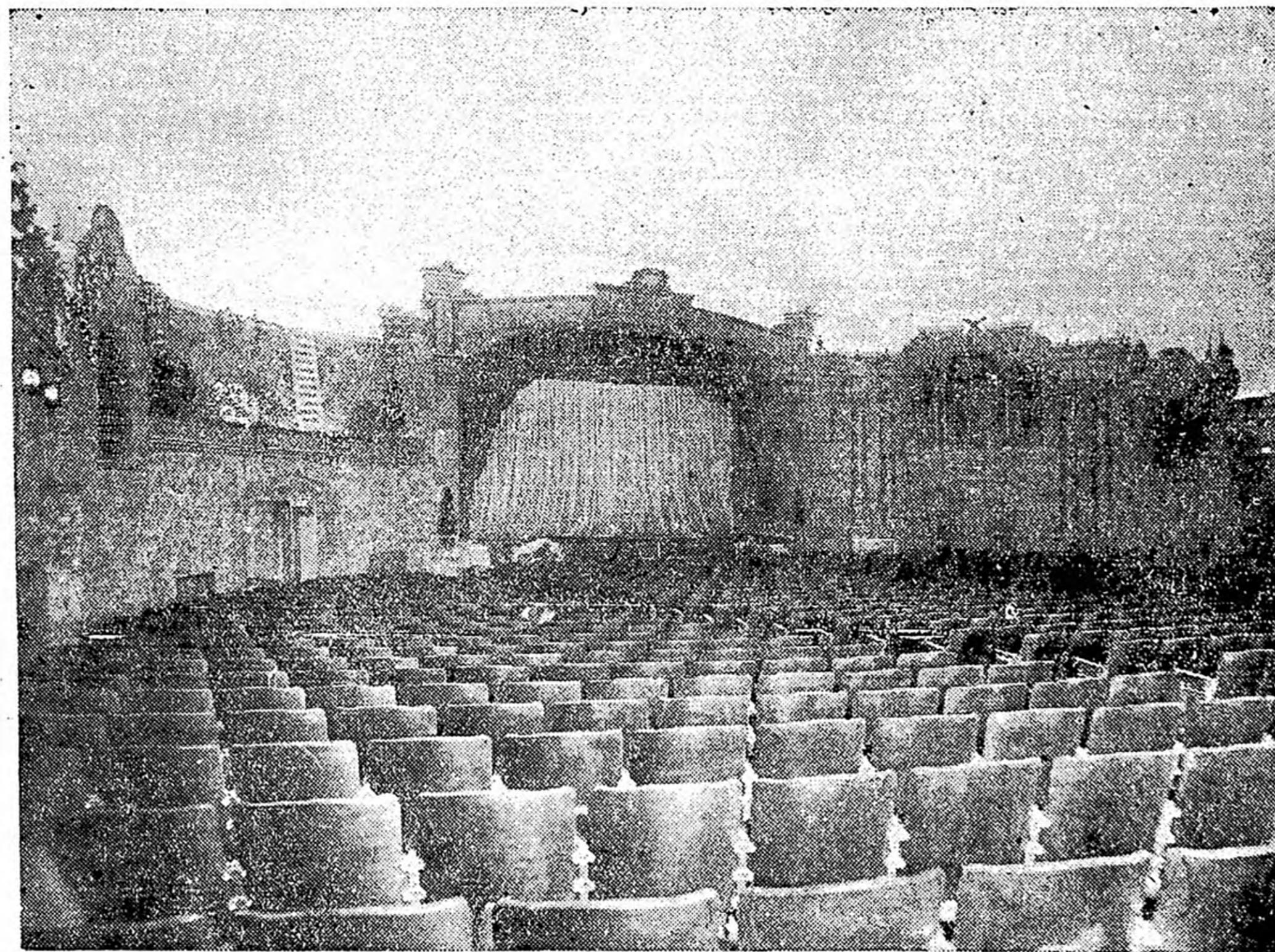
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O'NEILL'S QUEER PLAY IS HARDLY SCREEN MATERIAL

"STRANGE INTERLUDE" WITH NINE ACTS IS SCARCELY FOR TALKIES

By JEFFREY BUXTON

Small-town folk who earn in vain for the spoken drama of the metropolitan centers have been wondering for some months whether and when Eugene O'Neill's peculiar nine-act play "Strange Interlude" would be adapted to the singing screen. Doubtless some film producer has bought the rights. Nowadays it is a poor piece of fiction or spoken drama that doesn't attract the ravenous eye of Hollywood.

In the case of "Strange Interlude," however, the difficulties in the way of a talkie adaptation are cruel and unusual.

"Strange Interlude," as millions of people now know, is an experimental drama in which the characters on the stage stand up and speak their inmost thoughts right out, for the benefit of the audience.

Idea Not Wholly New

Starting as this has seemed to the New York and Chicago publics, this idea is not brand new, by any means. Until a few years ago, no play was complete without a lot of stage "asides," in which the actors and actresses confided to the audience what was going on in their minds. The idea goes back to Shakespeare and straight on back into pre-Shakespearean times, and then some. Asides and soliloquies, in which the actor who found himself alone took occasion to blurt out what was in his thoughts, have long been a favorite tool of the dramatist. Hamlet's soliloquy is only one of about ten trillion. The maid dusting the parlor furniture at the beginning of Victorian comedies was another good and profuse soliloquizer.

Why, then, this ballyhoo and excitement about "Strange Interlude" and its novel and original qualities? This Play Goes Farther

The reason seems to be that no playwright until O'Neill had the consummate nerve to make his characters tell the audience ALL that was in their minds, especially the diabolical and hideous thoughts.

The characters in "Strange Inter-

lude" speak like this. For instance, a young man has come to call on the father of the girl he loves. He enters the room, sees the old man.

"There he is," says the young man, in a rapid and monotonous undertone, which means that he is merely thinking it. "There he is, the old cheese!" How I loathe his wrinkled old visage. How I would like to stick him full of holes. For two cents, I'd drop him into the nearest manhole, the meddlesome old tom-cat."

Then he continues, in a louder and more natural tone of voice: "Good morning, sir. How are you? I've never seen you looking better."

I'll have to confess that these lines are faked, because I have no copy of Mr. O'Neill's play at hand.

But this is the general tenor of the dialogue. Indeed, these are mild samples. There are pages and pages of it which I fear the Journal-Standard would never let me quote.

Be that as it may, "Strange Interlude" has gone over big. It ran for many months in New York where it was put on by the Theatre Guild, and it has already run for a number of months at the Blackstone theatre in Chicago, where it is acted before a capacity house every night.

Nine Acts Are Needed

Of course, it takes a lot of time for the characters to speak out everything that is in their minds. Consequently, the usual span of two or two and one-half hours does not suffice. O'Neill's people in "Strange Interlude" have to wander through nine long acts of asides, soliloquy and straight dialogue before their grim and sordid yarn has been told through to its finish. In other words, the play is about twice as long as the usual theatrical entertainment.

Does this scare away the producers or the audiences?

Not at all. The first curtain goes up at 5:30 p. m. No one is seated after the rise of the curtain and, believe me, the audience is there on time. It does not wait to miss any of the shocks.

By 7:45 the play is about half-over. The audience is released and goes out to dinner. A good long dinner hour is provided for. At 9, they re-assemble in the theatre. The play lasts two hours more. At 11, they emerge from the theatre, sizzling with excitement. No one seems bored, and every one acts immensely tickled.

It Would Need Condensing

For the purpose of the talkies, "Strange Interlude" would have to be cut down to an hour and a quarter or an hour and a half. That would make it lose half its spectacular queerness. Fully two-thirds of the rapid-fire, hectic dialogue

and asides and soliloquies would have to be cut out. That would be a pity. To make it too tabloid would be to spoil the whole thing. If you have to listen to ALL of the inmost thoughts of the characters, you have to give a good long evening to it.

There is another thing. The actors on the speaking stage can modulate their voices, raise and lower them, change the quality, much more completely than can yet be done in the talking. This is strictly necessary in "Strange Interlude," in order to indicate when the characters are talking to each other, and when they are merely thinking out loud. Unless you can distinguish clearly between the different tones of voice, you don't know whether you are listening to polite parlor chat, or to that diabolical inmost-thought stuff.

Another Drawback

There is another reason why "Strange Interlude" seems not yet destined to appear on the screen.

The screen audiences are recruited from every town and village of the great land of America, and not all these rural backwaters are as advanced as anti-Volsteadian Manhattan and poor crime-conscious Chicago. And the story of "Strange Interlude" is nothing, if not "advanced".

It is about a young woman who could never decide which of four men (three living and one dead) she really loved, and so she died. But right here I see the editorial blue pencil looming up on me, and I am going to stop.

It seems improbable, and yet nothing is strange any more in these days. As we go to press, a wire dispatch may tell me that "Strange Interlude" is to be done on the speaking screen, and translated, for export purposes, into seventeen different languages, including Russian, Portuguese and south Chinese. Why not? The German "Siegfried" film was shown to admiring crowds of half-naked natives in Borneo, Sumatra and other islands of the East Indies!

SCREEN SUPPLANTS THE COMIC STRIP FOR SLANG

Wise-cracks Now Come from Theatre Rather Than Newspaper

As a disseminator of American slang it must be acknowledged that the screen has supplanted the comic strip or the newspaper.

It is not so long ago that the change came about. For years, since newspapers first began to include comic strips as a daily feature, newspaper cartoonists have set the styles in slang. Now it is the silver screen that does that.

Is it that fewer born cartoonists are coming into the world? Is it that the established ones, whose work we have seen for years in the newspapers of the land, both large and small, are becoming barren of striking ideas in point of idiom? Or is it that America's potential cartoonists are all going in for the movies and become, purely as a matter of taste, scenario and screen option writers, film editors and super-wise-crackers that give the final touch to the comedy films?

BROADWAY ISN'T BROADWAY OF OLD, COHAN LAMENTS

ACTOR-AUTHOR SADDENED BY PASSING OF GOTHAM'S MOST COLORFUL STREET

New York, March 6—Pause to shed a tear, friend, for the passing of Broadway, America's most colorful street. The famous theatres now house motion pictures, the old bars are lemonade stands and the electric signs which used to feature the names of stars now proclaim the merits of cigarettes.

Perhaps no one in America is better qualified to chronicle this change than George M. Cohan, actor-author, who has been a favorite of the street for almost four decades.

"I don't know anybody on Broadway any more," he mourns. "It used to be just like the Main street of any other town. Theatres were all in one section and you knew everyone. Now the legitimate houses are all on the side streets, and the actors are scattered. It's true, as Willie Collier says, that Manhattan is an island surrounded by theatres." In the old days we used to meet at the Astor bar in the afternoon. The whole crowd would be there and more business would be transacted there than in the offices. Now if you want to see anyone you have to look in the speak-easy under the sidewalk.

Spirit is Gone

"Actors used to hang together. We didn't crave social position and we led a gypsy-like existence. As soon as a crowd of the boys would get on the train they would begin to harmonize—there isn't anything like that now. Everyone used to plug for everyone else. On the opening night the whole crowd would come to see you and now they can't wait to hear of a play's closing."

"The old crowd still has the same spirit but the younger generation is different. Everything is ten times as commercial as it used to be."

"I don't know anything about Broadway any more," Cohan declares. "Never see it except in crossing it on my way to a theatre on some side street. The old faces are gone. Many of them either are in the movies or retired to their farms. No farmer's life for me however. I love the city."

The talkies will soon claim Cohan, although he will not permanently forsake the spoken stage.

Variety Days

"I've been walking up and down Broadway," he reminiscences, "ever since 1893, pretending I was an actor and an author, and I've seen many, many changes. Let's recall the good old variety days. We used to play at the burlesque houses on the road and the audiences were tough. They didn't hesitate to tell

you when they didn't like your stuff. At the famous Tony Pastor's in New York you never changed your act if the crowd liked it. They were wise at Tony's, wise to the kind of stuff they wanted. I remember one skit, "The Parlor Match," that toured 22 years without a change in its lines. Now you can't get by two years with the same act."

"The shows today must be hits or they can't live. The legitimate theatre isn't dying but only the hits flourish. Ten or 15 years ago people went to the theatre just because they wanted to see a play, now, if they merely want a few hours entertainment, they drift into a 50-cent movie house. When they go to legitimate house they demand to see a hit. A successful production makes ten times as much money today as it could have in the past, but the mediocre offering can't live."

PIONEER STRUCTURE RAZED TO MAKE WAY FOR PATIO THEATRE

Old Building Housed Kuehner Furniture Store in 1857

With erection of the new Patio theatre, one more of Freeport's old landmarks, dating back to pioneer times, was destroyed.

The landmark in question was a frame building, since 1859, standing at the rear of Kuehner Brothers furniture store and fronting on South Galena avenue. It was built in 1857 by the late Darius Kuehner, father of C. F., W. F. and Robert D. Kuehner, who came to Freeport from Baden, Germany, in 1856.

Originally the structure stood on the corner of West Main and South Galena avenue. Until 1896 it was used by Darius Kuehner for a furniture store. When it was moved to its late site it was remodeled and made into a dwelling house.

Back of it, towards Spring street, until a few years ago stood Freeport's finest furniture factory, a place where much of Freeport's early furniture was made with machinery propelled by horse-power.

When the old building was razed to make room for the Patio theatre lobby, workmen found the framework built of hand-aded oak and walnut, the windows and door frames handmade and the house of such sturdy build as to make its dismantlement rather difficult.

"The old crowd still has the same spirit but the younger generation is different. Everything is ten times as commercial as it used to be."

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NORMA GOES TEMPESTUOUS IN NEW FILM

THE FLAME OF THE FLESH GIVES OPPORTUNITY FOR FINE EMOTIONAL WORK

BY DAN THOMAS
NEA Service Writer

Hollywood, Calif., March 6—Norma Talmadge, who ordinarily keeps her film emotions more or less in hand, is going tempestuous.

Her next picture is going to be called "Flame of the Flesh," and it will be just that kind of picture. United Artists Corporation officials announce that it will be romantic and speedy, unlike any of her previous successes.

Sam Taylor is to direct the picture. He won fame as director of Mary Pickford's first talkie, "Coquette," and later directed Mary and Doug in their highly successful "Taming of the Shrew."

Meanwhile, Norma Talmadge's first talking picture, "New York Nights," is having a good run—and proving that this actress has nothing to fear from the new situation brought on by the audible film.

An exclusive "war picture" is one of the most interesting sound news films to be issued by Pathé this year.

Pathe cameras and sound equipment were very busy at the U. S. army infantry school at Fort Benning, Ga., where troops put on a detailed demonstration of all the new weapons which the army has devised for use in the next war.

Highlights in the four minutes of warfare presented on the screen include: advance of seven-ton "baby" tanks, releasing smoke clouds to hide the advance of giant 45-ton tanks and infantry; firing of new type smoke and gas guns, trench mortars and anti-aircraft guns; night advance of tanks and infantry by the light of flares; aerial observation of the battle area, and man-made volcanoes bursting skyward as shells and bombs explode.

Gary Cooper is going back to western roles. The lanky young star made such a success of "The Virginian" that Jesse Lasky, in charge of production for Paramount, has decided that frontier stories will be in demand once more. So O. Henry's story, "The Double-Dyed Deceiver," is being adapted to the screen now for Cooper's next starring vehicle. It will appear under the title, "The Texan," with Fay Wray in the female lead and John Cromwell directing.

Mack Sennett, whose name makes every movie fan think of pretty bathing girls, has tried his hand at writing songs—and has made good at it.

The theme song of his latest com-



BETTER MANNERS THE GIFT OF SILVER SCREEN

As Radio Has Given Americans Better Taste in Music

Better manners are the gift of the silver screen as better taste in music is the gift of the radio to America.

The idea may seem a fantastic one, nevertheless there is more to it than appears on the surface. American women particularly are quick to grasp new ideas. They are quick to understand and adopt them. Hence the screen may be considered of educational value insofar as superficialities are concerned, at least.

And as for dress! American women have dressed better, more tastefully and known better how to wear their clothes since pictures have become an important part of everyday American life.

BEST OF WISHES

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The Music Center of Freeport
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"The Play's the Thing"

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PATIO THEATRE'S

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ALL GOOD WISHES

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OUR GOOD WISH
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NEW PATIO THEATRE
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Enjoy the Show and Enjoy Lunch Here
KANDYLAND
Next to Patio Theatre Bldg.

Our Sincere Good Wishes

To the Management

Of the

NEW PATIO THEATRE

Opening Tomorrow

May success and prosperity mark your activities in return for the effort that will be made to give the people of Freeport and vicinity the best entertainment available.

KUEHNER BROS.

Main at Galena

TURNER SOCIETY GIVES FREEPORT FIRST THEATRE

HALL IN OLD HOTEL ON EAST
MAIN LEASED FOR THE
PURPOSE

WAS KNOWN FOR YEARS
AS "YOUNG AMERICAN"

Promoters Forced to Move Later
cause of Weakening of
Building

BY W. H. KUNZ

There are few people in Freeport today who know when the first theatre was built in this city and where it was located. This fact was learned by a reporter for the Journal-Standard who set out on the quest to "learn about Freeport's theatres". Several of the older residents of the city were interviewed before any definite information could be secured but finally two residents were found who were able to fit almost to the year, when Freeport's first theatre was opened.

It was about 1857 when a group of German residents of Freeport came to the conclusion that Freeport should have a theatrical troupe and with the cooperation of an organization known as the "Turnverein", a stock company was formed to finance the production of home-talent plays. A hall in a building used as a hotel was secured, this building being at the northeast corner of E. Main and S. Liberty, where the older portion of the Woodman factory now stands. It was equipped with a stage and was also used by the "Turnverein" for athletic exhibitions.

Plays Given in German

Here home talent plays were given in the German language by a company organized for this purpose and a few of the names of the early actors and actresses still linger in the memory of older residents. A Mrs. Drier, mother of the late Ed. Drier, at one time Freeport's chief-of-police, a Mrs. Vogel, sang, Henry Kleinpel, Dr. Froning, a druggist who conducted a store

where Freeport hotel now stands, and J. B. Fruch, father of Alfred Fruch of this city, are some of the names of the early players. From time to time other men and women with stage ability came to Freeport through the encouragement of the local theatrical company and the organization became famous throughout this section.

The theatre was named "Young American" and was continued for some years at this location but when the streets adjoining the theatre were graded it was feared that the foundation had been so weakened that it was unsafe, so the upper portion of the structure was demolished and the players had to seek other quarters.

The old company was complete in every way in the way of organization, boasting not only of a complete managerial staff but even had its own scene painter, an artist named Count Von Lutzau living in Freeport at that time furnishing new sets of excellent scenery as

Germany Standby for Years

"The Germania has been the standby for the theatre goers of Freeport for many years", an old time usher at this theatre remarked recently. "I recall the names of many famous actors who have appeared there. Among them were Robert Mantell, the younger Salmon, Joseph Jefferson, and even big musical comedy companies like "Wang" with De Wolf Hopper, could be accommodated. Frank Daniels, Raymond Hitchcock and others appeared there and I recall a German stock company from Milwaukee which for years made an annual visit, playing to capacity houses. During all its years of existence, the Germania has been from time to time improved in various ways until today it is still in demand as a road show and home talent playhouse.

Few Road Shows Then

In those early days few road troupes visited Freeport, most of the plays being given by local talent but with the erection about 50 years ago of the Wilcox Opera house by the late Thos. Wilcoxon, Sr., Freeport could offer facilities for many road shows. The Wilcoxon Opera house was Freeport's leading theatre until its destruction for the building of the Second National bank.

In the early days of Freeport's history the various theatres and halls were so constructed that they could, if desired, be used for dancing, roller skating, etc., and, in fact, the revenue derived from rentals for these purposes and for lodges purposes, was necessary to maintain the property. It was not until the erection of the Grand Opera house that Freeport had a theatre built only for theatrical purposes.

After the theatre had been run-

ning 15 months, Mr. Knorr purchased Mr. Hildreth's interest in the business and he conducted it until July 19, 1912 when it was destroyed by fire. The structure was never restored as a theatre but the property was sold and later rebuilt into the garage and apartments now there.

The opening night play was "Sowing the Wind" and the star of the show was Amelia Gardner. Many well known actors and actresses appeared at the Grand during its existence, among them being Mrs. Fliske, Clay Clement, George Arliss, Richard Carle, Mine Mojeska, Walker Whiteside and Robert Mantell.

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PHOTOPHONE INSTALLED ON BIG PACIFIC LINER

WILL BECOME A REGULAR ENTERTAINMENT FEATURE

San Francisco, March 6—The talkies become a regular feature of entertainment for travelers on the Pacific with the next sailing of the giant S. S. Malolo from San Francisco, according to recent announcement from the offices of the Matson line.

The Malolo will be the first liner on the Pacific to be equipped with photophone projection apparatus, and will show regular full length feature talking pictures. The vessel, which is the flagship of the Matson line is now on the San Francisco-Honolulu run. Recently during a special round-the-world cruise it broke the long-standing record between San Francisco and Yokohama by negotiating the 4,500 miles in ten days and six hours.

In the Atlantic passenger service, talkie apparatus is carried on the Leviathan.

After the theatre had been run-

PRISON BREAKS BACKGROUND FOR "THE LAST MILE"

GRIM DRAMA OF DESPERATE
MEN BRINGS SWEAT TO
BROW OF AUDIENCE

BY GILBERT SWAN

NEA Service Writer

New York, March 6—A few

months ago there appeared in The American Mercury an extraordinary document taken from a death cell by a clergyman who had given several condemned men their final solace.

It was a sort of diary, penned by one of the condemned, noting the reaction of his fellows and recording his own emotions.

John Wexley, a young actor-writer now employed in the Americanized revival of "At the Bottom," leaped upon it as a play idea. Then, when the terror and dramatic horror of recent prison outbreaks were related on the front pages of the nation's newspapers, a brutal and uncompromising bit of realism came dripping fresh from the newspaper headlines.

This is "The Last Mile," a drama of desperate men which, like "Journey's End," has no woman in the cast. It opens starkly in the death house and, before the first act curtain has dropped, it has brought cold sweat to the brows of each and every cash customer. For one sees several of his fellow men being prepared for the electric chair. One sits through the horror of watching the lights go dim as the dynamo throws its power into a man who is being burned off-stage. Thereafter, the others arrange a revolt, deciding to "shoot their way out" if they can. Led by "a killer" — brilliantly played by Louis Tracy — they shoot down a warden and a turnkey; their own ranks are thinned to three men, and you find them at the curtain with but two bullets left. Their game is up! Machine guns are pointed at them and one walks into its very nose.

There is an endless controversy

ranging over this play. Some hail it as the Pulitzer winner and an epic; others as nauseous and repulsive. But it is tense and stirring and unusual.

The Masonic Auditorium

Two years ago Freeport acquired a remarkably fine auditorium for theatre purposes when the Freeport Masonic temple was incorporated. This auditorium, modern in every respect, has become the center for all the big productions that have been shown in Freeport on the stage.

So today, with the Masonic auditorium, the Germania theatre, the Strand and the two modern picture theatres, the Lindo and the Patio, Freeport is well equipped to have the best plays and pictures that can be secured.

Vaudeville Enters on Scene

The success of the Majestic in Freeport attracted others to the city as a profitable moving picture field. The Bijou vaudeville on N. Chicago avenue was one of the early houses and boasted an orchestra "of six men". Later this was reduced to three men, they being E. G. Rotzler, violin; Arthur Kerch, drums; Louis Moersch, piano. The three young men earned quite a reputation as musicians at this playhouse. The Superba, conducted by a man named Angel, soon was opened, closely followed by the Lyric, with Mr. Hopper as

political chicanery and trickery to reap riches, finds this Topaze the perfect tool as well as foil. Quite unconsciously the schoolmaster signs his name to papers which swing fabulous and crooked deals. The while, the boob has been fallen.

his mentor's tactics and lives to take over and dominate the office. The playing of Frank Morgan as Topaze is one of the finest things to be seen on Broadway. And the sleek and decorative Phoebe Foster is the lovely lady.

With much ballyhoo from the middle west and abroad, Helen Menken — another of the lovelier ladies of the Broadway belt — came to town with another Shubert importation, "The Infinite Shoeblock," which has met with widely varied commentaries. Most critics have agreed that the play itself is not all that it might be.

Still and all, it is one of the more interesting variations on the old "Faust" theme — that is, the conflict between the soul and the flesh. The title is out of Carlyle's "Saror Resarts" and there is much of Carlyle in the lines — too much, in fact. The simple and idyllic Scot of this play battles for the soul of the young lady who has tossed her life about rather carelessly. He does succeed in rescuing her from her gay surroundings, but as she dies in a front stage flood light, she admits the reaction of his fellows and recording his own emotions.

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What John Erskine did to Helen of Troy and other historic figures, George Kaufman and Bertie Bloch have done for the biblical Joseph and Potiphar's wife. George Jessel, after some months of the movies, presents Joseph as a glib and garrulous Jewish boy, shrewd at bargaining, crafty in his behavior and expert at publicity.

The result is a very amusing evening, at which even the very pious are not likely to take offense.

CAPITAL LIKES MUSIC

IF FIRST LADY DOES

Washington (AP) — Mrs. Herbert Hoover's frequent attendance at concerts and interest in music has popularized this entertainment in the capital this winter.

She has attended several concerts given in the Library of Congress by the Friends of Music, entertained a box party at the New York symphony orchestra concert and has been at band concerts at the Pan American union.

Entranced by the first lady, usually with guests and an aide, adds

considerable zest to the occasion.

Phoebe Foster, upper picture, decorative comedienne of suave French importation, "Topaze," and Helen Menken, whose soul is not quite saved in "The Infinite Shoeblock."

ing in love with the lovely lady who, at the moment, is the property of the slick manipulator. In

the end the worm, as usual, turns.

Topaze is transformed; he adopts

considerable zest to the occasion.

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On the Opening of

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AMERICAN CANDY CO.

Freeport's Convenient Sweets Shop

115 West Stephenson Street

CONGRATULATIONS

On the Opening of

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NEW PATIO THEATRE

MILADY'S HAT BOX

THE TREASURE CHEST GIFT SHOP

Hotel Licondo Building

CONGRATULATIONS

On the Opening of

The

NEW PATIO THEATRE

F. D. BERG

GROCERY STORE

121 South Galena Avenue

CONGRATULATIONS

On the Opening of

The

NEW PATIO THEATRE

YOUR SHOP

AN EXCLUSIVE SHOP FOR WOMEN

Hotel Freeport Building

CONGRATULATIONS

On the Opening of

The

NEW PATIO THEATRE

Y. M. C. A. CAFETERIA

A GOOD PLACE TO EAT

Y. M. C. A. Building

CONGRATULATIONS

On the Opening of

The

NEW PATIO THEATRE

BLAKE'S JEWELRY STORE

AND GIFT SHOP

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THE WARDROBE

INFANTS' AND CHILDREN'S WEAR

106 West Main Street

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For an Event Notable in the Community

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Success to Owners and Management Alike

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The

NEW PATIO THEATRE

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211 West Main Street

EUROPEAN YOUTH POPULARIZE OUR AMERICAN STARS

TOM MIX WELL KNOWN AND
HEROIC FIGURE IN SWISS
HILLS

FEEDS PHANTASY OF
YOUNG SWISS "COWBOYS"

Who Think America Funny Place
with Everyone Dressed Like
Chaplin

ERNST IWAN SEEHOLZER

WHAT'S IN A NAME?

Soon a new "temple of entertainment" will throw open its wide gates to a public trying to forget the morbidity and grind of everyday life. Patio is the beautiful name given to this new movie house. We, the unsophisticated, are compelled to take resources to our old friend and guide Webster, in order to look up Patio's definition and proper pronunciation, so as not to reveal our low standard of learning, should we ever experience the great fortune of rubbing shoulders in so-called highbrow circles. And behold, our ever ready patient companion and adviser, our alphabetically arranged source of knowledge willingly informs that Patio means: a "court or courtyard, esp. roofless inner court in Spain or Spanish America. And as "homen est omen" let us all hope to enjoy the prevailing atmosphere in our Patio as well as we would the corresponding air in sunny Spain, Latin America or southern California.

The film industry has undoubtedly made tremendous forward strides during the last decade. It has come to be something of a creative art, not only in America, but also in "conservative" old Europe—so "bigger and better" pictures are given us every year.

I remember way back when it was considered unmoral to patronize the then existing malodorous and shabby show places of cinematographic art.

graphic art in Europe. When we boys clandestinely exchanged our saved up pennies for a taste, or betar, glimpse of this forbidden fruit which nourished our adventurous dreams with those Sherlock Holmes stories in which the brave detective, by means of being equipped with a mastermind, always miraculously escaped from being shot, hanged, quartered or blown up, bringing his enemies to their deserved doom and invariably emerging a victorious and gallant hero—thus showing good triumph over evil.

Yearn For Open Spaces

Then came the western pictures with such ready-made heroes as Bill Hart or Tom Mix, feeding the phantasy of us young Swiss "cowboys". They have laid the seed of discontent with our seemingly narrow mountainous surroundings into many a young heart, causing fervent yearning for the great open spaces, "where men are men", and such beautiful heroines, sweet, sixteen and chaste, could be had for the asking; where whole seasons could be spent riding broncos and lassoing steers instead of doing the hard chores on a Swiss dairy or hillside farm. In fact the writer happens to know of a young chap who, upon leaving the boat in New York harbor, felt it his first duty to his country-to-be, to purchase a five gallon hat (Tom Mix style), before penetrating the hinterland.

Who does not with extreme delight remember the antics of slapstick comedians of the Chester Conklin type or the escapades of W. C. Fields? Where is the movie fan who does not fall into ecstasies when thinking of that precious pair of brothers, Wallace and Noah Beery. Noah the brutal, the beastly—but nevertheless great leader of men of the Beau Geste fame, in contrast to his rollicking brother Wallace with his great ability to bring much needed comic relief to such western epics as The Covered Wagon or North of '36. It would lead too far to mention all the stars and "starlings" that helped to make the cinematographic art what it is today.

The "Beautiful but Dumb" Such was the idyllic situation in Hollywood when fate, with one of her detrimental sledge-hammer blows, disillusioned the dreams of the great majority of the alas! too numerous "beautiful but dumb" element—the advent of sound pictures and talkies (squeaks as some cynical critics called them at first). Teachers of elocution and other professional improvers of the American idiom flocked to Hollywood, confronted with the Herculean task of supplying some of our beauty contest winners with an Oxford accent, Broadway, or better, the aristocratic and tradition-ridden element of the legitimate stage, looking rather askance and somewhat bewildered upon the novel art, paused awhile, then drawn by princely salaries and realizing the still latent possibilities of the thing, took the next train to California, thus bringing to our producers and directors what they are so badly in need of—real talent and more brains even at the expense of sweet beauty. And as our stars are followed by a train of satellites, soon our legitimates were followed and preceded by sure fire vaudevillians of the bond salesman type, and talkies were created. May I remind the reader of Seventh Heaven or the most outstanding of Janet Gaynor films, Sunrise, outstanding from the point of view of dramatic art, acting direction and photography as well as subtle use of light and sound effects. The next really outstanding talkie was Interference. George Arliss's wonderful acting in *Disraeli* has plainly confirmed that wildest dreams not only of our talkie fans, of legitimate stage patrons as well. Most of us who had the privilege to see George Vidor's portrayal of negro life of the cottonbelt, in *Hallelujah* were stupefied by the display of genuine art in this epic.

as well as in this country, until the public became tired of it. Huge salaries offered to good stars induced a somewhat better type of the nisitomio element to try their skill under the megaphonically increased voice of some film director, thus giving us superior films and winning over the more intellectual classes to the still infantile art.

New Art Created

Men of the type of King Vidor, Cecil de Mille or Murnau in Germany appeared, giving the film industry new ideas and fresh impetus. Hand in hand with improved photography and lighting effects as well as a much improved technic in general, of which the laity does not possess the smallest idea, an entirely new phase of art was created. Films of the type of the Cabinet of Doctor Caglioti or Metropolis, produced in Germany, tended to revolutionize the industry entirely. Remember the Emil Jannings pictures, such as *Variety*, *Faust*, *The Way of All Flesh*, *The Last Command*, *The Patriot*? Or let me mention the splendid picturization of Tolstoi's *Resurrection* and the *Cossacks* or again a few good Lon Chaney films, Lon Chaney the master of the strangest make-ups (yet revealing the same Lon Chaney grin in every one of his characterizations). What of the "hair raising" love-stuane of a Greta Garbo; or the stunts of a Charlie Chaplin and how funny a country America must be.

Serial Picture Arrives

Probably due to the ever increasing number of patrons better theaters were built and technically superior pictures produced (at least as far as photography was concerned). In order to get the utmost from an apparently gullible public and not realizing as yet the potential cultural values of the film, producers launched the experiment of the serial picture. Woodpulp magazines of the cheapest kind was filmed in endless series, in Germany

A FAR CRY BACK TO DAYS OF THE FIRST PICTURES

WHEN BLACK CROOK, EAST
LYNN AND UNCLE TOM'S
CABIN FLOURISHED

WHEN EVERY MAIN STREET
HAD ITS 'OPERA HOUSE'

And Edison Offered to an Interested
Public the First Picture
Machine

BY KERRITH BROOK

It's a far cry back to the "mauve decade", to the "indiscreet nineties", from A. D. 1930, theatrically

young miss; when ping pong and table croquet were popular indoor sports; when Lillian Russell, Helen Modjeska, Mrs. James Brown-Poter and Alexander Salvini were idols of the hour and negro minstrels a settled American institution.

Road to Yesterday

It's a far cry—but to go back still further; back to the days when the Drews and Barrymores were only then in the early throes of establishing a fine tradition still potent in the American theatre; to the verdant era of P. T. Barnum's questionable showmanship and sportsmanship or to that time when Booth and Barrett, full-throated prophets, were preparing the way for the hordes of Walker Whitesides, Robert Mantells and James O'Neills that, later, were to offer a culture-conscious American people homogeneous, if dubious, Lear, Macbeths, Hamlets and Shylocks.

That, indeed, would be like taking the all too adventurous road to yesterday.

Of Small Concern

But all that, of course, does not concern us. Not at all. We who today have the movies, the movies with which to dull the rauous howl of a standardized age; that set pulses leaping faster; when every Main street had its opera house and folks would drive all of ten miles and back—in a single night—

to a "Lucky" if, it happens, we aren't by fate or chance or the misfortune of birth a sugar or candy salesman; who "roll" about in time-payment plan Fords or Chevrolets and who regard hard liquor or bootleg vintage, a paramount elegance of these St. Volsteadian days of 1930.

Long, Long Ago!

Back to the days when Ella Wheeler Wilcox's Poems of Passion vied for honors with The Face on the Barroom Floor; when leg-o-mutton sleeves and pompadours were in vogue and no evening entertainment entirely a success unless someone recited Ben King's, If I Should Die Tonight.

Back to the time when "Lips that touch wine shall never touch mine . . ." was an item of cultural equipment of the average sophisticated

lions of the bond salesman type, would-be-comedians, gamblers, jazz singers, ex-opera stars—all eagery hoping to get their share in now completely revolutionized filmdom.

Outstanding Offerings

A few first class sound pictures and talkies were created. May I remind the reader of Seventh Heaven or the most outstanding of Janet Gaynor films, Sunrise, outstanding from the point of view of dramatic art, acting direction and photography as well as subtle use of light and sound effects. The next really outstanding talkie was Interference. George Arliss's wonderful acting in *Disraeli* has plainly confirmed that wildest dreams not only of our talkie fans, of legitimate stage patrons as well.

Enthusiastic reports from New York critics are to be read, concerning the newest picture improvement, the three-dimensional screen. This screen will give us a more plastic effect of settings and actors for instance, act in person after having been in the grip of his outstanding personality while witnessing his interpretation of *Disraeli* in some talkie house?

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SHAKESPEAREANS' BRILLIANT PLAYS WON FAME IN '90S

"AS YOU LIKE IT" RECALLED AS ONE OF THEIR EARLY SUCCESSES.

ALICE WILSON STARRED IN "MERCHANT OF VENICE"

Fine Work in That Cast Eventually Led Her to Professional Stage Career

By HENRIETTA S. HILL
Years ago, before movie theaters were heard of, before the organization of the first dramatic club, known as the Winnesiek Players, there was a serious effort by the young women of the Freeport Shakespeare society to produce dignified dramatic performances.

With little coaching, with almost no knowledge of diction, enunciation or histrionic art, the first attempts were tried out before the members themselves. But gradually the desire for better work—for the presentation of plays that should be worthy of merit—actuated the members to put time, real study and hard work into these private theatricals; and their efforts were rewarded with a very different type of performances.

Invitations Coveted

Invitations to these amateur plays were much coveted by women friends, not members of the society and finally the players began to have quite a feeling of security and pride about their appearances. For many years plays—usually Shakespearean productions—were given in drawing rooms, attics and one or two private gardens. Probably the most idyllic of all Shakespeare plays was "As You Like It," given under the spreading trees in the lovely garden of the Oscar Taylors in the gay nineties. Under such surroundings, with such background and setting, almost any amateur performance would take upon itself the air of a finished production. The men were invited to this affair; they added their flattering words of praise as they strolled through this veritable "Forest of Arden" and each player felt herself a Mary An-

Last Performance

The same personnel that made up the previous audience were in their seats as the curtain rose, but there was more or less indignation over

derson, a Henrietta Crosman or an Ada Rehan.

"Merchant of Venice"

From this very encouraging production of one of William Shakespeare's most beautiful plays, the members, fired with the art of genius, reached out for greater triumphs and planned to present "Merchant of Venice" as the annual celebration of Shakespeare's birthday on April 23rd. That was in the "dark ages" of 1897 and the play was to be an invitation affair given at Germania hall. After months of practice, under an exacting coach, there were times when the actors had doubts, great doubts, in fact, whether they were such finished artists as they had thought.

After a dismal rehearsal, the great night arrived and the performance according to the lights of the audience was a big success, with Miss Alice Wilson, an English girl of marked talent, carrying off the honors of the evening as Portia.

Society turned out en masse for the first public performance of the Shakespeare society. It was a full dress affair and after the curtain dropped the actresses mingled with their guests as lees and little cakes were served.

Second Performance in 1900

Three years afterwards, in 1900, the Shakespeare society gave its second public performance. This time it was at the Grand opera house. There was an object in the presentation of the play and the guests—much the same list as had been invited to "Merchant of Venice"—were sent tickets and asked to buy them at the large sum of one and a half dollars. (The one and only time the Shakespeare society ever set a price on its dramatic productions.) The play was a benefit for "Portia" whose aspirations would be content with nothing less than a year's course at the best histrionic school in New York City.

"As You Like It" was again selected as the prettiest and most possible of all of Shakespeare's comedies and amid a woodland that almost put the forests themselves to shame, Rosalind was woe and won and Touchstone, the clown, roved at his own sweet will. Not, however, without months of labor; rehearsals in cold halls, where all the dramatis personae took fearful colds and the budding desire to become a real actress was forever nipped in every breast but one—Alice Wilson's.

Last Performance

The same personnel that made up the previous audience were in their seats as the curtain rose, but there was more or less indignation over

INVOKES ANCIENT CODE TO KEEP HIS WIFE OFF STAGE

PARISIAN MILLIONAIRE WOULD UTILIZE NAPOLEONIC MARRITAL LAW

BY MINOTT SAUNDERS
NEA Service Writer

Paris, March 6—Too absurdly old-fashioned for words," says Jane Aubert as she goes merrily on singing and dancing at the Palace theatre despite the fact that her husband, Colonel Nelson Morris, Chicago millionaire, has invoked the old Napoleon code of marital law to restrain her from playing.

Morris has brought suit for 200,000 francs damages against the theatre managers, Alfred Dufrenne and Henri Varna, for letting his wife, a popular star here, continue to act in the translated American revue "Good News." He further claims 5000 francs for every day that she has appeared since he filed his suit.

The provisions of the old Napoleon code do not permit a wife to do anything without the consent of her husband in proper written form.

Sued for Divorce

"I still have a husband, unfortunately, but I have not, never have had and never intend to have a lord and master," said the vivacious Jane, tossing her charming blonde head indignantly. "I am with the theatre managers to the limit and even if they lose their case I shall continue to act if I have to rent my own theatre."

Mlle. Aubert, who married Morris in Chicago last year, sued him for divorce in the local courts last November. While action on the case is pending, Morris claims that he can control his wife's movements. He says that when they were married she made him a solemn promise never again to appear in the theatre and he wants her to respect her word. She, on the other hand, says she doesn't

intend to pay any attention to the wishes of a husband she is trying her best to get rid of.

"The Napoleonic code means nothing to me and I don't think

the Palace, against her husband's wishes, he decided he would like to see the show, but he found the tickets all sold out. She was asked if she couldn't help him, but she said that unfortunately she had given all her personal tickets away, but she added that she hoped he would be able to see the performance.

GREATEST ART IN MOVIELAND IS ALIBI-ING, NOT ACTING

VIRGINIA BRUCE TROTS AWAY FROM SCHOOL TO HOLLYWOOD, AND STAYS THERE

BY DAN THOMAS
NEA Service Writer

Hollywood, Calif., March 6—Virginia Bruce owes her entrance to the moving picture world—indirectly, anyhow—to higher education.

Virginia was a coed in the University of California's Los Angeles institution, and was being rushed for a sorority. Two sisters, in her presence, fell to arguing about the movies. Sister No. 1 said it was impossible for an unknown individual to break into the movies. Sister No. 2 said it could be done.

Virginia, listening, said she'd go and find out who was right. So she trotted off to Hollywood and registered at the central casting bureau, filmland's clearing house, for extra girls. Officials there liked her looks and put her in their lists, but for some months she heard nothing more from them.

It frequently happens that players are cast for a part, the assignment is announced in the papers, and then, either before production begins or after it has been going a few days, they are replaced by someone else. The usual high level of Hollywood alibi artistry is generally found in these cases, but unfortunately there are times when the studio and the player concerned fail to get together on what they are going to say. In nineteen such cases out of twenty, the real cause for dismissal is either genuine or imagined incompetence, so it is as much to the advantage of the studio, who wouldn't like it thought its casting was faulty, as of the artist to produce some entirely polite alibi.

Two worst-bungled affairs of this kind was that of John Barrymore's production, "Tempest," in which there were altogether four leading ladies. The first one, Greta Nissen, never started work, but as she left for the east she did not have to produce an alibi in Hollywood. The second was Vera Voronina, who, the studio sadly announced, caught cold after standing up to her neck in water for a scene and had to be replaced. Vera herself, sublimely unconscious of the cold story, went tripping about her business in Hollywood. The third selection, Dorothy Sebastian, worked for four weeks, and to produce an alibi for her demise after that period was pretty tough. The best they could do was to say she was urgently needed back at Metro-Goldwyn, where she was under contract, for an important part. The latter bravely told the same story, but the fact remained that Dorothy didn't work in a picture on that lot for many weeks following the episode.

That was enough, though. When Paramount officials went over the rushes of the picture, they discovered her in the cat scene and ordered a screen test. It turned out nicely and she was offered a contract. She figured a chance at stardom was better than a chance at bachelor of arts degree, so she signed.

Since then she has been coming along nicely. She was given roles in "Woman Trap" and "The Love Parade," and now has a good part in "Slightly Scarlet," the special co-starring Clive Brook and Evelyn Brent.

Here's another story of an unexpected leap into the movies.

Anna Mary Ransom was a Texas girl. She was pretty well known in her own state as a dancer, having appeared in night clubs in Dallas, Houston, Galveston and San Antonio—but she wanted to hit a wider field.

So she went to New York. At the pier she was met by her chum, Jean Walters, who had gone to New York and got a job at Pathé's Long Island.

studio. Jean told her straight to the studio and introduced her to Director C. B. Madlock.

"Wouldn't it be great," asked Jean, "if Anna could get into the talkies?"

"If Anna could get into the talkies," said Jean, "Ransom was taking a part in her first talkie."

York?"

Maddock agreed that it would.

And—lo and behold!—three hours after she had landed Anna Mary Ransom was taking a part in her first talkie.



SHE FIGURED FILM JOB BETTER THAN COLLEGE DEGREE

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TAKING TICKETS NO JOKE AT AGE OF BUT TWELVE

REMINISCENCES OF YOUTHFUL
TICKET-TAKER IN IOWA
VILLAGE

DIRTY LOOKS IMPORTANT
ITEM OF STOCK IN TRADE

Mob Riot Scenes Staged When Rain
Drenches Picture Exhibition
Loc.

BY CLAIR HEYER

One of the greatest joys of young men in their early twenties is to let their thoughts wander back through the years, in a serious and grandfatherly manner, to the days of their youth. Perhaps the reason that they find such delight in these reminiscences is because it doesn't tax their brains very much to remember that far back, I have always held in great awe and respect those persons who describe events with a casual "in the spring of '83", because it is sometimes difficult for me to distinguish between happenings of 1910 and 1911.

People may listen to my youthful reminiscences with charitable smiles, because that which is ancient history to me can be comparatively classed as current events to many. But in regards to the movies, a very young person can be-

come very reminiscent, and do so legitimately. Although the change to the talkies has taken place but recently, anything pertaining to the silent screen is of a different era; and at the present we consider it as something of the past. There are persons who would discourage me by insisting that it shall remain so.

A Saturday Night Event

It was my fortune, as good corn-fed Iowans would say,—or my misfortune, according to those who pride themselves in going to Chicago to buy millinery and lingerie or haberdashery,—to be born in a small town in southern Iowa. Regardless of its fortune or misfortune, it is understandable that in such an environment one experiences many phases of life that are enjoyed to remember and that have made possible such cartoons as Briggs' "The Days of Real Sport" and Williams' "Out Our Way".

The Saturday night happens to be Mr. C. H. Breckenridge, manager of the Swartz Pharmacy at Rockford since the death of the late Mr. Swartz, formerly of Freeport.

While this was my first professional connection with the movie industry, I have vague recollections of my first shows several years before. As I remember, the first picture I ever saw was an installment of one of the old vicious, melodramatic, and villain-infested serials. I went but once. The only part that I remember is the closing scenes where three men of doubtful character fastened a rope around the girl's waist and tied her to a balloon. They set the balloon adrift, and the last flash showed the heroine registering great mental anguish while drifting high above the ground, where she evidently remained until the following Saturday. I was undergoing more or less mental anguish myself; and not knowing how to assist her in this grave situation, I declined to attend the following installment.

A Vacant Lot Used

Many of the new theaters built during the last ten years, including the Patio, have a natural sky ceiling with floating clouds and twinkling stars. The progressiveness of this small Iowa community was demonstrated by the fact that our summer theatre had the same type of ceiling twenty years ago. And it embraced more realism than the present talkies. During the summer months, the shows were held at a vacant lot between the drug store and the blacksmith shop. An unexpected shower brought a sudden close to the entertainment, and created a better mob scene than you could find on the screen.

During the years separating the time of this "airdrome" and the first serial from my career as a ticket taker, I saw a few shows at larger theatres while visiting at Des Moines and one or two other cities, but I remember nothing about them. Which might illustrate one thing or another.

It is interesting to recall the leading actors of a decade ago and to note the position they hold among the stars of today. A little expedition to the attic produced a pamphlet of about 1920 advertising Ethel Clayton in "Sham". Not long ago I saw her in a two reel comedy. The years had not been kind to her. Pictures of other Paramount stars were on the back of this pamphlet, and I recognized Wallis Reid, Gloria Swanson, Agnes Ayres, Jack Holt, Thomas Meighan, Mae Murray, Constance Talmadge, Conrad Nagel, and May McAvoy.

Physique Wins for "Fatty"

Among other stars of that period whom I remember are Billie Burke, Bryant Washburn, William Farnum and Walter Heirs. Bill Hart furnished the western thrillers. I preferred Fatty Arbuckle to Charlie Chaplin; perhaps I admired his physique because of its contrast to my own. Harold Lloyd and Bebe Daniels became a favorite comedy team. And there was that "Grand Old Man of the Movies", as he was affectionately called—Theodore Roberts. His favorite roles were those of the gruff and

blustery father or prospective father-in-law of Wallie Reid. Always chewing a cigar, he was an adventurous and capable of competing with the "Don't Touch That Sweet" and "Reach for a Pooey" slogans of the modern cigarette manufacturers.

And there were certain productions that are impossible to forget. I saw the "Birth of a Nation" three times. "The Old Homestead" was my introduction to Blanche Sweet; and "The Great Impersonation" not only contained superb acting by this same actress, but was a remarkable picture in every respect.

I can remember a certain photoplay—a rather unusual spiritualized "Earth-bound"—because one character looked like the local preacher; and another character reminded me of the other ticket taker's father, so I said the name.

This latter actor became well known two years later as Milton Sills. Ten years ago Lon Chaney, Betty Compson, and Thomas Meighan rose to prominence with "The Miracle Man." Enough of us gulped and blew our noses so that it was held over for another night.

Phonograph With Serial

It seems reasonable to conclude that there were shows of real merit at that time; you can see for yourself that many of these actors who were popular ten and twelve years ago are still universal favorites of today.

At first a phonograph of the old school furnished music for the serials. But at the time of the above mentioned actors and productions, a local orchestra was organized to combat the crunching of pop corn between reels with "Alpine Sunset" and the "Magic Lantern Overture".

A few years later when the radio had begun to be popular, this same group of musicians would journey sixty miles to broadcast from a certain station that sells lettuce seed, diamond rings, automobile tires and other merchandise, and whose weather report goes like this: "Well, folks, it's raining here today. It rained all day yesterday, and it looks like it might rain tomorrow. The roads are pretty muddy."

But do not misunderstand me to be ridiculing these players. At one time an editor in New York state picked up the program and praised the different individuals very highly in his columns.

The Late Productions

Now can I refrain from mentioning several of the late productions that furnished many hours of delightful entertainment during my high school and college days. Their gripping plots, artistic portrayals, and splendid acting mark them as truly great achievements. Well directed orchestras and great pipe organs provided a fitting musical supplement. Some of these were "Sorrell and Son", "The New Commandment" (Blanche Sweet); "The Student Prince", "The Racket", "Beau Gest", "The Music Master", and "The Return of Peter Grimm".

The Community theatre at my old home has not yet installed sound equipment. I spent several weeks there last fall, and one Saturday evening when passing the theatre I heard the sound of hilarious laughter. Peering in the door, I noticed that a comedy was in progress.

Last week I walked into a modern theatre and heard a snicker come from the audience. A glance at the screen showed what was meant to be a tense and dramatic situation. If it were possible, the actors might have discontinued their lines for a

BITS FROM AMERICAN SCREENLAND AND STAGE

The four Marx brothers sign all their contracts in green ink.

Gertrude Lawrence welcomes a not too severe cold because it enables her to indulge her liking for a husky voice.

Many old plays are being made into talkies these days without the authors receiving a penny. A few years ago motion picture rights took no cognizance of the imminent sound and dialogue pictures.

Al Jolson is said to retain the services of look-out men who maintain a wary eye for the latest gags. If a new one is sprung on Broadway, Jolson will likely receive a wire telling him about it the next morning.

Helen Morgan never uses perfume.

Motion picture firms do many queer things one of which is the application of a box office title to a play or novel that has been filmed. Sir Thomas Barrie's "The Admirable Crichton" when placed on the Dance magazine. The grave of this world-celebrated enchantress, whose ideals of liberalism gave inspiration to reforms in effect today, was identified on a visit to Greenwood cemetery by T. Everett Harre. The remains of this woman who ruled a king and a nation and who spent her last days rescuing fallen women in New York, lie in a tiny neglected plot in Greenwood cemetery immediately adjacent to the impressive burial grounds of "Bill" Tweed, the boss of Tammany. Lola Montez's grave is marked only by a small weather-beaten tombstone, from which her birthname of "Eliza Gilbert" is almost erased.

Mr. Sturges wrote the popular play "Sunny Side Up" within the short space of six days.

George M. Cohan who wrote "Gambling" says that he never gambled in his life.

The other day New York policemen arrested a group of workmen who were gambling in front of the New York Stock Exchange. The same fine distinctions are occasionally made in theatre raids.

Frank McGlynn is being lauded highly for his faithful portrayal of the character "Abraham Lincoln."

Theatre tickets which are issued as passes are generally known as "Annie Oakley's". Annie Oakley was the name of a famous personage in Buffalo Bill's wild west show. She was a crack shot and known as a "puncher". Punched tickets are therefore designated by her name.

Al Jolson, generally termed a sure fire performer, is always seriously affected by stage fright.

The talking pictures are developing shows with greater conciseness and fewer sub plots.

few seconds to address the people with words to this effect: "This may be comedy to you, but it's tragedy to us. Kindly get in the spirit of the thing!"

I took my seat and some minutes later was looking at a river scene. A canoe drifted idly by. A soft breeze swayed the branches back and forth, and falling blossom petals settled on the ground and in the water. I could easily visualize the beauty of the place. When I noticed an attractive girl wandering up the path, I imagined her comments to be in keeping with the scene. And then the young lady calmly sputtered "Gosh, what time is it?"

It must be that I have failed to appreciate the artistic and intellectual advancement that the movies have made since the advent of the talking pictures.

GRAVE OF WORLD FAMED PIONEER DANCER IS FOUND

LOLA MONTEZ LIES FORGOTTEN
IN BROOKLYN CEMETERY 60 YEARS

WAS LOVED BY LISZT, DUMAS,
SR. AND LOUIS OF BAVARIA

Effected Radical Political Reforms
to Become Refugee in Switzerland

New York, March 6.—The grave of Lola Montez, most famed beauty of the past hundred years, loved by Franz Liszt, Alexandre Dumas, pere, and King Louis I of Bavaria, who was the pioneer militant feminist of the century and brought about a revolution in central Europe, has been discovered in Greenwood cemetery, Brooklyn, according to the Dance magazine. The grave of this world-celebrated enchantress, whose ideals of liberalism gave inspiration to reforms in effect today, was identified on a visit to Greenwood cemetery by T. Everett Harre. The remains of this woman who ruled a king and a nation and who spent her last days rescuing fallen women in New York, lie in a tiny neglected plot in Greenwood cemetery immediately adjacent to the impressive burial grounds of "Bill" Tweed, the boss of Tammany. Lola Montez's grave is marked only by a small weather-beaten tombstone, from which her birthname of "Eliza Gilbert" is almost erased.

Magnificent Tombs at Hand

Near the forgotten grave of Lola Montez are many magnificent tombs of the great, and families of the great. The splendid mausoleum of William Niblo, founder of the famous "gardens", is only a few steps away. Nearby are the resting places of the Van Rensselaers, Samuel Morse, inventor of the telegraph; his brother, Sidney E. Morse, the geographer; Laura Keane, the actress; Rev. Dr. George W. Bethune, the great Reformed Dutch church preacher; Henry Ward Beecher, Francis P. Moulton, and plots of the Havemeyers, Steinways and Phelps.

Lola Montez died in her home in New York, now 260 West 17th street, on January 17th, 1861 at the age of forty-three. The record of her last days may be found in the "Paris Register" of Calvary Protestant Episcopal church, North Gramercy Park. According to this record by the Rev. Francis Lister Hawks, the celebrated rector of Calvary who attended her in her last illness, Lola Montez's conversion was one of the most remarkable in all his religious experience.

Bernhardt Visits Grave

On visiting the Greenwood cemetery, Mr. Harre ascertained the plot in which Lola Montez is buried is owned by the estate of a Mrs. Buchanan, the friend of her last days, but whose last heirs have apparently died or disappeared. For many years no one has appeared to make enquiry about the resting place. The last famous person recorded a having sought out the grave was

Madam Sarah Bernhardt. On one of her early visits to America, she ascertained Lola Montez's resting place and made a pilgrimage there, saying Lola Montez had been one of the greatest inspirations of her life.

Mr. Harre, who is best known for his novels, "Behold the Woman" and "One Hour—and Forever," has been fascinated by the personality of Lola Montez for a number of years. This led him to a study of her career and the digging up of many new and sensational facts, which are embodied in the novel of her life.

"Lola Montez began her career as a dancer, but she deserves recognition", said he, "surely there should be generous recognition of a woman who devoted the richest years of her life turning a deaf ear to flattery, temptations and preferred bribes of great fortune and going down to defeat, utterly sacrificing herself—in a valiant fight against all the forces of political corruption. Since Aspasia there has been no woman character in history politically comparable to Lola Montez. The Nell Gwynns, Du Barrys and Maintenons used their position for their own enrichment, prestige and advance of favorites. Lola Montez is alone in all the world's history for having done none of these things. To the contrary, she held up a light of progress, a chivalrous self-abnegation, of gallantry and bravery that should be an inspiration to all women and men living."

Stephen Vincent Benet, Pulitzer prize poet and author of "John Brown's Body," has completed his script and dialog for D. W. Griffith's all-talking picturization of the life of Abraham Lincoln.

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CRUM & FORSTER

CHANGING TIMES PUT HANDICAP ON SPEAKING STAGE

FILM AND RADIO GIVING "THE
LEGITIMATE" RUN FOR ITS
VERY LIFE

THEATRE MAGNATES ARE NOT ENTIRELY BLAMELESS

New Conditions, However, Chiefly
Responsible for Acting Pro-
fession's Troubles

By GEORGE PORTER SMITH

With the opening of the new Patio theatre another edifice is added to the list of Freeport theatres, which now number five in the realm of the legitimate, stock variety and sound films.

We were about to add; "and dedicated to the art of the Thespian." This latter appellation, however, might stir up contention on the part of those who do not take their films seriously, and are prone to label the talkies—"squawkies."

A broad field is covered in this matter of the amusement world, which just now is going through a metamorphosis such as the profession has never before experienced. Problems now confront the theatre builder and owner, the vast army of actors, mechanicians and supernumeraries dependent on the theatre for a livelihood, that but a

few short years ago would have been undreamed of, due primarily to the advent of sound films.

What's Wrong with Theatre?

Since this story is to deal with generalities, we are brought face to face with the oft repeated question, "What's wrong with the theatre of today?"

That, my hearties, is something to ponder over; and could we but furnish the solution alleviating the managerial ill at present, Hollywood, Broadway and the Place del Opera would beckon us; and we could name our own figure on the dotted line.

The Moses who could arise from out the theatrical quagmire of today offering a solution acceptable to the hard-pressed managers, the thousands of idle members of the theatrical profession, and the vaudeville moguls who have used no small amount of red ink in trying to transform losses into profits in their theatrical ledgers, would rate a salary eclipsing the twinkle of the monetary compensation of the Hollywood stars.

Sound Films Appeal

That the talkies have made great strides into the ranks of the legitimate and vaudeville stage, and particularly the "road," there is no cause for argument. There is, however, much to be said in refutation of the statement that the sound film has destroyed the theatre, in the sense that it has undermined it as the institution we have grown to accept as standard in the entertainment field for so long, these many years past.

In the argot of the twice-a-day (which has grown to include the thrice-a-day) branch of the theatre, some "hooper" with biting wit while adding a dab of rouge, will declare, "that show business is all

shot to h---" and from his viewpoint probably he's right.

Actors in New Racket

What with Eddie Cantor writing "Caught Short," Chick Sale specializing, Will Rogers being handed thirty grand for writing a page advertisement, and the dainty Marilyn Miller receiving some twenty thousand good American dollars for endorsing a beauty preparation soon to be marketed, we might in truth say, where, oh where, is the theatre of yesterday?

The so-called hinterland, deprived of the opportunity of seeing and hearing the prominent stars of the stage (or even denied the privilege of vaudeville bills) became first patron of the movies, and now is able to hear, as well as see the famous stars of filmland and those recruited from the speaking stage.

Price has also had its important part in helping to create a new class of audience which the theatre of a few years ago had never known. That the sound films will, in course of time, eventually replace the stage productions of today, of vaudeville, and the field of opera and musical comedy, has been a matter of much discussion with adherents stoutly defending their respective views on the subject.

Certain it is that, while the activities of the films, and more especially sound pictures, have tended to decrease the forms of amusement to which the theatre-going public has been accustomed in the past, it is debatable whether the passing of the drama and musical forms of entertainment is imminent in the larger cities which have been overbuilt more or less in a theatrical sense.

That their popularity has decreased is without question; due to many contributing factors and abuses for which the managers themselves can be held accountable.

Conditions Have Changed

If we may be allowed to venture the humble opinion, these abuses while contributing in part to the overshadowing of the speaking and singing stage by the land of flicker and sound, are but a few of the causes that have brought about this change in conditions and things theatrical.

A listing of the elements which have entered into the decline of the theatre, other than motion pictures, as an amusement proposition, can be briefly summed us as follows:

theatres formerly open through infrequent booking of road attractions, and with a policy of intermittent vaudeville, (usually poor in quality) have been wired for sound, or have of recent years been devoted to silent films, thereby eliminating any possibility of road shows or stock companies using those houses.

Coast-to-coast tours, with one-night stands breaking the jumps, have just simply ceased to be, except in rare instances. Increased cost of transportation, higher salaries, higher hotel and cafe rates, increased costs of mounting production along scenic, costuming and lighting lines, together with advances all along the line in union wages back stage have had their effect.

Hollywood versus Broadway

Competition between Hollywood and Broadway in securing the services of actors and actresses of established reputation, with the stage producers unable to meet the prices offered by the film magnates, has had a decided bearing on the question.

Increases in land values and cost of construction have raised theatre

rentals and sharing terms in an unheard of degree.

Ticket Scalping, where the hair of the theatre ticket buyer has gone with the "scalp," practice for which the producers and theatre managers are solely responsible, has brought about a condition for the theatre which, now that the case appears almost hopeless in the matter of winning back its public, is commanding the attention of the powers that be in theatredom and bids fair to be a useless gesture unless the producers and managers act as a unit in remedying the evil.

Abolition of the once popular family circle or gallery, with seats at a nominal price, has driven former theatre patrons to seek the lower

bits, now receive a minimum wage of \$40 a week, as against \$15 to \$25 not so long ago.

And the Public Pays

These increases have been passed on to Mr. and Mrs. Public when they approach the box-office in their quest for seats. Small wonder then that the average theatregoer has rebelled against the ever-increasing tariff of \$3.30, \$4.40, \$5.50 being or about to be released by the Hollywood producers. First nights at extravagant prices, or first runs of unusual films featuring big names, although seated at higher prices in the larger centers, reach the vast army of film fans at a greatly reduced scale of prices in the smaller communities quite in contrast financially to the higher scale asked by the road shows.

Stage Stars

The names of Barrymore, Arliss, Skinner and hosts of others to

which are added names famous in the literary field, bring to the patron of the film houses the best

that money can produce, plus the results obtained to satisfy both eye and ear, through the expenditure of stupendous sums in mounting and production.

Stock companies playing a weekly

or twice weekly change of dramatic bills, are, at present writing, functioning just fifty percent as compared to last year throughout the country. This is a decrease of thirty percent over the beginning of the present season.

The talkies also have their reflection during the current season in concert, bureaus being unable to "sell" talent in any where near the degree of former bookings. Planists assured of regular bookings and engagements in other years are practically a drug on the musical market, with violinists a trifle more in demand and with vocal artists averaging but a scant number of contracts as compared with a season or so ago.

Recent Innovations

A side glance on the theatrical situation as confronts the unemployed on the New York rialto (of

which it is estimated there are some 4,000 at present) finds a new modernistic tonsorial parlor recently opened, featuring 25 of the most beautiful show girls known to Broadway as mannequins, among the number an actress whose name has been in the bright lights of stage successes! Why pay six-sixty, argues the man about town, when one can meet in person these luminaries of the stage at close range, hands resting in theirs, and see them execute at odd moments their dance steps which one must view in the theatre from the fourteenth row?

During a recent 90-day period,

sixty jazz bands have folded up

(Allah be praised) and quit the game due to their lack of "draw" as stage attractions.

New Lighting Effects

New improvements constantly

play an important part in the ever-

changing sphere of the theatre and

in filmland, and one of the most

startling of the innovations soon to

be released is known as colorama,

described as a decorative illumination

with lamps and color media

so arranged as to give mobile and

overlapping color and shadow ef-

fects.

Glass is used instead of gelatine

slides, eliminating the use of boxes

overheads, towers and even foot-

lights and borders. Shadows of the

rainbow, the rising or setting sun,

plus an admixture of color to form

an aura are also possible. It is

claimed under the new process.

A most surprising feature of the

new invention does away entirely with the painting of scenery. The light is thrown on plain drops of fabric or other texture that will take all colors.

It is another wonder that in the face of these pertinent facts and significant figures of the rapid growth of the cinema, motion picture palaces continue to arise at a rapid rate.

New Year's eve, in one of the larger moving picture houses on Broadway, what started out to be merely a night's entertainment developed into a continuous 46-hour showing, ending January 2, a triumph of the mechanical over the physical. The same feat would have been impossible of arrangement with vaudeville talent and would have necessitated a standing army of actor recruits, had it been possible.

Tin Pan Alley Deserted

Deserted is the lane of melody and jazz familiarly known as "Tin Pan Alley," where but a few short months ago were written and played into popularity the song hits of the nation. Westward these song writers have trekked, and little comment is aroused by the announcement that on one lot in Hollywood alone there are now gathered 53 writers and 16 composers preparing material for the sound films.

News reels in sound and color are now shown in theatres in New York city with no other class of entertainment on the program and full houses are the rule.

An innovation now about to open in the metropolis is a cinema theatre of 300 capacity, located on the fifteenth floor of a new sky scraper allowing for exclusive showings.

New Achievements

Keeping pace with the constant demand for improvement and nov-

elty in the producing part of the film game is now offered the newest invention, "Grandeur" films. Carrying a sound track one and one-half inches wider on the film and replacing the present 20 by 18 feet size screen with one 42 by 20, the new process gives to the films a third dimension, that of height, to the present length and breadth of the films now projected.

Still another process which has been perfected after ten years of laboratory experiment is now being used to film two of the super-productions of the year and will include depth in the films shown under this new patent.

Of the twenty so-called Little Theatres of the western coast previously operating as community playhouses in one state, but two remain at present due to the influx of the talking pictures.

American producers and capital engaged in exploitation of sound film now "sit in" at every important conference abroad and have purchased financial interests in practically every prominent film market in the world.

Australia, true to its tradition in upholding the speaking stage, has become the scene of many changes, which will in the future make the booking of dramatic and musical productions a less fertile field than in the past. One chain of film theatres is changing from a vaudeville-revue policy to talking films, entailing an added expenditure of fifteen million dollars.

That the foreign countries are awake to the possibilities of sound can be gleaned from the announcement that in June forty German producers will arrive in Hollywood to receive instruction in production

(Continued on Page 13)

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WHO IS YOUR FAVORITE MOVIE STAR? And Why?

"Doug" Fairbanks. Because you don't see him often." —Max Downey.

"Robert Montgomery. Because he looks just like my boy friend." —Eva Bares.

"Clara Bow. Because she has 'it'." —Ernest Doetzl, dancer at Germania.

"Lila Lee. Because of her big, black eyes." —Lee Cogdell, of Neely Helvey Co.

"Nancy Carroll. She's so sweet." —Edna Yde.

"Conrad Nagel. He's an actor." —Mrs. Henry Elckmeier.

"Mary Brian. She's so sweet." —Mrs. Ralph Kachefhofer.

"Jack Holt in his outdoor pictures, because he's a strong character and carries his parts well." —H. A. Hartman.

"I don't care much for any of them, you may say. Maybe Victor McLaglen. He's a regular he-man and doesn't look like a flower vase." —Paul Dammaran.

"I liked the actor in Flight—Jack Holt. His pictures are always of regular men with plenty of action. He's a real character and takes clean manly parts." —Harry Moog.

"Sue Carol. Just because." —Ray Wilson.

floors of the movie palaces at a greatly reduced cost. Once weaned away from the theatre this clientele is hard to win back and for the most part those persons have become regulars as movie fans.

The younger generation knows practically nothing of the stars, plays or the traditions of the so-called legitimate stage, and, we might add—cares even less. Night clubs, automobiles, copyright laws making royalty rates higher, and restricting material and music, these are other causes affecting the theatre's struggle to retain its hold on the general public.

Wage Increases

Increases in union wages for musicians have in the past few years risen from \$65 until now the scale calls for \$102.50 weekly; stage crews in traveling productions formerly receiving \$40 to \$50 now draw a weekly stipend ranging from \$75 to \$90 per week. Equity, the strong union of actors, now affiliated with organized labor throughout the land has demanded and secured concessions along salary lines which dig still deeper into the managerial pocket including salary during a two weeks' rehearsal period. Small parts called in stage vernacular,

a main floor seat in a cinema palace for 40 to 65 cents.

The coming of sound films and musical productions on a vast scale, made possible through the unlimited confines of the film lot and on location, has brought to the theatre patron in the smaller cities and towns a new adventure. Deprived of the pleasure of witnessing these high priced productions presented only in the metropolitan centers, and the larger of the one-night stand cities, he views with pleasure this new vista opened before him and like the novice with his first winning in the stock market exclaims, "How long has this been going on?" He becomes at once a "regular" whom neither road show nor vaudeville can tempt to leave "the new-found dish, served to whet his amusement appetite at so reasonable a cost."

Radio, a Factor

The ever-increasing popularity of radio has had its effect on the stage, both in the matter of stay-at-homes, and in familiarizing the general public with heretofore unheard music and stage material. When this newly-created theatre-goer does seek entertainment outside the family fireside, it is to the sound film

GOOD WISHES AND ABUNDANT SUCCESS

TO THE NEW PATIO THEATRE

Top-notch

STRATFORD-UPON-AVON SENDS ITS PLAYERS TO US

BRILLIANT ENGLISH TROUPE FINISHES TWO LEAN WEEKS IN CHICAGO

BY JEFFREY BUXTON

For the past two weeks, the electric sign in front of the Garrick theatre in Chicago has carried in enormous letters the inscription STRATFORD-UPON-AVON. The sign is immense, using a vast number of incandescent bulbs. Unfortunately the audience within the theatre has not always been so numerous as the bulbs used in the sign.

It is a pity, indeed, for the Chicago public has missed an unusual theatrical opportunity by staying away from the performances of the Stratford-upon-Avon players. However the purpose of this article is not to raise a lament or howl of protest, but rather to tell something about these talented players.

Come From Memorial Theatre

The so-called Stratford-upon-Avon players are the group which hails from the famous Shakespeare Memorial theatre at Stratford-upon-Avon, that fair village of the English midlands so replete with atmosphere and traditions of the world's greatest poet-playwright. Whatever may be the opinion of tourists with regard to the architecture of the Memorial theatre building, which burned not long ago, and rose again from its ashes, there can be no doubt concerning the quality of the acting that goes on within its walls. Of its own kind, the acting of the Stratford troupe is superb.

One Chicago critic compared the Stratford players to the Moscow Art players. The comparison is excellent, though the stuff they offer is wholly different. The Moscow players present realistic, naturalistic drama. The Stratford players confine themselves to Shakespeare. But their method is similar. Both believe in perfection in small matters, directness and simplicity in reading of lines, clear enunciation, getting 100 per cent of the spoken word.

Shakespeare Sounds Modern

Those who heard the Moscow

players said that, although the performance was in Russian, they knew and understood what was going on. In the same way, although the language of Shakespeare's plays is that of a day long past, the Stratford players speak the lines with such thorough understanding, appropriate action and correct emphasis, that the audience loses the feeling that the language is old-fashioned. It is just as easy to listen to the Shakespeare of the Stratford players as to any modern comedy.

In fact, it is a good deal easier. Compare the smooth flow, the musical utterance of the Stratford actors with the gurgling of the leading lady in "Let Us Be Gay." Francine Larrimore is one of the most gifted actresses on the American stage, but her stage mannerisms are often thick and slovenly. Ethel Barrymore has all sorts of queer mannerisms. Maude Adams, the perennial darling of American theatre-goers, had a breathless, half-strangled manner of speaking. As for Mrs. Fiske, she chews and swallows her words, and even mutters her speeches over twice when she feels inclined.

Shakespeare Undiluted

The Stratford players excel in speech, in diction. And they have long lines to learn too. The Stratford tradition demands that Shakespeare's plays be given just as they are written, with no lines struck out and no scenes omitted.

This sometimes means a pretty long evening. But the quick and deft handling of the actors, who produce these plays year after year, succeeds in putting the pieces across within the time limits allowed. A few of their plays could well be pruned. "King Richard the Second," which they gave for one evening only, lasted from 8:30 to 11:15. That is too long for the average American audience.

Costumes A Feature

The costumes worn by the Stratford players are among their choicest possessions. Presenting Shakespeare calls for a large variety of expensive costumes, and the gathering of a wardrobe is no easy task. The Memorial theatre has accomplished this, not over night, but over a period of years. Every costume worn has been carefully chosen, and fits into the stage picture as it should.

The hardest plays to costume are Shakespeare's historical plays. These plays call for knights-in-armour, kings, dignitaries of the church and state. The fabrics and labor that go into this mediaeval array represent much money, labor, intelligence. Besides, the costumes

have to be kept clean. A troupe which travels about as the Stratford company is doing, must accumulate a good deal of dust and soot on the road.

Scenery Is Simple

The scenery used by the Stratford players is simple. It is modern in the sense that it consists of a few pieces which can be fitted together into a suitable permanent set, and easily altered to represent wholly diverse backgrounds by the inclusion or omission of certain flats, or by dropping curtains here and there.

It is hard to describe these settings without using technical stage words, but an illustration or two will make it clearer.

For instance, the curtain rises on the first act of "Much Ado About Nothing" to reveal a terrace outside a rich house in Messina, Sicily. There are double marble arches and columns, beyond which is seen the Mediterranean sea. Two or three pieces of furniture complete the sum total of stage props.

These arches and columns remain in place throughout the play. But the background and lighting are changed. In the second act, a new backdrop and the adroit use of set pieces and a marble bench turn the stage miraculously into an orchestra. In the third act, the arches and columns are wholly concealed by a clever, though simple, curtain which represents the street in front of the mansion. In the fourth act, the columns come to light again, but this time they appear as part of the interior of a church. The backdrop contains an altar and a church window. The liberal use of incense, which fills the whole Garrick theatre with the pleasant odor of sandalwood before the curtain ever rises, prepares the audience properly for the church atmosphere.

This is good use of simple scenic effects. It never draws undue attention to the scenery, which the Stratford players regard as a background for their own acting.

Quite a different philosophy this, from that of the producers of last year's all-star "Macbeth", in which the chief interest was in the bizarre stage settings sketchily indicated by Gordon Craig. In that pathetic experiment, it was almost impossible to pay attention to the actors, because of the awe-inspiring surroundings in which they ap-

peared!

Porter Emerson Brown, author of "The Bad Man" and of various and sundry stories and books, has gone to Hollywood, accompanied by his collaborator, James Warner Bellah. Douglas Fairbanks having signed them to prepare the dialog for his next picture, Fairbanks' new film will be, of course, an all talking picture. Whether it will be "The Mark of Zorro" or the picturization of a stage play also under consideration is as yet undetermined.

These plays call for knights-in-

armor, kings, dignitaries of the church and state. The fabrics and

labor that go into this mediaeval

array represent much money, labor,

intelligence. Besides, the costumes

RECOLLECTIONS OF CECIL DE MILLE OF THE PRE-SCREEN DAYS

Before the Famous Director's Name Had Become Common Property

BY FRANCES ANGELOS

As I look back some years ago when I had the good fortune to be in the chorus of a company of Mr. De Mille's I wonder if lurking back in a corner of his keen mind, was there not then the thought that at some day hence he would be a foremost director of movies.

Perhaps not movies as at that time they were les enfants du theatre.

But splendid director he was even then, and long weary hours we spent rehearsing scenes upon scenes which had to be faithful portrayals of the various operas we were playing.

And did we have to know our scores word for word? We most assuredly did as at any moment during rehearsal we were very apt to be called upon to step out of ranks and accompanied by full orchestra sing a portion of the chorus he fancied we might be a bit weak about.

Full well I know, as I had neglected to fix firmly in my mind a few bars of a certain chorus and I had been substituting la la.

So much, to my chagrin, I was almost stunned to hear Mr. De Mille announce during full dress rehearsal, that I was to favor the company with my version of the opera featuring the words la la.

He added very sweetly that perhaps I had really improved upon the original score and he felt I should have my chance to express myself.

So there I stood a sorry sight indeed, and in the presence of the entire company of some fifty odd people, and accompanied by a good-sized orchestra, I sang in a feeble quavering voice, my la la.

I need not add that I learned the proper words then and there and had to repeat my performance until I was letter perfect, while the rest of the company stood weekly by, knowing full well the same fate awaited them if Mr. De Mille had any reason to believe they were slighting their work.

But the thrill we all felt when the curtain arose on different scenes and we were greeted by a burst of applause, particularly the gypsy camp scene in "The Bohemian Girl," was ample compensation.

Even our gay gypsy costumes were ragged and tattered as the garb of a wandering band should be, but picturesque and colorful, and they formed a perfect setting as we lounged about the camp fire which boasted a large kettle of real stew, faithfully stirred by an old gypsy hag.

Groups of men playing at mum-

JOHN BOLES' VOICE WON HIM PLACE IN MOVIELAND

NOW FAMOUS "TALKIE" ACTOR STARTED OUT TO BE A PHYSICIAN

Hollywood, Calif., March 6—Some

times Dame Fortune selects a little boy at birth and makes it her duty to smile on him whenever possible all through his life.

That's what happened to John Boles, who recently has come into his own as one of the leaders in the great a...y of film actors.

John started out to be a physician. He was studying medicine at the University of Texas when the war broke out and he left school to enlist. When he again returned to civilian life he decided that he had lost too much time to continue his study of medicine so he again went abroad—this time to have his voice cultured. He had done some singing ever since he was five years old and was a member of his university glee club.

"When I arrived in New York after completing voice course in Europe I had just \$50," John told me. "That had to last me until I got a job and I don't mind saying I wasn't lucky at first. I had plenty of offers to go out of town with road shows but didn't want to do that. I was determined to get a break in New York and finally did."

It was after he had made quite

restful and stimulating in its beauty. The tired Rotarian looked for a laugh, and his stenographer looked for a sleek Italian with sex appeal only to become more dissatisfied with the boys at the office.

Then came an era of new Fords, new tooth paste, new tins, new hats, and last but not least a new screen,

which brought the living voice to the picture and a new source of disturbance in raucous sound.

But engineering skill was soon to

perfect the scene and a new type of drama unfolded. Dialogue was re-

stored and the show called for more participation on the part of the

iron. The sweeping action of the

silent film was largely gone and in its place came alleged refinements in the way of characterization. Such

strokes must of necessity be bold

and concise however, for as pic-

ture magnates are wont to exclaim

the talkie burns three times the

footage of a silent movie.

Was there a conflict between the

talkie and the stage? That was

the question. Perhaps, and again

no. Such were the answers. The

talkie picture will either blot

the stage or it will revive it. That

was the verdict. That not a few of

the greater lights of the stage have

come to the movie lot, we all have

witnessed. But then, too, not a few

of the audience became interested in originals by this very

scheme of things. And the score

was in some measure evened. Those

of us who saw "Diseasel" are con-

vinced of the dramatic possibilities

of the modern film. And there are

numerous other productions point-

ing the way to a genuine art.

And now, say some, we have a

different audience, a group not

wholly included by Barnum's dic-

tion. The hero fondling an old

name for himself as a singer made his debut in the old silent motion pictures where his voice was of no more value than it would have been at a deaf and dumb men's convention.

It was six months after "The Loves of Sunya" was completed before Boles was able to get another job. But just as he had held out for leading roles on Broadway, he held out for roles he wanted in the film racket. And just as she had smiled on him before, Dame Fortune smiled on.

The biggest smile bestowed upon the actor came with the introduction of the "squawkies," however. Talking pictures were to John what a football was to "Red" Grange. Few in Hollywood could compete with him vocally. As a result the actor who had struggled along practically as an unknown for about two years, suddenly awoke and found his name blazing in electric lights throughout the country.

If it did nothing else—and it didn't—"The Desert Song" elevated John Boles to stardom. Following that, he was given the leading role in "Song of the West." Then came "Rio Rita," in which he appeared opposite Bebe Daniels. In "The Desert Song" John proved that he can sing. In "Rio Rita" he proved that he can act as well.

"I never gave up my singing even after I came into pictures," Boles remarked. "I liked to sing and although I never dreamed that that singing would lead to anything, it turned out to be the thing that got me my part in 'The Desert Song.'

When they started casting for the picture, everyone who had heard me singing on a set suggested me for the role.

"When I came into pictures I intended to stay only until I had made

it for myself and then return

to the stage and do something really

big as a singer. However, it looks

now as though I can stay in pictures

and still achieve that problem.

MORE THAN 20,000,000

AMERICANS VISIT THE

MOVIE HOUSES DAILY

Millions Pour Into the Box Offices

of the Country

Speaking of talking pictures...

More than twenty million Ameri-

cans go to the movies every day.

The celluloid drama industry has

made a rapid jump from a humble

beginning to the rank of one of the

ten great industries of the nation.

Its invested capital is more than a

billion and a half and millions pour

through the little windows that

bear the silent interrogation, "How

Many."

To what motives may we lay the

great appeal of the motion picture

to the mass of the American public?

They are many and varied.

rose will not cause an undue upstart of sentimentality while the appearance of a baby is most likely the cue for a jest. As for a wave of the flag . . . such a move would make their hearts yearn for a sprightly French musical comedy. Perhaps we shall witness the development of a new technique or a new kokum.

EVOLUTION OF MOVIE THEATRE IS INTERESTING

Three Stages of Development Noticeable in America

Looking back and examining into the evolution of the moving picture industry in America, one cannot but be struck by the manner in which the moving picture theatre has been developed.

Only a few years ago houses exhibiting motion pictures throughout the country were small, plain and, as a whole, uninteresting as well as unbeautiful places. Ventilation was poor. The matter of exits compiled with state laws but that was about all. Often the theatres, if one might call them such, were unclean and depressing in point of shabbiness.

This was the middle phase of motion picture theatre development. It followed upon the era when pictures, a new and as

BIBLE LORE OF SOUTH PROVIDES DRAMA CLASSIC

GREEN PASTURES HAS ALL THE COLOR OF COLORED CAMP MEETING

SHAW'S APPLE CART GETS 1930 INTELLECTUAL PRIZE

Calls American a "Wop Who Thinks He is a Pilgrim Father"

BY GILBERT SWAN

NEA Service Writer
New York, March 6.—From down in the deep south there has come to Broadway the Jehovah of the colored camp meetings; the literal Lord of the ecclesiastic colored persons, marching through pages at the Old Testament as visioned through the sometimes whimsical sometimes exalted eyes of the "po' niggers."

The result is such a play as leaves no argument concerning this year's most worthy product. It is the contribution of Marc Connelly, already identified with many an amusing drama, who found his inspiration in Roark Bradford's negro stories, "Old Man Adam and His Chillun." And it has been named, "The Green Pastures."

And when I tell you that the hard-boiled first michters went out into the sleet-drenched night wondering where they had mislaid their souls, you may get some slight hint of the clutching emotionality of this truly touching folk play. I am not sure that this is not one of the three finest American plays. I am sure that it is the richest vein yet tapped in the mine of negro material.

To tell what has been done here is but to hint at the welding of the humorous and profound, the fantastic and the sublime which has been captured by the large cast of negro players. It all starts in a little negro Sunday school, where pickaninnies are asking the old parson the usual child-like questions, and he begins to unfold his version of the Bible story. His God is a very human God, with a plug hat and snow-white hair—a creation suggested, doubtless, by some oil mass of the plantations. This God delivers thunderbolts

and distributes ten-cent cigars; heaven, before creation, is a glorious and gay picnic. But God creates man, and there his troubles begin. And the men he has created are poor sinners. And the Lord, walking the earth, is displeased and he brings the flood and "starts all over again."

Again there is sin—there is Babylon and its evils . . . there is

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Shaw has contrived a sort of international minstrel show for his first act. Shaw sits as interlocutor and propounds questions for himself to answer. He has even arranged his stage in minstrel show fashion, introducing a stave and brilliant king, played by Tom Powers, who is being hard ridden by his assorted cabinet members, particularly one stormy individual who is bent on running the king. But the king tires of being a mere figurehead and throws his ministers into a panic by threatening to abdicate and become an independent political figure. All through the play, the king gets the best of it, which has caused the question to be raised as to whether Shaw has turned his mind toward monarchial republicanism or is just jabbing a little harder than usual.

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NEW INVENTIONS INCREASE VOGUE OF COLOR FILMS

MUCH RESEARCH WORK IS CONDUCTED IN HOLLYWOOD LABORATORIES

PRODUCTION COST ITS PRINCIPAL DRAWBACK

New Methods Are Now Being Developed to Reduce Tremendous Expenses

By DAN THOMAS

NEA Service Writer

Hollywood, Calif., Mar. 6.—With all this talk going on about the various changes and improvements taking place in the motion picture industry, it might not be a bad idea to see what is happening to the "natural" color photography.

About eight or nine months ago Warner Brothers released "On With the Show" the first feature length all-color talking film. Largely because of the photography the picture was a big success and predictions were made freely that within two or three years color photography would almost supplant the present day black and white film.

Much Research Involved. However, it was generally agreed that the so-called natural color film could not be used generally until some method was found of making the colors natural. Consequently there has been a great deal of work going on in various film laboratories with the result that the near future will see much better colors obtained with a great deal less effort and expense.

There have been several drawbacks to the technicolor process which has been used the most widely up to this time. For one thing the film required special cameras which are very expensive. And twice as much light must be used as in shooting with the standard black and white film. This sent production costs soaring because of the enormous amount of electricity required and because players could work only a short time in the terrific glare and heat of so many lights. Temperatures on the huge stages where color pictures were being made often reached 130 and 140 degrees last summer.

Within the past week we have

seen two new color processes, both of which are superior to anything used heretofore, in that the glare of color is greatly subdued and the various shades are far more natural. The ordinary standard camera also can be used with both of these processes and neither of them requires more than the standard amount of lighting.

Less Light Required. One of these processes, known as Multicolor, is the invention of William T. Cresspi. The Multicolor process uses a double film, one of which records the blue-green components and the other the red-orange components. These are brought out in a special developing process and combined on a double emulsioned film.

(Continued From Page Ten)

as it is done in the American manner.

Foreign Film Field

A summary of the foreign film field shows that at the end of 1929 there were 2,200 houses abroad that had been wired for sound. These figures are exclusive of Canada.

Of this number about 1,500 are in Europe, 400 in the far east, 250 in Latin American countries, and the remaining 50 in other parts of the world.

Figures covering Europe disclose in excess of one hundred ten million feet of film for the year as against sixty-nine million feet for the year preceding.

In Japan theatres have been wired for sound to the extent of more than 65 per cent, while of the 83 cinema houses in China only 18 have installed the new system.

Forty installations have been reported in the past month in theatres in Denmark, and Australian houses are rapidly being made ready for sound each additional week.

Vaudeville Conditions Abroad

To meet the demands of all classes of patrons of the sound films the French film producers are now issuing their output in four languages. Therein lies a reason for the recent cable news telling of one thousand vaudevilleans in the French capital and its suburbs receiving from \$8 to \$12 for a three-day-week, with but a small percentage of the acts eking out a meager existence.

Abrogating an ancient statute in effect for the past century and a half, the British film houses are now enabled to give Sunday shows, which adds another worry to the many which now beset the English owners and managers of other places of amusement not devoted to the screen.

Chester Morris, who seems destined to be connected with "Alibi" as long as Henry B. ("Little Colonel") Walthall has been associated with "The Birth of a Nation," is preparing to return to the fold of Roland West and United Artists after a year's profitable straying in green pastures. "Love in Chicago," by Charles Watt, is to be the next West picture.

CUT FIRE LOSSES

Regina, Sask. (AP)—Flying patrolmen last year demonstrated the efficacy of using airplanes in fighting forest fires. Losses in northern Canada were reduced to a fraction of damage in previous years.

HOUSE PERSONNEL OF THE NEW PATIO THEATRE

Miss Marjorie Vipond to Serve Organization as Cashier

Excepting for those who will serve in a capacity of usher, the house personnel of the new Patio theatre was today announced.

J. E. Bradshaw, connected for some time with the Publix Theatres, Inc., chain will serve as house manager. Miss Marjorie Vipond has been engaged as cashier, while LaVerne Peterson, formerly of the

Lindo theatre, will serve as organist.

Fred James will have charge of the stage as stage manager and William Atchison and Albert Staver will be in charge of the projection booth. Howard Stoner has been engaged as janitor.

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Bungalow dressing rooms and all the comforts and conveniences of a millionaire, brought to the present atmosphere which surrounds the film stars of today, are in striking contrast to the rigors and hardships experienced by their

Congratulations

ALL GOOD WISHES

TO THE

New Patio Theatre

OPEN TOMORROW

Hulbert & Hulbert

12 E. STEPHENSON ST.

MAY

SUCCESS

BE WITH THE OWNERS AND

MANAGEMENT

OF THE

New Patio Theatre

THROUGHOUT ALL ITS DAYS

C. H. LITTLE & CO.

22 E. STEPHENSON ST.

Congratulations

AND MANY THANKS

FOR

THE BEAUTIFUL

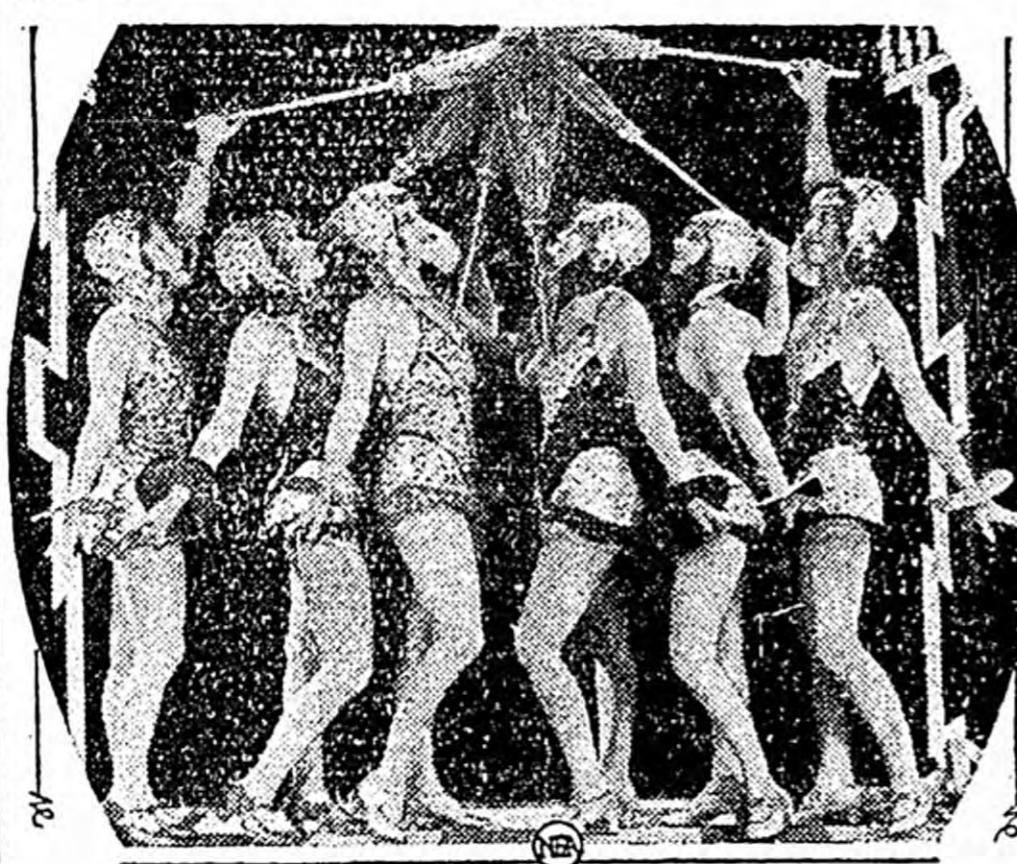
NEW

PATIO THEATRE

Robert Luecke Sons
18 EAST MAIN STREET

CHANGING TIMES PUT HANDICAP ON SPEAKING STAGE

(Continued From Page Ten)



A chorus group from the forthcoming "Paramount on Parade." New photographic methods enable such scenes to be filmed in natural color without working hardships on the performers, as the old color methods did.

more seasoned brothers and sisters of the stage whose dream of a haven of satisfaction and rest from long sleepless jumps was the prospect of an engagement in a metropolitan city after the customary tour of the road.

Vanishing Road Tours

Once are the days when a party ticket for a company of twenty-five or more troupers carried with it the use of a special car for the actors and a baggage car for transporting scenery, properties, costumes and electrical equipment.

Ice boating on Toronto lake, tobogganing on Mt. Royal at Montreal, sleighing at Quebec; then the one-night stands across the states of the north taking the troupers over the Great Divide to Vancouver and Victoria are events to be remembered by those who have been fortunate enough to have known the days of travel in the profession.

Then down the west coast by easy stages, into the orange groves of southern California; doubling back across the Rockies and southward into the land of cotton to enjoy quaint old New Orleans, with an occasional trip to the next stand on the mighty Mississippi.

Turning northward above the Mason-Dixon line, the touring actors, reaching beautiful New England when the breath of spring and bursting buds made Boston Commons, Fairmont park, the shore line and other outdoor haunts seem like the Champs Elysees.

Well content to leave behind the glitter and tinsel, the smell of grease paint, the stuffy dressing rooms and the one night stand hotels, the happy actors return to that street of streets, the one and only Broadway.

Familiar scenes, old friends, a round of the theatres, and once more comes the urge to gather at rehearsals, counting the weeks until the call is posted; then the troupers, as true to their migrating instincts as are the birds of the air gather at the station, eager to be once more on their merry way to the opening stand.

While the films and the more recent talkies have recruited audiences sufficient to fill the new palaces of amusement, there still remains a glamour to the stage presentation where the public actually makes the acquaintance of its favorites across the footlights.

Time was when the arrival of a noted stage star and supporting company created a stir of anticipation and excitement in any city. Today the change of bill on the silver screen is "just another movie."

Stagehand Changes

The old order of looking down upon the stage stars soon changed, and the social order was reversed when actors and actresses of culture, intelligence and education were "looked up to" as a result of their years of painstaking effort in the screen.

Helping a patient red headed, unassuming Russian peasant lad (then Michael Davidov) to overcome his broken accent and familiarize himself with the methods of the land

of continuing a stage career, only to see him become one of the best known all around comedy stars of Hollywood.

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