

St-t-tammering Is Mostly Mental, Declares World's Highest Paid Stutterer

'Break' During Act in Spokane Showed Rosco Ates Way Success; Now He Lives Jekyll-Hyde Existence On and Off Stage.

BY JOHN W. THOMPSON

The highest paid stammerer in the world sat in his dressing room at the Lyric yesterday and discussed the artistic and affliction aspects of stuttering.

In a perfect flow of unhampered speech, Rosco Ates, red-haired comedian, characterized the affliction of stammering as "75 per cent bunk and hokum. It's mostly mental," he said.

Until he was 18 Mr. Ates was a victim of the habit of not being able to speak when and as he wished. Then he went away to music school where he studied violin. Being a boy from the farm, as he describes it, having been born in Hattiesburg, Miss., Mr. Ates didn't pay any attention to his stammering habit, took it altogether for granted. When folks laughed at him he laughed too.

Would Finish Story Later

"If I started a story, got to stuttering, I laughed and told them I would finish it the next day," he said.

Although Mr. Ates specialized on the violin, which he plays in his act this week, he also studied singing. He discovered that whenever he sang he stopped stammering, and could stop off phrases without faltering. If he could do it when he was singing, he could do it any time, he logically concluded.

Having bolstered his self-confidence and lost the fear of stopping in the middle of a word, Mr. Ates promptly stopped stammering. It was while he was playing on the stage at Spokane, Wash., that the "break" which brought Rosco fame occurred.

"Chatter" Stopped

Mr. Ates was doing an act which included violin and several other kinds of instruments. With his music he had, of course, a line of chatter. Suddenly the "line" stopped. Mr. Ates could not remember what came next. He was faced by that ogre of stage inhibitions, loss of memory.

The old habit of stammering came back through the mental void which ensued. He stuttered, stammered, whistled and gurgled as never before. At first the audience kept sympathetically silent. Spontaneously it burst into applause, more than Rosco ever had heard.

"I just figured I had gotten a hold of something there," he said.

Began Jekyll-Hide Life

From then on Mr. Ates was a sort of Jekyll and Hyde. On stage he stammered. Off-stage he didn't. Success followed quickly. His first motion picture was "South Sea Rose," with Lenore Ulric.

Throughout his career Mr. Ates

has been besieged with letters and personal calls from stutters in every town and city he visits. They hail him as a sort of king of the tribe. But instead of saving their ruffled nerves Mr. Ates has become a doctor. He takes each visitor in tow, teaches him all he can in a short time and so far he has had tremendous success training people not to stutter.

He would like to play character roles; hopes to when he returns to Hollywood soon. Until then he intends to go along happily making his living by stuttering and spending his spare time teaching people not to stutter.

Would Finish Story Later

"If I started a story, got to stuttering, I laughed and told them I would finish it the next day," he said.

Although Mr. Ates specialized on the violin, which he plays in his act this week, he also studied singing. He discovered that whenever he sang he stopped stammering, and could stop off phrases without faltering. If he could do it when he was singing, he could do it any time, he logically concluded.

Having bolstered his self-confidence and lost the fear of stopping in the middle of a word, Mr. Ates promptly stopped stammering. It was while he was playing on the stage at Spokane, Wash., that the "break" which brought Rosco fame occurred.

"Chatter" Stopped

Mr. Ates was doing an act which included violin and several other kinds of instruments. With his music he had, of course, a line of chatter. Suddenly the "line" stopped. Mr. Ates could not remember what came next. He was faced by that ogre of stage inhibitions, loss of memory.

The old habit of stammering came back through the mental void which ensued. He stuttered, stammered, whistled and gurgled as never before. At first the audience kept sympathetically silent. Spontaneously it burst into applause, more than Rosco ever had heard.

"I just figured I had gotten a hold of something there," he said.

Began Jekyll-Hide Life

From then on Mr. Ates was a sort of Jekyll and Hyde. On stage he stammered. Off-stage he didn't. Success followed quickly. His first motion picture was "South Sea Rose," with Lenore Ulric.

Throughout his career Mr. Ates

has been besieged with letters and personal calls from stutters in every town and city he visits. They hail him as a sort of king of the tribe. But instead of saving their ruffled nerves Mr. Ates has become a doctor. He takes each visitor in tow, teaches him all he can in a short time and so far he has had tremendous success training people not to stutter.

He would like to play character roles; hopes to when he returns to Hollywood soon. Until then he intends to go along happily making his living by stuttering and spending his spare time teaching people not to stutter.

Would Finish Story Later

"If I started a story, got to stuttering, I laughed and told them I would finish it the next day," he said.

Although Mr. Ates specialized on the violin, which he plays in his act this week, he also studied singing. He discovered that whenever he sang he stopped stammering, and could stop off phrases without faltering. If he could do it when he was singing, he could do it any time, he logically concluded.

Having bolstered his self-confidence and lost the fear of stopping in the middle of a word, Mr. Ates promptly stopped stammering. It was while he was playing on the stage at Spokane, Wash., that the "break" which brought Rosco fame occurred.

"Chatter" Stopped

Mr. Ates was doing an act which included violin and several other kinds of instruments. With his music he had, of course, a line of chatter. Suddenly the "line" stopped. Mr. Ates could not remember what came next. He was faced by that ogre of stage inhibitions, loss of memory.

The old habit of stammering came back through the mental void which ensued. He stuttered, stammered, whistled and gurgled as never before. At first the audience kept sympathetically silent. Spontaneously it burst into applause, more than Rosco ever had heard.

"I just figured I had gotten a hold of something there," he said.

Began Jekyll-Hide Life

From then on Mr. Ates was a sort of Jekyll and Hyde. On stage he stammered. Off-stage he didn't. Success followed quickly. His first motion picture was "South Sea Rose," with Lenore Ulric.

Throughout his career Mr. Ates

has been besieged with letters and personal calls from stutters in every town and city he visits. They hail him as a sort of king of the tribe. But instead of saving their ruffled nerves Mr. Ates has become a doctor. He takes each visitor in tow, teaches him all he can in a short time and so far he has had tremendous success training people not to stutter.

He would like to play character roles; hopes to when he returns to Hollywood soon. Until then he intends to go along happily making his living by stuttering and spending his spare time teaching people not to stutter.

Would Finish Story Later

"If I started a story, got to stuttering, I laughed and told them I would finish it the next day," he said.

Although Mr. Ates specialized on the violin, which he plays in his act this week, he also studied singing. He discovered that whenever he sang he stopped stammering, and could stop off phrases without faltering. If he could do it when he was singing, he could do it any time, he logically concluded.

Having bolstered his self-confidence and lost the fear of stopping in the middle of a word, Mr. Ates promptly stopped stammering. It was while he was playing on the stage at Spokane, Wash., that the "break" which brought Rosco fame occurred.

"Chatter" Stopped

Mr. Ates was doing an act which included violin and several other kinds of instruments. With his music he had, of course, a line of chatter. Suddenly the "line" stopped. Mr. Ates could not remember what came next. He was faced by that ogre of stage inhibitions, loss of memory.

The old habit of stammering came back through the mental void which ensued. He stuttered, stammered, whistled and gurgled as never before. At first the audience kept sympathetically silent. Spontaneously it burst into applause, more than Rosco ever had heard.

"I just figured I had gotten a hold of something there," he said.

Began Jekyll-Hide Life

From then on Mr. Ates was a sort of Jekyll and Hyde. On stage he stammered. Off-stage he didn't. Success followed quickly. His first motion picture was "South Sea Rose," with Lenore Ulric.

Throughout his career Mr. Ates

has been besieged with letters and personal calls from stutters in every town and city he visits. They hail him as a sort of king of the tribe. But instead of saving their ruffled nerves Mr. Ates has become a doctor. He takes each visitor in tow, teaches him all he can in a short time and so far he has had tremendous success training people not to stutter.

Would Finish Story Later

"If I started a story, got to stuttering, I laughed and told them I would finish it the next day," he said.

'Hands Across the Table' Returns to Circle; New Films Booked for Apollo, Indiana



Conductor's Dream Will Be Realized

Cincinnati Production of 'Die Walkure' to Initiate Series.

BY JAMES THRASHER

With the production of Richard Wagner's "Die Walkure," Friday and Saturday, conductor Eugene Goossens of the Cincinnati Symphony Orchestra will have realized the dream of several of his predecessors—winter opera sponsored by the orchestra.

The opera, first of four Wagner music-dramas to be presented during the season, is to be sung by a cast of famous artists, and is staged, costumed, and performed in true Wagnerian tradition.

Second of Wagner's colossal cycle, "The Ring of the Nibelungen," "Die Walkure" is the most universally beloved of the four. In the light of theatrical experience it is the most adaptable to single presentation. It is essentially a lyric opera and contains many familiar passages, among them "Wotan's Farewell," and the "Magic Fire Scene," "Siegfried's Love Song," and "The Ride of the Valkyries."

Based on Mythology

"Die Walkure" tells the love story of Siegmund and Sieglinde, earth-born children of Wotan, foremost of the gods. Unaware of each other's identity, they are destined to meet and produce a mighty hero—son Siegfried.

Act I shows the meeting of the two in the hut of Hunding, Sieglinde's husband and captor. In the radiance of the spring night, Siegmund sings his love song, draws his sword and flees with Sieglinde.

Punishment Demanded

The second act opens with Wotan telling his goddess-daughter Brunnhilde that she must go to the aid of Siegmund, who is being pursued by Hunding. Fricka, goddess of the home, persuades Wotan of the sin of his mortal children's illicit love and demands their punishment.

A battle between Hunding and Siegmund results in Siegmund's death and Wotan, entering, slays Hunding with a glance as Brunnhilde leads the weeping Sieglinde away.

In Act III, Wotan pronounces Brunnhilde's doom for her part in aiding the lovers. She shall lose her divinity, and shall be put to sleep on a rock surrounded by flames, so that only a great hero may rescue her. Wotan casts the spell of sleep over her, sings his farewell and kisses away her divinity. The Magic Fire music is heard, and the curtain descends.

The cast is as follows:

CAST OF PRODUCTION	
Siegmund	Paul Althaus
Hunding	Herbert Gould
Fricka	Fred Patten
Sieglinde	Greta Gruen
Brunnhilde	Cyrene Van Gordon
Fricka	Elizabeth Wyner
Gerhilde	Albertine Potts
Wotan	Florence Weigel
Sieglinde	Frances Farmer
Sieglinde	Louise Kleve
Sieglinde	John Sherman
Grimgerde	Antoinette Bower
Rosswein	Sebastian Seehaus
Chico	Georgianna Ridder

APOLLO

Lawrence Tibbett in *Metropolitan*

STARS FRIDAY
IT'S CAY—IT'S EXCITING!!

BARBARA STANWYCK in *Red Salute*

ROBERT YOUNG CLIFF EDWARDS

ALWAYS A GOOD SHOW

LYRIC

LAST 3 DAYS!

STUTTERING ROSCO ATES IN PERSON

BILLY HOUSE

THE CASE OF THE LUCKY LEGS

WARREN WILLIAM PATRICIA ELLIS

TONIGHTS CAT YOUR NEIGHBORHOOD THEATERS

PRESENTATIONS

WEST SIDE

STATE

202 W. 10th St. May Robson "STRANGERS ALL"

BELMONT

W. Wash. Double Feature Chester Morris "PUBLIC HEROES"

DAISY

2540 W. Mich. Double Feature Nellie Carroll "AFTER THE DANCE"

DAIRY

242 E. New York Double Feature Fred Astaire "WE'RE IN THE MONEY"

EMERSON

4630 E. 10th St. Double Feature Spencer Tracy "MAN ON THE FLYING TRAPEZE"

HAMILTON

212 E. 3rd St. Double Feature George Raft "EVERY NIGHT AT MIDNIGHT"

PARKER

2320 E. 3rd St. Double Feature David Wayne "FRONT PAGE"

STRAND

1335 E. Wash. St. Joan Blondell "WE'RE IN THE MONEY"

ROXY

2721 E. Wash. St. Guy Kibbe "MARY JANE'S GUN"

Paramount

4630 E. 10th St. Spencer Tracy "DANTE'S INFERNO"

SOUTH SIDE

FONTAIN SQUARE

Jean Harlow Wallace Berry "CINA SEAS"

SANDERS

At