

YUCATAN STATE IS RADICAL

Devastation Follows in Wakes of Wave of Oppression by the Reds.

(By Associated Press) MEXICO CITY, Jan. 2.—A region devastated by radicalism, by drastic oppression, is accomplishing its own ruin in the description of the state of Yucatan given to The Associated Press recently by an influential business man in that state. He requested that his name be withheld because he feared the Socialist authorities in control of the state.

Reviewing the five years of Socialist absolute control in Yucatan, he pictured a state living from hand to mouth, its finances a wreck, its teachers unpaid for six months and radicalism so dominant that none but a member of the Socialist party were admissible to contest in the elections.

Manuel Berzanza, a youth of 25 years for whom the state constitution was amended to permit him to hold office, has just completed a term as governor and on January 1 will be succeeded by Felipe Carrillo, a "red" and for several years a member of the federal congress. "Business men of the state," the informant stated, "see but one hope and that is that the Socialists will carry their program of exploitation and excessive taxation to such an extent that the mass of the people eventually will turn and oust them. At present Yucatan, once one of the richest provinces of the republic, is destitute."

The federal government, according to the informant, has adopted a policy of hands off.

There is no evidence, he said, that the conversion of Yucatan to Socialism is the work of outside radicals. Radicalism there has not yet reached the stage of pure communism although the leaders admit they aim to make Yucatan a model soviet state. Neither is there any evidence that Yucatan has been made headquarters for "red" propaganda in Mexico, South and Central America.

"But they don't need any help," declared the informant. "The Mexican radicals have taken the state body and soul and for years have been tinkering with it. They have succeeded in making Yucatan a poverty-stricken, disturbed, despairing region, shorn of its former riches and an eyecore of the republic."

LOTS OF BOOZE

(By Associated Press) CHICAGO, Jan. 2.—Charles A. Gregory, prohibition director for the Chicago district, Sunday announced that doctors in the district issued 2,189,000 liquor prescriptions in 1931. At an average cost of \$2 per pint for the liquor and \$2 for each prescription this liquor would have cost nearly eleven million dollars.

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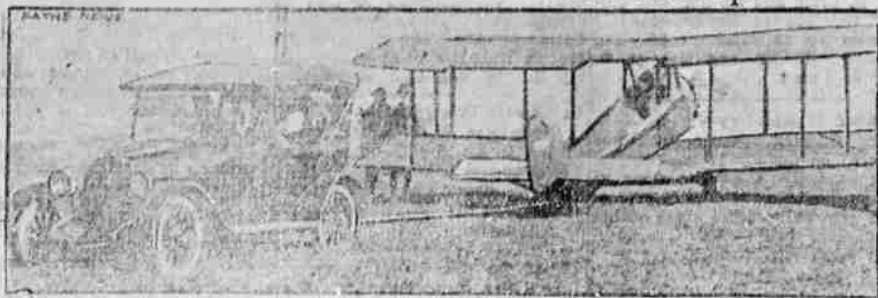
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PLEASEING BEYOND ALL DESCRIPTION

The Great Picture—"The Four Horsemen" is Here at Arcade Presenting to Crowded Houses.

As a representative of the Evening Observer viewed the great picture "The Four Horsemen of the Apocalypse," now running at the Arcade, the thought came to us that this is the million dollar picture; this is the picture which the whole nation has been talking so much about; this is the picture that competes with the favorite spoken drama of old, and it must be admitted that all said of the wonderful film is true, and even more for it is beyond vivid description.

"The Four Horsemen of the Apocalypse" opened last night at the Arcade Theatre. This is the Rex Ingram production that cost Metro \$1,000,000 to make and that New York paid \$10 a seat to see when it opened its record-breaking run in the metropolis. The artistic results are priceless. Indications of the screen's power have been given in memorable productions of other years, but not until "The Four Horsemen" has there been a photodrama that has completely filled the promise of epic achievement.

It is in this sense of recording mighty events that the screen's superiority over the stage was recognized by critics after the first showing of "The Four Horsemen." Some of them harked back to the days of Shakespeare and the Elizabethan revival for a parallel in the theatre to the Rex Ingram production. They recognized the grandeur of the Great War had here been visualized as a lasting memorial.

But "The Four Horsemen" is not a war play, except as the war serves as a background for a story teeming with dramatic passion. Reapers of the nov-

el by the sensational Spaniard, Vicente Blasco Ibañez, from which the photodrama was adapted, have reported surprised delight at the fidelity with which the scenarioist, June Mathis, has followed the story, a story that has been more widely read throughout the world than any other of modern times. Its effect is heightened in the picture, a supreme expression of the cinematographic art.

The artist to whom most credit has been awarded for this achievement is the director, Rex Ingram. Himself a sculptor before he entered the motion picture field, he has brought to the screen a sense of composition and form that is infallible in getting the

right result down to the smallest detail. And then there are the big settings—the broad sweep of the Argentine plains with their enormous herds of cattle, the Buenos Ayres dance hall with its swirl of smoke and glamorous vice, the whirling gaiety of the Parisian tango palace, the fevered rush of the mobilization scenes at the outbreak of the war, the cluttered retreat of the refugees, the seemingly endless mass of German troops pouring toward Paris, the bombardment and destruction of a village and the chateau on the Marne, the terrific horror and fascination of an infantry attack from the trenches into No Man's Land. And through it all is the uncanny vision of St. John, picturing the Four Horsemen—Conquest, War, Famine and Death—a vision that Mr. Ingram has portrayed in an atmosphere of unearthly imagination.

The actors—and there are fifty principals and 2,500 extras engaged in the production—have been selected with an astonishing intuition for the ideal types. The highest honors are carried off by Rudolph Valentino, a young Italian who won fame as an exhibition dancer before starting his screen career. He appears as Julio Desnoyers, the spoiled grandson of old Madariaga, the fabulously wealthy Argentine ranch owner. Valentino seems to have been born to the role. He's a perfect embodiment of the handsome, graceful, pleasure-loving

Latin type, an alluring figure made for romantic love, and when necessity forces, for relentless fighting.

Around Julio, the main thread of the story is woven, the story of a boy brought up in a life of princely dissipation in the Argentine, reuniting as a tango king in Paris until he enters all of his hot affection upon the beautiful young wife of a distinguished engineer, left on the outside of things as a neutral in the war, deserted by his sweetheart when she hears the call of duty and joins the French nursing forces, enlisting in the infantry and finally giving up his life in the shell-swept fields of Northern France.

Alice Terry, one of the most delicately beautiful women on the screen, is seen as Marguerite, the love sick wife. Although only a few years out of high school, she plays with a nature deftness—an exquisite visualization of a chic Parisienne. She makes you feel the awakening of a soul in a

dainty butterfly, who sacrifices herself to care for her husband blinded in battle.

It is impossible to detail the many fine bits done throughout the picture, but mention must be made of the splendid performance given by Percy Cannon, Joseph Swickard, Brinsley Shaw, Alan Hale, Nigel de Brulier, John Sainpolis, Virginia Warwick, Derek Gheint, Stuart Holmes, Edward Connelly, Bridgetta Clark, Mabel Van Buren, Mark Fenton, Wallace Berry, Smoke Turner, Isabel Keith, Bul Montana, and Harry Northrup. The marvelously accurate settings of Antonio Myers and Joseph Calder and the brilliant photography was done by John Seitz.

Charles Albert Cole, well known contractor of Ponderton, is dead in that city following a stroke of paralysis. He had been a resident of Ponderton for 40 years.



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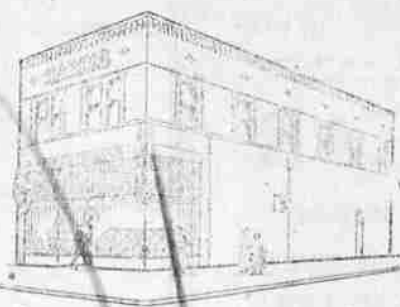
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