

An Old Fool Can't Quit, Says Actor

Barbier, After 35 Years on Stage and Screen, Signs New Contract.

BY GEORGE BARBIER
As Told To
RUTH M'AMMANT
Times Hollywood Correspondent
(Editor's Note: Mr. Barbier plays in "The Princess Comes Across," opening at the Circle Friday.)

Some of us don't know when to quit, and I'm one. I've been an actor for over 35 years and that means I started carrying a spear as an extra and have come up through the grind of one-night stands, stock companies, and Broadway successes to Hollywood.

I'm old enough to sit in a rocking chair on my front porch; I'm tired enough to fall asleep in the afternoon sun—but I am just an old fool.

I looked at a sheet of paper the other day which, when signed, would probably keep me acting for the rest of my life. What did I do? I blustered and raved about "time to retire." I yelled "take it away" and then the soothing voice of a Paramount "big chief" said, "Now, George, the screen needs you, we can't get along without you," and I, an actor to the finish, fell for the flattery. I signed the contract.

Was to Have Been Minister

Too many years ago I was born in Philadelphia. Being the only child, my mother thought I ought to be a minister. At eight a fellow hasn't many ideas for the future and so I listened to a family discussion with an occasional "Yes, Ma" and "Yes, Pop."

"He would make a fine minister," said mother, "I always wanted a minister in our family."

"What about it, son, would you like to be a preacher?" asked father. "Yes, Pop."

"Now then, you must be a good little boy because ministers have to be good men."

"Yes, Ma."

School Play Started It

And so, up until the time I entered Crozier College, I was going to preach. Then one day the dean came for a two-line part in a school play and all bets were off. I left school abruptly and made a job for the theatrical agencies. I was a job with a small company doing some one-night stands in New England. We got stranded and I had far to New York—that's all.

When I arrived at the old Grand Central Station, I sat down in the waiting room to think things over. I was hungry, I didn't know New York; perhaps I should have been a minister after all. There was a fat man sitting across from me. He was well dressed and had a kindly face. I avoided his steady gaze by hanging my head over my knees. He got up, walked away. And when I lifted my head, I saw a lone green bill on the bench where he had been sitting. I imagined I was hungry, I even felt faint to justify my looking around to see if any one else saw that bill. No one noticed and I jumped over and sat down on it. I stayed there one-half hour before I had the courage to put the bill in my pocket. Outside the station I looked at it—\$2—and I went in a chop house and ordered. I went to the fat man with the kind face noticed my predicament and left it?

Leading Man, Plus

In my next job I was leading man, drummer in the daily parade advertising the show, the mellowed player behind the scenes, and a contributor—all for \$15 a week—promised. I was years in repertoire and stock before Daniel Frohman noticed me. Speaking of Frohman, there was a man of quick decision and courage. I hadn't played on Broadway, I had never been called "big time" when he called me to his office.

"Barbier," he said, "I have a great play here—Hunchback of Notre Dame—and I want you to play in it."

"I'd like to, Mr. Frohman, what is the part?"

"The lead—you'll create the role of the hunchback."

"But, Mr. Frohman, I—I've never—"

Long for Old Days

I have been saying "yes" ever since. There's scarcely a type of role written which I haven't played. The original "Hunchback of Notre Dame" played at the old Daly's Theater in New York. I was not off Broadway and almost continually in a production.

How I hate to see those days of the successful theater pass on. And one by one my old actor friends pass on with them. I now find myself here in Hollywood, at the end of my fifth year. It's a great place, it gives me every luxury and security that a man could wish. There's something tremendous about motion pictures. I feel like a little piece of metal in a vast industrial machine. And that machine is traveling ahead into a great future.

If I get homesick at times for the good old days when a star held his hand out to help a poor "extra" get a job, if I miss the Frohmans, the Belascos and Bradys, I am certain that I miss the last of the great producers in the theater. There will be no incentive for such a group of men... again.

Highlights of Coming Week's Attractions at Local Picture Houses



Student Solos to Be Feature

Spring Concert by Jordan Artists to Be Given Friday Night.

The annual spring concert of the Arthur Jordan Conservatory of Music, which has given in past seasons such items as student opera and various faculty soloists, is to present student soloists with the conservatory orchestra this year for the first time, at 8 Friday night in Caley Mills Hall.

Featured on the program are to be James Hartley, pianist; Martha Rucker, violinist; and Eugenia Magidson, soprano.

Mr. Hartley is a pupil of Bomar Cramer, and is to be heard in the first movement of the Mozart A Major Concerto. Miss Magidson, student of Glenn Friedmood, is to sing the "Cavatina" from Rossini's opera, "The Barber of Seville."

Miss Rucker's solo will be the first movement of the Beethoven Violin Concerto. She is a pupil of Hugh McGibeny.

Guests to Be Present

The orchestra, under Mr. McGibeny's direction, is to play the Andante from Tchaikowsky's Fifth Symphony, and compositions by Grieg, Jahnfelt, Gluck and Delibes, as well as soloists' accompaniments.

Three works by Clarence Loomis, head of the conservatory's theory and composition department, are to open the program when sung by the Conservatory Choir. Donald C. Gilley, conductor, and Virgil Phenister, bass soloist.

The concert is to climax the conservatory's annual High School Day and "open house," at which time high school seniors from over the state are entertained. Alumni and friends of the school are invited to Friday night's concert. The Jordan Spring Prom at the Marrot is to close the activities following the concert.

Evans School Pupils Give Play Tomorrow

Eighth grade pupils of the William Evans School are to give a class play, "The Big Date," at 8 tomorrow night.

In the cast are to be Dorothy Bannon, Jessie Lowden, Betty Biehl, Walcie Chitwood, Virginia Haefl, Doris Linville, Dorothy Chitwood, Herbert Davis, Orville LaPara, Joe Backmeyer, Carl Hardin, Chester Seitz, Lella Watson, Lillian Watson, Imogene Williams, Cora Irene McCubbins, Mary Kellams, Maxine Wells, Barbara Woods, Gerry Starkey, Betty Gibson, Wanda Martlage, Rosalie Snider, Margery Naeckenhurst, Robert Weaver, Herman Tilly and Majorie Campbell.

Hopper's Son in Films

Wolfe Hopper, newly signed Paramount actor, is the son of DeWolf Hopper, noted actor, and Hedda Hopper, also of screen and stage fame.

WHERE, WHAT, WHEN

APOLLO
"Under Two Flags," with Ronald Coleman, Claudette Colbert, Victor McLaglen and Rosalind Russell, at 11, 1:30, 3:30, 5:30, 7:40 and 9:50.

CIRCLE
"Show Boat," with Irene Dunne, Allan Jones, Paul Robeson, Helen Morgan and Charles Winninger, at 11, 1:30, 3:30, 5:30, 7:40 and 9:50.

LOEW'S
"The Unquarred Hour," with Loretta Young and Franchot Tone, at 11, 1:30, 3:30, 5:30, 7:40 and 9:50.

KEITH'S
"The Trial of Mary Dugan," presented by the Federal Players, at 11, 1:30, 3:30, 5:30, 7:40 and 9:50.

LYRIC
On screen, "The First Baby," at 11:41, 2:14, 8:07, 8 and 10:24. On stage, Buddy Rogers' Band, at 1:15, 3:48, 6:41 and 9:34.

Writing Books on Dance Art

Eleanor Powell Preparing Material for First Literary Effort.

Months of research in Verona, minute measurement and copying of buildings, streets and gardens, and construction of miniature sets preceded the actual filming, Mr. Kiesling said.

He cited the adaptability of Shakespeare to the screen, and said that fewer deletions have been made in the text than for any stage presentation.

Mr. Kiesling admitted a lack of personal magnetism in screen drama, but called attention to the fluidity, quick change of scene and mood, and magnitude of presentation impossible in any other medium.

"Romeo and Juliet," when it finally appears in pictures, promises to be a combination of Shakespeare's genius, American technical proficiency, and British stage tradition. Of the large cast of principals, which includes besides Miss Shearer and Mr. Howard, Basil Rathbone, Ralph Forbes, Reginald Denny, C. Aubrey Smith, John Barrymore and Edna May Oliver, all but the last two were born in the British Empire.

The speaker quoted Prof. William Strunk of Cornell University, technical adviser for the production, who claimed that motion picture versions of Shakespeare will gain new Shakespearean readers. The case of "David Copperfield," Mr. Kiesling said, proves this assertion. He was told by the head of the Cleveland Public Library that before work

was begun on the picture, there were 11 dusty copies of the Dickens classic on the library shelves. But between the picture's announcement and its completion, the library was forced to buy 74 additional copies.

In Detroit, Mr. Kiesling continued, the public school library purchased 400 volumes of "David Copperfield" to meet the demand created by the picture, and at that rate, they are preparing to purchase 1000 copies of "Romeo and Juliet."

Mr. Kiesling paid tribute to the influence of the 21-year-old Indiana Indorsers of Photoplays Society, one of the pioneers in its field. As a sideline to his work as Shakespearean press agent, he is helping to organize similar groups throughout the United States and Canada.

20 Sets Are Needed for Average Movie

HOLLYWOOD, May 20.—It's been a long time since the old days when one set supplied all the atmosphere necessary for a motion picture.

As many as 35 sets now are used for one picture. The average is 20 sets, according to William LeBaron, managing director of production at a large studio. One of the most elaborate sets was designed for the new Carole Lombard-Fred MacMurray picture, "The Princess Comes Across."

A Federal Theater Project Works Progress Administration

KEITH'S
FEDERAL PLAYERS
"The Trial of Mary Dugan"

NIGHTS, 15c, 25c, 40c
SAT. MAT., 10c, 20c, 30c

In Preparation
"THE ROYAL FAMILY"

Better Films Up to Educators, Clubs and Press, Kiesling Says

M-G-M Representative, Here to Promote Shakespeare Film, Cites Renewed Interest in Classics.

The presentation of literary classics, particularly Shakespeare and opera, on the screen depends entirely upon American educators, civic organizations and newspapers, according to Barrett Kiesling, Metro-Goldwyn-Mayer studios representative.

Mr. Kiesling, speaking before a group of Indianapolis educators, press representatives, club women interested in the promotion of better motion pictures, and members of the Indiana Indorsers of Photoplays at a luncheon in the Lincoln yesterday, said the problem of good pictures long since had been solved. Trial and error methods have disclosed that the most powerful "press agency" is local indorsement and promotion.

The speaker's chief mission was to acquaint his audience with the forthcoming film version of "Romeo and Juliet," to be released in August or September, with Norma Shearer and Leslie Howard as the immortal lovers.

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Actor Flinches at Robinson's Scowl

HOLLYWOOD, May 20.—Because an actor couldn't face Edward G. Robinson's scowl, a scene in "Bullets or Ballots" had to be retaken several times.

The story called for Mr. Robinson to strike another actor after speaking several menacing words to him. Each time the actor flinched before Mr. Robinson could strike him, and the scene had to be retaken.

Tired of wasting time, the "Little Caesar" actor omitted several lines from his script, and struck his fellow player sooner than the latter expected. The missing lines will continue to be missed, and the director declared the action was perfect.

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The defendant guilty or not guilty? As members of the jury, the audience decides.

The Federal Players are proving to audiences at Keith's this week that they have what it takes to "put over" gripping melodrama. Their vehicle, "The Trial of Mary Dugan," is an unusual play, and the Players make it one of their best offerings.

The leading roles are played with directness and certainty which convince us the personnel is profiting from weeks of effort behind Keith's footlights. Setting and lighting are good, and there is evidence of skillful direction behind the staging.

The play itself is one which elicits favorable audience reaction. The audience appeared to appreciate the informality which makes it a part of the cast as members of the jury. The speeches are directed at the audience, rather than to cast members.

"The Trial of Mary Dugan" is the trial of a show girl charged with murder of her lover. Alice Arnold plays the difficult role of defendant with keen interpretation. Her most difficult moments, it seems are not when, on the witness stand, she faces a belligerent prosecuting attorney, but during the long periods when she sits beside her lawyer listening to accusations of the prosecutor and damaging testimony by witnesses.

If Miss Arnold tires during these long stretches, she fails to show it, and her actions are very much like we believe a defendant's would be under similar, but real, circumstances.

Play Roles Well

In the role of district attorney, Jack Duval succeeds in arousing his audience to reactions indicating he is held in the same contempt all official stage and movie district attorneys are expected to stimulate. To his credit, he does not overdo a good thing.

His court opponent, Jimmy Dugan, brother of Mary, who dramatically comes to the last-minute aid of his accused sister, is played well by Ned LeFevre. Mr. LeFevre does not seem to lose his own identity in his role quite as well as does Mr. Duval in his, but his performance, nevertheless, is good.

As the bereaved Mrs. Edgar Rice, widow of the man for whose murder Mary Dugan is being tried, Mrs. Ricca Scott Titus plays well a rather difficult role.

Several witnesses, particularly two show girl friends of the defendant, played by Betty Anne Brown and Ruth Benefield, enliven the grim proceedings with somewhat undignified conduct, and as a French maid, Bernice Wood is sufficiently ignorant of American court customs to make her part the best comedy in an otherwise serious drama.

Court Scene Realistic

A large cast of court assistants, reporters, witnesses, cleaners, spectators, stenographers and others make the courtroom scene real, while Judge Nash (Ira B. Klein) presides over it with dignity and ease.

"The Trial of Mary Dugan" is not a "reform" play. It makes no attempt to criticize the American legal system, nor does it dwell on possible faults in the social system which might lead to murder. The author, Bayard Veiller, merely dramatized what might take place in any criminal court any day of a murder trial. The result is an intense, powerful melodrama.

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'The Trial of Mary Dugan' Rated One of Best Plays Produced by Keith Troupe

Federal Players Let Audience Sit as Jury to Adjudge Guilt or Innocence of Show Girl Charged With Murder of Her Lover.

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YOU'LL SCREAM WITH UNCONTROLLED DELIGHT AT THE FROTHIEST AND MOST SPARKLING, ROMANTIC COMEDY YOU'VE EVER ENJOYED!

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HUGH HERBERT
as "Toto" boom companion of "Philippe" and his advisor in the affairs of the heart!

ROLAND YOUNG
as "Maitre" who fired the young actor who scandalized Paris with his famous kiss!

ERIK RHODES
as "Count Donatelli" fiance of "Monique" who makes a hopelessly comical attempt to stop her romance!

JOSEPH CANTHORN
as "M. Pelerin" who protests against her romance in vain!

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MARY PICKFORD and JESSE L. LASKY present

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ONE RAINY AFTERNOON

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ROLAND YOUNG
Joseph Cantorn - Erik Rhodes
Directed by Rowland V. Lee
Released thru United Artists

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PANIC ON THE AIR
LEW AYRES
FLORENCE RICE