

# LIFE OF SHOW GIRL RELATED BY FOLLY STAR

### Miss Muriel Finley, the "Perfect American Girl" Star of Ziegfeld Follies, Tells of Experiences Behind Footlights in New York.

(By Mary Greiner)

"Flo Ziegfeld is the greatest human in the world," exclaimed beautiful Muriel Finley, one of the two principal show girls of the Whoopee production, who is here on a two weeks' vacation to visit her mother, Mrs. William Swartz, before returning east to resume her role for the remainder of the summer.



Muriel Finley

called "the perfect American girl" by several of the leading artists of today, described the simplicity and composure of the famous producer, who leaves temperament to the chorus girls of his productions while he himself goes about his tremendous tasks in the quietest way possible and perfects more in the last two days of a rehearsal than the combined cast of artists are able to accomplish in the six preceding weeks.

"Mr. Ziegfeld is the personification of patience," she said. "There is not the slightest detail of costume which is too small for his consideration. He gives everyone a hearing if their demands upon

him are in the least way reasonable. One never goes to his office but what the waiting room is crowded with people—some of whom come from distant parts of the world to interview him."

Miss Finley hastened to explain, however, that there are times when even the patient Flo Ziegfeld gets excited. She recalled one semi-tragic and yet humorous occasion when practically every person in a production became temperamental in one form or another, and aroused the ire of the producer.

"It was on the opening night of 'The Three Musketeers,' which played practically a year in New York. During the five or six weeks of rehearsal the production had been written and re-written, shifted and revamped until no one was entirely certain of his cues or stage business. At dress rehearsal the night before, one of the musical composers engaged for the production, had not yet written the music for one of the featured songs. Instead, through the rehearsal, the leading singer repeated another song he had just sung in order to gauge the time.

Because of the intricacies and detailed effects of the entire production, the composer had forgotten to write the music even for the opening. On that night there appeared to be a jinx on the production, and one mistake after another occurred throughout the evening, until the actors were keyed up to a high nervous pitch. Then came the song which preceded the unwritten number:

## Stock Model Essex Coach That Climbed Steep Table Rock Mountain Tuesday



This picture shows the Essex Challenger pulling over boulders, loose rocks, through brush and over the cow trail to the top of Table Rock. In pulling over this 38 per cent grade both tire chains were torn to pieces and thrown off the wheels. The trip to the top and around the top of Table Rock was a mass of loose rocks and boulders. Mr. Lange, driver of the car, said, "It was all I could do to sit in the car, the road was so rough." Moving pictures of this demonstration will be shown at the Armstrong Motor company's show rooms some time next week. U. S. Armstrong and H. T. Lange invite everyone to view this picture. Announcement of the date of the show will be made by this paper soon.

multaneously. A little later one of the leading actors, with whom Miss Finley appeared upon the stage in a pantomime number, had to go through a series of acts which had been changed considerably in dress rehearsal. He became confused in one part and whispered to her to tell him what came next. She whispered back several times, and when he seemed unable to comprehend, she said it out loud.

"Take your mug." (The mug in this case holding true to its legitimate meaning.) The audacity, of course, attracted the slang definition to the unusual line from the blonde Muriel and responded accordingly. The author, in the rear of the theater, collapsed at this point, certain that the entire production was ruined.

A little later in the evening Flo Ziegfeld announced that the evening's show was nothing more than a dress rehearsal and that anyone who wished to might have standing in the wings as he realized the result of his fatal neglect. The orchestra continued with the music of the preceding song and the singer on the stage gropingly added into the repetition of the song he had previously sung in rehearsal.

Flo Ziegfeld, according to Miss Finley, was seated in the second row of the theater, and in his excitement he jumped to his feet and shouted out: "Stop that damn' song." The orchestra and singer stopped si-

multaneously. A little later one of the leading actors, with whom Miss Finley appeared upon the stage in a pantomime number, had to go through a series of acts which had been changed considerably in dress rehearsal. He became confused in one part and whispered to her to tell him what came next. She whispered back several times, and when he seemed unable to comprehend, she said it out loud.

At the request of a director at Universal City, she stopped over on her way home and had a voice test made. Her voice was pronounced of excellent quality and suitable for talking pictures, a field in which Miss Finley hopes to excel in the future.

Returning to the life of the Follies girls, Miss Finley claimed that, in spite of the popular opinion held of this class of entertainers, they were in most cases extremely serious about their work, hard working and ambitious. Most of them, she said, have parents depending upon their incomes, and in some cases, whole families.

The average girl in the chorus gets \$50 a week, she said. The average show girl gets \$50 or more, and the featured girls and principals get considerably higher, depending upon the amount they have to do in the production.

Miss Finley, along with a number of the other featured girls, appears in the Ziegfeld Follies, which goes on from 12 to 2

o'clock a. m., and by which she is able to double her regular show salary. She also models for some of the greatest artists, including James Montgomery Flagg, who recently made a life sized painting of her in costume which he calls "The Ziegfeld Girl," and which he will exhibit along with a collection of paintings of famous people in Hollywood this summer.

Dean Cornwall, another internationally known artist, has painted two poses of her in costume into the paneled walls of the beautiful new Hollywood library. Twelve feet in height, one a front view and the other a profile view, these pictures are two of a series of significant impressions gathered from various sections of the world and used by Mr. Cornwall in the decoration of the elaborate structure.

Miss Finley will return in two weeks to New York, accompanied by her sister, Constance Finley Reddy, who will spend the next few months enjoying the attractions of the eastern city.

## Battle of Sexes Comes to Rialto Theatre Tomorrow

The setting for the New York night club sequence in D. W. Griffith's "The Battle of the Sexes," coming to the Rialto tomorrow was one of the largest ever constructed.

The locale was patterned after a famous New York night club, even to the extent of a large stage, two bands, separate dance floors and tables and chairs to accommodate 200 persons.

This sequence is one of the most important in the picture and one of the most difficult he has ever handled. Griffith says, because of the diversity of elements he had to control. The scene called for strong drama in a setting of gaiety.

Jean Harshoff, Phyllis Haver, Belle Bennett, Don Alvarado and Sally O'Neil are co-featured in "The Battle of the Sexes," which is a modern story of home life. Griffith produced a picture similar in theme in 1913. It was a sensation. It has been his intention to make a picture similarly motivated ever since.

## Tom Mix Showing at Rialto Sunday

Tom Mix, probably the most popular star of the screen for the past five years, and originator of the "new type" of western picture, is to be seen in his latest production, "The Big Diamond Robbery," at the Rialto theater today.

Mix holds a position in the hearts of picturegoers that few screen stars have been able to attain. He provides entertainment for old and young alike. Tom Mix always has striven to keep his pictures clean. It has always been believed that feature should be unimpaired.

Tony, the wonder horse, favorite of the children and grown-ups alike, is still to be seen with Mix.

## The Desert Song Now Playing at Craterian

"The Desert Song," the first film opera, opens its four-day run at Hunt's Craterian today, where it will play four engagements daily. This singing and talking picture, adapted from Schwab & Mandel's stage production, has already created something of a sensation on the west coast, where it is showing at Warner Brothers' Hollywood theater. Public and critics alike in the City of the Angels hailed it as one of the year's most important productions and one that opened up a new field for motion picture producers.

The production retains Sigmund Romberg's score, the songs and choruses of the original stage production. Heading the cast of distinguished players are John Boles, Carlotta King and Louise Fazenda, with other principal roles allotted to Johnny Arthur, Edward Martin, Otto Hoffman, Robert E. Guinan, Marie Wells, John Miljan, Myrna Loy and Del Elliott.

The Swedish language is taught at 18 institutions in eight different countries.

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## Marking the First Anniversary of a notable Success

Only a year—and Plymouth finds itself in the biggest and most modern plant of its kind in the world—a plant humming to capacity to keep abreast of an eager demand.

Only a year—and Plymouth production has exceeded the rate of 1000 cars a day.

Quality—that's the story of Plymouth success—quality that reflects itself in both appearance and performance—quality that says to the automobile buyer, "No longer does a small investment restrict you to a car of small dimensions."

Plymouth is the only low-priced car of full-size roominess and comfort.

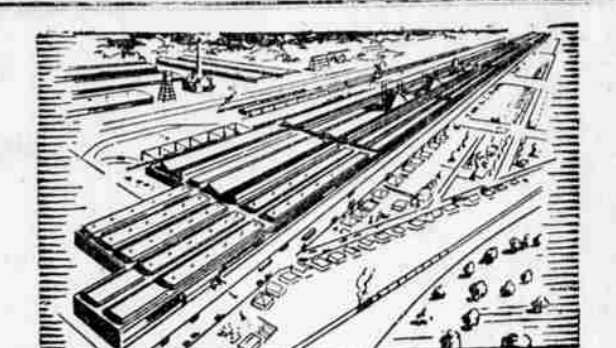
## PLYMOUTH One year old this week—is already a giant in fact and favor

ONE year ago, Plymouth was a brand-new name to the motor world. In the brief span of twelve months, the Plymouth, newly refined and improved, has become a commanding figure in the low-priced field.



THE FULL SIZE PLYMOUTH 2-DOOR SEDAN, \$615 Special equipment extra

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This vast, new and modern manufacturing plant is devoted exclusively to the production of Plymouth motor cars. It is the largest plant of its kind.

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# H. F. LANGE DRIVES ESSEX CHALLENGER TO TOP OF TABLE ROCK

### Using Associated Ethyl Gasoline, Cyclo Motor Oil and Goodyear Super-Twist Tires.

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Not a Puncture Not a Stonebruise

Over Rocks Roots, Gravel and Stumps

up grades from 10 to 40%

**GOODYEAR** All-Weather Balloon Tires Stood the Test

Examine these tires on the Essex Challenger Coach that climbed Table Rock Tuesday.

Let us demonstrate to you at our store why these tires stood the test.

**Medford Service Station** Your Tire Dealer Phone 14

## ESSEX FIRST UP STEEP SLOPE TO TABLE ROCK

Blazing the trail up through high brush and over solid boulders on a 32 to 38 per cent grade, a 1929 Essex Challenger, driven by Hugo F. Lange, vice-president and service manager of the Armstrong Motors, Inc., Tuesday claims honor as the first car ever to reach the summit of Table Rock mountain, using Associated Ethyl gasoline and Cyclo motor oil, the car made the top on its own power in 35 minutes running time.

Leaving Medford at 7:30, the Challenger, escorted by a number of other cars from the Armstrong Motor Company, started its long and difficult ascent up the hazardous grade at 8:15, stopping at intervals for pictures taken by Horace Bromley of the Copco company and E. R. Harwood, local photographer.

What is said to be the greatest test on motor stamina ever accomplished in southern Oregon, was achieved by this car with the radiator temperature at no time exceeding the 150 mark.

When the car reached the top of Table Rock it was driven by Mr. Lange over a solid bed of boulders for a hundred yards, while the Copco movie camera ground out foot after foot of hair raising pictures.

The other cars parked at the foot of the mountain and the party of spectators accompanied the "pioneer bus" not only up the steep grade on foot, but on the long trek across the top of Table Rock, where the Essex was parked overlooking the edge of the cliff, while the camera men did their stuff.

Those who accompanied the Essex to the top were: Herb Alford of the Associated Oil company; E. F. White, shop foreman of the Armstrong Motor company; Jack Wirth, Bill Brockman, B. R. Harwood, Horace Bromley, Luke Lange, son of Hugo Lange, Elane Crawford and members of the press.

## ESSEX CHALLENGER WINS AGAIN

Another Proof of the Supreme Durability of the New Model Essex

This outstanding demonstration of automobile stamina again proves the right to its name.

## ESSEX THE CHALLENGER

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