

"Romance in the Rain"



With Roger Pryor and Heather Angel heading the cast, Victor Moore, Esther Ralston and Ruth Donnelly in featured roles, "Romance in the Rain," the successor to "Moonlight and Pretzels," plays today and tomorrow at the Craterian theater.

The Andrews Opera Company

20 Years of Opera From a Rail Fence Circuit

Interesting History of Medford's Pioneer Musical Family in One Night Stands in the Middle West Many Years Ago as Told by Ed Andrews to Charles Hyskell.

No. IV. Traveling overland from Minnesota to Texas we became expert horse traders. There were some pretty bad roads and frequently a horse went lame. But the company must meet its dates and there could be no waiting for a lame horse to mend. So thought a sympathetic David Harum at Sucker Creek, Kansas, who sacrificed to us a handsome gelding in exchange for our good Dobbin with a stone bruise. Mr. Harum said we were just like horse folks to him.

Next morning the opera company's conveyances lined up in front of the tavern for departure to the next town and in the street here was a grinning audience larger than we had drawn to the town hall on the preceding evening. Struck by their friendliness, I paused on the front porch to address a few words to them in parting: "My dear friends, we are grateful for your generous support of the higher things in art," I said, "and we hope to see you all again, especially the good Samaritan who helped us with your fine gelding. We certainly appreciate it."

The landlord sneered aloud. "That horse? Mister, that hoss," he said, "wouldn't pull the hat off of your head!" Without a word I walked out to the bandwagon and observed the gelding more closely. There was a glaze in its eyes. One of its front hoofs was pawing the dirt. I began to suspect the true reason for the large audience of the cheerful citizenry.

With a sinking in my chest I climbed to my seat by the band leader. "If we've been rammed and sunk by this obscure horse trader we may as well go down playing some good music," I said sotto voce, "Give 'em the March from Faust."

It was zipping good music and the band on this morning played it well. While we played the driver chirruped to the four-horse team. The balky horse flinched a moment, then suddenly threw himself into the collar and away we went. We left a bitterly disappointed audience. A mile ahead the road lay across a long stretch of deep sand.

"Here is where we spend the day," the driver said as the horses slowed down to a hard pull. The Hunting Chorus from "Martha" again averted disaster. The balky horse went out, and on. Within a week it was cured. From that time we never missed trading for a balky horse. If it were the better horse. We had learned the important fact that most balky horses are only victims of "nerves" and nearly always can be lifted out of the mood by inspiring music.

All we gained in that first operative tour was experience. There was no cash profit. We concluded there was no money in the opera business and on arrival home we disbanded and packed out stuff away. But this was not the first sinking of "His Majesty's Ship Pinafore, or The Lass That Loved a Sailor." It narrowly escaped oblivion in its very first week, away back in 1878, when the total receipts on its second night were less than \$60. The London Savoy company consented to a reduction of 35 percent of salary, including the chorus which was getting only \$5 a week. Sullivan got a job directing a series of concerts at Covent Garden and on the programs of these he advertised the opera at the Savoy. Business at the Savoy picked up and saved the show.

All of which illustrates the eternal fickleness of the theater and the changing public viewpoint. In a recent reminiscence by the aged actress, Miss Mabel Jay, of London, who played the original Pinaff in "Trial by Jury," she related that on learning that she would have to produce a pair of silk stockings in the court room scene she was deeply shocked. She protested and Gilbert allowed her to omit that part of the scene. Fancy a city audience today shocked at beholding an actress pulling a pair of silk stockings from her reticule! But they were dealing then with the Victorian era; and there you have it: The atmosphere that inseparably permeates the Gilbert and Sullivan operas.

Of Gilbert and Sullivan there have been printed volumes of memorabilia, Isaac Goldberg, who wrote one of the most extensive, ranked Gilbert and Sullivan as "the greatest theatrical institution of Great Britain since Shakespeare."

been asked as to the relative merits of the operas. In the 21 years of their collaboration they produced 13 pieces: Trial by Jury, The Sorcerer, Pinafore, Pirates of Penzance, Patience, Iolanthe, Princess Ida, The Mikado, Ruddigore, Yeomen of the Guard, The Gondoliers, Utopia Limited and The Grand Duke, in the order here given. Their masterpiece was, of course, "The Mikado," for various reasons: first, because its humor was not English, but universal. Also, it made the most money. "The Mikado" was banned from England in 1907 by the Lord Chamberlain to avoid giving offense to Prince Fushimi on a visit to London. The ban was removed the next year.

D'Oyly Carte, business manager, who with Gilbert and Sullivan comprised the firm at the Savoy theater throughout its career, died in 1907, leaving an estate of nearly a million dollars; four times the estate left by Sullivan and double that left by Gilbert.

Sullivan died in his bed, after years of suffering through which he had composed all his operas. Gilbert died in the water while trying to rescue a young woman drowning in a lake on his estate. They were never really close friends and were more or less openly at loggerheads through the last fifteen years of their association. (To be continued)

Stage Show Opens At Craterian Tue.

On Tuesday Medford will have the chance to see the second unit of the roadshows playing on alternate weeks at the Craterian theater. Harry Clark's "Penthouse Polles," boasting of eight big-time acts and a ten-piece recording band.

Ever since the Chicago Polles played at the Craterian theater the public has been calling the theater repeatedly to find when the next unit would appear. In Harry Clark's "Penthouse Polles," the Craterian feels it has a vaudeville revue that will meet with even more approval than the first unit received.

Harry and Billie Clark, known throughout the world as the "Toy Soldiers of Tap Land" will offer their own unique interpretation of the St. Louis Blues, said to be a "corker."

Paul Green, featured in the Century of Progress in Chicago in the "Believe-It-Or-Not Odditorium" organized by Bob Ripley is one of the greatest contortionists in the world. Although he doesn't bounce like a ball, Green gives the appearance of being made of rubber. He can dislocate his joints at will.

George Latour does novelty juggling with a Continental flavor. He also presents an outstanding billiard cue act that makes the cues seem suspended in mid-air.

Art Gleason, leader of the Manhattan Serenaders, and a versatile musician in his own right, with the ten other musicians of the band, furnishes the musical background besides being featured in some numbers of their own.

NEW YORK DAY BY DAY

By O. O. McIntyre

NEW YORK, Sept. 29.—This is one of those bucking days when sticking to the saddle is achievement.



More window gazing! Melancholy days have come. Melancholy for me but who else? Maybe it's a day for one of those pretty-pretty, trailing arbutus, the drone of katydids and all that. Or a swing along the sullen docks, or through Chinatown. But that's been done so often. So superbly. By my betters.

Elbert Hubbard was plugging away one of those dull days when zip-like that—he suddenly knocked out "A Message to Garcia." Bob Davis was suffering a similar vacancy when like the sudden uncork of a watch-spring his song of the printing press raced Niagara-like from his pen. And daily writers over the land are straining for the same break—the sudden burning vision that lights up the literary horizon with a heat lightning shimmer.

That was an amusing letter today from a Poughkeepsie lady who had the rather general impression Theodore Dreiser was a dour curmudgeon. So, roguish from a pre-luncheon cocktail, she approached him near the Ansonia, where he lives, and greeted him graciously. He smiled broadly, lifted his hat and so confused her she skittered off sideways sputtering: "I new it wasn't true!"

list. Minor humbugging, it's often more entertaining than a \$3 show. There was one every noontday in Cincinnati's Opera Place whose housing fascinated Alfred Segal and me. He sold patented needle-threaders for the short sighted. Several years ago I recognized him among flotsam on the mourner's bench at Tom Noonan's in Doyers street. He was, ironically, almost stone blind. "But I've seen the world," he said.

My Automot adventure will pad a few lines. I took a Hendrik Van Loon-sized Walloom, who once showed me Brussels by flashlight, to the one near the Globe at a midnight diversion. He had an Alpine appetite but I thought him well fed. Twenty minutes later I left him at the Waldorf, walked a few blocks for a bit of air, turned back and recognized his broad back at a counter luncheon. He was tucking away an order of ham and eggs. Such lusty appetite these days is stimulating. New York no longer eats. It inhales. Perhaps it's worry. Theodor tells me women eat one-third and men one-half what they did when Steel was away up yonder. The purse often governs the appetite.

The English book called "Cheap-Jack" was interesting. True tale of a London aristocrat turned mountebank, a fortune teller at the country fairs. In the jargon they are "tick-offs," picture name. Street fakery always stood high on my hero



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Fanchot Tone in Rialto Film



Bitterness of hate, lust of power, futility of conflict, glory of faith, ecstasy of love! These are the elements that go to make up "The World Moves On," playing today and tomorrow at the Rialto theater.

Chronicle the drama of a family which, over four generations, spreads its branches over the four corners of the earth, the picture comes adorned with the reputation of an epic film. Produced on a lavish scale, with magnificent settings and a huge cast numbering into the thousands, "The World Moves On" has been playing at roadshow prices. Fanchot Tone and a new star, Madeline Carroll head the cast.

Six Comedians at Roxy



Allison Skipworth and W. C. Fields, just one of the three pair of hilarious comedians who keep "Six of a Kind," opening today at Roxy theater morning. The others are Charlie Ruggles and Mary Boland, and George Burns and Gracie Allen.

It concerns the ridiculous adventures which overtake two simple souls who start out on their second honeymoon.

"Operator 13" at Studio



As a complete contrast to her earlier light-hearted screen roles Marion Davies contributes her finest dramatic performance in "Operator 13" which opens today at the Studio theater.

Different from other motion pictures with wartime backgrounds "Operator 13" deals with the most romantic and thrilling phase of the Civil War—the spies.

Miss Davies plays the role of Gale Lovelace, a northern actress whom the

Advertisement for Wilkie's Paint Shop, featuring a \$5.95 SPECIAL offer on fenders, under carriage and running gear. Includes contact information for the shop at 35 South Riverside.

Large advertisement for Ford V-8 cars, featuring a picture of a pitcher and the headline 'Control of Power'. Text emphasizes the car's power and control in tight situations.

Advertisement for Mickey Cochrane, Manager of the Detroit Tigers, highlighting his endorsement of the Ford V-8 car.

Advertisement for the new Ford V-8 cars for 1934, featuring a picture of the car and the name of the dealer, C. E. Gates Auto Co.

Advertisement for Merriman Dairy, promoting Good Cream and providing contact information for the dairy.

Advertisement for Gladiolus Growers, providing information on how to obtain gladiolus bulbs and contact details for the growers.

Advertisement for Hotel San Pablo, listing amenities like a modern coffee shop and providing directions to the hotel.

Advertisement for Smith Hooper Garage, offering a new service and listing contact information for the garage.