

Cinema Talk

Her Study of Life Led Landi To Stage

Elissa Landi became an actress because she thirsted for knowledge.

"I went on the stage because I wanted to write," she declared while filming "Always Goodbye," her first starring Fox picture. "I wanted to study life and people."

The success of her study is revealed in her two published novels. In them she gives much of the knowledge gleaned in intimate contact with humanity. In a paragraph from "The Helmers," one of her novels, she has her principal feminine character say:

"In every sphere of work, if one wants to rise above mere menial servitude, to any form of leadership, one must take the tastes and inclinations of one's fellowmen into account."

Lewis Stone and Paul Cavanagh are Miss Landi's chief supports in "Always Goodbye."

Recalls His First Stage Appearance

Edmund Lowe exhaled a refreshing lungful of cigarette smoke. "They've written many a story about me since I came into the movies, but the best one has never seen print."

Lowe was resting on the Fox lot between scenes of Raoul Walsh's "Women of All Nations," the Fox production in which he will again be seen as Sergeant Quirt. Victor McLaglen who carries on as Sergeant Flagg, Greta Nissen, Nordic blonde, El Brendel and Director Walsh and an interviewer were in the group.

"It was at the Alcazar theatre in Frisco," Lowe continued, "and I was making my stage debut."

"My character was a 'gamekeeper.' My business was to hide in a clump of bushes and eavesdrop on my employer and another man's wife. I had one line to speak and I made up my mind that I was going to speak my one line with such fervor that the audience and critics would think of nobody in the cast but me."

Long before I was supposed to be on the stage I had parted the bushes and was leering out at the audience. They tittered.

"Bert Lytell had no idea why his deadly serious scene with Evelyn Vaughn was so amusing. At last he was supposed to turn to me and say, 'How did you happen to be here?'"

"The audience roared. I had been there for half an hour. Then came my opportunity—my line. I postured, waved my arms, made faces and then roared the line out and stalked grandly to the wings."

McLaglen had forgotten himself completely in the interest of Lowe's recital. Thinking himself still in character, that of the rough, hard boiled leatherneck Flagg, he blurted out, "What else could be expected from a mugg like you?"

Lowe's pass went wild, and Walsh now near hysteria, jumped up. "Save it for the camera, boys, let's go!"

"The Lawyer's Secret" Shows New Talents

"The Lawyer's Secret" is enacted by an all-star cast of favorite motion picture players, and in addition, marks the introduction of Charles Rogers, popular juvenile star, to dramatic roles.

Clive Brook heads the cast of well-known actors, with Rogers and Richard Arlen carrying unusually forceful roles. The feminine parts are sustained by Fay Wray and Jean Arthur, both of whom have been well received by motion picture audiences everywhere in leading roles. The supporting parts are filled by such capable actors as Francis McDonald, the dark and handsome badman of many Paramount thrillers, by Wilbur Mack, Harold Goodwin and Sid Saylor. Saylor was last seen as a raistering sailor with Ruth Chatterton in "Unfaithful."

Brook was assigned to the cast of "The Lawyer's Secret" immediately following his starring role with Tullulah Bankhead in "Tarnished Lady." In "The Lawyer's Secret," a gripping story of plot and counterplot, in which a lawyer's ethics are assailed by human duty, Brook, in love with Fay Wray, is tossed on the horns of dilemma in which his love is weighted against a man's life.

Rogers, as the weaking brother of Fay Wray, whose indiscretions force Brook to his fateful decision, steps again into the limelight after a personal tour of the United States and an European vacation. This Rogers however, is not the Rogers of the fanciful romantic stories, but a new, accomplished actor in a "heavy" role, whom directors are hailing as a "find."

Around Arlen's role in "The Lawyer's Secret" swirls the third drama of the picture. As a sailor, accused of a crime of which he is innocent, Arlen has a role of deeply human emotions. His love for Jean adds incentive to his battle for life. It is a role such as Arlen, recently garnering honors in Western melodrama, has not had in some time. Those who remember his poignant characterization in George Bancroft's "Thunderbolt," his truthful portrayal of "Steve" in "The Virginian," will have an idea of the verity with which Arlen translates this character.

"Seed," Problem Drama, Makes a Strong Bid For 1931 First Honors

The first screening of "Seed," Universal's problem drama, constitutes an unusually interesting event in local theatrical circles. In a word, it's one of the best talking pictures ever made and will make a strong bid for first honors as the outstanding picture of 1931.

Deerpath Theatre

TELEPHONE 321

POLKA BROS.

LAKE FOREST

FRIDAY, JULY 31

"Everything's Rosie"

SATURDAY, AUG. 1

Evening Only

ELISSA LANDI
in
ALWAYS GOODBYE
with
LEWIS STONE

FOX PICTURE

SUNDAY and MONDAY

AUG. 2-3

Sunday continuous 2 to 11

The LAWYER'S SECRET
A Paramount Picture
with
CLIVE BROOK
CHAS. ROGERS
RICHARD ARLEN
FAY WRAY and
JEAN ARTHUR

TUESDAY-WEDNESDAY

AUG. 4-5

"Women of all Nations"

with
VICTOR MACLAGLEN
EDMUND LOWE
GRETA NISSEN

You'll never know what a real laugh is till you shake, ache and quake at Women of All Nations

THURSDAY-FRIDAY

AUG. 6-7

SEED

with **GENEVIEVE TOBIN**
JOHN BOLES **LOIS WILSON**

—Asensational, gripping story of people living, loving, fighting against the immutable laws of life!

—A rich, poignant drama of a man who wanted fame, a woman who wanted happiness!