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Theatrical Publicity in Milwaukee Newspapers During 1931

Gerald P. Caffrey

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THEATRICAL PUBLICITY
IN
MILWAUKEE NEWSPAPERS

DURING 1931

By

GERALD P. CAFFREY

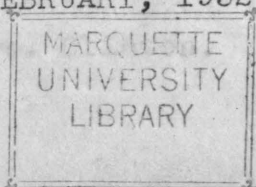
A Thesis submitted to the Faculty of the
College of Journalism, Marquette Uni-
versity, in Partial Fulfillment
of the Requirements for the
Degree of Bachelor of Arts.

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MILWAUKEE, WISCONSIN

FEBRUARY, 1932.



INTRODUCTION.

For a better understanding of the various papers' treatment of theatrical publicity, it is advisable to consider the system of organization under which the dramatic writers work in each of the newspaper offices.

With the exception of the Sentinel's critics, who work through the managing editor, all dramatic writers on Milwaukee papers are responsible to their city editors.

On the Leader, Mrs. Harriet Pettibone Clinton is dramatic editor. She has charge of a complete page of theatrical and music news every day except Sunday on which day there is no Leader published. Mrs. Clinton edits all copy, writes reviews, interviews theatrical celebrities and plans the complete page makeup.

It is usually page six or seven, always opposite the Women's Page, and carries theater advertisements. There is always a banner in Goudy italic, and a column giving the starting time of all shows, under the heading, "When to See Feature Film".

A regular New York and Chicago wire story is featured once each week, but on no fixed day. These wires are run under the headings, "In New York Theaters" by Mary Converse Fleming, and "On the Stage in Chicago" by Betty Simon. The former consists regularly of a write-up of one current New York play and miscellaneous notes under the heading, "Music Jottings". Miss Simon's column is confined only to theatrical news in Chicago.¹

1. Interview with Mrs. Clinton.

The dramatic staff of the Milwaukee Journal is composed of Mr. Richard S. Davis, who handles drama criticism, Miss Nancy Lee,¹ movie critic, Mr. A.D. Gannon, New York correspondent, and Molly Merrick, Hollywood correspondent.

The Journal carries a regular page of theater news in the society section each Sunday. On this page are columns by Mr. Davis and Miss Lee in their respective fields. Mr. Davis' column is entitled "Talk and So Forth" and Miss Lee's "And on the Screen".

Movie reviews by Nancy Lee are carried in the city news section. All reviews for the week are published on Sunday. The movies are classified according to playing cards. Explanatory note under column head reads: "Photoplays are gambles--more or less. Ace is exceptional, king is excellent, queen is an entertaining average, jack is lame."² Each review is about 150 words long and usually gives the story of the play.

The Journal has no daily theater page, the only regular daily feature of a theatrical nature being Molly Merrick's column, "Hollywood in Person", now in the second news section, but formerly in the Green Sheet. ³.

The Sentinel has a daily and weekly theater page. On weekdays it is usually some page between eight and twelve, and is entirely devoted to theater news and advertisements. Sometimes the upper half only is used, the rest of the page being devoted to a commercial venture known as "the Weekly Review". The screen reviews are on this page usually one movie being

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1. Miss Lee's real name is Marcella Neff.
 2. Regular column heading over movie reviews.
 3. Interview with Miss Lee.

PURPOSE OF THESIS

The purpose of this thesis is to show by comparison the manner of treatment and space given to theatrical publicity during the first ten months of 1931 by the following Milwaukee newspapers: that of "Charley's Aunt", at the Palace

Jan. 15, and discussion in the Milwaukee Journal will precede that in the Leader, Sentinel and News.

The Milwaukee Journal.

The Milwaukee Leader.

The Milwaukee Sentinel.

The Wisconsin News.

One movie and one legitimate play will be considered for each of the ten months covered by the thesis. This limitation is made in the belief that a presentation of all the publicity on a few definite plays will furnish material for a more impartial comparison than would portions of the publicity given to many productions.

The plays will be selected at random except in instances where it is obvious that one play is receiving greater coverage by all the papers than is any other play of that month. Where this method of choice is adopted, a statement to that effect will be made.

METHOD.

The order will be chronological as to events discussed and alphabetical as to papers treating them. For example, Treatment of "The Tavern", which opened at the Davidson on Jan. 11, will precede that of "Charley's Aunt", at the Palace Jan. 15, and discussion in the Milwaukee Journal will precede that in the Leader, Sentinel and News.

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1. Interview with Miss O'Dea.
2. Miss O'Dea's real name is Mrs. A.S. Steinkopf.
3. Regular column heading over reviews.
4. Miss Patton's real name is Gladys Becker.
5. Interview with Miss Patton.

taken at a time and all the theater news is grouped under a box head of varying lengths and wording, such as "News of Screen and Stage".

The dramatic staff is made up of Mr. Irving Ramsdell, drama critic, Miss Dawn O'Dea,¹ movie critic, and several correspondents, Eileen Percy, Louella Parson, and Leo Marsh. Stories by other correspondents are also used on Sundays. Miss O'Dea's reviews are published every day. The star system of rating movies was inaugurated January 11, 1931, but has since been discontinued.² The system was explained as follows: "Four stars mean a triumph. Three stars--bound to please. Two stars--diverting. One star--so-so. No stars--mediocre".³

The dramatic staff of the Wisconsin News consists of Peggy Patton,⁴ Movie critic, and Roy L. Foley, dramatic critic.

Theater news is usually on page thirteen under no set heading. Art in connection with theater news on most any page. Full page of theater news on Saturday nights. There is no Sunday paper.⁵

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1. Interview with Miss O'Dea.
 2. Miss O'Dea's real name is Mrs. A.S. Steinkopf.
 3. Regular column heading over reviews.
 4. Miss Patton's real name is Gladys Becker.
 5. Interview with Miss Patton.

Chapter I. "The Tavern" was by Richard S.

Month: January.

Play: The Tavern by George M. Cohan Davidson, Jan. 11.

Movie: Charley's Aunt Palace Jan. 15.

Journal: the rest of the east. On all three scores Mr. Davis

The first publicity given by this paper to "The Tavern" consisted of a four-column wash drawing by Artist Hardie of the Journal. The picture, which was at the top center of the regular Sunday theater page of the January 4th issue, showed Mr. Cohan and Joseph Allen, both of the cast.¹ There was no story on this day.

On the following Sunday, January 11th, the Journal carried a story on "The Tavern" on page five of the Society-Stage-Screen Section. The article, which was four sticks long, said in part:²

Every character that ever invaded the melodramatic thrillers is present in "The Tavern". There is the hard-hearted inn-keeper, the hired man, the hired girl, the inn-keeper's son, the mysterious young woman seeking the man who ruined her, the sheriff, the governor, his wife and daughter, and last but not least, the wandering vagabond, who is the deus ex machina of all the mysterious action that takes place during the course of the one stormy evening.³

On the regular Sunday drama page there appeared a picture by Artist Hardie of Isabel Baring of "The Tavern". The picture was not given the most prominent position.⁴

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1. Journal, Jan. 4th.
 2. A stick equals slightly over two inches.
 3. Journal, Jan. 11th.
 4. Ibid.

The Journal's review of "The Tavern" was by Richard S. Davis and appeared on the society page of the paper for Monday, January 12. It ran for about nine inches and was divided into three parts, an account of the play itself and its background, a review of Mr. Cohan's acting in particular, and a review of the rest of the cast. On all three scores Mr. Davis praises the play, and ends with this:

The play is staged well and the racket apparatus never fails. 'The Tavern', in short, is as good as it ever was.

Monday night's performance is dedicated to the Milwaukee Press Club. It may here be announced, with no selfish interest, that there still are seats to be had.

1.

The next story on "The Tavern" appeared on January 10.

The only publicity given "Charley's Aunt", the movie which opened at the Palace on Thursday, January 15th, was the review in the following Sunday's paper. Miss Lee, who gave the movie a king rating, said of it:

'Charley's Aunt', the play our mothers can remember, is something of a rolling stone in the theater. It bobs up every decade or so, perennially fresh and amusing and without moss.

'Charley's Aunt' is a lot of enjoyable and broad foolishness.

2.

Leader:

On Friday, January 2, in the first issue of the year the banner on the theater page was given to George M. Cohan's coming in "The Tavern". The story broke in column one and ran for

1. Journal, Jan. 12th.

2. Ibid. Jan. 18th.

about a third of a column. By way of comment the story said

This satirical success radiates sunshine and dispels gloom, and is the right kind of theatrical provender for mid-winter entertainment. 1.

There was no art with the story.

The January 3 Leader carried a two-column cut of four characters in the play. There were no women in the picture.

On Monday, January 5, there appeared a run-over story about thirteen inches long in columns seven and eight. The story had no by-line. The headline called the play a "giddy" satire, while the lead referred to it as "balmy". The article was mostly about the story of the play.

The next story on "The Tavern" appeared on January 10. It ran for about five inches in column seven. There was also a three column cut of a scene from the play. Four men, no women in picture.

Paper for Monday, January 12, carried a banner story breaking in column one for about nine inches. The story, a review, ends with this:

Like all big institutions, this playwright-actor-producer is essentially a provider of box-office joy. He lumps reviewers with sophisticates and grouches in the same--and too small to be bothered about----class. But for once he has played into their hands. It is they whose funnybone he has tickled this time--the rest may complain that The Tavern uses a leg-o-mutton sleeve to make fun of a hoop-skirt; that its instruments of burlesque are as antiquated as the things they are poking fun at. 2.

H.P.C.³.

There was no art on this day.

On Tuesday, January 13, there was a two-column cut of

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1. Leader, January 2nd.
 2. Ibid. January 12th.
 3. H.P.C.--Mrs. Harriet Pettibone Clinton.

Mr. Cohan, and an interview running for seventeen inches. The story covered his early career, former visits to Milwaukee, and his opinion of salacious drama.

The first publicity given to "Charley's Aunt" was a two column cut, a scene from the play, on the opening date, January 15. There was a four inch review on Saturday, January 17, in straight news makeup. It said in part:

Nothing subtle about the story or characters distinguishes Charley's Aunt. With its broad comedy it borders on slapstick, but as such seemed to delight last night's audience, and after all, that is the real test.

Sentinel:

The first story on "The Tavern" to be carried by the Sentinel appeared under a banner on the Sunday theatrical page, January 4th. It ran for nearly a column, announcing the coming of the play, and commented on the general situation in Milwaukee concerning the drama. Here is part of it: ¹.

There are very few certainties in respect to the legitimate drama in Milwaukee, the management having become cautiously vague about the bookings after a season of false alarms and postponements. All that is established is that certain plays will be here before the winter is out.

Only one definite date is vouchsafed: 'The Tavern', with George M. Cohan, will come here for a week starting Sunday, January 11th. 'The Tavern' is now playing only 90 miles away in Chicago. Its proximity may have emboldened the Davidson management to announce its impending visit to Milwaukee so far in advance.

Perhaps Mr. Cohan's courings across the country

1. Sentinel, January 4th.

will convince New York producers that the hinterland is not in a coma, but only waiting for them to send out a few things that are worth going to see. January 12th,

On the same page with the above story there appeared a two column photo of Mr. Cohan and Isabel Baring of the cast. The cut-line mentioned the fact that the annual Press Club benefit performance would be held January 12th. She has

Nothing more on "The Tavern" appeared in the Sentinel until January 9th, the Friday before the opening date, when a two-column close-up of Isabel Baring was carried. Mention in the cut-line was again made of the Press Club benefit on Monday.

The banner story on Sunday was divided between Cohan's opening and the coming of Paul Whiteman to the Davidson on January 18th. There was also a picture of Cohan as the Vagabond, set in the usual Sunday theater display. No mention was made of the Press Club benefit. rried by the Wisconsin West on

The review by Mr. Ramsdell was carried on Monday. Here is a sample of what he had to say: regular news page, on

Some people think 'The Tavern' funny; and some people don't. But scorn not those of the latter sort; pity them rather, as you would pity the childless widow or the homeless orphan, for their lack is as great even as these two--they are utterly wanting of a sense of humor.

To tell you what 'The Tavern' is about would be a waste of time; you wouldn't believe it anyway. You have to see it to believe it. That's one of the amusing things about it--even the audience doesn't believe it till half way through the first act.

And when the clowning is all over, after the last ripple has oscillated across the abdomen, you reflect that there is greatness in such clowning. And you are quite right. 1.

1. Sentinel, January 12th.

All the Sentinel carried on "Charley's Aunt", the movie which opened at the Palace-Orpheum on Thursday, January 15th, was a review and one picture.

The review, by Dawn O'Dea, was run on Friday and said in part:

'Charley's Aunt' is full of rheumatism. She has pranced about on stage and screen these many years. But Charles Ruggles peeps up the old girl and she's still quite a show for 1931 audiences.

There's no delicacy or subtlety about this film. It gets its laughs by vigorous, slapstick methods. Many feet of film are given over to chases reminiscent of the old Keystone comedies. Squeals and chuckles-greeted its opening showing here. 1.

A picture of Charles Ruggles as he looked in the film was run on the Sunday movie page January 18th.

The News:

The first publicity carried by the Wisconsin News on "The Tavern" was a picture of Miss Shirley Grey of the cast. The picture appeared on page nine, a regular news page, on January 2nd. The cut-line mentioned the Press club benefit.

On Saturday, January 10th, the day before the opening of the play, The News carried a three-column cut showing Cohan and Isabel Baring. A paragraph beneath the picture read: "The Tavern".

'The Tavern', starting at the Davidson tomorrow night, is said to be a satire that is a bit of melodramatic madness. If holding a beautiful woman in your arms is part of the madness, this type of brainstorm is to be envied. The locale of the story is a wayside inn, the action taking place in the

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1. Sentinel, January 16th.
 2. News, January 10th.

middle of the night. Wind and rain beat against the windows, when out of the storm comes the Vagabond, played by Mr. Cohan. 1.

There was also a half column story on the same page telling of the opening of the play and giving a brief synopsis of the plot. The Press club benefit was not mentioned.

On Monday, January 12th, the News carried an interview with Mr. Cohan by Roy L. Foley. The article covered Cohan's opinion on the state of the drama and mentioned "The Tavern" only incidentally. The picture accompanying the interview was by a News photographer and showed Mr. Cohan as he appeared in the play.

The review of the play, printed on the same day as the interview, was also by Mr. Foley and read in part:

Here we have a character stepped from the pages of James Stephens' 'Crock of Gold', and you may as well be warned, if you like sense to your nonsense in the theater, you'd better pick yourself another play. For no sense will you find here, just crazy melodrama set in a story book tavern that has no location in particular, in no particular year, in no particular country, and for no particular reason except to make you laugh.

Be warned, you may leave the theater after the first act spluttering your head off that there's simply no rhyme nor for such a thing as that--but if you do, you'll be put down as a humorless old thing. 2.

Concerning "Charley's Aunt", the News carried material on the day preceding and the day following the opening of the film at the Palace. On Wednesday, January 14th, there was printed a two-column cut of Charles Ruggles in a ludicrous pose. The cut-line mentioned the fact that Ruggles was to play "the

-
1. News, January 10th.
 2. Ibid. January 12th.

first female impersonator in talking films in a comedy role". 1.

Peggy Patton's review of the film on Friday said:

Charles Ruggles cops laugh after laugh in an impersonation that has been the inspiration for hilarity for almost 40 years. That should be the acid test of the merits of a picture. 2.

Journal:

The Journal first mentioned "The Royal Family" in the Green Sheet on Saturday, January 3rd when it carried an eight inch story, including out, on Francis March "as Macias". The article was a feature of the success type and followed a New York dateline.

On January 18th, there was a long story on March on the Sunday theater page. It was by A.D. Cannon, the Journal's New York correspondent and told the story of the actor's career. While mentioning "The Royal Family" a number of times, Mr. Cannon told of March's activities at the University of Wisconsin, where his first taste for the stage was cultivated. March's real name was also given as Frederick McIntyre Macaulay, but no mention was made of the fact that "The Royal Family" would open at the Davidson February 1st. The story concluded with it two half-column paragraphs.

The next mention of March was in the Green Sheet, "Holliday" on January 21st, the day before the reviews which mentioned changes on the actor were brief and did not mention the play.

1. News, January 14th.
2. Ibid. January 16th.
2. Miss Lee saw the movie at a special showing known as a "preview".

Chapter II.

Month:- February.

Movies:- "The Royal Family of Broadway", Davidson, Sunday, Feb. 1.

Play:- "The Sketch Book" Davidson, Feb. 22nd.

Journal:

The Journal first mentioned "The Royal Family" in the Green Sheet on Saturday, January 3rd when it carried an eight inch story, including cut, on Fredric March "of Racine". The article was a feature of the success type and followed a New York dateline.

On January 18th, there was a long story on March on the Sunday theater page. It was by A.D. Gannon, the Journal's New York correspondent and told the story of the actor's career. While mentioning "The Royal Family" a number of times, Mr. Gannon told of March's activities at the University of Wisconsin, where his first taste for the stage was cultivated. March's real name was also given as Frederick McIntyre Bickel, but no mention was made of the fact that "The Royal Family" would open at the Davidson February 1st. The story carried with it two half-column cuts of the actor. 1.

The next mention of March was in Molly Merrick's column in the Green Sheet, "Holly-wood in Person" on Saturday, January 31st, the day before the opening. Miss Merrick's remarks on the actor were brief and did not include the play.

Nancy Lee's "preview" 2. of the play was carried on Sunday

1. Journal, January 18th.
2. Miss Lee saw the movie at a special showing known as a "preview".

February 1st. Miss Lee gave the play an Ace rating, and admitting that she had not seen the stage play by Edna Ferber on which the movie is based, said of the latter:

Judged solely on its merits as a screen play, 'The Royal Family of Broadway' is one of the most clever, riotous, and thoroughly amusing pictures we have seen in years.

March gets off a caricature that should stand up for many years to come. The Wisconsin boy deserves all the praise that is now coming to him. 1.

The Sunday Journal also carried a two-column cut of a family scene from the play, on the regular theater page.

Since the movie ran for two weeks, a second, but shorter review by Miss Lee was run on February 8th. It ended by saying, "This is decidedly one of the photoplays you mustn't miss." 2.

Initial mention of "The Sketch Book", Earl Carroll's revue which opened at the Davidson February 22nd, was made by Richard Davis in his column, "Talk and So Forth", on Sunday, February 8th. Mr. Davis devoted about five inches (double column width) to the revue and said in part:

The boys and girls who write for the papers down there (Chicago) have said all manner of pleasant things about the show with particular compliments to Mr. Carroll on his restraint in the matter of fleshly display, and in the flavor of his jokes.

Lest this approval scare away some of the more avid nature lovers, it is hastily to be inserted that Mr. Carroll is not a man to neglect entirely the allurements of pink skin, nor does he permit his devotion to purity of wit and humor to remove the last particle of dirt from his whimsies. In spite of apparent reform he remains a canny man of show business.

1. Journal, February 1st.

2. Ibid. February 8th.

The hunch in this quarter is that the 'Sketch Book' will prove at least slightly wicked.

Will Mahoney, in this observer's opinion, is the funniest man the stage can boast. 1.

On the theater page on Sunday, February 15th, there was a large drawing of Will Mahoney in action, dancing on a xylophone. The picture occupied the center of the Sunday layout, and extended almost to the bottom of the page. There was also a four inch top head story on the coming of the revue. 2.

A photograph of Miss Grace DuFaye, slow control dancer with the "Sketch Book", appeared on the February 17th Green Sheet, and on Sunday, February 22nd, there was a picture of Miss Irene Ahlberg, (Miss America) who was also a member of the revue. On the same day there was mention of the play in Richard Davis's column and a five inch opening story on the page following the regular theater page.

Monday's paper carried the review by Mr. Davis. The critic praised all of the cast except Mr. Demaret. Of him he said:

The temptation to yawn when Mr. Demaret holds the stage is well nigh overpowering. But there he is, and you can do as you please about watching him. 3.

Leader:

The first thing that the Leader carried on "The Royal Family" was a two-column cut on Saturday, January 31st. It was a group picture of the cast.

The review of the film appeared on Monday, February 2nd.

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1. Journal, February 8th.
 2. Top head-headline at top of page or just below banner.
 3. Journal, February 23rd.

It carried a banner, was a half-column in length, and was signed at the end with Mrs. Clinton's initials. She praised the authors of the play, congratulated the Davidson management on obtaining the screen version, and said of the film:

Besides speed, it has spunk, and the spur of a good director. To this reviewer, it seems practically perfect- the kind of picture one could see every night without cursing out the talkies.

It is eminently fitting that The Royal Family should be shown in the Davidson, rather than at a purely picture house, if that is the adjective. The Davidson has been the Milwaukee abiding place of every one of the family in question. Their screen shadows should feel at home. 1.

On Tuesday, February 3rd, the Leader carried a four inch feature on how Fredric March got his start by substituting in a vaudeville act while a student at Madison.

The first Leader story on The Sketch Book was a nine inch banner article published February 7th. It was a story on the revue from the employment angle, telling how it meant work for a number of stage hands, electricians, and ushers.

The Sketch Book opened on Sunday, February 22nd, but between its first story and the review printed the day after the opening, the Leader carried a series of items relating to the revue and running as follows:

On February 11th, a one-column cut of Miss Gracie Worth, of the cast. On the next day a seven inch feature story on how Dorothy Carroll of the original Sketch Book cast got her contract.

On February 14th, there was a two-column cut of Miss Irene Ahlberg (Miss America) who "parades through the Sketch

1. Leader, February 2nd.

Book," and also a seven inch wire story on the raiding of the show at Chicago. ¹. The principals were charged with taking part in an obscene performance. The probable reason for the raid, as given by Mr. Carroll, was a scene ridiculing Chicago police. ². The story ended with mention of the coming opening of the show in Milwaukee.

On February 18th there was a banner and three sticks on how Earl Carroll and Eddie Cantor happened to be working together in this show. On February 19th a four inch wire story on the trial of the chorines in Chicago, and on the next day a top head and seven inches going into detail on the charges of obscenity.

The Leader for Saturday, February 21st, carried the customary "day before" story of three sticks and a banner, and also a drawing of Will Mahoney of the cast doing a dance on a Xylophone.

On February 23rd, Mrs. Clinton said in a five stick run-over review:

The girls are lovely as well as numerous; Will Mahoney and the other king pins are agile as well as funny, but in addition the Sketch Book actually goes arty in places.

It is clear, but no cause for disappointment, that Mr. Carroll, while doing all that he can to give the public what it wants, is taking no chances of 'sitting', as we say in Milwaukee, in any more jails.

But why go on - the Sketch Book is just about the best revue that ever was. 3.

On Thursday, February 26th, there was an eleven inch interview with Earl Carroll. It was unsigned and told mostly

1. Leader, February 14th.

2. Ibid.

3. Ibid. February 23rd.

about the new Earl Carroll theater in New York. This completed the Leader's publicity on Carroll's show.

Sentinel:

The Milwaukee Sentinel first mentioned "The Royal Family" when it called it one of five talkies which achieved the finish of stage productions. The Story was by John S. Cohen, Jr., under a New York dateline. He said:

I liked it better as a talkie than as a play, one reason being that its emotional side has been stressed and it is more sympathetic toward the actor as a tragic figure. 1.

On the opening date, Sunday, February 1st, there was a three column cut on the regular theater page. The picture was a group scene from the play. A review by Dawn O'Dea appeared in the first news section. Miss O'Dea too had apparently seen the film at a preview, but made no statement to that effect in her article. It was about one hundred and fifty words in length, gave the film a four-star rating, and ended:

And even if it weren't a travesty on an interesting family, it would still be a grand movie. 2.

The following Sunday's Sentinel carried the first story on the Sketch Book. A five inch banner story by Irving Ramsdell opened with:

In the darkness comes a grayness and behold it is the dawn. On Washington's birthday, two weeks hence, the Davidson theater will offer the show starved public Earl Carroll's 'Sketch Book'. 3.

On the next Sunday, February 15th, the revue shared the banner story with a folk play of the Theater Guild. Eight inches

1. Sentinel, January 11th.

2. Ibid. February 1st.

3. Ibid. February 8th.

of the article by Ramsdell were on how Carroll organized the revue.

The Sentinel for Tuesday, February 17th, carried a one-column close-up of Miss Gracie Worth of the cast. Beneath the cut was a short note on her career.

On the twenty-second, there was an eight inch banner story by Ramsdell on whether the Chicago raid had been a publicity stunt. The reviewer said:

To hint that a press agent could foresee the benefits that would accrue to his show as a result of a raid and would go out forthwith to prompt such a raid is to libel an upright profession.

On the same page was a cut of Gracie Worth in costume.

On the page opposite the theater page on Monday, February 23rd, there was a photo in connection with a news story. The picture, showing the path of a suicide's fall from the Hotel Medford, also showed the Davidson canopy, with boarding in legible view.

A column review on the theater page was by Mr. Ramsdell and ended with:

All in all, Mr. Carroll's show is about as good as a revue can be. It's purity is not exactly as the snow, but the curse of an occasional impolite wise crack is mitigated by the sheer funniness of Messrs. Mahoney and Demaret and the Three Sailors, and by the sheer beauty of some of the girl numbers. None of Mr. Higler's Sunday night customers wanted their money back.

News:

The first item on the "Royal Family" in the News was the review which appeared on Monday, February 2nd. Under a banner

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1. Sentinel, February 22nd.
 2. Ibid. February 23rd.

and two-column deck, Peggy Patton said:

You shriek with laughter through almost the complete picture and weep unashamed at the final fade-out.

I saw the offering at a preview with only newspaper people and theater men present, and they don't 'bubble' easily. But the tears came and they made no futile effort to keep them back.

Can't see why the Barrymores should be sore at Edna Ferber. 1. The picture is not unkind and in some ways a great tribute. 2.

On February 4th the News carried a three-column cut of Ethel Barrymore, with an inset of Ina Claire who played the film role of which Miss Barrymore was the prototype. The story in connection with this was an eleven inch banner interview with James Higler. Peggy Patton interviewed the Davidson Manager on the real Ethel Barrymore. Mr. Higler said that the filmed satire on the family was "not overdrawn". 3.

Last mention of the film was made in the News on February 12th, when a two-column cut of Miss Mary Jeanne Bizjak and Walter Krygier, queen and king of the Marquette informal promenade, was captioned "The Royal Family". 4.

"A Lady in Pawn", with Jay Bates Post, opened at the Davidson on Sunday, March 8th.

On the preceding Sunday, the Journal carried a three inch story announcing the show's coming. The story was placed at the bottom of the regular theater page. On March 8th, Friday of that week, there was a one-column close-up of Lillian Kemble Cooper on the Green Sheet. Miss Cooper played the feminine lead.

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1. Miss Ferber wrote the original stage version of "Royal Family."
 2. News, February 2nd.
 3. Ibid. February 4th.
 4. Ibid. February 12th.

1. Journal, March 8th.

CHAPTER III. and Davis appeared on Monday.

The critic said in part:

Month:- March.

Movie:- "East Lynne", opening at the Strand, Friday, March 8th.

Stage play:- "A Lady in Pawn", at the Davidson, March 8th.

Journal: voice is resonant and his little laugh a work of art. So effective is the little laugh that the actor

The review of "East Lynne" was run in the Journal for Sunday, March 8th. Miss Lee gave the film a King rating, and said in particular:

This ancient commentary on morality (written 1861, by Mrs. Henry Wood) is redeemed from its priggish, mid-nineteenth century sentimentalities by the sane, sensible, and convincing acting of Ann Harding, an actress at once intelligent and natural. 1.

There was also a drawing of Miss Harding on the theater page, and on the following Sunday, March 15th, Nancy Lee ran a short biographical note on the actress in her column, "And on the Screen."

"A Lady in Pawn", with Guy Bates Post, opened at the Davidson on Sunday, March 8th.

On the preceding Sunday, the Journal carried a three inch story announcing the show's coming. The story was placed at the bottom of the regular theater page. On March 6th, Friday of that week, there was a one-column close-up of Lillian Kemble Cooper on the Green Sheet. Miss Cooper played the feminine lead.

The only publicity on the opening day, March 8th, was a Hardie drawing of Guy Bates Post on the Sunday theater page.

1. Journal, March 8th.

An eight inch review by Richard Davis appeared on Monday.

The critic said in part:

The play is essentially a fraud. It is built on a premise that is completely improbable, its development is awkward and illogical, and it ends approximately nowhere. Enough material is at hand for a one-act variety sketch, but to expend three acts upon it is entirely profligate.

Mr. Post remains Mr. Post, which is to say that his voice is resonant and his little laugh a work of art. So effective is the little laugh that the actor employs it where-ever his lines escape him or where-ever the action halts. Aside from that the distinguished player's contributions are negligible. 1.

Leader:

The story of East Lynne, the film which opened at the Strand March 6th, ran serially on the Leader women's page from February 26th to March 11th.

On Saturday, March 7th, there was a two-column cut of Ann Harding and a four inch review. The critic said:

The aged melodrama of the '70's has changed much at the hands of its producers and its new cast of players. Much of the creaking artificiality of the old-time play has been smoothed away, and the entire plot has been done over with such thoroughness that it will please many. 2.

On Monday, March 16th, there was a two column cut of Ann Harding and Wallie Albright, junior star of the film, which was in the second week of the movie's stay.

The first Leader item on "A Lady in Pawn" was a two-column cut of Lillian Kemble Cooper on Thursday, March 5th. No story appeared on this day.

On Saturday there was a six inch story, unsigned, and under a half-banner, on Guy Bates Post's supporting cast.

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1. Journal, March 9th.
 2. Leader, March 7th.

Mrs. Clinton's Banner review was run on Monday, March 9th. The headlines gave the gist of the story which was little more than three sticks long. The banner read: "Latest Kettering Play is Novelty Well Handled by Guy Bates Post Et Al", the first deck: "A Lady In Pawn Brings Popular Star Back to Davidson", and the second: "Plays Modern Shylock in Story with Unique Plot; Star and Cast Adapt Selves to Tempo of Drama". 1. There was also a two-column cut of Mr. Post on the same page. Publicity ended with a ten inch interview with Mr. Post on the next day. The story, signed at the end "H.P.C." recalled Post's former engagement in Milwaukee in "The Masquerader". 2.

On March 4th there was a column cut of Mr. Post on the Sentinel: later page, and on the Sunday page, March 8th, the first Publicity on "East Lynne" began on Saturday, March 7th, with a picture and the review. In the latter, which was five inches long, Miss O'Dea gave the film a three-star rating and said: In the review which appeared on Monday, Irving Russell

said: "Dear old days of East Lynne! Then a divorce was a scandal that shook the continent, and an innocent kiss in the dark blasted a woman's virtue! So if you of the younger generation aren't moved as profoundly as mother tells you she was at the misfortunes that plague Lady Isabel, lay it to your own calloused sensibilities, or to these knowing times. 3.

On the Sentinel picture page of the same issue there was a three column cut of Miss Harding with this caption:

On Many talkie fans, having seen and heard Ann Harding's well-nigh perfect performance in 'Holiday', are willing to argue with anyone who denies she is

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1. Leader, March 9th.
 2. Ibid. March 10th.
 3. Sentinel, March 7th.

the greatest contemporary actress of the screen. Now the delicate-featured blond charmer is in Milwaukee again- this time in good old 'East Lynne', which opened at the Strand Friday,- and probably the discussions will begin all over again. 1.

Sunday's paper, March 8th, carried no story on the film but ran a close-up of Miss Harding in the center of the layout on the theater page.

At the end of a story run on Sunday, March 1st, on the coming of Mrs. Fiske to the Davidson and on Thurston, there were about three inches devoted to the extensive wardrobe of Miss Kemble Cooper. "A Lady in Pawn" was mentioned incidentally.

On March 4th there was a column cut of Mr. Post on the daily theater page, and on the Sunday page, March 8th, the first four inches of Ramsdell's banner story on coming attractions were devoted to "A Lady in Pawn". There was also a large three-column drawing of Post by Frank Marasco.

In the review which appeared on Monday, Irving Ramsdell said:

Mr. Guy Bates Post, the celebrated actor, was welcomed back to Milwaukee Sunday night by a valiant contingent of the faithful, assembled at the Davidson. The weather patently was not in Mr. Post's favor; otherwise many more of the play-goers emeritus who remember him pleasantly as Omar, the Tent-maker, and as the Masquerader, would have been present at the ceremony of greeting. 2.

News:

On March 5th, the day before "East Lynne" opened at the Strand, the News carried a two-column cut of Clive Brook and

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1. Sentinel, March 7th.
 2. Ibid. March 9th.

Ann Harding in a love scene from the play, and on Saturday, March 7th the review appeared. It was four inches long and tacked on to a review of Charlie Chaplin's "City Lights". In one paragraph Peggy Patton said:

This well acted, directed and entertaining tear-jerker keeps the patrons interested from start to finish, as most of them viewed the picture in the spirit in which it is presented as an outstanding classic of the weepy, sentimental dramas, symbolic of the days when the so-called 'strong sex' did not give erring women a break. 1.

On the same day the News carried a two-column Marasco drawing of the Lady in Pawn, Miss Lillian Cooper, and a four inch tophead story on the opening. These were both on the usual Saturday theater page.

Monday's paper carried Roy L. Foley's banner review of the play. It was a column long and said in part:

Word has gone forth that a former Milwaukee newspaper man, Ralph Kettering, was a co-author of this play. That sounded interesting. It would be so nice to find that one of the craft was getting along. And of course Guy Bates Post is somebody on the American stage. And so it becomes a doubly disagreeable duty to report that "A Lady in Pawn" is a very stupid play. 2.

This completed the publicity on the play at the Davidson.

Richard Davis' review of the play appeared on the society page of Tuesday's Journal. It was five sticks long, and the last paragraph ran:

The play is admirable and the jerky movement can in no way be attributed to mechanical obtrusion. It may be best, all in all, for the playgoer to accept 'Green Grow the Lillacs' as something novel in the theater and to remain uncritical of its merits as drama.

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1. News, March 7th.
 2. Ibid. March 9th.

CHAPTER IV.

Month:- April.

Play:- "Green Grow the Lilacs" - Pabst, April 13th.

Movie:- "Skippy" - Strand, April 24th.

Journal:

The first material on "Green Grow the Lilacs" in the Journal was carried on Sunday, April 5th. There was a one-column cut of the playwright, Lynn Riggs, at the bottom of the page carrying movie advertisements, and in the center of the regular theater page was a three-stick article on the communal origin of many of the songs in the play. The story quoted Prof. John C. Lomax of the University of Texas, an authority on cow-boy and folk songs. ^{1.}

On the following Sunday, Richard Davis devoted four inches of his column, "Talk and So Forth" to Richard Hale, the villain of the cast, and on the same page was an imitation wood-cut by artist Hardie showing two actresses from the play, Clare Woodbury and June Walker. At the top of the next page was a five inch story on the next day's opening. ^{2.}

Richard Davis' review of the play appeared on the society page of Tuesday's Journal. It was five sticks long, and the last paragraph ran:

The play is admirable and the jerky movement can in no way be attributed to mechanical obtrusion. It may be best, all in all, for the playgoer to accept 'Green Grow the Lilacs' as something novel in the theater and to remain uncritical of its merits as drama.

1. Journal, April 5th.

2. Ibid. April 12th.

In spite of the fact that the Guild is doing it, the play is distinctly a show. This first audience was quite content. 1.

The last item in connection with the play was a picture on the Green Sheet for Friday, April 17th. It was a two-column cut showing the tallest and shortest cowboys in the show.

All Journal publicity on the film, "Skippy" was run on Sunday, April 24th. There was a drawing of Robert Coogan who played "Sooky" and his dog on the theater page and Nancy Lee's review in the first news section. The latter, which gave the movie an Ace rating, said in part:

-----The acting is remarkable and natural. Cooper is a real boy, young Coogan is an appealing lad and Searl is a grand tattletale. The settings and camera work are notable because they fit the story, never overshadow it for effect. There are only a few instances where normal child talk is noticeably raised to adult level, and these, in the general excellence of the film can be overlooked. 2.

Leader:

On Thursday March 19th, the Leader first mentioned "Green Grow the Lilacs" in a six inch story under a two-column head announcing the coming of the play along with "Elizabeth the Queen" for April 27th. Most of the space was given to the former.

On Wednesday, April 1st, there was a seven inch banner story on the poetic language used by the cowboys in the play, and a two-column cut of Clare Woodbury and June Walker of the

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1. Journal, April 14th.
 2. Ibid. April 24th.

cast. On Saturday a nine inch story and banner was divided equally between "Green Grow the Lilacs" and a play which was coming to the Davidson. There was also a two column cut of Jackie Miller, a cowboy in the play at the Pabst.

At the bottom of the drama page in the Leader for April 7th there appeared a ten inch story under a two-column headline on the source of the songs in the play, and on the following Saturday a three stick article on the fact that the cowboys in the show were genuine. On the same day there was also a two-column cut of June Walker and Franchot Tone.

Mrs. Clinton's review ran for eight inches on Tuesday, April 14th, and read in part:

Let no one who sat unmoved before the almost supine quietness of anything the Theater Guild has brought to Milwaukee before, be deceived about Green Grow the Lilacs, the authentic bit of Oklahoma loam which is entertaining the remainder of the week as it did last night at the Pabst theater.

Curly McClain, the bragging, singing, honest cowboy, and Jeeter, the brain-infected hired hand aren't the only ones who - the words are Aunt Eller's - swap noises. Even the rattles and clanks of the chivaree are the least of the audibility of this amazingly audible, folksy play by Lynn Riggs. 1.

On the next day the Leader carried two interviews in connection with the play. Mrs. Clinton interviewed Chic Hannan, leader of the cowboy troupe in the show, and on a regular news page there was run for a column and a quarter an unsigned interview with Richard Hale, the villain of the play. Mr. Hale is a brother-in-law of Heywood Broun whose column runs in the Leader. The interview was concerned mostly with Broun's campaign for Congress the preceding fall. This ended Leader

1. Leader, April 14th.

material on "Green Grow the Lilacs".

The first item on "Skippy" to appear in the Leader was a column cut of Jackie Cooper who played the title role. The only other material on the film was the review which ran for four inches on Saturday, April 25th, and said:

To Jackie Cooper goes the full credit for the success of the picture. What a child! He is what we suppose movie producers call a 'natural', so any praise of his poise or ability is beyond the point. He is a real boy, and as such, is a joy to behold.

Robert, Jackie Coogan's five year old brother, with his large, wistful eyes, and his squeaky voice, provides an excellent foil for the cocky little Skippy. 1.

Sentinel:

On March 15th, the Sentinel carried a column story by Irving Ramsdell on the realism of the Theater Guild. An example given by the critic was "Green Grow the Lilacs" with its bowlegged cowboys. The first story on the play proper appeared on Sunday, April 5th. It was thirteen inches long and quoted Elmer Kenyon, a representative of the Theater Guild. At the bottom of the same page was a picture of Slim Cavanaugh and Faith Nope of the cast.

On Sunday, April 12th, Ramsdell had a seven inch banner story on the next day's opening. There was no art. The review which ran for 11 inches, appeared on Tuesday, and said in part:

The lines are all very fine and we have the word of experts that Mr. Riggs' vernacular of the plains is perfect, but they don't hustle the villain to his

1. Leader, April 25th.

3. News, April 14th.

doom, nor the hero and the heroine to their nuptial chamber.

The acting is all that we have been led to expect from Theater Guild companies. June Walker is a surprising young and sweet Laurey. Mr. Jones, the cowboy, is excellent, and so is Miss Woodbur, Aunt Eller. Richard Hale is a better villain than Augustus Thomas ever thought of. 1.

A Marasco drawing of Skippy, close-up, appeared at the top center of the Sunday theater page on April 26th. Dawn O'Dea's three stick review, giving the film a three star rating, was run in the first news section. It began with a glean from the movie:

Now a very superior kind of angle worm stretches like a rubber band. There is no end of uses for such a versatile worm.

And ended with:

By skillful treatment the film avoids giving the impression that here are precocious youngsters acting. They are brats of the neighborhood - like the gang that whooped past your door this morning.

Sentinel publicity on "Skippy" ended with a one-column cut of Jackie Cooper in Monday morning's paper, April 27th.

News:

The only space given "Green Grow the Lilacs" was for the twelve-inch review by Roy Foley, run on Tuesday, April 14th, under a two-column head. Part of it ran:

The play, as a play, is not particularly sturdy in construction. In fact it hasn't the form we've come to expect of plays at all. The result is so surprising that it is more likely to result in a chuckle than a criticism, and besides, the theme is so refreshing, that one can forgive the author for so subtly putting over a poem for a play. 3.

1. Sentinel, April 14th.

2. Ibid. April 26th.

3. News, April 14th., inclusive.

The News carried no art on the play.

"Skippy" did not open at the Strand until the twenty-fourth, but on Thursday, April 2nd, the News carried a five-inch tophead story by Peggy Patton on the young cast in the film. Mention was made in the lead of the comic strip, which runs in the News.

The next story appeared two weeks later, on the sixteenth, when a two-stick tophead story was run on Robert Coogan, a five-year-old in "Skippy", "Paramount's picturization of Percy Crosby's cartoons".¹ On the next day there was a one-column cut of Jackie Cooper with the cutline calling him "the lovable little chap you have laughed at in the Wisconsin News comics."² On the next day there was a one-column cut of Robert Coogan.

The first news of a contest the News was staging to find a Milwaukee double of Skippy was run on Monday, April 20th. The announcement was given a banner, a column story by Miss Patton, and a three-column cut of Jackie Cooper, all on page one of the second news section. Of the story, eight inches were devoted to the contest and three to the movie.

On the next day, Tuesday, there was a two-column cut and a seven-inch story on the contest on the first page of the second section, and mention of the film was made in a line above the comic strip. On Wednesday and Thursday, the same space was given except that the story was about an inch shorter. The cut each day was of Cooper in different poses. On Friday the story was run on an inside page, and the cut was a close-up.³

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1. News, April 16th.
 2. Ibid. April 17th. May 1 inclusive.
 3. Ibid. April 21-24, inclusive.

On the twenty-fifth, Saturday, there was a banner and column story on the contest with a six-column cut of the crowd of entrants. A half-column, tophead review appeared on the theater page. Monday's paper carried another contest story, about four sticks, and a five column cut of some of the contestants. Mention of the film was dropped from the comic strip, but again run on Wednesday and Thursday, the paper for the latter day also carrying a stick on the contest. The winner was announced with a three-column cut on Friday, the first of May.¹

On the following day, the theater page carried a large drawing, top center, of the Three Little Girls themselves. There was also a seven-inch story on the next page of which the headline read: "Three Little Girls Opens Tonight with Many Stars in Cast".¹ On the same day, Richard Davis devoted four inches of his "Talk and So forth" to talk on Mr. Puck, a dancer with the show.

Davis' review, seven sticks long, was run on Monday, and began:

"Three Little Girls", an operetta of Viennese flavor, prettily staged in the recent manner, opened at the Davidson Sunday night for a stay of a week. The piece had come from Chicago after a record engagement and people were eager to see what had pleased the wicked city to the north.

The secret was quickly revealed, by the opera. "Three Little Girls" has that to a large degree, its fable is not startling in its originality, few bludgeon wallops are revealed in its number, no great mental stimulation is started by its lines, but the piece has charm. There are good songs - there you have it briefly put.

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1. News, April 25, - May 1 inclusive.

2. Ibid. May 3rd.

The Review ended Chapter V.

Month:- May

Play:- "Three Little Girls" - Davidson, May 3rd.

Movie:- "The Secret Six" - Alhambra, May 13th.

Journal:

The Sunday Journal for April 19th carried a two-stick story on the theater page announcing the coming of "Three Little Girls" a fortnight later. The next Sunday, April 26th, there was a five-inch story on the revolving stage to be used in the operetta, and on the opening day, the theater page carried a large drawing, top center, of the Three Little Girls themselves. There was also a seven-inch story on the next page of which the headline read: "Three Little Girls Opens Tonight with Many Stars in Cast".¹ On the same day, Richard Davis devoted four inches of his "Talk and So Forth" to talk on Mr. Puck, a dancer with the show.

Davis' review, seven sticks long, was run on Monday, and began:

"Three Little Girls", an operetta of Viennese flavor, prettily staged in the newest manner, opened at the Davidson Sunday night for a stay of a week. The piece had come from Chicago after a record engagement and people were eager to see what had so pleased the wicked city to the south.

The secret was quickly revealed. It was charm. 'Three Little Girls' has that to a rare degree. Its fable is not startling in its originality, few bludgeon wallops are concealed in its humor, no great mental stimulation is stirred by its lines, but the piece has charm. Charm and good music- there you have it briefly put.²

1. Journal, May 3rd.

2. Ibid. May 4th.

The review ended with:

One more compliment may be paid. The second act is better than the first, and the third is the best of all. That is not usually the case. 1.

Journal publicity on "The Secret Six" consisted of a three-column Hardie drawing of Wallace Beery on the theater page, May 17th, and the review for the same day, in which Nancy Lee rates the film a king, and says:

Beery is made no hero, but so sympathetically does the actor depict the gangster that his every move is understood. It is to the credit of Beery, too, that he gets away from the stereo-typed picture of the gunman. Lewis Stone, as the lawyer for the gang, has a splendid part and one which he plays magnificently. Jean Harlow is more human than usual, and Brown and Gable as the reporters do good jobs. It is to be regretted that the film borrows from previous films; otherwise it might have been at the top of the heap. 2.

Leader:

A seven-inch, banner story on Wednesday, April 22nd, announced the coming of "Three Little Girls", discussed the revolving stage, and mentioned the Milwaukee birthplace of Miss Raleigh of the cast. On the following Monday there was a three-column cut of the three girls, Evangeline Raleigh, Natlaie Hall, and Nancy McCord, with a four inch story on Miss McCord's having "graduated" from the American Opera company.

On Saturday, May 2nd, a six-inch, tophead story was carried synopsisizing the play along with a two-column cut of Miss McCord.

The review, five sticks and a banner, by Mrs. Clinton,

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- 1. Journal, May 4th.
 - 2. Ibid. May 17th.

was run on Monday, and said in part: Three principals, set

in a top-Three Little Girls has much the flavor of Blossom Time, which means that, like spring, it may become perenially welcome. For even without the inspiration of Franz Schubert, its songs have charm and a certain wearing quality. 1.

On the next day, the Leader carried a fifteen-inch, banner story on Miss Natalie Hall, with a one-column cut of the actress, and on Wednesday, there was a seven-inch, tophead story on Harry Puck, with a cut.

A four-stick, banner review on "The Secret Six" appeared on Thursday, May 14th, along with a two-column cut of Beery and Marjorie Rambeau. In the review, Mrs. Clinton said:

The love interest is slight, but the ironies are as numerous as the machine gun splatterings. Scorpio, slyly transferring to his buttonhole one flower of the enormous wreath he sent to the funeral of the reporter he had killed, relieves the burial scene. 2.

According to the Leader for May 22nd, "The Secret Six" was one of the best pictures of the month, as selected by Photoplay magazine.

Sentinel:

On the Sunday before "Three Little Girls" opened, the Sentinel carried a five-inch story on its theater page about the coming of the operetta. Nothing more was run until the opening day, May 3rd, when there was a three-column cut of Missess McCord and Hall on the picture page in the city news section. The cutline told of their engagement to sing over station WISN.

On the theater page the same day there was a two-stick

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1. Leader, May 4th.
 2. Ibid. May 14th.

story on the opening and a cut of the three principals, set in a top-of-page layout. Ramsdell's review, about six sticks, was carried on Monday and read in part:

Three Little Girls, trailing clouds of prosperity from a run of 32 weeks in Chicago, was presented at the Davidson theater Sunday night.

There is a freshness about the whole production, scenery, costumes, and actors which 32 weeks have not erased. Even the songs, which the radio dinned into a premature senility long before the 32 weeks had run, sound new again and lively when they are sung across the footlights. ^{1.}

Wednesday's Sentinel, May 6th, carried a two-column cut on the picture page of Natalie Hall and Harry Puck before the microphone.

Dawn O'Dea's three-stick review of "The Secret Six" was run under the regular movie review box head on Thursday, May 14th, and ran:

The gangster, shorn of his glamour-the gangster as he is, a pretty ratty creature-has the tables turned on him in 'The Secret Six'.

He's 'put on the spot' and he's riddled with ridicule more ruthless than bullets in the toughest and most unromanticized picture of gangdom this reviewer has seen.

Only Wallace Beery's irrepressible comedy saves the character from being altogether obnoxious.

It's strong fare, probably too strong for delicate digestions. ^{2.}

The review was all the Sentinel carried on this film.

News:

On Saturday, May 25th, a five-inch tophead story announced "Three Little Girls" to News readers. On the following Tuesday there was a two-column cut of Evangeline Raleigh, and on Sat-

1. Sentinel, May 4th.
2. Ibid. May 14.

urday, the day before the opening, three sticks telling the story of the play.

In Monday's banner review, which ran for a column, Roy Foley gives reasons for going:

If I were a person past middle age, I'd go to get immense satisfaction with seeing the costumes of the 80's and 90's, and to hear songs that have melody and grace.

If music were my love I'd go to hear these three little girls, who really aren't so little, but who sing in the manner that one wants to be sung to.

If I were quite, quite young, and were saturated with the thing called jazz, I'd turn off the radio, I'd pass up the roadhouse, and I'd try to absorb some of this different kind of music. And I'd see that the most graceful dances don't have a jiggle in them, that a waltz isn't something to be endured, and that there are still a lot of people who like to see a show without even a suggestion of dirt.

If I were a theatrical producer I'd go to study the audience and learn how misinformed I was about giving the public what it wants. I'd learn from these three little girls that the good old fare of music, melody, in color and song, and romance aren't to be beaten. 1.

On the next page there was a two-column cut of Miss Raleigh, "who claims Milwaukee as the town of her birth", 2. and on Tuesday, a three-column cut was run showing the three girls in the expensive gowns worn in the play.

As early as April 28th "The Secret Six" was mentioned in the News. Three sticks under a two-column head told of the new roles being played by members of the cast.

Under the banner: "Peggy says 'Secret Six' at Alhambra is best of all gang pictures," a seven-inch review ran:

The story has taken no chances with anything except that which is known to be good. Outstanding moments of crook melodramas, the spots which have made you

1. News, May 4th.
2. Ibid. May 14th.

straighten in your seats, have all been woven together in a picture which is a genuine treat to those who like the underworld stuff.

Notes:- All the high moments, and there are plenty of them, are compiled in a perfectly logical manner, and you can't leave the theater complaining a lack of anxious minutes or thrills. The School for Scandal, on September 21st. The Pabst did not close down entirely, but remained open for occasional offerings of a musical, non-dramatic nature.

Month:- June.

Movie:- "Seed" -Alhambra, June 26th.

Journal:

A review, supposedly by Miss Lee, but without the usual by-line, was run on Sunday, June 28th. It ran:

--- A sincere frankness which is not under-
tactful nor overhintful characterizes the screen version
of Charles G. Morris' controversial novel. The subject
is birth control.

Emphasis in the photoplay has been placed on
the family. The children are all dears, especially the
chubby lad named Dickie Moore, and all scenes involving
them are so natural that the audience laughs in cor-
roboration. John Boles, minus his singing voice, is
revealed as an actor of dramatic power; Lois Wilson is
splendid. Her acting is restrained and shows intelli-
gence and good sense. Miss Tobin is properly sleek and
alluring in a part that demands constant poise but few
levels of emotion.

'Seed' is a worthwhile photoplay beautifully
played; it is stimulating because of its sociological
angle and its acting. 1.

On the theater page was a wash drawing of Dickie Moore,
set in a top-of-page layout.

Leader:

On Friday, June 18th, a week before the film's opening,
the Leader carried three sticks and a banner on the re-open-
ing of the Alhambra theater. On Wednesday, the twenty-fourth,

1. News, May 14th.

1. Journal, June 28th.

CHAPTER VI.

Note:- During June, July, and August, no legitimate plays were offered in Milwaukee. The Davidson theater closed June 27th after showing movies for several weeks, and was scheduled to re-open with "The School for Scandal" on September 21st. The Pabst did not close down entirely, but remained open for occasional offerings of a musical, non-dramatic nature.

Month:- June

Movie:- "Seed" -Alhambra, June 26th.

Journal:

A review, supposedly by Miss Lee, but without the usual by-line, was run on Sunday, June 28th. It ran:

--- A sincere frankness which is not under-tactful nor overhintful characterizes the screen version of Charles G. Norris' controversial novel. The subject is birth control.

Emphasis in the photoplay has been placed on the family. The children are all dears, especially the chubby lad named Dickie Moore, and all scenes involving them are so natural that the audience laughs in corroboration. John Boles, minus his singing voice, is revealed as an actor of dramatic power; Lois Wilson is splendid. Her acting is restrained and shows intelligence and good sense. Miss Tobin is properly sleek and alluring in a part that demands constant poise but few levels of emotion.

'Seed' is a worthwhile photoplay beautifully played; it is stimulating because of its social angle and its acting. 1.

On the theater page was a wash drawing of Dickie Moore, set in a top-of-page layout.

Leader:

On Friday, June 19th, a week before the film's opening, the Leader carried three sticks and a banner on the re-opening of the Alhambra theater. On Wednesday, the twenty-fourth,

1. Journal, June 28th.

a three-column cut, a banner, and four sticks were devoted to the fact that the film marked Lois Wilson's second comeback in the movies. On Friday, the opening day, a three-stick feature was run on what constituted the right size family in the opinion of the actors in this film.

Under a banner which mentioned the "Refurbished, well cooled Alhambra," Mrs. Clinton's nine-inch review ran:

News:
The whole undertaking, on Universal's part, is one whose proportions can be described as noble. A big hazard for all but the exceptional cast. The three to whom the burden of the job is entrusted swim bravely to keep their heads above water, even though sometimes unable to reach bottom with more than one toe.

Lois: Each carries out his or her task sincerely and carefully, if not spontaneously until the later sequences. It is when Bart Carter returns to his family that they get both feet firmly on the bottom and create the desired illusion. 1.

Sentinel:

Under the caption, "Seed Re-opens Alhambra Theater", The Sentinel for June 26th carried a two-column cut of Lois Wilson and John Boles. On the day before there were five inches on the theater's new trimmings, but the film was merely mentioned.

Saturday's paper carried the review by Dawn O'Dea. It was run on the society page, with a note on the theater page directing readers to the review. Part of it ran:

An intensely human picture is 'Seed', a picture that debates the pros and cons of birth control and decides that the old fashioned dining room table with places for twelve is best after all.

1. Don't look for an outspoken treatment of the delicate subject in this Universal filmization of the Charles G. Norris novel. The preachment is subtly

1. Journal, June 28.

couched so as not to offend or detract from the entertaining value of the film. Director John Stahl did a perfectly brilliant job of satisfying the high priests of movie morality without letting down grown-ups in the movie audience.

The struggle between the two women to win the man both sincerely love is interestingly worked out. And what is remarkable, Boles doesn't appear ridiculous in a role that usually makes a man appear so. It is his first non-singing appearance in the talkies and he does splendidly. 1.

News:

On Thursday, June 25th, there was a banner story by Peggy Patton, three sticks on the theater opening, and one on the film. On the same page there was a two-column cut of Lois Wilson and Dickie Moore.

Miss Patton's review was run on Saturday and said in part:

Seed is a splendid, realistic, interesting picture because it is a truthful picture. It does not attempt to ram down your throat that virtue must triumph over all; or, on the other hand that goodness and loyalty can forever be crushed beneath the feet.

It's an open minded revelation of life as it is. Boles reveals new powers as a dramatic actor. For the first time in his screen career he 'lets go' of himself. You'll be surprised. 2.

Hollywood has relegated to forgetfulness the old mortgage on the sorority houses, the fact that seeds do some other things beside shimmying around in silk underthings, and that students have to study sometimes. In good old Stafford college, all one had to do to finish the four years was to avoid being caught on Dunster Road, the campus necking ground.

Sentinel:

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1. Sentinel, June 27.
 2. News, June 27th.
 1. Leader, July 24.

Friday, July 24th, and CHAPTER VII.

Month:- July

Movie:- "Confessions of a Coed" - Wisconsin, July 23rd.

Journal:

On the Sunday theater page of the Journal for July 26th, there was a three-column cut of a scene from this movie. The picture showed a group of five young men crowding around a telephone in a fraternity house. This was all that the Journal carried on the film. No review of "Confessions of a Coed" was run.

Leader:-

The film opened on Thursday, July 23rd, and on Friday the Leader carried a three-stick review under a four-column streamer headline. There was also a three-column cut of Phillips Holmes, Sylvia Sidney, and Norman Foster of the Cast. The review ran:

Authenticity is absent and so is a good plot, but the Hollywoodian idea of what makes a coeducational school is certainly entertaining, and the film, Confessions of a Coed, provides a pleasant evening at the Wisconsin theater.

Hollywood has relegated to forgetfulness the old mortgage on the sorority houses, the fact that coeds do some other things beside shimmying around in silk underthings, and that students have to study sometimes. In good old Stafford college, all one had to do to finish the four years was to avoid being caught on 1. Dunster road, the campus necking ground.

Sentinel:

Dawn O'Dea's seven-inch review of the film was run on

1. Leader, July 24.

Friday, July 24th, and ran in part:

To understand the screen story, a few definitions may be helpful:

'Coed: An alluring young thing with many pajamas, who looks for a husband.

'Sorority house: A sort of gold coast hotel with plenty of space for classes in tapdancing to do their home work.

'Student: An irresponsible young man with Packard and tweeds.

'Dean: A distant, unreal authority who thunders twice a semester.

'Studies: No need to define something that doesn't exist.

The best part of the picture is the exotic little face of Miss Sidney. The most authentic is the rush for the telephone in the sorority house. 1.

On the Sunday theater page, July 26th, the Sentinel ran a two-column cut, showing in full-length pose, Miss Annabelle Lester, one of the coeds in the film.

News:

A two-column full-length view of Miss Sidney in one of the gowns she wore in the film was carried by the News for Tuesday, July 21st.

A four-inch, banner review by Peggy Patton appeared on Friday, and said in part:

Sweet sixteen and never been missed! The coeds in 'Confessions of a Coed' now showing at the Wisconsin theater, those who were missed --!

Well they were the dear plain girls who found 'bug'-ology more responsive than the men at the college shin-digs, nice because no one wanted them to be otherwise.

Sex is dashed in liberally, but handled discretely by the power of suggestion; pretty girls are splashed everywhere; a few college songs are injected; all combining to make it about as exciting as the usual college yarn. 2.

1. Sentinel, July 24th.

2. News, July 24th.

Sentinel:

CHAPTER VIII.

Month:- August

Movie:- "Goldie" - Wisconsin, August 7th.

Journal:

The Sunday Journal for August 9th carried a two-column cut of Jean Harlow, of the cast, and a four-inch review in which Nancy Lee said:

'Goldie' is terrible. It is crude and unentertaining. It is the case of a show poor in quality being ably presented through modern technic. The film is sexy without any attractiveness about it. Spencer Tracy, former Milwaukee boy, is one of two roustabout sailors who careen around the world searching for 'dames'. Warren Hymer is the other sailor. Over Jean Harlow, seen as a carnival diver, the two have a row and, in the fashion of previous McLaglen-Lowe films, decide their friendship is worth more. 'Goldie' has been made strictly on the McLaglen-Lowe formula, and that, goodness knows, is certainly outmoded. Tracy is too good for this sort of junk. 1.

News:

Leader: ng with a seven-inch, appeal review on Saturday,

August The Leader carried no art on the film but ran a four inch review by Mrs. Clinton on Saturday, August 8th. It read:

Warren Hymer and Spencer Tracy are two cast-iron mugs, flirting and fighting together, in Goldie, current Wisconsin screen attraction.

'We're going to swear off dames for good,' declares Hymer.

'Yeah, and we start right now,' adds Tracy. Then the laugh when Hymer weakens. 'Aw, let's wait until tomorrow.'

Jean Harlow is the Goldie of the plot concerning flirts and skirts, gobs and dames, busted noses, and broken, or almost broken, hearts.

The trio have their daffy moments through the usual number of reels of hilarious cruises, broad romancing, and rollicking roaming. 2.

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1. Journal, August 8th.
 2. Leader, August 9th.

Sentinel:

On Saturday, August 8th, the Sentinel carried a one-column cut of Jean Harlow on the theater page. The review appeared in the first news section on Sunday. In it, Dawn O'Dea said:

'Goldie' is obviously a copy of the well worn girl-in-every-port adventures popularized by Edmund Lowe and Victor McLaglen.

This time the roughneck Romeos are portryaed by Spencer Tracy and Warren Hymer, and the most alluring maid in a bevy of national beauties is Jean Harlow. It was a shame to waste Tracy, a fine actor, on a stupid role, and Hymer, usually alikeable dunderpate, is often too offensive to be funny. The Harlow gets tougher with every picture appearance. They don't use any fancy names to describe her kind in 'Goldie'.

Obviously, 'Goldie' is not one for the children 1. to meet.

Besides the review on Sunday, there was also a two-column closeup of Miss Harlow on the Sentinel theater page.

News:

Along with a seven-inch, tophead review on Saturday, August 8th, the News carried a two-column cut, a half-page long, of Jean Harlow. Of the film, Peggy Patton said:

Two more sailors, a few more ports, and a flock of women! You'll find them in 'Goldie', now showing at the Wisconsin. It is a new version of an oldformula saved from mediocrity by the excellent and laughable performances of its male leads, Spencer Tracy and Warren Hymer.

In the final fadeout they are through with women until - -

Well, see the picture. There are two good reasons why they change their minds.

Not exactly a photoplay for the children, with its sophisticated standards and rough conversation. But plenty of laughs for those who like their entertainment liberally dosed with spice. 2.

1. Sentinel, August 8th.

2. News, August 9th.

CHAPTER IX.

Month:- September.

Movie:- "The Smiling Lieutenant" - Palace, September 11th.

Play:- "Girl Crazy" - Davidson, September 27th.

Journal:

"The Smiling Lieutenant" opened at the Palace on a Friday.

On the following Sunday, September 13th, the Journal carried a two-column close-up of Maurice Chevalier, who played the lead, and a two-stick review by Nancy Lee, in which she says:

So far as 'The Smiling Lieutenant' is concerned, a Chevalier by any other name would do as well. Footage has little to do with placing the stellar laurels, for it is Miriam Hopkins and Claudette Colbert who carry off the honors.

Chevalier sings and smiles and is his charming self. Hopkins and Claudette smile too, and sing (not so well but effectively enough for the needs at hand) and prove themselves deft comediennes.

It is all frothy with winks and wise cracks--
excellent diversion. 1.

On the opening day of "Girl Crazy", September 27th, the Sunday Journal carried a three-stick story on the theater page along with a two-column cut of Benny Rubin of the cast.

On the page with the theater advertisements in Monday's paper, there was run a two-column cut of Benny Fields and his wife, Blossom Seeley, both of the cast. Alongside of the picture was an eight-inch, unsigned interview with Fields, beginning:

You're from the Journal? Say, I used to carry plenty of Journals when I was a kid. I had to; it was the best paper in town. 2.

Richard Davis' review of "Girl Crazy" ran for nearly a column on the next page, and read in part:

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1. Journal, September 13th.
 2. Ibid. September 28th.

The very considerable excitement evidenced in this report is apologized for in advance and the reviewer plunges into the breathless announcement that the Davidson theater is open for business with a good show. It is the musical show called 'Girl Crazy'. The opening came Sunday night.

'Girl Crazy', naturally, is more in fun than phobia and its abundant lunacies are well contrived to lighten the gloom of the period. It is a clattery operetta, rapid in pace and gay in disposition. It serves to exhibit a number of spirited entertainers who are not strangers to the town, along with an astonishingly pepful chorus that has the look of youth.¹

Leader:

The Leader carried a two-column cut of Chevalier on Thursday, September 10th, and the review of the film on Saturday. It was three sticks long and signed at the end with Mrs. Clinton's initials. It read:

Poor Chevalier! If the charming Frenchman doesn't get a vehicle pretty soon, he's going to have to pack up and go back to Paris.

At the Palace this week he struggles- though struggles is too studied a word for his funny nonsensical antics- to make his charm do for everything, but even with the help of two such winners as Claudette Colbert and Miriam Hopkins, The Smiling Lieutenant asks much of one's credulity.

Suggestive touches, as the director would call them (sledge hammer blows to you), keep up the laughs that would otherwise hang suspended often from gaping lips as the piece gets sillier and sillier.

A Graustarkian story permits of a lot of funny wisecracks, as when the naive princess' father chummily addresses the high and mighty Franz Josef of Austria as 'Emp' over the telephone. And the symbolic 'I don't want to play checkers', though overobvious, brings down the house.

A very pretty waltz by Oscar Straugs gives Chevalier² and Claudette a song together.

On Tuesday, September 15th, the Leader carried a banner story on the fact that "Girl Crazy" was coming to Milwaukee before its Chicago run. Then, on the Saturday before the open-

1. Journal, September 28th.
2. Leader, September 12th.

ing, three sticks under a two-column headline were run on the songs in the show.

Mrs. Clinton's eight-inch, banner review appeared on Monday, September 28th, and read in part:

What has been said about Girl Crazy, its rhythms, its mounting, its chorus, and its principals, will not have to be taken back now that George and Ira Gershwin's musical pudding is being tasted. It might even be added that the amount of nutmeg in the piece had been underestimated by the advance reports.

Girl Crazy is recommended as being among the 'different' musical shows. Benny Rubin is recommended as being among the best.

Tuesday's Leader carried a ten-inch, banner interview with Benny Rubin, unsigned, and a one-column cut of the actor. Thursday's carried a six-inch interview with John Haskell, the man who figured out the dances for the show, along with a two column cut of Haskell showing a member of the chorus one of the new steps.

"Girl Crazy" was held over for three extra days in Milwaukee. This fact was called to the attention of Leader readers by a three-inch story on October 2nd. On October 5th, another three-inch story told of George Gershwin's being in town. That was the Leader's last mention of the show.

Sentinel:

Dawn O'Dea reviewed "The Smiling Lieutenant" on Saturday, September 12th, and said in part:

The Chevalier Charm Manufacturing company must have been humming with activity when 'The Smiling Lieutenant' was produced. Lots of Chevalier's highly specialized merchandise is on display in his latest semi-musical pit-

1. Leader, September 28th.

picutre. Customers should be more than satisfied with the deal they get on this transaction with the 'Charm vendor'.

In stooping to tickle the mass funnybone, 'The Smiling Lieutenant' loses some of the subtle charm of 'The Love Parade'. But when the picture settles down as it does in the last half, to highly suggestive pantomime and music, it is even better than 'Love Parade'. Which makes it decidedly worth seeing. 1.

On the next day, Sunday, the Sentinel ran a two-column cut of Chevalier and Claudette Colbert on the theater page.

The first Sentinel story on "Girl Crazy" appeared on Sunday, September 20th. It was Ramsdell's twelve-inch, banner interview with Gregory Ratoff, producer of the revue of which the article said:

His (Ratoff's) newest essay at production is 'Girl Crazy', which he bought from its New York producers.

'In Chicago I went to hear Ben Bernie's band. He played a number and I thought it was great. I asked him to play it again. I did not know its name, but I thought it was great. And I was told that it was called 'I Got Rhythm', and that Gershwin wrote it, and that it was the hit of a New York show called 'Girl Crazy'. I knew I should like a show with that song. I went to New York and saw it. Then I bought it.' He told this with a hearty inflection of candor.

After another paragraph on the producer's views on current shows, Ramsdell closed with this:

There is no doubt about it. 'Girl Crazy' will open the season at the Davidson on the evening of September 27th. Mr. Ratoff will drop in again for the auspicious event. 'I shall like to see my beautiful scenery in such a beautiful, clean theater.' Mr. James Higler, who is housekeeper at the Davidson, dropped his eyes and blushed. 2.

The Sunday Sentinel for the twenty-seventh carried an eight-inch, banner story by Ramsdell on the opening and on

1. Sentinel, September 12th.

2. Ibid. September 20. 28th.

2. News, September 12th.

the coming attractions at the Davidson. In the same issue there was a two-column Marasco drawing of Benny Rubin.

In the five-stick review which appeared on Monday, Ramsdell commented on a quartet in the revue as follows:

Another note worth transcribing tells about the Foursome. The Foursome as its name suggests is composed of four - four sober fellows who sing the same conservative song on three brief occasions and play instruments which were contrived in a mad house. Their sole duty is to enliven the wait between scenes, and in discharging it they make the audience regret that the director could not find something more for them to do. They are not on the stage for more than seven minutes during the show. 1.

News:

The News carried a three-stick review on "The Smiling Lieutenant" on Saturday, September 12th, in which Miss Patton said:

A picture that is gay, humorous, and sparkling. Perhaps not as entertaining to all types of individuals as some of his past offerings, but sure-fire entertainment to those who like charming sophistication, the lingering music of Oscar Strauss, roguish lyrics, a dashing man with 'dynamite' in his eyes and a smile enhanced by a stunning uniform and the love of a royal princess.

Miriam Hopkins proves that she has talent to be considered by her work in this current offering. Claudette Colbert is likeable and convincing as the little entertainer; and Charles Ruggles' characterization is a decided asset to the picture. 2.

I'd be seeing it.

The News for Saturday, September 19, carried a five-inch tophead story on the revue's coming and also a two-column close-up of Margie Ray of the cast. The outline read:

W When you look at Margie you know the big show season is beginning to 'perk'. You'll see her in 'Girl Crazy'

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1. Sentinel, September 28th.
 2. News, September 12th.

starting at the Davidson theater, September 27th, a musical comedy featuring Benny Fields, Blossom Seeley, Benny Rubin and Ben Bernie's orchestra. Benny Fields is a Milwaukee boy. Margie is said to be just one of a large cast of lovely young women, very different in type and appeal.

A week later, on the twenty-sixth there were three sticks on the opening and a three-column cut of Jean Brady and Rena Landeau, two girls of the chorus. The picture was nine inches high. The Sunday Journal for October 4th carried a four-column

Roy Foley's review ran in Monday's News for three-quarters of a column. He said in part:

The girls are all of the new school, the leanish type, all of a size, probably to a pound. All pretty but not one baby doll. They all -- what shall we say -- well, er, that is, well honest, they look intelligent. Beautiful and non-dumb. Any girls that dance as those girls do, any girls that manage to keep the number of gilded and platinum heads among them to the minimum they have, must have degrees, or something. Anyway they have a degree of this and a degree of that, they look smart, they dance like nobody's business, they've got rhythm, and they must have uncommonly good sense to pick a show like 'Girl Crazy' to dance in.

The same issue of the News carried a two column cut of Benny Fields and his wife Blossom Seeley.

A banner interview with Benny Rubin by Peggy Patton ran for six sticks on Tuesday. There was also a three-column cut of Rubin clowning with Frances Upton (of the show) at breakfast.

The October 2nd News carried a stick on "Girl Crazy's" being held over. This completed News publicity on the revue.

All Journal publicity on the "Riders of the Purple Sage" was confined to Miss See's review of late show a stick which

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1. News, September 19th.
 2. News, September 28th.

CHAPTER X.

Month:- October

Play:- "The School for Scandal." Davidson, October 8-9-10.

Movie:- "Riders of the Purple Sage"- Strand, October 22.

Journal:

The Sunday Journal for October 4th carried a four-column wash drawing of Ethel Barrymore and beneath it a two-column silhouette of Harry Plummer and A.G. Andrews, all of the cast. There was also on the same page a five-inch story on the coming of the play and on the fact that Miss Barrymore designed the settings herself.

Richard Davis' seven-inch, tophead review was run on Friday, October 9th. Mr. Davis said in part:

The great handicap in the opening of the three-day stay was the frailty of Miss Ethel Barrymore, who was clearly not herself. Her voice was almost completely inadequate and her diction so slurred and foggy that it was difficult to catch her lines even in the fifth row. It was apparent that the actress was laboring under a severe handicap.

The nature of Miss Barrymore's indisposition was not announced and this reporter is no diagnostician, but it would have been wiser for the company to have placed an understudy in the Lady Teazle role. In that case the delightful old comedy could at least have been enjoyed for itself.

The comedy has been staged handsomely, Miss Barrymore's gowns are creations and justice demands the comment that they are most becoming. If only the lady recovers 'The School for Scandal' will be worth going far to see.

1.

All Journal publicity on the "Riders of the Purple Sage" was confined to Miss Lee's review of less than a stick which

1. Journal, October 9th.

appeared on Sunday, October 25th, and ran:

There's plenty of zip in this one---more cattle, more galloping horse-hoofs over western trails against inspiring cliffs and canyons, as the hero rides for his game. O'Brien is the hero, questioned at first, and Marguerite Churchill the fair rancher in distress. Beery (what a villain he always contrives) is the frowning creature who plots so darkly. The story is by Zane Grey, and is not badly acted, or photographed. 1.

Leader:

The Leader first mentioned "The School for Scandal" on June 27th in connection with the closing of the Davidson theater. At the time, however the opening date for the play was given as September 21st.

On Saturday, September 26th, the Leader ran a two-column cut of Miss Barrymore and a five-inch story on the role of Lady Teazle, which she was to play.

In the Leader for Monday, October 5th, a four-column scene from the play was run, showing men in the dress of the period, seated about a table. A one-column inset to this was a close-up of Miss Barrymore.

The banner story in Thursday's Leader of the same week, was divided between the night's opening of "The School for Scandal" and the movie at the Alhambra. In the same issue a one-column cut of Miss Barrymore was also run.

In the review, of a little more than half a column, which appeared on Friday, October 9th, Mrs. Clinton said:

The name of Barrymore is a power to surmount almost insurmountable difficulties. It can cancel all engagements and bring a phalanx of admirers into a theater. It has transcended physical disabilities which would have

1. Journal, October 25th.

5. Sentinel, October 9th.

laid another low and carry its bearer out upon the stage and through the expected role.

Last night it brought Ethel, chief feminine bearer of the name, upon the stage in 'The School for Scandal' though palpably not herself. With fortitude, if not with brilliance, Miss Barrymore carried on as Lady Teazle in a gorgeously tasteful mounting of the old 1. Sheridan comedy.

"The Riders of the Purple Sage" opened at the Strand on Thursday, October 22nd, and received a three-inch review in the Leader for October 26th, the following Monday. The review, which was unsigned, ran:

The picture is full of intriguing dramatic devices --secret valleys, masked girl riders, stampeding cattle and the judge as the leader of a gang of crooked officials. The climax is especially effective as the climaxes of cowboy romances go. The youthful outlaw D'Artagnan (George O'Brien) escapes with the girl rancher (Margaret Churchill) into the secret valley and rolls down the boulder which brings a landslide and seals the valley 2. from the outside world.

Sentinel: The first item on "The School for Scandal" in the Sentinel was a two-column close-up of Ethel Barrymore on the Sunday theater page, October 4th.

Irving Ramsdell's review, about three sticks, was run on Friday, October 9th. The critic said in part:

It is unfortunate indeed that Miss Ethel Barrymore's indisposition of Thursday evening prevented the combined factors of costume, scenery, and a good cast from having their full effect upon a receptive audience. Her Lady Teazle, which should have dominated the comedy, did not dominate at all, and it was not within Miss Barrymore's power to claim the admiration of the audience. It went by default to her fellow players, who, it should be said in justice, deserved it. 3.

Saturday's Sentinel carried a nine-inch, unsigned interview

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1. Leader, October 9th.
 2. Ibid. October 26th.
 3. Sentinel, October 9th.

with Miss Barrymore. The first five inches were in column two of the front page, and the rest was on the second page under a two-column Sentinel photograph of the actress. The article was mostly concerned with Miss Barrymore's next play, "Camille", and with her opinion of the Renaissance in legitimate drama. By way of personal criticism the story said:

There is in Miss Barrymore's eyes a hint of fatigue; her voice is soft and vibrant. If there has been illness, she is far too proud to mention it. She belongs to a theatrical school whose motto is to carry on. She will do so, majestically. 1.

The Sunday Sentinel for October 25th carried all the Sentinel material on "The Riders of the Purple Sage". It consisted of a close-up of George O'Brien on the theater page, a stick in a column by Dawn O'Dea called "News, Gossip, of Current Films", and a two-stick review in which Miss O'Dea said:

Just to watch George O'Brien riding a horse against magnificent Arizona landscapes makes this picture worthwhile. How that two-fisted, likeable husky can ride! Leaping over canyons, through a waterfall that screens a secret mountain passage and kicking up the dust of cactus country, O'Brien makes horsemanship a beautiful as well as a thrilling study. 2.

News:

In the News for Saturday, September 26th, three inches were given to the coming of "The School for Scandal" a week and a half later. Nothing more was run on the play until the review appeared on Friday, October 9th. It was six sticks long and run under a three-column, single line head, set in Kabel type, as part of the new make-up being adopted by the News at the time for its theater page. The critic, Roy Foley, said in part:

1. Sentinel, October 10th.
2. Ibid. October 25th.

Lady Teazles have trod the boards before, but probably not in the longest memory has a Lady Teazle been so charmingly gowned and plumed, nor has a 'School for Scandal' been so handsomely set. In her white wig, and the curls, in rose taffeta or white satin, she is all loveliness, though apparently very tired.

If there were moments when Barrymore seemed to flutter a bit, and there was a hint of 'Oh, Lord, when will this curtain drop?', one must forgive on the ground that she played Minneapolis the night before, rushed to the Pioneer Limited at Midnight and was jostled out sometime in the gray morning as rudely as though she was just anybody. And if this Lady Teazle had difficulties in Denver, well, there are no apologies to be made now, publicity or privately. 1.

On Friday, October 23rd, the News carried on its theater page a one-column cut of Marguerite Churchill, who played in "The Riders of the Purple Sage". The cut was run, however, in connection with her coming appearance opposite Will Rogers in "Ambassador Bill". No mention was here made of the Strand film.

Peggy Patton's three-stick review of "The Riders of the Purple Sage" was run on Monday, October 26, and ran:

As a book, Riders of the Purple Sage was one of the best selling of Zane Grey's best sellers. As a picture it is one of the fastest moving westerns seen here for a long time. Besides the ceaseless action, excellent photography makes the picture superior to most of its type.

The picture starring O'Brien, one of the reigning favorites among western heroes, will probably be more popular than the silent which featured William Barnum and Tom Mix. Miss Churchill does little in the way of acting, but she is an excellent bit of scenery in a beautiful Arizona setting. The show was actually made in the country of which Zane Grey wrote. Fifteen genuine cowboys, as well as the regular Fox cowhands, appear in the picture. 2.

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1. News, September 26th.
 2. Ibid. October 23rd.

celled by those of the stage productions, and that among the latter there was a close race for honors.

I hardly feel qualified to pass on the writing ability of any of the critics except by basing choice on the power each had to interest me. First place goes to Mr. Davis, of the Journal, with the three others in a tie for second.

I have reason to believe that many persons, like myself, read Mr. Davis' reviews as one would read a light essay - for its entertaining rather than its informative value. If this is true, the critic is doing for stage publicity exactly what the news headlines mentioned above have been doing for the movies, increasing the publicity value of the reviews by enlarging the field of readers to include the casual theater-goer.

There is one more point worth mentioning in conclusion to this thesis. It is this: I could see no apparent relationship between the amount of paid theatrical advertising and the publicity carried by any of the four papers.

thus accomplishing the same results as the "indirect approach" in advertising. Certainly publicity which has taken a lesson from advertising should be that much more effective.

In regard to criticism of the legions of stage, the four papers' policies are more alike, varying only in the number and the timing of stories run on any one production. In this, the Leader was again first, keeping its readers informed about a show well in advance of the opening date.

Finally, as to the actual quality of the critical writing, it will be seen that on the whole, the stage reviews were ex-

CONCLUSION.

From the examples given in this thesis and from observations made while collecting them, I conclude that of the four papers considered, the Milwaukee Leader gave the most publicity to theatrical matter, both in point of space and of consistently favorable comment.

It will first be observed that there was some variation among the papers in the manner in which movie reviews were handled. For example: the Journal ran all its reviews on Sunday, and kept them under a stock head. The Sentinel used a stock head, but scattered the reviews through the week, while the Leader and the News each ran their reviews on weekdays under regular news heads.

The advantage of this last method, from the point of view of the theater people, is obvious. A news headline not only gives the publicity greater prominence, but attracts readers other than those who are expressly seeking movie reviews, thus accomplishing the same results as does the "indirect approach" in advertising. Certainly publicity which has taken a lesson from advertising should be that much more effective.

In regard to criticism of the legitimate stage, the four papers' policies are more alike, varying only in the number and the timing of stories run on any one production. In this, the Leader was again first, keeping its readers informed about a show well in advance of the opening date.

Finally, as to the actual quality of the critical writing, it will be seen that on the whole, the screen reviews were ex-

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