

STAR IN ROLE OF GAY PARISIENNE

Constance Talmadge as Loving Wife Diverts Temperamental Mate by Impersonating Wayward Sister from Paris



Constance Talmadge in Charming Domestic Comedy-Drama, "Her Sister from Paris," Booked at the Rex.

Constance Talmadge is booked for the Rex theatre Monday and Tuesday in "Her Sister from Paris," charming domestic First National comedy drama.

The story puts "the movies" most engaged star in a new role. It shows her as the loving wife of an unattractive husband who is also afflicted with fits of temperment.

Virginia Vall to be seen at the Rex theatre next Wednesday only in her latest starring vehicle "Up the Ladder," shares honors with an inanimate object.

"Up the Ladder," adopted from the stage hit by Owen Davis, is a story which revolves around a self-sacrificing woman, her husband and the ultra-invention of the air

CLIFFORD HEADS VAUDEVILLE BILL

His Entertainment Is Scientific Sensation; Max Burkhardt and Don Rich Champion Laugh Provokers in Skit

Patrons of the Heilig theatre will be given a rare treat next Thursday and will incidentally have their knowledge of psychology considerably enhanced.

That Versatile Boy, Homer Coghill contributes his share of comedy in his offering which consists of eccentric dancing and producing excellent music from a number of various instruments.

The outstanding laugh hit on any bill in which they have appeared is the team of Max Burkhardt and Don Rich in their comedy skit "Have a Sample."

Clyde and Marion Nelson complete a well balanced and capable show with their exhibition of diabolical spinning, hat twirling and

If it ever becomes popular among women to develop their athletic propensities to the same extent as Zola Bennett and her fair partner have done, then mere men will have good reasons for insisting that the word "sheep" be left in the marriage vow.

CONCEALED THEIR EARS PREHISTORIC FLAPPERS USED MODERN METHODS

(Correspondence of the Associated Press) TUCSON, Ariz.—Prehistoric flappers who lived in Mexico about 10,000 years ago used the same

These are two prehistoric fashion notes discovered by Dean Byron Cummings, professor of archeology at the University of Arizona, in his excavations in the pyramid of Cuicuilco, 12 miles south of Mexico City.

The flappers of the ancient day instead of concealing their ears under the now prevalent barrage of hair used large disc-like ear plugs made of an American variety of jade.

other juggling feats which are accomplished with professional finish and neatness.

JUDGE IN DEBTOR COURT TRIES CASES BY PHONE

(Continued from page one) aided by Judge Leahy after all the evidence is collected, and then his decision is mailed to the principals.

Even the courtroom is abandoned in the summer time. Most of the cases decided this past summer were heard on Judge Leahy's front porch.

Not One Appeal Taken In the 200 cases "tried" since the institution of the court will not cost—not an appeal has been taken from Judge Leahy's decision.

Wichita's charitable Judge acts as a judge even outside of office hours. Recently two prominent eastern authors found themselves embroiled in a controversy over the color of "Wild Bill" Hickok's hair.

"Treading over a small debtor's court seems to take the judgments of a Solomon," observes Judge Leahy, "but it's only plain, common sense."

Anna Q. Ran Away to Essay Nursemaid's Role

Anna Q. Nilsson known as "the handsomest blonde on the screen" was born in Ystad, Sweden, but she hadn't seen very many birthdays when she was on her way to America with her aunt and uncle.

Three different times her parents appealed to her to return to Sweden. The third and last time Anna, in desperation, ran away and took a job as nursemaid. But when no pay was forthcoming she was ready to return to her aunt and uncle.

She was given her first motion picture work in "Molly Pitcher" and after a few months the Kalem Film company signed her on a contract. She has since been featured co-starred and starred in many pictures.

All in the Day's Work Jobber: Well, how many orders did you get yesterday? Salesman: I got two orders in one place. Jobber: What were they? Salesman: One was to get out and the other was to stay out.



CONSTANCE TALMADGE IN "HER SISTER FROM PARIS" with RONALD COLMAN

Also on: SEA SCAMPS A kid comedy REX NEWS

DO FOLKS ON MAIN DRAG GRAVE SERIOUS DRAMA?

William A. Brady, Producer, Declares They Do HAS MANY SUPPORTERS

Musical Comedies, Sex Plays and Federal Taxes Driving Classical Drama from Stage

Do the folks on "Main street" want serious drama? William A. Brady, famous not only as a producer, but also as the husband of Grace George and the father of Alice Brady, says they do.

Mr. Brady has many supporters. The Carnegie Institute of Technology also appears to suspect that all is not right in "the sticks."

Instead of opinions, however, the Carnegie authorities cite some imposing figures to indicate that the "Main street" sections of the country are so much interested in serious drama that they are providing it for themselves rather than depending upon an occasional Broadway producer who has enough courage to send a road company to compete with the movies, the musical comedies, etc.

Of 410 American colleges and universities responding to a questionnaire sent by President Baker, according to the report, 85 per cent replied that they give courses in dramatic art for which college credit is given.

Conference Takes up Problem To just what extent Mr. Brady's contention is true the folks on "Main street" long for the drama is to be one of the important purposes of the theatre conference this month.

Consistent with their viewpoint that there are two closely related movements, a general one among the community and the little theatres, and the other among the colleges, the Carnegie officials have planned the conference program to include one session of a general nature, one to consider dramatic training in colleges and universities, and a third to study the little theatres and community playhouses.

Leading exponents of the two major movements, who are enabled by their experience to intelligently and authoritatively discuss

what is going on, have accepted President Baker's invitation to address the conference. For the opening session to be devoted to a general survey of the American theatre, there will be as speakers Otto H. Kahn, patron of the arts, of New York who will speak on "The American Stage: Reflections of an Amateur"; Brook Pemberton, the New York producer, who will talk on "Broadway and Main Street"; Richard Boleslavsky, formerly associated with the Moscow Art Theatre and now director of the American Laboratory Theatre in New York, whose subject will be "The Education and Fundamentals in the Development of the Actor as a Technician"; Dr. Rudolf Kummer, of New York, who has been a student of conditions in the theatre in both Europe and America for many years, and who will speak on "The European Stage and the American Stage Today"; and Samuel H. Church, representing the Carnegie Corporation of New York, who will discuss "Do We Need a Censorship?"

Prominent Persons to Speak Speakers for the college session were Dr. George P. Baker, professor and head of the newly-created department of drama of Yale, and former organizer of the famous "Workshop 47" at Harvard; Thomas Wood Stevens, director of the new Goodman Memorial theatre of the Chicago Art Institute, who organized the department of drama at Carnegie Institute of Technology 12 years ago; the "first" department of its kind in this country, Professor B. Helen Payne, present head of the department of drama of Carnegie Institute of Technology; and Professor E. C. Mable, head of the department of speech, of Iowa State University.

The community playhouse and little theatre meeting will have as its principal speakers Dr. S. Marlon Tucker, of New York, a member of the faculty of Brooklyn Polytechnic Institute and one of the most active members of the drama league of New York; Vincent Marzetti, Toronto manufacturer and patron of the arts, who built and endowed the Little Theatre of the University of Toronto; Kenneth MacGowan, theatrical critic and an active associate of the Provincetown players of New York; and Frederick McConnell, director of the Cleveland playhouse.

A stage clinic on stage decoration and lighting is arranged as a special program feature. Woodman Thompson, one of Broadway's best-known stage artists, will conduct the clinic and will give a practical demonstration of the principles of stagecraft, including construction and lighting.

Professor Payne, whose production of Galsworthy's "Justice" starring John Barrymore was one of the highlights of Broadway in the season of 1914, is directing his drama students at Carnegie for a production of the same play to be given on one of the evenings of the conference. Mr. Galsworthy, it is announced, has given not only his special permission to produce the play, but has also promised to write a paper to be read by proxy at one of the conference meetings.

Most of the song-slides no doubt have been thrown away long ago, save for a few still hoarded as souvenirs by the theatre folk of a passing generation; but as for the "patron" actors who posed for these quaint, sentimental stereopticon views?

For instance, a search of the famous Players-Lasky lot here revealed Tom Fortune, who was headlined in the twenties as a singer of popular songs. Fortune claims to have been the first entertainer to sing song-hits to the accompaniment of stereopticon slides.

It was in 1896, in the American theatre on Chicago's north side, that he was engaged to introduce this startling innovation to the playing public. Between the acts of a comedy being presented at the American, he sang "After the Ball" and other compositions of the day. The same year he was illustrating his songs with a big bit. Soon the making of song-slides became a small industry.

Fortune posed for many slides. Usually a slide had to be made for each line of the song. First one posed with one's partner for "In the Shade of the Old Apple Tree" and then snatched into the tableau for "Where the Love is in Your Eyes I Could See," and so on through the sentimental itinerary of the ballad.

From this posing for song-slides to acting in motion pictures was a natural transition. When Edison produced "The Great Train Robbery," Tom Fortune was in the cast, and by the time the song-slide as an institution had slipped into oblivion, Fortune and most of the other song-sliders had slipped safely into the films.

CONVENTION IS VIRTUAL RALLY FOR FEDERAL AID (Continued from page one) words and even assuming that the motorists are the only people benefited, which would be ludicrous—the treasury has still a large surplus of the motorists' money.

"Why therefore continue any part of this levy? No sound reason has become adduced and we look to congress to give us complete relief from this special impost."

OLD SONG SLIDE ARTISTS FIND PLACES IN MOVIES

THEY POSED FOR SENTIMENTAL STEREOPTICON VIEWS Most of the Song Slides Have Been Thrown Away But a Few Still Remain as Souvenirs

(Correspondence of the Associated Press) HOLLYWOOD, Cal.—Where are the song-slides of yesterday, and where are the earliest American picture actors who posed for these quaint, sentimental stereopticon views?

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"THE FOOL" TENSE DRAMATIC PLAY

Channing Pollock's Great Masterpiece Which Ran More Than Year on Broadway Is Coming to Picture Form



Brenda Bond and Edmund Lowe in "The Fool," Booked at the Heilig.

Channing Pollock's greatest play, "The Fool," which ran for more than a year on Broadway, is coming to this city in motion picture form this time, however, produced by the Fox company and preceded by the authentic verbal dialogue of critics and theatre-goers in other cities, hailing it as "greater than the play." It will be shown at the Heilig theatre Monday, Tuesday and Wednesday.

William Fox bought the screen rights to this play nearly two years ago at a record-breaking price. It was put into production at the company's New York studio and more than a year was spent in making it into a big special motion picture. Harry Millard, who turned out those other two well-known screen epics for Fox, "Over the Hill" and "If Winter Comes," was selected to direct it and much of the praise for the quality and success of the picture has come to him. The Channing Pollock story lent itself perfectly to filming and while the producers have made a faithful transcription of the stage presentation, they have enlarged and elaborated on much of the theme that could not be presented in the three-dimensional back of the footlights.

The story of "The Fool" is fairly well known to most theatre-goers and readers. It tells of the adventures and romance of an idealistic young minister who be-

comes a man of letters, who immediately following his graduation from college in the East, goes to Paris. Wherever he goes he has a host of women pursuing him, but he is given permission by his department chief to be in Europe six months in Europe.

Intertitles enter when he returns unexpectedly and finds a strange woman in the place as though she had been there.

A Sure Way Implying old lady—Tell me, did you begin to be a workaholic? "I started at the bottom of the ladder."

The Picture That Succeeded In Spite Of The Devil! The FOOL Featuring EDMUND LOWE IS THE WILLIAM FOX SCREEN DRAMA OF - A MIGHTY TEMPTATION THAT MADE A MAN - A GIRL WHO FORFEITED LOVE TO GAIN DOLLARS - A COUNTRY WIFE WHO PAID A CITY'S PRICE Produced from CHANNING POLLOCK'S Sensational Stage Success and even greater as a motion picture! A HARRY MILLARDE production HEILIG PLAYING MONDAY TUESDAY WEDNESDAY OREGON-WASHINGTON Football Game Pictures now Showing Complete. NOTE—Despite the high cost of the rental of this great photoplay, the prices will not be raised for this engagement of "The Fool." Matinee - - - 20c Night - - - 35c Children - - - 10c