

# New Lowell Theater Opens Tonight

Builder of Splendid Lowell Theater



A. H. McDonald

## Charming Tales of Old Norse Days Depicted in Scenes on Lowell Wall

It is queer that the atmosphere of the old Norse period should fit in so well with the southern Byzantine and Roman style, but that is exactly what happens when the two are brought in contact, declares Carl R. Berg, decorator, who executed the interior of the new Lowell theater.

Matching perfectly the sturdy, yet warm Mediterranean architecture, five large mural paintings grace the wall above the ramps in the new theater. Each is an illustration from an old Norse tale, taken from the noted paintings of Kay Neilson. Although this art originated in the far North, the style is as Oriental as Byzantine which originated in the East, declares Mr. Berg. The long, graceful lines, blended together to form the impression of sinewy strength, are outstanding characteristics. Mr. Berg has ably caught the fanciful spirit of these people, and the color tones, blending from golden to light blue, give an interplay that is not only pleasing to the eye, but provocative to the imagination.

The first painting to burst into view is a magnificent scene from the well known tale, "Prince Lindworm." The story told hundreds of years ago was that once a king and queen were living in a happy kingdom—that is all were happy but the good king and his spouse. They were very unhappy because, although they had been married for long time, the queen had given birth to no heir to the throne.

So the queen one day consulted an enchantress, who said to her thus: "Go into the garden early in the morning. There you will find a tiny vase, lift this, and under it you will find two roses, a red one and a white one. But be careful that you eat out but one of them!"

The queen did as she was bid, but the first rose tasted so good that she forgot her instruction, and ate the other also. Then one day, while her husband was away, she gave birth to

twins—but one of them was a wriggling squirming "lindworm," which as soon as it was born crawled away. The other was a handsome youth, who grew to manhood well beloved by the people.

The time came for the son and heir to marry, and the king set out with him to seek a bride. But at the city gates the Lindworm appeared, saying "A bride for me before a bride for you!" Then the queen told her husband that that was right, for the Lindworm had been born first. So the king sent far away for a bride for the Lindworm, never telling her that she was to marry a serpent. When the girl-bride arrived for the ceremony, it was too late to return, and so she was married to the monster. They were left alone that night, and the next morning only the Lindworm was left in the chamber. It was quite plain that he had eaten her.

This was repeated three times, and finally no more brides could be found for the squirming Prince Lindworm. So the king commanded that a peasant give up his daughter as a bride. The poor girl was plunged into the depths of despair, but a witch seeing her unhappiness, gave her many, many roses, a large number of swishes, a tub of lye, then said to her: "When you and the Lindworm are left alone, he will bid thee take off thy robes. Do you say to him, 'Prince Lindworm, slough a skin' and each time he bid you remove a robe, do you command him to rid himself of another skin. When finally he is rid of all, then dip the switches in lye, beat him with them, and finally take him in your arms."

"The last will be the worst of all," said the fair damsel, but she agreed to do as she was bid. When this had been done, and the Prince Lindworm has lost all his skins, she embraced him, then fell into a deep

sleep. When the attendants came to the chamber the next morning, expecting to find that the beautiful bride had been eaten, lo and behold! there lay a handsome prince, sleeping, and his fair bride, unharmed!

The other four scenes are all taken from similar fanciful tales. The first on the right is from "The Lad in the Bear Skin," the second is "The King of Arabia's daughter," on the left, the first is "The North Wind Goes over the Sea," and the second, "Lad in Battle."

The effect as a whole is in perfect harmony with the tone of the theater, and in incorporating the noted paintings with the interior, a marvelously effective impression is created.

## B. F. SHEARER ENDS DECORATING TASK FOR NEW THEATER

"It has been our privilege to help create and bring to completion this beautiful Lowell theater, which will stand as a living monument to the vision of a man who was one of our most highly respected and best friends, Mr. A. H. McDonald," said Mr. B. F. Shearer, president of the organization bearing his name, upon the completion today of the interior decorating of the new Lowell theater.

"Mr. McDonald's great dream has come true, and it is sad that he cannot be here to see the happy people enjoy it, to hear their exclamations of delight. But though he was taken away shortly before the doors were swung open, much of the joy of the theater was his, for hour after hour we spent together, happy hours every one, planning the many details of the project.

"It was Mr. McDonald who selected the scenes which grace the walls of the ramp. How we marvelled over the imaginations of those old Norsemen, and how pleased we were to think that their forms were to live again in such pleasant surroundings!"

The contract for the interior decorating, every detail, was awarded to the B. F. Shearer Co., which under the direction of Mr. Shearer, has decorated 34 theaters on the Pacific coast during the past five years. Every detail is attended to by this expert firm, Carl R. Berg, who is a true artist with a wide philosophical background, was in charge of the work here constantly.

The firm has kept the same personnel for the past four years, and they have so systematized the work that the ordinary theater can be decorated in a third of the time formerly needed. Every man on the force is an expert and an artist in his line.

"We have all enjoyed working on the Lowell theater," declares Mr. Berg. "The people of Eugene have been wonderful to us, and we have in turn given our best to the task in hand. We are proud of the new theater, just as proud as the manager or any one else connected with it."

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## TO CHECK ELOPEMENTS

LONDON, April 7.—To decrease the large number of elopements and marriages by small village constables, an amendment to the British police rules provides that these officers cannot marry persons without the consent of their superior officer.

Promoters of Theater-Building Project



George B. Schaefers



Charles J. Schaefers



Frank X. Schaefers



Albert T. Schaefers

—Photos by Kennell-Ellis studio.

## SCREEN STARS COST \$13,090 UP TO 18 YEARS, IS ESTIMATE

By JACK JUNGMEYER  
(NEA Service Writer)

NEW YORK, May 7.—As a matter of cold dollars and cents, has it been worth your parents' expenditure to raise you from babyhood to the time when you can get out and search for yourself? And how long has it taken you to justify the parental investment?

This has been made the subject of interesting computation by Dorothy MacKall, rising young screen actress, who takes herself seriously by picture producers.

Miss MacKall's figures are especially significant for young women whose goal is the screen.

She reckons it must have cost approximately \$150 per day to carry her through the first 10 years of her girlhood. Roughly, there are 365 days in a decade. The total investment in Dorothy during that period was therefore about \$5475.

More Expensive

Then, says Dorothy, she began to grow a bit more expensive. Dancing lessons were started. Parties required more elaborate frocks. School necessitated expenses. Altogether, she figures it cost her parents about

\$250 per day during the next five years. That added to the foregoing \$5475 makes a total of \$8975 for the first 15 years.

It was at this age that she first started to "scratch" a bit for herself. She secured a job with a musical show in Paris, having left her London home for the stage. This job paid her \$15 a week for the first six months, \$25 for the succeeding six months. During the next year, with salary fluctuating, according to the actual conditions abroad, she at no time earned over \$40 per week. She was now 17.

At Age of 18

Miss MacKall is calculating her earnings up to the age of 18. During the last year of that period she was in America, appearing first in the Shubert Winter Garden, and later with Florenz Ziegfeld. Her salary at that time she estimates at \$60 per week.

From the age of 15 to 18, although earning most of her living, Dorothy's parents contributed some \$4000.

Thus at the age of 18 her upkeep totaled \$12,975. Against this, she had earned approximately \$9000. At the rate of 6 per cent annual interest, Dorothy should have earned in salary totals \$3168 up to her nineteenth year. She actually earned \$8000. So Miss MacKall considers herself a profitable investment, in the earning capacity her father's money provided.

She has been in motion pictures three and a half years. Computing her screen earnings over a period ending with completion of "The Mine"

## Gala Features on Bill for Premiere to Drama Patrons

### Magnificent Interior of Eugene's Finest Playhouse to be Thrown Open for First Time—Elaborate Prologues Prepared.

Tonight, a big night in the history of Eugene, theater lovers will be welcomed to the new Lowell theater, named in honor of, and dedicated to the intrepid aviator who first circled the globe in air, Lowell Smith.

Into a beautifully decorated lobby they will go, to be charmed first of all by the gorgeous Byzantine colorings, blended with the sturdy Romanesque style of architecture. From here they will be ushered into the foyer, where a new and rare sight awaits their eyes. Amusement will be no uncommon feeling, for this section of the theater, with its soft colors, its beautiful wrought lights, the graceful double ramp, backed by impressionistic paintings of old Norse tales, will be a revelation to many.

The patrons will then be taken to seats—ample seats, with deep, spring cushions that are as comfortable as the davenport at home. Then as the fresh air pours in from all round, driven by the new ventilating apparatus, the program will open.

It will be an opening night program to be long remembered! The mighty Wurlitzer, supreme in tone, has been made ready, and Renaldo Baggot, master organist, will start the evening with a specially prepared concert that will embrace not only the finest of classical numbers, but zippy, fast jazz, as well.

Then, following the encores, a comedy, with Al St. Johns, entitled "Fares, Please," will be shown on the

new Raven screen. This comedy was selected after no less than 12 such had been reviewed by Donald McDonald, manager of the new theater. "It is the funniest comedy yet," declares Mr. McDonald, "and I am sure it will put every one in a happy mood for the good things that are yet to come during the evening."

The comedy will be followed by one of the most elaborate prologues ever staged in Eugene. This will be in the nature of a welcome to Lowell patrons. Joanna James Ellis, popular soprano, will first sing "Marsailles," and as the last notes die away, the welcome prologue will start. This has been arranged by Kate Irwin Stang, and it will be staged by her and 12 tiny tots all under eight years of age. Each one has a part, and each does it well. This is expected to prove one of the hits of the season, and the details are being carefully kept secret.

Then will come the feature presentation of "Madame Sans Gene," Gloria Swanson's greatest masterpiece. Eugene can well be proud of this film, for it was two weeks ago that it was given its premiere at the Rivoli in New York, where on gala nights it was shown at prices ranging up to \$10 a seat. Then last week it was put in at Grauman's Million Dollar theater in Los Angeles, where it is eclipsing all former great films.

Eugene is the first city in the Northwest, and the second on the coast to have this masterpiece. It is rich and lavish, with one of the greatest tales behind it ever told. It deals with old French court days, when Madame Sans Gene (Madame Devil May Care) held forth.

"We are starting out with a master production," says Mr. McDonald, "for we believe that our theater and the city is worthy of the very best the film world has to offer. We intend to keep on bringing in the best, for the enjoyment of Lowell patrons is a measure of our enjoyment, too. Eugene is one of the finest cities in the country, and we hope to keep the Lowell theater worthy of the splendid city."

With the Iron Door," Miss MacKall had earned approximately \$30,000. That sum added to the \$8000 placed her far in the clear as having justified the expenditure in her behalf. And the sum is considerably swelled by earnings in several pictures made for First National since "The Mine." It is not Miss MacKall's intention to publicize her earnings in pictures, but to present an interesting phase of the "living problem" as it is faced by screen candidates and their relatives.

The most offensive form of snoot comes from homes, a British expert says.

## LOWELL THEATER IS GREETED BY MAYOR

"The new Lowell theater is one of the finest in all the west, and it compares favorably with any theater in the country," declared E. B. Parks, mayor of Eugene, today. "Eugene should indeed be proud of such a magnificent structure. It is another step ahead in the city's history, another mark of progress.

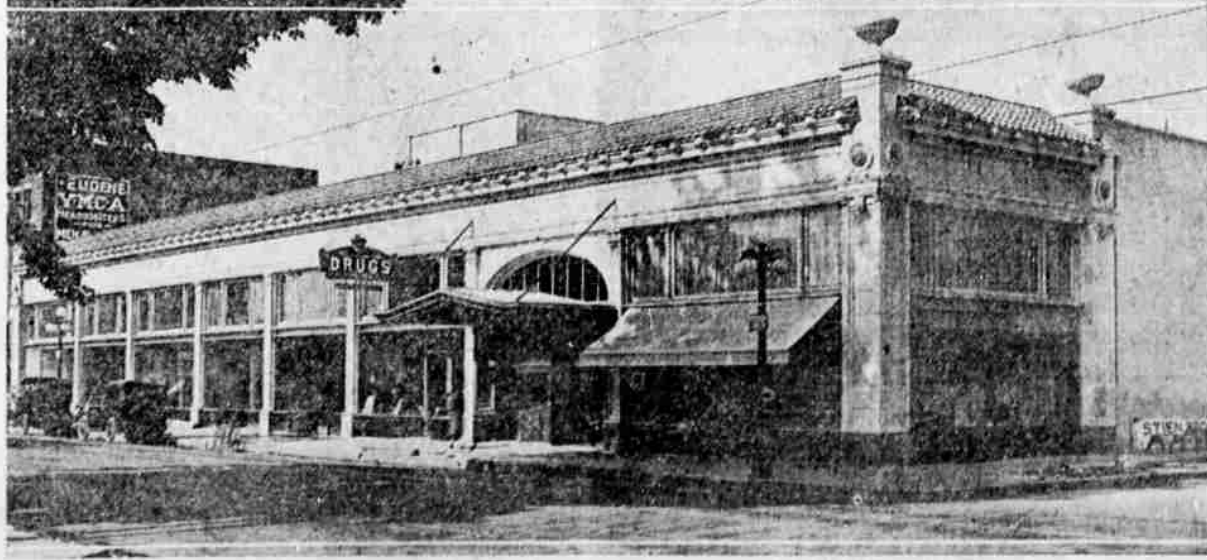
"The city has need of far-sighted men such as they who conceived and brought to completion this great project. The city has wonderful possibilities, and nothing can stop it from going ahead by leaps and bounds now.

"The new theater is a perfect specimen architecturally. In it is ingrained a great noble spirit, and a vision that was able to bring together two such philosophies of life as the Romanesque, that of a sturdy serious people, and the Byzantine, that of a people who saw life in all its varied colors and tones.

"The new theater is a monument also to that genius of the air whom Eugene claims as a son, Lowell Smith. I am glad indeed that his name is to be perpetuated by a means which will always be before the people of this city.

"In welcoming the new theater to Eugene, I speak for the entire city, for I am sure that everyone is proud and happy that the new Lowell is throwing open its doors tonight!"

## General View of Stores Fronting McDonald-Schaefers Corporation Theater Building



—Photos by Kennell-Ellis studio, Eugene.

Photograph Taken From Corner of Willamette Street and Tenth Avenue.

## Yes, it Pays To Advertise In the Guard

Let it not be forgotten that—Stanley, the Grocer, used a 16-page advertisement in the Eugene Guard to herald the opening of his new store here. And that—Within the succeeding six days his sales aggregated \$13,000, constituting a complete turnover of his stock. And that—The lesson is plain. It pays to advertise in The Guard, because—The Guard covers its field.