

'AH, WILDERNESS!' PRESENTS BIG, HAPPY (AT TIMES) FAMILY

Popular Hit From Stage Opens Today

'Comedy of Recollection' by O'Neill Is Loew's Film Feature.

BY JOHN W. THOMPSON
The Nat Millers are entertaining this week at Loew's. Essie's baked some pies and Lily's turned out another batch of cookies. After dinner we'll all go out on the front porch and watch a little charade called "Ah, Wilderness!" (it's by a writer named Eugene O'Neill).

Arthur's home from Yale and Uncle Sid (s-sh-sh, he's been drinking again) is with us for a while. I don't know what we're going to do with Tommy, he's grown out of all his clothes, the little imp. And Mildred is becoming quite a lady, wants to go out with the fellows and all that. And Richard, oh my, draw up a chair and we'll tell you all about it.

It's 1906 when automobiles were really new. Strips is the discipline, religious the attention to taste and manners.

Family Is Ordinary

Nat Miller owns a newspaper in a small town. He and his wife, Essie, live comfortably, humbly with their family. Arthur's at the pipe-smoking, turtle-neck sweater stage, just a little bit better than any one else. Mildred is flighty, romantic, yet shy; Tommy is heaven-sent, always up to something.

Richard, about whom most of the story centers, is at that strangely uncertain stage which most of us call with a few regrets and many inward smiles. He is in love with the girl across the street, to whom he sends copies of Swinburne's poems. He doesn't exactly understand philosophy but he knows it must be beautiful, so he buries himself in it.

At the Miller home lives Lily, Nat's spinster sister, who is in love with Uncle Sid. But Uncle Sid, between jobs a resident at the Miller home, repeatedly ruins his chances with Lily by consistent binges.

Father Comes on Scene

Muriel's father, irked by the poetic love messages from Richard to his daughter, appears at the Miller home, armed with a note to Richard from Muriel telling her youthful lover she never wants to see him again. Richard, despondent, decides on "something desperate" and the day is pretty well washed out for the family when Richard isn't home by 10:30 that night.

He finally comes home drunk. One can imagine the horror of such a situation. Richard had made a date with a blond down at the Pleasant Beach House. She had taken five dollars from him, poured strong drinks into him, kicked him out.

Next day Nat straightens things out with Richard, has the famous heart-to-heart talk with him. Muriel slips out of her room where her father has kept her in punishment because of her correspondence with Richard, and the two re-plot their troth. Richard gets his first kiss and is thrown into a trance.

But It Ends Happily

The play ends happily, with Sid and Lily on the front porch, in love again, sipping lemonade which Sid has secretly spiked. Richard and Muriel are arm-in-arm beneath the trees, and Mildred is in heaven with her first beau. Nat and Essie agree that theirs may not be the spring of love, but winter isn't such a bad season either.

There can be little doubt that "Ah, Wilderness!" is one of the few truly great motion pictures ever produced. It has captured, almost completely, the spirit of O'Neill, the summerly, fragrant texture of comedy woven by a master of the art.

Lionel Barrymore does not, as far as we are concerned, play the role of Nat with the dramatic fervor which featured George M. Cohan's portrayal on the stage. But Mr. Barrymore does play it differently, and well. His best scenes are the father-and-son sequence and with Wallace Beery (as Uncle Sid) when the two come home from the picnic a little on the damp side.

Mr. Beery Convincing

Mr. Beery is marvellously convincing as Uncle Sid. No one can be the kind-hearted fool that Beery plays quite as well as he can. It's a sort of "Min and Bill" role, with added restraint and better timing.

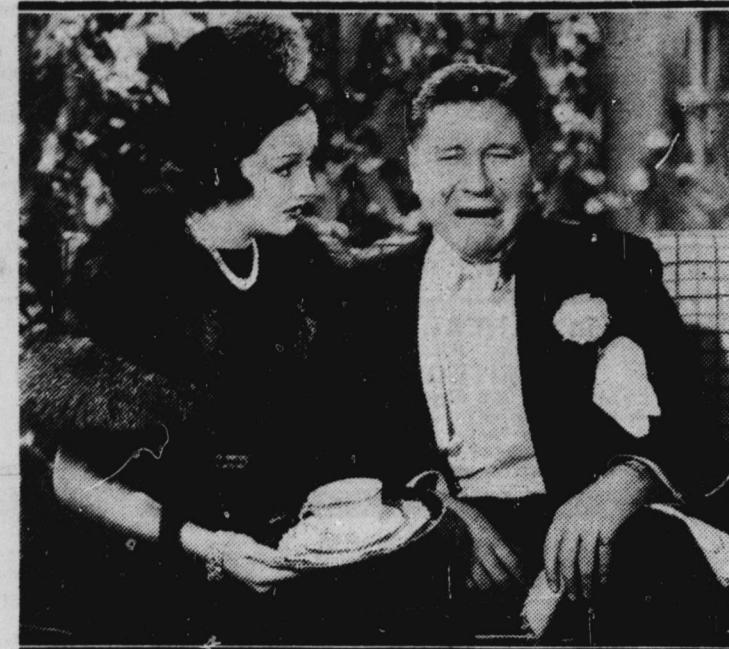
Too much can't be said about Eric Linden's portrayal of the lovesick Richard, whose head is in the clouds so much that he often stumbles. Mr. Linden has deftly stretched and pulled this part, thrown it out of joint enough to give it emphasis and prominence among the others. His best scene is the one in which he gives his high school valedictorian address.

Cecilia Parker's picture debut is made in the part of the sensible, sweet and lovely Muriel, who knows how things should be, much better than her boy friend Richard. But her devotion to him sometimes sways that good sense.

Good in Roles

Aline MacMahon makes an ideal Lily. Her scenes are crammed with pathetic comedy. Spring Byington is at her best in the role of Essie, Nat's devoted wife. She displays a freshness we hadn't thought her capable of showing.

What's the Matter Jack? He'll Be at Lyric Friday



Indianapolis Symphony Concert to Bring Former Pupil, Teacher

Conductor Ferdinand Schaefer Played Important Role in Developing Genius of Miss Essex, Cellist.

A former pupil and teacher are to appear as soloist and conductor on Tuesday night's Indianapolis Symphony Orchestra concert when Louise Essex, cellist, plays the Saint-Saens A Minor Concerto with the orchestra under the baton of Ferdinand Schaefer.

Mr. Schaefer was Miss Essex's first instructor and, incidentally, she was his first cello pupil. Being a violinist, he felt unequalled to teach any other instrument, but finally gave in to her mother's pleadings, and lessons began.

It was only a few months, according to Mr. Schaefer, until Miss Essex's genius became apparent, and he determined that she should receive training from a master of the instrument. Accordingly, he arranged for her to go to Boston for lessons under the famous cellist, Alvin Schroeder.

Studied in Leipzig

When Miss Essex was 17, Mr. Schaefer asked his friend Julius Klemel to accept her as his pupil in the Leipzig Conservatory. She studied there several years, and was honored by selection as the only musician from the entire student body to appear as soloist with the Leipzig Symphony Orchestra.

Immediately after leaving Germany, Miss Essex enrolled in the Paris Conservatory as pupil of Diran Alexanian. There the world famous cellist, Pablo Casals, enthusiastically stated his belief in her genius.

Mr. Schaefer and Miss Essex vie with each other in exchange of compliments and expressions of high regard.

Proud of His Part

The veteran orchestra leader leath to admit the important part he has played in the young artist's career, expressed his gratitude for her loyalty to her first teacher, and said, "I am proud of having had a hand in shaping her original destiny to become America's outstanding woman cellist."

"I am particularly happy to appear with Mr. Schaefer," Miss Essex said, "because of the high personal and musical regard which I hold for him."

His faith in her and the help he gave so freely, she maintains, contributed much to the courage she needed to attain success.

Vina Delmar Writes Colbert Film Play

Enemies Are Lovers in Their Next Movie

Gladys Swarthout Rejects Radio Bid

Maestro to Present Show With Band Jan. 26.

Roof Ballroom Engages Heidt

Modern Times' Premiere Fixed

Chaplin's New Film to Open Run Jan. 14.

Mrs. Burroughs to Appear at De Pauw

St. Clair's New Picture to Open

45 Given Contracts as Film Show Girls

50 Given Contracts as Film Show Girls</