

## 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, situate 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 appointments, are of irregular outline, rambling between colorful and tasteful oil paintings bedecking softly tinted, pillared 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 evidence 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 trough 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 dissociated 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 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 component parts.

### 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 light synchronized on discs resembling a phonograph record—and movietone 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

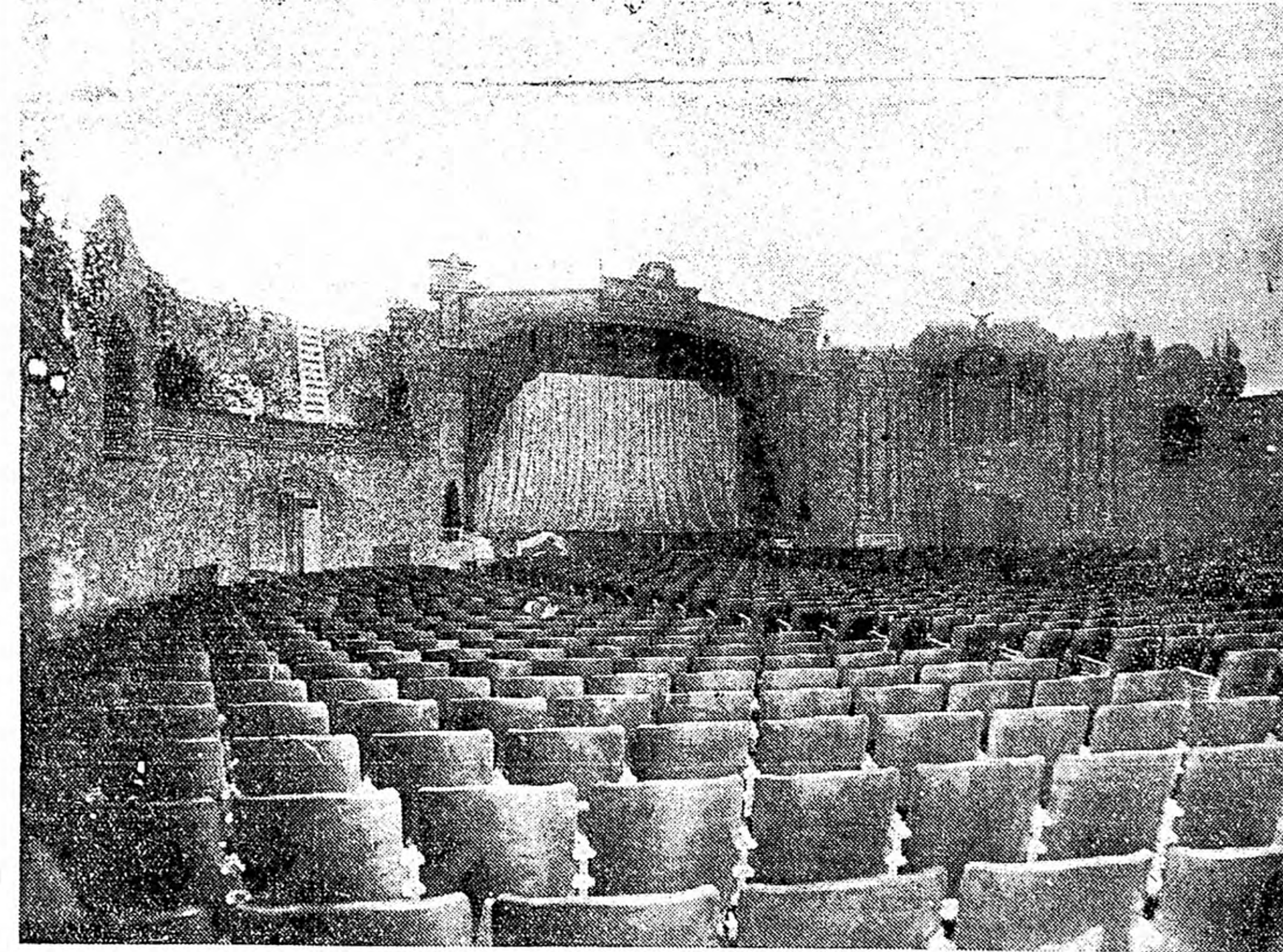
Let it be thought the outside of the new theatre is of no moment let it be said the Patio has the general outline of a large L. Built of terra cotta brick it presents a warm mellow aspect to the eye.

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.

## Doors of \$275,000 Playhouse Thrown 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 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 slated for a disappointment. 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 the bookings of the immediate months will be pictures exclusively. It means that when the time comes for vaudeville, the 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.

### PATIO VENTILATING SYSTEM ULTRA-MODERN

Fresh Heated and Cooled Air Will Make Theatre Popular

The attention given every detail of construction and equipment of the new Patio theatre is, perhaps, best epitomized in the ventilating system. The most modern one procurable has been installed and there is every assurance of perfect comfort to theatre patrons regardless of what the season may be.

It is what is known as the blast system. Fresh air is constantly drawn into the building and kept circulating through it. During the winter months the air is first heated and, before there is any chance of the oxygen being exhausted, is drawn out through exhausts.

During the summer months a constant stream of fresh air will be taken from the highest point of the roof and brought down to basement coolers, provided for the purpose, then driven into the theatre.

### PATIO PROJECTION BOOTH WELL EQUIPPED

Two Large Simplex Projection Machines Are Installed

The projection booth at the new Patio theatre is as well equipped as are the booths found in most of the larger theatres of America.

Two large Simplex projection machines, one of the finest types made, have been installed. They are what, in picture house parlance, is known as effect projectors, that is so constructed as to make use possible for both black and white and color film.

Another feature of the lamphouse is a powerful spot light for stage use during vaudeville bills. Two generators, for generating the electricity used by spot and projection machines, are a part of the equipment.

All of this insures the finest type of picture projection to potential patrons of the Patio.

### MOVIES RESPONSIBLE FOR VAUDEVILLE'S "EVIL DAYS"

Staging of Big Spectacles Brings About Condition

It has been the motion picture theatre more than lagging interest of theatregoers that has brought vaudeville into evil days. A few years ago and vaudeville was the most popular of all types of entertainment. Pictures were made a part of the bill only to give it length and to meet, in a small way, the competition of motion picture houses.

And so, as the American movie reduced interest in the acting stage, at least to an elimination of cheap road shows, stock companies and repertoire players, it more than any other form of entertainment has given vaudeville its near-death-blow.

The reason? Simple. When motion picture house managers sought to offer more lavish entertainment by staging spectacles, the ranks of vaudeville were thinned and the best entertainers it offered engaged. Unfortunately there were not, and still are not, enough picture theatres to keep these entertainers engaged as they had been engaged previously by bookings over entire circuits of vaudeville houses. More-over interest in vaudeville began to lag somewhat when second class acts were offered to replace the first class ones, then appearing in movie theatre spectacles.

A speaker at a convention of sharks says contract bridge is sweeping the country. This is contrary to the sup position that some of the sweeping was being neglected.

## 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 Unflinchingly 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.

### 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-



H. E. GILBERT

ginning to improve noticeably. A new building was built in the 100 block facing South Galena avenue. Other properties changed hands and, with change of ownership, were modernized and given new fronts. Still other properties, owners of which began to witness the changing aspect of the neighborhood, were improved and modernized.

Building of the Hotel Freeport, corner of West Main and South Galena avenue, gave the finishing touch. A theatre was all that was needed to bring the neighborhood up to a standard desired by property owners.

### Invests Generously

And it was then, early last year, that organization of the Freeport Amusement company was effected. Not only did Mr. Kuehner turn over the property upon which the theatre was later erected at the time, but he invested generously in the stock created.

A few months before organization a Chicago corporation operating a chain of theatres had decided to erect a new picture house in Freeport. When rumors of another house were encountered, H. E. Gilbert, to whom credit is to be given next to Mr. Kuehner for realization of the Patio, was sent here to investigate and report on the situation. Mr. Gilbert contracted with the local men, offering to join them to an end of realization of their plans.

Stock was created and sold during February, March and April 1929. This resulted in accumulation of an initial fund of \$100,000, those investing in stock numbering 75. The remainder of the \$275,000 needed to build a modern theatre was financed by Mr. Gilbert by bond issue, details of arranging for plans and construction being turned over to him.

### Thirteen Months on Job

Mr. Gilbert remained on the job for 13 months. He not only managed a financing of the theatre building but watched its construction from the time of excavation to a few days ago when the final decorations were executed and the carpets laid.

And it was Mr. Gilbert who, a week ago, negotiated a deal by means of which the Patio was leased for a period of 15 years, at an approximate rental of \$250,000, to Freeport Theatres, Inc., the head of which is Floyd Brokell, an executive of the Publix Theatres, Inc. The Freeport Theatres, Inc., it will be recalled, was organized for the purpose of taking over the Patio, Lindo and Strand. Mr. Brokell, when organization was brought about, represented the Publix Theatres, Inc., and Mr. Gilbert represented the Freeport Amusement company.

### 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.

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.

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.

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 pretore 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, fligible because of charm, beauty or other assets valuable to the making of pictures, wants to day to "get into pictures."

### 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 being 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 a motion picture theatre itself, because of its lavish display of architectural plaster et cetera, is needed to attract patrons, is 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 become a permanent feature of our motion picture theatres.

Many a worthless man marries a woman who is worth more.

### 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 passers-by 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 photophone.

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

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

WILLIAM FOX  
Presents  
*The Screen's First  
Original Musical Comedy*  
A Sunburst of Song  
and Magic  
Melody  
with  
**JANET GAYNOR** and  
**CHARLES FARRELL**

**"SUNNYSIDE UP"**  
ALL SINGING! ALL TALKING! ALL DANCING!

Hear the Song Hits by  
DE SYLVA, BROWN and HENDERSON  
"I'm a Dreamer, Aren't We All?"  
"If I Had a Talking Picture of You"  
"Turn On the Heat"—"Sunny Side Up"  
"You Find the Time, I'll Find the Place"  
"You've Got Me Picking Petals Off of Daisies"

## 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", Patlo theatre—William Fox presents a musical screen play by De Sylva, Brown and Henderson. Directed by David Butler. Musical numbers staged by Seymour Felix.

- Molly Carr.....Janet Gaynor
- Jack Cromwell.....
- .....Charles 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 Gawthorne

pletion presented in "Sunny Side Up," musical comedy which has its opening performance Friday afternoon at Patlo 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 superlative entertainment and should keep the Patlo box office busy.

### WHAT IS TO BECOME OF VAUDEVILLE PERFORMER?

New York Over-Run 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 ascendancy 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 being 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 Patlo theatre will be unique in that the entire offering of the market will be available at all times.

Selection of pictures for the Patlo, Lindo 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 creation of the new Patlo, 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, 15; 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-



Claude Allister . . . a bit of a specialist.

ter part of 1924. For the following four years he played in several of New York's most successful shows. Then he returned to London for a four months' engagement as the star of "The Devil's Host." At the close of that show he again returned to America and came direct to Hollywood to embark upon a motion picture career.

Although he has been in pictures only 14 months, Allister already has played featured roles in 11 productions. That may not sound like much but it is a record well worth boasting about when judged by Hollywood standards.

"The only real ambition I have as far as pictures are concerned is to make the series of short stories P. G. Wodehouse has written for the Saturday Evening Post," the actor declares.

"Puttin' On The Ritz," United Artists first musical film, is definitely a hit at the Earl Carroll theater in New York, following its world premiere with Harry Richman, the film's star, present as guest of honor and with Guy Lombardo and his Royal Canadians playing the film's music by Irving Berlin from the stage.

If Ronald Colman goes down in history, it will be as the young man who didn't want to be everything. He has been everything—"the magnetic lover," "the man of mystery," "the picture colony's English country gentleman," "the recluse of Hollywood," "the hermit" and almost everything except Lon Chaney.

# FRENCH CENSOR AMERICAN FILM ON DEVIL'S ISLE

COLMAN PICTURE DRAWS CAUSTIC COMMENT FOR 'LACK OF TRUE LOCAL'

BY HARRY CUMMING (United Press Staff Correspondent)

Paris, Mar. 5.—(P)—Resentment at an American movie portrayal of the lot of French convicts on the famous Devil's Island of French Guiana has led to the censorship of the film in France.

"Le Condamne," as the production was called by the French, dealt with the vicissitudes of a likeable thief, the governor of the penal colony, and his compassionate wife. All this the French board of censors found quite acceptable, and spoke kindly of the charm of the heroine and the "sympathies" of Ronald Colman, the good-looking convict.

Widespread indignation, not only among the censors, but in the Parisian press as well, however, was manifested at the American interpretation of the lamentable condition of the convicts. Admitting without argument that the penal colony is no Garden of Eden, critics of the film object strenuously to the harrowing depiction of men caged like animals, brutally flogged by ogre-like guards, and all the details of an apparently inhumanly devised system of torturing and castigating.

The result of this outburst of bitterness on the part of offended Frenchmen has been the inevitable retaliatory reproach directed at American criminal activities. The frequently cited fury of the Georgia mob of lynchers is again made use of, with the added force of a recent date line. Calamitous prison outbreaks in presumably humanitarian institutions, the well-known recital of gang warfare, bombing, knifing and general pillaging in Chicago and elsewhere were mentioned by ruffled journalists of the French capital.

Criticism in a lighter vein was also made of the American film. Those who viewed the preliminary showing of the picture were amused to see long haired and heavily bearded convicts strolling around the inclosures, in contrast to the actual appearance of the criminals, who are invariably as closely shaven as the razor will permit. French critics likened these American interpretations to moustachioed and gallant Albanian brigands, and suggested that the director's source of inspiration had been daguerrotype likenesses of masculine countenances at the time of the American Civil war.

# A POPULAR SCREEN TEAM

Janet Gaynor, the star of "Seventh Heaven," "Street Angel," "Four Devils," "Christina," "Lucky Star," and many other hits is a tremendously popular young woman on the audible screen today. The promise she gave in her first talkies has burst into full bloom in "Sunny Side Up," at Patlo theatre Friday, which permits her not only to talk, but to sing and dance as well.

Janet was, upon completing high school at San Francisco, ambitious to become a business woman. Her step-father, however, urged her to seek a stage career, because of her natural talent. After six months in an office, she decided business wasn't all it was cracked up to be, and went to Hollywood. Her subsequent meteoric rise is now history.

It is fitting that Charles Farrell, who together with Janet, rode to the peak of popularity in silent pictures, should be co-featured with his screen sweetheart in "Sunny Side Up." Farrell's voice is of a quality that fits his youthful, buoyant personality perfectly.

Farrell grew up in an atmosphere of the theatre. His father owns three theatres in Massachusetts. After finishing college, Charles joined a vaudeville troupe and went to the coast, where he quit and became a film extra. After a considerable struggle, he finally got a steady job, and his climb to stardom has been made in a comparatively short time.

# HUGE WURLITZER ORGAN INSTALLED IN NEW PATIO

Compares Favorably With Remainder of Theatre Equipment

Adhering to a plan of making the new Patlo one of the best equipped picture houses of its size in this part of the country, the builders have had installed a huge Wurlitzer organ.

It is a two manual type and one of the largest built by the Wurlitzer company. Every conceivable sound effect, so much in demand before the advent of sound pictures, may be found on it as well as all tone combinations found on other organs. And it is of such great size as to cause noticeable vibration of the fireproof concrete building when played full organ.

Laverne Peterson, formerly of the Lindo, has been engaged as organist.

Most sailors say the greatest height of a wave is between 30 and 40 feet, except in the stretch of water between Cape Town and Australia, generally considered the roughest bit of ocean in the world.

# SOUND PICTURES LEND SOMETHING TO SMALL TALK

GENE COHN GETS ADVANCE SHOWING OF "SERGEANT GRISCHA"

PREDICTS IT A MEDAL WINNER OF THE YEAR

Dialogue Is Very Largely Taken Directly from the Famous Novel

BY GENE COHN NEA Service Writer

New York, March 6.—For a change, the sound pictures appear willing to give the rest of us something to talk about.

Having remained lukewarm, except in a few instances, toward the screen imitations of musical comed-



Chester Morris in a scene from "The Case of Sergeant Grischa."

gies and the very so-so dialogue and the uncertainty of the temperamental mechanism, I went reluctantly to one of those little pre-view rooms in the Broadway belts to see an advance showing of "The Case of Sergeant Grischa," which will have a public release within a short time.

And if this is not the medal winning photoplay of the year 1930, then some mighty surprises are in store.

To begin with, the war novel which became a national best seller and vied with "All Quiet on the Western Front" for supremacy, has been most faithfully followed. Its unrelenting conflict of war discipline over justice and humanity has been expertly and grippingly caught by Director Herbert Brenon. No better use of the sound-plus-film technique has yet been demonstrated.

And there is a performance of Grischa by Chester Morris which is one of the most human and heartbreaking bits of acting one is likely to see upon stage or screen. This Morris has risen rapidly since the time when he bowed in off Broadway in his first talkie, "Alibi," and rang up an overnight hit.

Grischa was no easy role to play. The escaped prisoner who thought to find home and peace by taking another man's identification tag, only to find that this other man was under death sentence as a spy, and who himself dies as this other man despite every effort to save him, is no heroic figure. Just a simple soldier; a peasant riding with Fate to the tune of despair and hope. Morris indulges in no heroics.

The slightest heave of the chest or reversion to "ham acting," so often seen among film stars, would have thrown the whole thing off. Morris plays Grischa with almost dumb simplicity. Only a Jannings could have equaled him. Finally, the dialogue has been taken almost directly from the novel. It has merely been tightened up and edited to meet the needs of stage dialogue. The photography and direction are frequently superlative. The casting, with one or two exceptions, has been almost inspired. I cannot say I liked Betty Compson any too well. But it's far and away the best talkie I had hoped to see within a couple of years.

In the musical comedy field, which has been so thoroughly invaded, I recommend Paramount's special, "The Vagabond King." It is one of the few instances where director and scene give one the effect of being away from the stage and into the story.

The march of the vagabonds as they leave their Paris dens, under the leadership of Francois Villon, packs a real thrill. Dennis King, who sang the role in the Broadway operetta, was inclined to over-act. Nevertheless, this is one of the superior products of the sound rooms.

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We are pleased to publicly offer our sincerest congratulations to Mr. C. Fred Kuehner, President, and Mr. H. E. Gilbert, Manager, of the Patlo, for their enterprise and public spiritedness in giving us this splendid new Theatre.

The Spanish Type Theatre is most interesting and lends itself to a delightful setting for many of the moving pictures and theatrical attractions.

This beautiful show house together with the Lindo and Germania Theatres should make Freeport an outstanding city for attractions of this kind and not only keep our own people from going out of town to attend the theatre but bring a lot of patrons from nearby cities.

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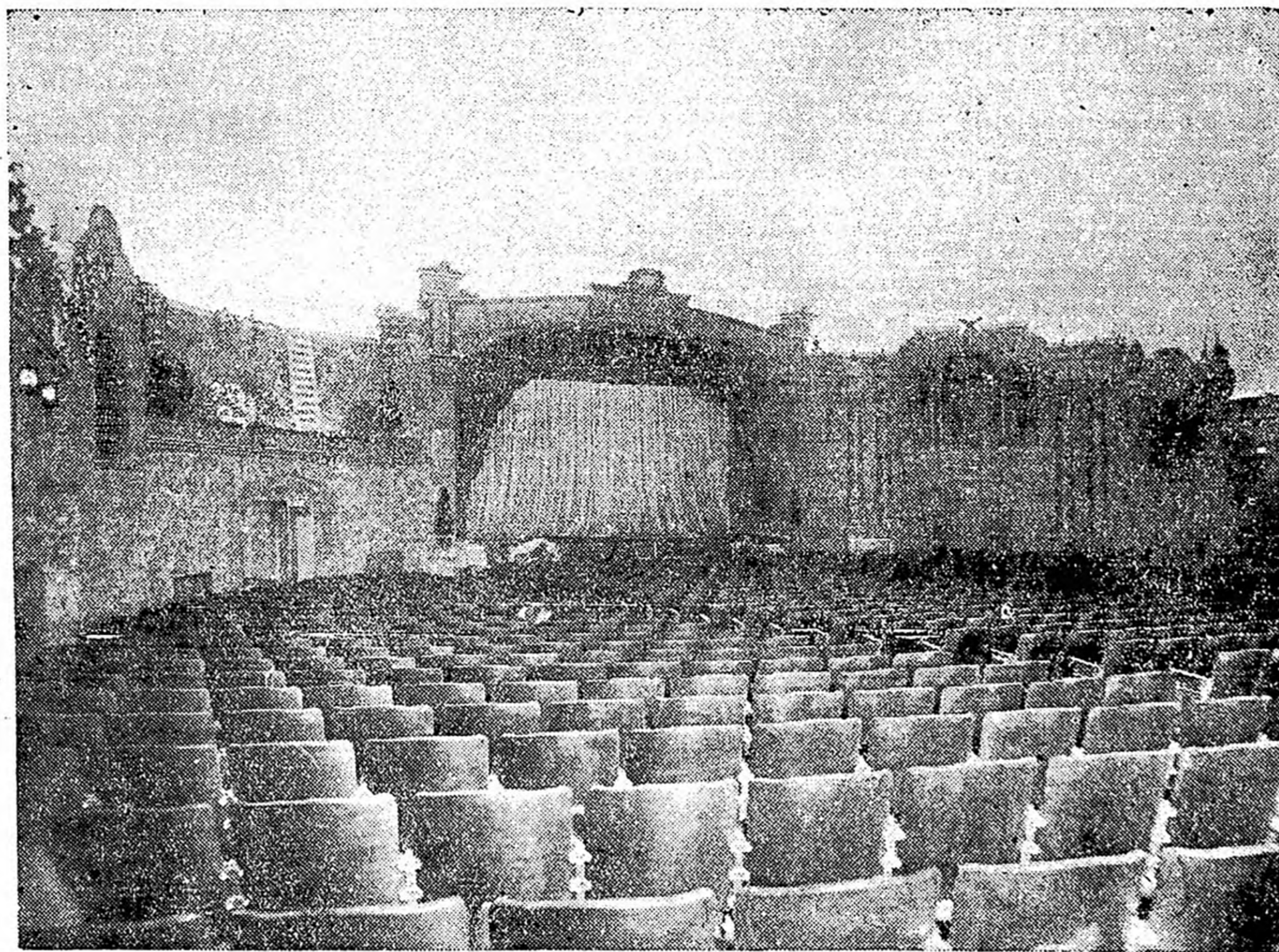
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VICE-PRESIDENT

### 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 yearn 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. Now a-days 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

Startling as this has seemed to the New York and Chicago public, 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 want 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 queeriness. 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 talkies. 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 dies. 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!

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

Variety Days

"I've been walking up and down Broadway," he reminisces, "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

### 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 a speak-easy under the sidewalk."

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.

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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 drop into a 50-cent movie house. When they go to a 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 1869, 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 frame-work built of hand-adzed oak and walnut, the windows and door-frames handmade and the house of such sturdy build as to make its dismantlement rather difficult.

### RUSSIA PURCHASES U. S. AIR MOTORS WORTH \$100,000

New York—Soviet Russia has just ordered 10 American engines and parts valued at \$100,000 for delivery early in 1930, it is announced here. The purchase is made through the Amtorg Trading corporation.

The engines are similar to those in use on United States army pursuit, attack, observation and bombing planes. Russia is the second largest importer of American aviation exports, government officials say, with Canada in the lead.

Mrs. Calvin Coolidge was paid \$2.75 a word for a 91 word poem.

### 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 Pathe 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 48-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 feminine 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 comedy, "Bulls and Bears," was written by Sennett and is going over in a big way. It is called "The Same Old Thing Called Love," and is being featured by hotel and dance orchestras all over Los Angeles.

He has another song to his credit — "Sugar Plum Papa," a theme song in the comedy release by that name.

BLUE DAYS AHEAD, SUMMER STYLES SAY

Paris (P) — Sleeveless and half-sleeved summer frocks will precipitate a craze of multiple and varicolored bracelets costume jewelry makers believe. The vogue of Algerian and Tunisian jewelry is far from finished according to the jewelry dealers.

They anticipate a demand for light blue costume jewelry next spring and offer many sapphire shades.



Norma Talmadge

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### 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 truth 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.

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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 Because 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 theatre. Several of the city residents of the city were interviewed before any definite information could be secured but finally two residents were found who were able to fix 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 Woodmanse 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. Frueh, father of Alfred Frueh 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 needed.

A Mr. Wright had built a frame structure at the northeast corner of E. Stephenson and N. Adams where the Sanders Auto Parts company is now located so the theatre folks and "Turners" moved to this place. An implement store occupied the ground floor. Henceforth known as the German Amateur theatre, the players continued to give to Freeport audiences some exceptionally fine performances.

#### Plymouth Hall Erected

It was about this time, just preceding the Civil war, that a hall was erected where the Second National bank building now stands and called "Plymouth Hall" but this was not used as a theatre. In 1865 the Fry building was erected at the corner of W. Stephenson and S. Chicago and this became the leading place of entertainment in Freeport. Here the "Turners" held forth but only until 1869 when they erected the building on E. Main street now known as the Germania theatre.

In later years, following the erection of the Germania theatre, the local organization was directed largely through the efforts of the late Mr. and Mrs. Charles E. Meyer, both of whom were talented actors and who headed the company for many years. Much talent was found in Freeport and many plays were given. The headliner among the local comedians was the late August Altemeyer who was considered one of the best actors in this section of the state.

### 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. Wilcox, Sr., Freeport could offer facilities for many road shows. The Wilcox 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 lodge purposes, was necessary to maintain the properties. It was not until the erection of the Grand Opera house that Freeport had a theatre built only for theatrical purposes.

#### Germania 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 Salvini, Joseph Jefferson, and even big musical comedy companies like "Wang", with De Wolf Hopper, 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.

#### Ladies!—Hats Off!

"It was during the time that the Germania theatre was used by all the traveling show troupes that women began to wear hats so large that they obstructed the view of the stage," said the usher, "and I recall the occasion when the first announcement was made in Freeport that ladies please remove their hats. W. B. Erfert was head usher at Germania and he suggested to the management that this would be a splendid idea. Thereupon he was delegated to step on the stage before the show opened and make this request and he did so. So revolutionary was the request that many of the ladies present refused to comply until ushers were called on to ask them individually to do so.

"It is my belief that up to this time no such thing as ladies removing their hats in theatres had been thought of so that to Mr. Erfert should go the distinction of originating the hats-off idea and putting it into effect."

#### The Grand Opera House

Excepting the Germania theatre, Freeport for a time preceding 1899 was without a theatre suitable for road shows. In 1898 A. C. Knorr and the late C. F. Hildreth formed a partnership in the theatre business and erected on the site at 222-226 West Main street, what, at that time, was considered quite an elaborate theatre. It was called the Grand Opera house and was formally opened to the public on the

evening of Jan. 4, 1899. Tickets of admission for the opening night sold at ten dollars and the holders of seats for the first performance were looked upon with envy by those who were either unable to afford this price or who were unable to secure seats because of the demand.

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, Mme. Mojeska, Walker Whiteside and Robert Mantell.

After the theatre had been running 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 here.

#### First Exclusive Picture House

On June 1, 1907, the first theatre devoted exclusively to moving pictures was opened in Freeport by George W. Graham, who was then the city engineer of Freeport, and Luther W. Guitteau. It was called the Majestic and located at 24 West Stephenson street. The story of how Freeport came to have the Majestic is an interesting one. Shortly before Messrs. Graham and Guitteau joined in the plan for a moving picture in Freeport, Mr. Graham had been in Des Moines on a bridge contract job and saw the tremendous success that the picture business met in that city. Upon his return to Freeport he met George Mansfield, a former Freeport resident who was conducting a theatre for movies in Joliet, and he learned more of the picture business from him. In the meantime L. G. Guitteau became interested in the picture business and the two men met, at once decided to pool their interests and the Majestic was started.

Both men had learned that success depended on location to a great extent so in casting around for a location they found the only available place to be the Ford jewelry store and were obliged to buy the lease. From the first the theatre was a success financially in spite of the fact that the admission was but five cents. "We did have to raise prices once", Mr. Graham stated in talking about Freeport's early picture house, "and that was when we showed the Passion Play. But we ran it to crowded houses for eleven days."

#### 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

### 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 trans-Pacific 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.

manager and he later opened the Strand. The Lyric was located at 100 W. Stephenson and the Strand at the present location of this theatre. Messrs. Bender and Foster opened the Princess at 21 E. Stephenson street. A vaudeville house was also opened at 209 W. Main but existed only a few months. Edward Bauch later purchased the Princess and Thos. Watson bought the Superba. The Lyric and Strand theatres finally closed, leaving the field to the others.

Then J. F. Dittman purchased the Strand, Majestic and Princess and conducted these houses for several years. He had, however, long planned a fine new theatre for Freeport and his ideal was finally realized with the completion by him of the Lindo theatre which was opened to the public on the evening of April 17, 1922.

This was a gala day in Freeport's history as it marked the acquisition of the city's first large and modern moving picture house with an exceptionally splendid pipe organ and sufficient stage size to conduct vaudeville and the like. The Journal-Standard issue of April 18 contained a full story of the opening ceremonies in connection with which Rev. Charles Briggs, Hon. A. J. Clarity, the late Mayor Al. N. Stephan, Mr. Dittman and others were speakers.

#### 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.

### 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.

Just down the block you'll find "Topaze," a Shubert importation from Paris, and to this correspondent the most delightfully different comedy of the entire season. One hears that it has run for months and months in France. The flavor is distinctly Gallic and the circumstances and attitude are equally French.

The charming opening act is the classroom of a private school, wherein teaches a certain "Topaze," who is an utter fool to all practical things of the world. A post-war French racketeer, using

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

ing in love with the lovely lady who, at the moment, is the property of the sick manipulator. In the end the worm, as usual, turns. Topaze is transformed; he adopts

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 this 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 Shoeblick," 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 'Sartor Resartus' 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 she hasn't enjoyed her change particularly, nor does she feel she has been saved. But she urges that her mate not be told this. So it closes in somewhat tragic irony.

What John Erskine did to Helen of Troy and other historic figures, George Kaufman and Bertram 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.

Entrance of 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 Shoeblick."

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The

### NEW PATIO THEATRE

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INFANTS' AND CHILDREN'S WEAR  
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### F. D. BERG

GROCERY STORE  
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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 resource 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 "nomen 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 stinky show places of cinema-

graphic art in Europe. When we boys clandestinely exchanged our saved up pennies for a taste, or better, 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 well-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 mountain surroundings into many a young heart, causing feverish 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 bronchos 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 the most humorously pathetic mimic, the great master of pantomime, Charlie Chaplin. Our childish conversation in those times past would, if not watched by one of the parents, turn again and again toward the grotesque little man, arrayed in baggy trousers and tight-fitting coat, feet thrust into down-trotted over-sized shoes, not to forget such accessories as the inevitable derby hat and bamboo cane. Perhaps many of us conceived the puerile notion at that time that the city dwellers of America must needs be dressed a la Charlie Chaplin and how funny a country America must be.

Serial Picture Arrives

Probably due to the ever increasing number of patrons better theatres 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 magazine fiction of the cheapest kind was filmed in endless series, in Germany

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 histrionic 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 latter does not possess the smallest idea, an entirely new phase of art was created. Films of the type of the Cabinet of Doctor Caligari or Metropolis, produced in Germany, tended to revolutionize the industry entirely. Remember the Emil Jennings pictures, such as Variety, Faust, The Way of All Flesh, The Last Command, The Patriot? Or let me mention the splendid picturization of Tolstol'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-stunts" of a Greta Garbo; or the suave manner of an Adolphe Menjou; and who does not delight in remembering the Beau-Brummel comedies of dapper little Raymond Griffith, the subtle comic-tragedies of W. C. Fields? Where is the movie fan who does not fall into ecstasies when thinking of that precious paragon of brothers, Wallace and Noah Beery. Noah the brutal, the beastly—but nevertheless great leader of men of the Beat 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 (squeakies 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 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 vaudevil-

A FAR CRY BACK TO DAYS OF THE FIRST PICTURES

WHEN BLACK CROOK, EAST LYNNE 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 speaking.

Back to the palmy days of burlesque and barnstorming; to that time when the Black Crook, East Lynne, Ten Nights in a Barroom and Uncle Tom's Cabin were authentic American classics 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 chastise themselves with Eliza's hazardous escape across soapboxes; Little Eva hoisted heavenward in the "grand transformation scene"; the untimely passing of the village drunkard's child or Lady Isabel's last act reinstatement in marital bonds she had taken altogether too lightly in act one.

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-omulion 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

lians of the bond salesman type, would-be-comedians, gamblers, jazz singers, ex-opera stars—all eagerly 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 the wildest dreams not only of our talkie fans, of legitimate stage patrons as well. Most of us who had the privilege to see able King Vidor's portrayal of negro life of the cottonbelt, in Hallelujah were stupefied by the display of genuine art in this epic.

young miss; when ping pong and table croquet were popular indoor sports; when Lillian Russell, Helen Modjeska, Mrs. James Brown-Foster and Alexander Salvini were idols of the hour and negro minstrelsy 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, Learns, 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 talkies, with which to dull the raucous howl of a standardized age; who enhance the flabby curve of biceps with "Hart, Schaffner and Marx" clothes (farm and city alike); who munch "Wrigley's" with the same nonchalance with which we reach for 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-plant-plan Fords or Chevrolets and who regard hard liquor of bootleg vintage a paramount elegance of these St. Volsteadian days of 1930.

Yet it is up—out of all this—that the movies and talkies of today have come. Like a serpent rearing an insidious head, if some are to be believed. And their quick evolution to third place, in point of all round profits, in American industry recalls like romance.

For the time, however, let us go back. Back to 1900. It's 1900 or thereabout. A year or two either way does not matter. In Germany, university students—from

Sophisticated and conservative patrons of the legitimate stage ask themselves as to what will become of it. They need not fear; for if there is one thing that will boost our legitimates it is the talking picture. Through it they will receive the greatest publicity; and who does not wish to see George Arliss, 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?

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—another step nearer the real stage. Predictions are that soon, in every Missouri or Iowa hamlet, we might have a chance to hear and see grand opera, played by the best of international casts . . .

France, Russia, England, the Fathland and German-speaking countries alike—are beginning to develop soul-consciousness. In wine cellars they congregate nightly, to debate the divine right of kings; the super-mouthing of a mad German philosopher called Nietzsche or the embryonic psychological theories of a trio of revolutionary psychiatrists: a Viennese named Freud, Jung, a Swiss, and Adler, a young German professor of psychology.

Washington Days

France, at peace with herself and the world at large, the ugly Dreyfus affair with its subsequent readjustments in the background, is enjoying the homage of world nations and, with a grand gesture, conducting a world's fair.

In Washington, in the white house, sits a placid little man whose profile caricatures that of Napoleon I, if cartoons of the day are to be taken seriously. A self-righteous little man with an invalid wife. One sublimely believing himself to be an instrument of divine fate but who, after all, is only much like viscid clay in the hands of one mightier—Mark Hanna.

He has yet to suffer martyrdom at Buffalo, to be mourned by a nation still harboring fine memories of the sustained funeral pomp accorded a martyred Lincoln. He has yet to make way for an era of unmatched national brilliance that is to make of Washington a capital that, in point of social and political breach of precedence, is destined to claim and hold the attention of the world.

T. R. and "Big Stick"

T. R.'s fingers are itching. Itching to seize the helm, to steer the ship of state. He can scarce wait his turn. He is filled with unrest. The same unrest that, some four or five years earlier, had alighted him with the Hearst press in an effort to force issues and bring about war with Spain; an unrest that, in 24 hours, had turned the war department upside-down and lopsided by months of fearful waiting, months of unremitting effort to avert war, entrusted department affairs to his young first assistant secretary for forced rest over a week-end.

And while the intellectual renaissance (to which some trace the roots of the late war) is being nurtured through initial stages in German university towns; while England is making tangible her burgeoning gospel of empire in South Africa and India; while France is conducting her fair and Washington drifting peacefully down quiet ways, over in New Jersey, in the same little laboratory that is to witness discoveries even more far-reaching, Thomas A. Edison is perfecting the first American motion picture machine.

Success!

It is a success. No doubting that. He knows it, it has already been tried out. And it is only of success that he thinks—success. He does not dream further, does not

speculate nor, for one moment, anticipate how fortunes, vast ones, are to be made or lost as a result of the crude contraption of cogs and disks and revolving shutter he patiently develops, working eighteen hours of each twenty-four. His mind holds only to the thing in hand. . . . Success will come. . . . Success does come. . . .

And so while New York producers

are becoming more and more daring; while Olga Nethersoles and Mrs. Leslie Carters are contributing to the stage something new, something hitherto unheard of in American theatrical annals; while the pendulum of popularity of plays is swinging further and further away from such pastorals as The Old Homestead, In Old Kentucky and Sweet Clover towards even more startling Sappho and Zaza variants; while cheap "rep shows", the winter season over, are following harvest-hands northward, from Kansas to the Canadian line, preparations are going forward for a more ostentatious presentation of the great invention of the age—motion pictures.

Birth of New Art

Films are being made. For the most part of moving trains; heavy machinery; the rocky coast of Maine; shuttling crowds at the intersection of Broadway and Fifth avenue.

Soon America will have a new art, a new pastime, another gigantic commercial institution. No one yet has thought of the possibilities of pictorial drama. No one has had to puzzle over such perplexing, but today general, conversational commonplaces as "fade-away" and "close-ups", for the idiom of studio and lot is yet to be devised.

The first American motion pictures were indeed crude. Being a new art there were no fixed standards by which to judge them. Therefore the novelty of motion in photography disarmed the potentially critical and brought about immediate popularity of the motion picture.

Rapid Development

There was no thought to the future, no speculation as to what this wilful step-child might do for its step-parent, the stage. A stage that had had its inception in middle-age miracle plays sponsored by the church; that was and had continued to be down long centuries, uninterrupted and with only negligible interference.

Development of the motion picture was no lagging affair. So readily was it accepted, so quickly exploited that, in no time at all, every large American city soon had one or more theatres in which pictures were being used to supple-

ment more or less garish vaudeville and. . . . And as producers became more and more ambitious and aggressive, more and more elaborated their themes at cost of yards and yards more of virgin film, the thirst for this new and novel form of entertainment spread quickly to rural America.

Stage vs. Screen

The legitimate stage still serene, still secure in a blind faith that nothing could encroach upon its traditional rights, prevail against its sacred foundations, continued upon its way disdainfully.

But—here and there, the country over, dance halls and store-rooms were being turned into picture shows. Vacant lots were being used for exhibition purposes and flimsy air-dromes built. Manufacturers of ornamental plaster found business picking up and city "show places" were being enlarged and beautified. The picture's the thing. That was the cry that went up on all sides.

Up on all sides.

But then—it was then something happened. Something that gave fresh impetus to the motion picture business, that brought it up from a more or less uncertain midway to a genuine art. European producers invaded the competitive camp—the stage. Someone c other, presumably a French director, turned a crank on Sarah Bernhardt and lo!—moving pictures had arrived.

Everything Simple Then

From that point forward everything was simple. No one had to be coaxed. Stage stars, except a few still tradition-bound, flocked to the motion picture lot. Everybody who was anybody wanted to be filmed, to film, later on, at the country's picture theatres. Palaces of art, quite suiting the proud names the stars featured, were erected. The old nickleodeon days were at an end. Even the vaudeville stage was invaded for talent to people the elaborate stage spectacles picture theatres offered. And then came the talking pictures.

Girola Swanson's next screen appearance will be made in an all-talkie and singing comedy drama, "What A Widow," from the pen of Josephine Lovett. The story is ultramodern . . . and sophisticated, the locales are New York and Paris and on shipboard, and Miss Swanson will wear fifteen different gowns and frocks, even more than she presented in "The Trespasser." "Queen Kelly" has had to be deferred because there is delay in receiving Franz Lehár's score for this operetta.

CONGRATULATIONS

To the

Owners and Management of

The

NEW PATIO THEATRE

And to the people of Freeport in being enabled to have so splendid a playhouse.

ALL GOOD WISHES

FIELD & COMPANY

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We Can't Offer Bouquets We Offer Simply Our

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Occasioned by the Opening of the NEW PATIO THEATRE

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To those of others and with them all good wishes for the future of the

NEW PATIO THEATRE

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That's what we are wishing for the

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A Fine Acquisition for a Fine City

Congratulations and Best o' Luck

HECHT'S

24 W. Stephenson St.

# 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 theatres were heard of, before the organization of the first dramatic club, known as the Winneshiek 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—acted 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-

person, a Henrietta Crossman or an Ada Lehman.

"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 that 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 ices 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 wooed and won and Touchstone, the clown, roved at his own sweet will. Not, however, without means of labor; rehearsals in cold halls, where all the dramatic 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 MARITAL LAW

### BY MINOTT SAUNDERS

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 Dufrenoy and Henri Varma, for letting his wife, a popular star here, continue to act in the translated American revue "Good News." He further claims 500 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."

Ms. 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

the absence of several of the beaux of town, who, it was discovered, had been "called away" on business and fishing trips, among the number being the very ones who had encouraged and professed such delight in the plays put on by the Shakespeare society.

But the object of the weeks of weary work was accomplished and all who had taken part in that last public performance felt more than repaid for their little share in the work when two years later Alice Wilson became a member of Otis Skinner's company and was with him en tour for several years.

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

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



any modern girls' would live under it," said Ms. Aubert. "When women are so active, as we are today, we cannot be bossed about by men. My husband should realize that he is not living in the early 19th century, and I cannot conceive of the Paris courts doing anything to make him believe it. Times have changed, and so have women."

Colonel Morris has had lots of trouble since the couple came here. When she filed suit for divorce a Versailles court ordered him to pay her 25,000 francs (\$1000) monthly and to vacate their home at Le Vesinet, near Paris. He objected to the suit, claiming that, since his legal residence was Chicago, the French courts lacked jurisdiction.

Cites Case of Bernhardt

Now, Maitre Rosenmark, for Morris, claims that despite her marriage to an American, Jane Aubert really remains French by virtue of the law of August 30, 1927. He says an American woman is free to act under any circumstances without any authority from her husband, but the French wife must have her husband's consent to sign any agreement or contract. He cites the case of Sarah Bernhardt who, in 1888, wanted to break a contract with a theatre here and cleverly got her husband to forbid her from playing any longer.

This will be the first time that a court will be called upon to rule on the law of 1927 in the case of a French woman married to a foreigner.

When Jane Aubert opened at

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

The members of the motion picture colony are probably the most alibi-conscious people on earth and are slowly perfecting the perfect, waterproof alibi according to Cedric Belfrage who writes in the current issue of a motion picture magazine.

If alibi-ing is a fine art, writes Mr. Belfrage, then the Hollywood film colony has brought it to its finest flower of perfection. There isn't a thing on which you can floor them. Let either slight suspicion or practical proof of some heinous thing be fastened on them, it makes no difference. They can always wriggle out. Their faces, trained to a point where they are under absolute control of the wearers, never show a sign of anything but blank uncompromising innocence.

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 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 brave lie 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.

# SHE FIGURED FILM JOB BETTER THAN COLLEGE DEGREE

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

### BY DAN THOMAS

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.

She decided the central casting bureau was a washout, and went about making the grounds of the studios. One after another passed her up. Then she turned up at the Paramount studio, and it was her lucky day.

Assistants there were hunting frenziedly for society types to play in a cafe scene for the Moran and Mack film, "Why Br' 'That Up?" They spotted Virginia, beckoned to her and gave her a job—a tiny job that gave her just seven dollars and 50 cents.

That was enough, though. When Paramount officials went over the rushes of the picture, they discovered her in the cafe 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 has 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 Pathe's Long Islan-

studio. Jean led her straight to the studio and introduced her to Director C. B. Maddock.

"Wouldn't it be great," asked Jean, "if Anna could get into the talkies the same day she reached New 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.



Virginia Bruce

# HOLLYWOOD A MAN'S PARADISE BUT M'EVROY'S GLAD HE'S HOME

J. P. McEvoy, the noted humorist, tells his impressions of Hollywood in the current issue of a screen publication.

"You should go to Hollywood just as you would go to a circus," he says. "It isn't that they do what they do so well, it's that they do it at all. It is not a naughty place. There is no night life unless you call having a sandwich at Henry's and then getting yourself weighed afterwards nocturnal whoopee. One of the most disconcerting things about Hollywood is the way

they move the scenery around. The palm trees are pulled up like onions and set down any old place. One morning you go by a vacant lot and when you come back in the evening birds are building nests in the coconuts—some of them have three or four little birds out on the limb teaching them how to fly. Climate is the answer. "Pretty girls? It's a man's paradise. When I came back east I dropped in on a rehearsal of a Broadway show and it looked like an Elysian carnival in comparison. I don't know why men of a certain age should yearn for the South Seas. I prescribe Hollywood for them."

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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 Lot

BY CLAIR HEYER

One of the greatest joys of young men in their curly twenties is to let their thoughts wander back through the years, in a serious and grandfatherly manner, to the days of their youth.

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.

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.

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.

Most young men—or young ladies—who have but recently finished school and claim Indianapolis or Des Moines as their homes have probably worn out most of their stocking knees in Fairland, Indiana or Springville, Iowa.

Grave Responsibilities. I have a very personal interest in these early movies because of my professional attachment to them.

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.

and it was with great pride that we watched the door, checked the attendance, gave dirty looks to misbehaviors, and reminded certain luke-warm friends that they would soon be twelve years old and would have to pay the full price of twenty-three cents, including tax.

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 balcony.

A Vacant Lot Used. Many of the new theatres built during the last ten years, including the Patio, have a natural sky ceiling with floating clouds and twinkling stars.

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

I can remember a certain photograph—a rather unusual spiritual—titled "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 at the time. 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 giped and blew our noses so that it was held over for another night.

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".

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 gag. 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 movie lot became "Male and Female."

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 Oakleys". Annie Oakley was the name of a famous person-picked up in Buffalo Bill's wild west show. She was a crack shot and known as "puncher". Punched tickets are therefore designated by her name.

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

The talking pictures are developing shows with greater concision 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 also 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 69 YEARS

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

Effectuated 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 Lizst, 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' 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 "Parish 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' conversion was one of the most remarkable in all his religious experience.

Bernhardt Visits Grave. On visiting the Greenwood offices, 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 as 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," Mr. Harre declares, "as the first great feminist of modern times. When she achieved her great power over the King of Bavaria she never used it for her own ends, but for the realization of her ideals of human equality and political rights. She possessed extraordinary political gifts, over-threw a ministry that had been twenty years in power, challenged Metternich and the most powerful chancelleries of Europe for the effecting of radical reforms. She made a lasting impress on the politics of Europe and set up new ideals of feminism. When her enemies through bribery and corruption incited a revolution in Bavaria and she was compelled to flee, she sought refuge in Switzerland and later in the United States. The ideals of America, she always said, were nearer her heart than those of any nation. She lectured throughout this country, but most of the money she made was expended in a largess of charities among the poor, and the sick and fallen women. Never deaf to the call of need, she often gave away

her last dollar, and spent her last days in virtual poverty. She became a religious mystic and died the death of another Thais, of the eternal Magdalen."

Will Mark Grave. So deeply has Mr. Harre been stirred by the brave single-handed fight of this beautiful danseuse for human and political progress in a day of high-handed monarchism, he has begun the organization of a committee for the erection of a fitting monument over Lola Montez's grave. "If the Bill Tweeds are to be commemorated by grandiose monuments," said he, "surely there should be generous recognition of a woman who devoted the richest years of her life turning a deaf ear to flatteries, temptations and proffered 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, DuBarrys 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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Which Opens Tomorrow

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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 Profession'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, me hearties, is something to ponder over; and could we but furnish the solution alleviating the managerial ills 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 inroads 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 many years past.

In the argot of the twice-a-day (which has grown to include 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 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 up 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 a 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", a 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 theatre-goer has rebelled against the ever-increasing tariff of \$3.30, \$4.40, \$5.50 and now even \$6.60 asked for orchestra seats, and side stepping like the Broadway first nights at \$11 to \$25 per pair of pasteboards (which often sell as high as \$100) on special occasions, has sought the level of his pocket book and is now to be found a more or less regular patron where he enjoys in comfort

that he turns, and not the higher-priced legitimate productions or musicals.

Broadcasting of grand opera from the stage, both here and abroad, has assisted in developing a new clientele made to order for the productions starring John McCormick, Grace Moore, Lawrence Tibbett and others of the grand opera stage, 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 scaled 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 seasons. Pianists assured of regular booking 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 manicurists, among the number an actress who 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 (Alas! 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 effects.

### Glass is Used Instead of Gelatine Slides

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.

Is it any 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 fiftieth 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 importance conference abroad and have purchased financial interests in practically every prominent film mart now 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)

## WHO IS YOUR FAVORITE MOVIE STAR? And Why?

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

"My favorite star? Why Greta Garbo of course. And why? You mean and how, don't you? Because she's hard and brittle as glass. Most people will not agree with me, however. Because she's clean-cut and cool as the floods that are a part of her background. Because she is characteristically of the north—cold, penetrating, even in her scenes of greatest emotional effort."—Einar Olson.

"I prefer Harold Lloyd because I go to the movies for entertainment and laughs, and I like his type of comedy. For heavy or good acting I like George Arliss."—Stennet Hulbert.

"I have not many favorites but I like Jack Oakie. He is all in his acting, that a fellow of his age and build should be—a good actor and comedian."—J. G. Garrity.

"Charlie Chaplin. Because he's a real comedian."—J. C. Hill.

"Sue Carol. She has personality."—Henry Eickmeier.

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

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

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

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

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

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

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

"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 Moogk.

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, and 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 \$85 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. Equally, 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, stock nor vaudeville can tempt to leave "the new-found dish, served to what 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

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# 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 hail 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 value out 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 gargling 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 utterance is 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 piece 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-armor, kings, dignitaries of the church and state. The fabrics and labor that go into this medieval 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 or 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 goodly sized orchestra, I sang in a feeble quavering voice, my la las.

Our stately queen, fiendish devilish, and charming Arline completed the picture, for which of course we were only a background. But the attention Mr. DeMille paid to the merest detail, is truly the secret of his success as the leading movie director.

Owing to the fact that I was at all times in the proverbial "hot water", I feel greatly entitled to the signature below.  
Mr. De Mille's Pet Peeve.

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## JOHN BOLES' VOICE WON HIM PLACE IN MOVIELAND

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

Hollywood, Calif., March 6.—Sometimes 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 array 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 cultivated.

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 a name for himself in musical comedy and light opera that Boles was discovered by Gloria Swanson, who at that time was looking for a leading man for "The Loves of Sunya." John was given a test which proved very satisfactory. So the young man who had dreamed of making a big

name for himself as a singer made his debut in the old silent motion picture 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 "squawks," 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 sing on a set suggested me for the role."

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

Too varied, perhaps, to be successfully catalogued. Before the era of the talkie, the silent screen no doubt was as much a refuge as it was entertainment for the seething public looking for a place to go. Lovers were wont to seek out its cool dark halls, "always 68 degrees" read the banner flung out over hot walks. Or if it were winter there was the suggestion of fire-side coziness to allure the patron.

An organ recital generally prefaced the picture or perhaps the colorful strains of a well chosen classic arose to place the "optience" in the proper mood to witness the unfolding of "Way Down East" or martial airs enabled the customers to become alarmed at the pounding of pillows while a Texan's gun spat flame.

The housewife found the theatre 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 this, new that, and last but not least a new screen. A screen that brought the living picture 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 restored and the show called for more participation on the part of the patron. 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 picture magnets 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 talking picture will either blight 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 "Disraeli" are convinced of the dramatic possibilities of the modern film. And there are numerous other productions pointing the way to a genuine art.

And now, say some, we have a different audience, a group not wholly included by Barnum's old tum. The hero fondling an old

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 unbecomingly placed. Ventilation was poor. The matter of exits complied 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 yet little beauty, were being exhibited in vacant lots, air-domes and dance halls.

And it was only after small places had been conducted at a tremendous profit; after it had been decided that motion pictures were here to stay; after a lively spirit of competition had entered into exhibiting, that thought was given to erection of theatres really attractive and comfortable.

City owners and managers were first to take up the idea of building larger and more beautiful theatres. Year after year interest grew in the matter of show places until millions were being spent in the erection of a single theatre.

Perhaps the best examples of the modern American moving picture theatre that we now have are Roxys and the Paramount, New York city, and the beautiful Balaban & Katz theatres of Chicago.

Jeanette MacDonald, Robert Chisholm, Dorothy Dalton, Joe. E. Brown, Joseph Macauley and Zasu Pitts are now in the cast of "Bride 66," Arthur Hammerstein's first musical film, in which new music composed by Rudolph Friml will be heard for the first time. Lois Moran, suffering from laryngitis, had to be taken from the cast.

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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 ecstatic colored parsons, marching through pages of the Old Testament as visioned through the sometimes whimsical sometimes exalted eyes of the "po' simbahs."

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, "O! Man Adam and His Chillun." And it has been named, "The Green Pastures."

And when I tell you that the hard-boiled first nighters 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 pickaninies 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 of massa de 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



Tom Powers, as the king in Shaw's "The Apple Cart."

the cruel Pharaoh with his abuse of the children of Israel... there are a hundred and one transgressions, all in the half sad, half humorous negro idiom. There are scenes to break your heart and to stir your mirth; there are stage pictures to haunt your life, such as the passage of Israel's children into the promised land, while the aged Moses must stay behind sadly accepting the farewells of his people and hearing the far-off rumble of the tumbling walls of Jericho.

But for the appearance, almost like one of the negro miracles, of this drama, Mr. George Bernard

Shaw would have taken first place in the week's events.

For the theatre guild brought at last the much discussed new play from England's most widely known nose-thumper. It is "The Apple Cart" and it presents Mr. George Bernard Shaw in one of his longest and most able discussions; talks that bubble with wit and Shavian deviltry, and cover most of the economic and social problems of the world.

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 suave 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.

Incidentally, this is the play in which Shaw has an American enemy arrive with the information that the U. S. A. has decided to rejoin the mother-land. But the king will have none of it. England, he says, doesn't care to have American ways superimposed upon her. An American, says Shaw—per the king—is merely "a wop who says he's a pilgrim father."

Mr. Shaw's is the intellectual prize for the drama year.

M. Ziegfeld's contribution to the entertainment of the season is glorified chiefly by the presence of Ed Wynn and Harriett Hocter. La Hocter has already written herself down as the premiere danseuse of this man's town. In "Simple Simon" she is at the peak of her art; and her "hunting ballet" is one of the things to be seen. Ed Wynn gives the audience a vast amount of himself, which in this instance is more than necessary, since the gaps are venerable and the book not all that it might be. How much

of an artist this jester is may be gathered from the results. For no one cares much about the book or the music or the gags.



Harriett Hocter, premiere danseuse of "Simple Simon."

"Swing High," a romantic comedy drama with music, is an original story of early circus days by Joseph Stanley and James Seymour. Helen Twelvetrees and Fred Scott have the featured roles, and other important parts have been assigned to Bryant Washburn, John Sheehan, Stepin Fetchit, Daphne Pollard, Ben Turpin, Robert Edison and Chester Conklin.

In England and Wales there are over 21,000 elementary schools with accommodations for more than 7,000,000 pupils and 170,000 teachers.

A NIGHT AT RUDY VALLEE'S SUPPER CLUB INTERESTING

DIMMED LIGHTS AND "MOON-LIGHT" CARPETING A FEATURE

WAITERS CARRY ELECTRIC FLASHLIGHT TO GET ABOUT

Exotic Atmosphere Surrounds Vallee and His Band Nightly

New York, March 6.—Ring-siding with some of our better known celebrities...

The scene is Rudy Vallee's supper club. The location is East Sixtieth street under a most dignified appearing hotel-apartment which attracts many literary and artistic folk from Europe.

Edgar Wallace, the mystery teller, always stops there—for instance. It is well toward morning. The large room is decorated with ultra modernistic mirrors and wall fixtures, mixed with the usual gauche trimmings of most night resorts.

Because M. Vallee's particular type of music lends itself to dimmed lights and "moonlights," the carpeting is rimmed with long white lines—like street-traffic stripes—which guide the dancers to the floor. One must watch his step, since there are several sets of tricky little stairs which build the room into a gently sloping amphitheatre. The waiters all carry little electric flashlamps concealed in what appear to be fountain pens.

They rush up from time to time to guide the uncertain of foot.

The crowd is typical. A large percentage is drawn from every section of the nation. Rudy is, to hundreds of visitors, one of the town's new tourist attractions. Having heard him on the air and the records and the screen, they want to "see what he really does look like." So many myths are built about such personalities.

The conversations to be overheard on the dance floor are more than passingly amusing. Most of the visitors and most of the native young women things from nearby colleges and high schools dance hurriedly toward the platform upon which "their hero" and his band are perched.

What they see is a very young man who, thank heaven, is not as "pretty" as most of his photographs make him. His eyes are closer together than most suspect; he has an extremely casual impersonality toward his audience. A saxophone of medium size is swung over one shoulder. A larger one is at his right hand. He toots along with his band until a "croon" tune comes along and then—swish—the room is suddenly blackened! A series of soft blue front stage lights spread an eerie pallor over the stage and, from just above, a green spot plays down upon the face of the crooner. His body is lost in the gloom. Only the face appears, in that chalky white which only a green spot can create. It's all very dramatic—in a sentimental, youthfully romantic fashion.

That's what you notice almost immediately about Rudy, his band and his atmosphere. Not since the dear old days of the high school dance have you felt quite this way about things. The pranks of the band are of the high school vintage; the youngsters who dance by are either high school or young collegians. It's all very young and—you'll pardon me—just a little amusing.

But enough people have taken a crack at analyzing this young man and his methods! So, to get back to my ringside seat...

The youngsters are babbling as

About Films and Film Folk

The most beautiful star on the motion picture screen today is Corinne Griffith, if you will accept the opinion of the actors, actresses, extras, electricians, technicians, editors, cameramen, directors and producers of Hollywood itself.

This is the judgment reported by the Hollywood staff of a movie magazine which has spent a month in polling the individual opinions of all the classes of workers in the movie colony. The selections:

Corinne Griffith, Hollywood's prize beauty.

Loretta Young, for youthful beauty.

Billie Dove, for classic beauty. Greta Garbo, for exotic beauty. Miss Griffith was born in Texarkana, Texas, and went to Hollywood from a convent background. She is five feet, three inches in height, weighs 120 pounds, and has brown hair and blue eyes. She is the wife of Walter Morosco, her manager. Her real family name is Griffin.

They dance past in the half-light. "I told you he was funny looking..." "He's nothing of the kind... look, he shuts his eyes when he sings..." An envious youth sneers into sneering laughter. "What a racket!" "He doesn't look anything like I thought he would."

Two more mature and critical monomers open a warm discussion of abstract and psychological values.

Upon his band stand Rudy must hear the echo of the many-sided remarks. But he goes impersonally on.

Now, in the green spotlight, he caresses the glistening metal circle of the microphone. His hand is almost stroking the metal. His face is pressed close to it. It might be some beautiful woman, with a lover-troubadour addressing her in song. He's giving everything he's got to "the air" and if those nearer by are infected—well, that's that!

GILBERT SWAN Copyright, 1930, NEA Service, Inc.

REMEMBER THE GREAT SONG HIT 'BEAUTIFUL OHIO?'

WELL, MARY CARLE, WHO WROTE IT, NOW, GRAY-HAIRED OLD GENTLEMAN

New York, Feb. 28.—Of all the smash song hits that ever came out of Tin Pan Alley, "The Beautiful Ohio" heads the parade. This dreamy waltz rage of another generation sold more than three million copies at the peak of its popularity.

The other day I ran across an odd story connected with this song. It goes something like this:

The name of "Mary Carle" has come dancing down the years. But Mary is a nice fatherly old fellow by the name of Bill King, one of the pioneers in song writing. This might easily sound as though Mary were two other people. Well, she is!

Bob King started out in life as Bill Kaiser. When the war clouds began to gather, and he found himself wearing the moniker of the German monarch, he decided not only to change his name but also to write his songs under another name. He felt it would seem more romantic if a woman appeared as the composer. So when "My Sweetheart Is Somewhere in France" appeared, "Mary Carle" was born. Up and down the Gay White Way and in the show shops of the nation this Mary Carle grew famous.

Meanwhile, a fast graying old gent sat back and laughed heartily at the success of his invented personality. Only recently did he choose to reveal his little secret.

Speaking of musical things, there has been one of those endless arguments going on in the Broadway belt over the inception of the grand old song, "Hail, Hail, the Gang's All Here." Someone traced it to Gilbert and Sullivan and found that the opening notes were those of a Sullivan composition. But now along comes Jack Mills with the information that Sullivan had done a little "lifting" in his time and that the tune dates way back to an old English operetta, "Richard, the Lion Hearted," and was something of a bawdy tavern song even then.

Congratulations To Freeport in Having THE New Patio Theatre IT OPENS TOMORROW.

The Uptown Lunch A GOOD PLACE TO EAT

OUR Good Wishes TO THE New Patio Theatre The Best of Success All Times

Krogull Confectionery Soda Fountain Service, Candies, Tobacco, and Light Lunches. 9 East Main Street

Congratulations While You Are Attending the Show at the New Patio Theatre Let Us Fit Your Car With a New Set of Tires Dunlop or Goodrich Sanders Auto Parts Co. 200-206 East Stephenson Street

All Good Wishes TO THE New Patio Theatre When It Opens to the Public Tomorrow And for All Time Emmert Drug Co. 15 West Stephenson Street

THE Johnson High Test Oil Company EXTENDS Greetings and Good Wishes TO THE NEW PATIO THEATRE Its Owners and the Management On Its Opening Keep Your Motor Running Right With Hi-Duty and Jonsunite

GOOD WISHES AND Congratulations TO THE New Patio Theatre OPENING TOMORROW

R. G. LUECKE JEWELER 10 East Main Street

Good Wishes And Abundant Thanks For this Fine New Playhouse THE PATIO THEATRE E. A. BLUST 8-10 East Main Street

The Bandbox Wishes to Join with Others in Offering The New PATIO THEATRE Congratulations

Congratulations BEST OF WISHES FOR THE NEW PATIO THEATRE Koenig Furniture House 19 West Main Street

SUCCESS AND GOOD WISHES to the New Patio Theatre Stevens Fruit and Vegetable Markets 215 West Stephenson Street 802 South Adams Avenue

Congratulations To Those Who Have Made Possible The New PATIO THEATRE Opening Tomorrow Freeport Cash Meat Market 7 East Main Street

CONGRATULATIONS TO THE NEW PATIO SUMMERS HAT & DRESS SHOP 21 WEST STEPHENSON ST.

# 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 Expenditures

By DAN THOMAS  
NEA Service Writer  
Hollywood, Calif., Mar. 6.—With all this talk going 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.

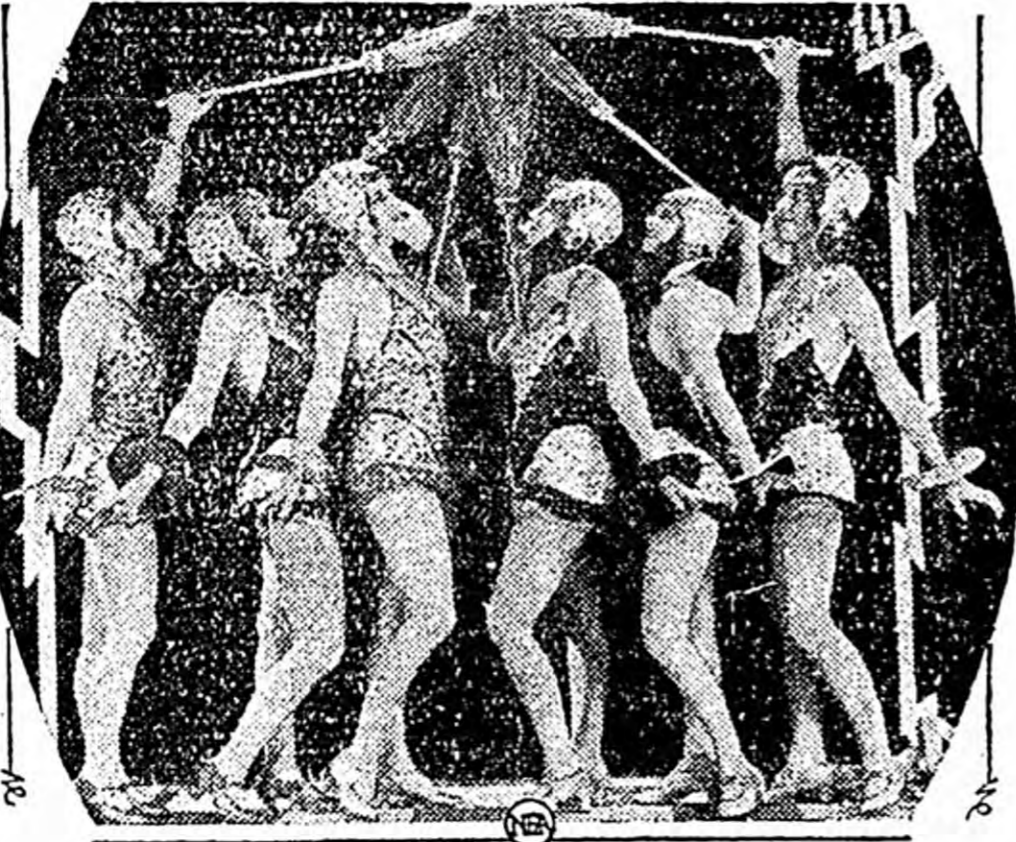
There have been several drawbacks to the technicolor process which has been used the most widely up to this time. For one thing the film required special cameras which are very expensive. And twice as much light must be used as in shooting with the standard black and white film. This sent production 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. Crespien. 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 emulsion film.

Some of the tests we saw made with the Multicolor film utilized only 75 per cent as much light as is required for black and white film. Yet all objects were clear and distinct and the shadow effects, which heretofore have been impossible to obtain with color film, were just as good as anything we have seen photographed in black and white.

The other process is an invention of Mack Sennett's. Although he won't divulge the technicalities of his film, Sennett declares that he uses only ordinary film and a standard camera and that average lighting is all that is necessary. The color in his film is brought out entirely through the developing process.



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.

# CHANGING TIMES PUT HANDICAP ON SPEAKING STAGE

(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 of 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 vaudevillians 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.

While the problems which confront the foreign producers and managers are not to be compared to those which the American magnates have to solve, the rapidly-changing situations, the keener competition and the unlimited resources behind the vast enterprises in this country make for uncertainty which has those in high places lying awake nights wondering where it will all end.

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

Vanishing Road Tours  
Gone 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 rehearsal, 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."

Stageland 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 preparation and presenting of dramas and other works of the theatre worthy of public acclaim.

Today, with the exception of the fine histrionic ability and training brought to the screen by the stars of the stage, the successes are for the most part, made by screen stars who have gained their prominence, not by years of preparation or ability, but rather through publicity, marcelled hair, a beauty contest or a series of front page marriages.

Contrast, will you please, the return of that fine sterling artist and gentleman of the speaking stage, William Gillette, who in his seventy-fifth year, alert in mind, quick of step and with an artistry as forceful as of a quarter century ago, still thrills his hearers.

Picture if you can any of the present crop of youthful screen stars, who half a century hence will be other than wrinkled old men and women—provided they live that long.

The movie fan of today gains a thrill on receiving the photo of a movie star personally autographed (by his or her private secretary) or bemused the fact that God failed to endow his favorite star with a speaking voice along with the other qualifications of face and figure.

Living in a world apart, filled with an atmosphere of artificiality and "yes" men, the screen actors of today become but a name to be worshipped by the vast army of admirers whose opportunity of seeing them in person is about one in ten million—a circumstance which possibly saves them some degree of disappointment.

Personal Reminiscences  
Viewing the changes that have taken place in the realm of the theatre, this reporter recalls a few of the many interesting personal experiences striking in contrast with those gained today on the part of the theatre going public gleaned from reading photoplay magazines.

Charles Chaplin, in velvet Eton jacket as one of the "Eight Lancashire Lads," a dancing act on our supporting bill in an English music hall, receiving thirty shillings (\$7.50 a week), asking if we really received "big" salaries in America—later to become the first \$10,000 a week star in moving pictures.

Happening in on the darkened stage of a Chicago theater to enjoy the rare privilege of listening to Maude Adams, who, seated in the dim light at a grand piano, sang and played selections of her own composition, unaware of her audience of one.

Teaching Glen Tryon (then Glen Kunkel) his dance in a new writer's show; later trying to talk him out of continuing a stage career, only to see him become one of the best known all around comedy stars of Hollywood.

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

of make believe, who now as Robert Milton, ranks second only to David Belasco as a dramatic director on Broadway and later of the talking screen.

With George Cohan  
Reading one script as George M. Cohan read the other, following one of his matinees, to have him declare it unsuited to a certain star. Receiving a one act play at 10 a. m. the following day which Cohan had stayed up all night to write and which played three years in vaudeville; the author's only fee being a promise that no publicity be given his name as he had ceased to write sketches.

Listening to a young Jewish boy remark at every performance of this same Cohan sketch how he would "knock 'em dead on Broadway some day." Later as Harry Plicer, husband and dancing partner of the late Gaby Deslys, he was to achieve international fame and now presides over the smartest salons on the Riviera and in Paris, occupying in the French capital the former apartment of the late Madame Sarah Barnhardt in its entirety.

Tired of watching Douglas Fairbanks rehearse a love scene with pretty Julia Sanderson, remarking that he was about "the worst actor on the stage," and believe it or not Mr. Ripley, at that time, he was just that!

Kindly May  
The kindly help of dear May Robson, who with an affectionate pat on the back and a "don't worry son we'll make this act go over big" would share a curtain call in her unselfish way, all of which was made possible by Charley Giblyn, discoverer and director of Constance Talmadge and other stars, who stayed away from the theatre that this understudy might have his first real opportunity.

Believing in the ability of Richard Whiting when teaming with him on some of his earlier successes and who later became second only to Irving Berlin as a popular composer whose recent successes have been the score for "Broadway Melody" and Maurice Chevalier's films.

Singing in the chorus with Mack Sennett before he knew of bathing beauties or Gloria Swanson and having for a stage partner the lovely Edna Goodrich, due to the fact that Sennett thought he'd look "like h— in a high hat."

Chuckling pillows at the late Jack Standings, brother of Sir Guy and a member of the famous English theatrical family of Standings, trying to get a few hours sleep while Jack posed before the mirror in an effort to convince us he'd be a lead-

ing man in pictures—and later to see him make good his boast.

Other Recollections  
Recollections of Mrs. Flske's kindly appreciation; of Peggy O'Neill the toast of two continents who never became spoiled; of Reginald De-Koven's facial expression when he caught this young "punk" giving an imitation of him at rehearsal; of the appreciation of Allen C. Hinkleley, later a leading basso at the Metropolitan for bits of stage training given him long after rehearsal hours; making up Billy Meehan, star of "Turn to the Right" and helping him to hide his inexperience in earlier days; a delightful day with Fred Niblo the famous film director; Lionel Barrymore's experience as our partner at a club initiation when George M. Cohan and Montgomery and Stone directed the ceremonies; Charlie Mack, of Moran and Mack; holding our breath while Spike Randall, General Pershing's dispirited rider drove a car like he rode his motorcycle to make three camps in one night; facing an audience of 2,400 as the last nails were driven in the stage by German prisoners of war, and sending a hurly call for buckets while dodging the rain when it was found the roof leaked; trying to put pep into the show after four officers of the flying corps had been killed; endeavoring to appear monochal as a hammer fell sixty feet from the grid grazing an ear; and realizing after nearly a half million miles of travel that American theatres are after all home sweet home to an actor.

It is to be hoped that with the adding to the sound film roster of such names as Schipa, McCormack, Tibbet, Moore, Arliss, Strauss, Lonsdale and others in the realm of music drama and literature we will eventually grow to have less of the Ukulele Ike's, Nick Lucas, banjo and accordion pests and moaning nasal singers.

Lest we forget that what prompted all of the foregoing, was to extend a welcome to the new Patio theatre which opens tomorrow. The line forms on the right—don't shove!

Hollywood, Calif., March 6.—Jeanette MacDonald, whose exquisite voice has given her a number of attractive roles in musical films, ever before in her latest picture, "Bride 66," on which she is now working.

"Bride 66" is notable for a number of reasons.

In the first place, it is Arthur Hammerstein's first musical film. In the second place, the score consists of new music composed by the well-known Rudolph Friml.

## 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 organizer.

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.

Chester Morris, who seems destined to be connected with "Allibi" 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 Walt, is to be the next West picture.

CUT FIRE LOSSES  
Regina, Sask. (P)—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.

Congratulations  
ALL GOOD WISHES  
TO THE  
New Patio Theatre  
OPEN TOMORROW  
Hulburt & Hulburt  
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

CONGRATULATIONS  
To the People of Freeport In Having So  
Fine a Theatre  
As the  
PATIO  
Good Wishes to the Owners and Management  
Moogk & Meisenbach  
Gifts, Bridge Prizes and Toilet Accessories  
22-24 South Chicago Avenue

GOOD WISHES  
AND  
Congratulations  
A DECIDED CONTRIBUTION  
THE NEW  
PATIO THEATRE  
CRESCENT SALES  
USED RADIOS  
VAN BUREN AT EXCHANGE  
BASEMENT

Congratulations  
AND GOOD WISHES  
TO THE  
NEW  
PATIO THEATRE  
ON ITS OPENING AND FOR ALL  
TIME AFTER  
C-A-P Clothing House  
14 West Main Street

WE EXTEND OUR  
Wishes for Success  
TO ALL THOSE WHO HAVE MADE  
POSSIBLE  
THE  
New Patio Theatre  
Angelos Coffee Shop

TO THE  
New Patio Theatre  
OPENING TOMORROW  
Congratulations  
AND GOOD LUCK  
J. C. PENNEY & CO.  
16-18 E. STEPHENSON ST.

OUR SINCERE  
Congratulations  
AND  
GOOD WISHES  
TO THE  
New Patio Theatre  
ELECTRIC POWER FURNISHED  
BY  
Illinois Northern  
Utilities Company