

*WILL ROGERS, in the title role of George Ade's famous comedy, "The County Chairman," believes that "It's the same in love as in poli- .... Wait for the last returns!" And this seasoned campaigner knows igh of both to swing the returns his way. "The County Chairman" ox Film production.* 2PC

Katharine Hepburn is now starred in the most colorful production of her remarkable career, 'The Little Minister,' which is RKO-Radio's picturization of Sir James Barrie's immortal story.

'Little Minister' will show at the New Lyceum Theatre on Monday and Tuesday, January 28 and 29 with a matinee on Tuesday, January 29 at 3.30 p. m.

It was necessary to construct an entire Scotch village, the town of Thrums —or Kirriemuir, the modern name for the town. A reproduction of the village in its entirety rests quietly in the shadows of the California Hills, a work of art on the part of experts on Scottish architecture and landscape, who worked with the studio scenic experts.

The picture gives many views of the exquisitely intimate village of Thrums. Barrie's birthplace, it is shown in contrast with the famous Rintoul Castle, which was built after the style of the old Norman castles, with high ceilings, stone-mullioned and leaded glass windows and huge stone stairways.

In the village are seen the homes of the poor weavers, the town hall, the public square, Rob Dow's blacksmith shop, old Nanny's humble cottage, the manse of the Little Minister, the kirk and the shops, and on a hill-top the old mill and the look-out scenes where the striking weavers kept a watch each day for the coming of the soldiers.

Against this background Katharine Hepburn's greatest starring vehicle, Barrie's 'The Little Minister,' recreates the quaint charm and events in the village of Trums, with all the moving romance of which Barrie alone is capable—and which Miss Hepburn so ably interprets with her inexhaustible resource of power.

John Beal portrays the Little Minister, and Alan Hale palys Rob Dow. Richard Wallace directed.

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Described in advance accounts from Hollywood as the finest to date of Will Rogers' notable series of American character portraits, the Fox Film production, 'The County Chairman,' will be seen here at the New Lyceum Theatre on Wednesday and Thursday, January 30 and 31.

'The County Chairman' is a screen adaptation of th famous play of the same title, by one of America's foremost humorsts, George Ade. Opening on Broadway in the year 1902, 'The County Chairman' ran there for a year with Maclyn Arbuckle as its star and then toured for the next three seasons. In addition to the celebraity which it brought to Arbuckl, the play created another star of the era—Willis P. Sweatnam, who appeared in the famous role of 'Sassafras,' colored man-of-all-work. In the screen play, Stepin Fetchit is seen in this notable part.

'The County Chairman,' it is said, is a story of smiles and heart tugs, rivalling the hugely successful 'Judge Priest' and 'David Harum' as a vehicle for Rogers. In the new film he is seen as a wily, lovable county boss, half-diplomat, half rustic. He wins elections and arranges love matches with equal skill—and no one, not even his rivals, can resist him.

John Blystone has directed the picture, with Edward W. Butcher listed as producer, and the adaptation from George Ade's play has been made by Sam Hellman and Gladys Lehman.

A notable supporting cast includes such players as Evelyn Venable, Kent Taylor, Louise Dresser, Derton Churchill, Mickey Rooney, Frank Melton and Stepin Fetchit.

Once again, it is stated, Will Rogers displays his recently developed flair for singing in this picture. You will recall his musical propensities in 'Judge Priest.' This time he renders an old-time western rangers' song, accompanying himself of the guitar. Another highlight of 'The County Chairman' is one of those famous torchlight processions so much in vogue at the turn of the century. This one is staged by Will and is said to have all the frenzy and thrill of its originals.

You mustn't miss Will Rogers, the inimitable, in 'The County Chairman.' You'll love him more than ever—and no one can say more than that!

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Preceded by the most glowing of advance reports, Fox Film's comedy with music, 'Lottery Lover,' will show at the New Lyceum Theatre on Friday and Saturday, February 1 and 2.

Preview audiences in Hollywood, it is said, have called this film one of the most delightful of a decade. Its sprightly story concern a crew of carefree young cadets on their first leave in Paris and its notable cast includes Lew Ayres, 'Pat' Paterson, Peggy Fears, Reginald Denny, Alan Dinehart, Walter King, Sterling Holloway and Nick Foran.

At the very feet of the cadets, as their training ship swings into harbor, a garter falls from the skies. And the one girl-sky lad in the whole roistering outfit draws the winning ticket to woo its owner, glamorous queen of the Parisian revues.

In the role of the fascinatinfi star of the 'Folies Bergere,' Peggy Fears, 'most talked of woman in New York,' makes her screen debut. Advance accounts indicate that she is a film arrival of the first rank, offering a performance which will dazzle and delight screen audiences.

In the course of 'Lottery Lover' Miss Fears sings two new Jay Gorney numbers, 'Ting A Ling A Ling' and 'There's a Bit of Paree in You.' Nick Foran likewise has a song number, and another, a romantic meody entitled 'Close Your Eyes and See,' is handled by Lew Ayres and 'Pat' Paterson.

'Lottery—Lover' was directed by William Thiele, under the production aegis of Al Rockett. The story was written by Siegfried M. Herzig and Maurice Hanline.

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## Dolls

By J. T. BARBER

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THAT half hour which was to change the course of Mr. Hoopla Kelley's life in the time-honored manner, began with the monotonous pulse of a thousand half hours wherein he leaned upon an elbow and surveyed speculatively the dust-grimed patrons of the Algonquin county fair.

Rosie de Veen, appraising him from the next booth, yielded to a wave of pretty confusion which she buried in a mixture of onions and mustard and sold to a man wearing a green blur.

"It's those dolls," she'd said many times. Mostly to herself, of course, because hardly anyone else would quite have understood.

Rosie de Veen was a statuesque sort of person, grand and beautiful. She would have been ashamed to admit her natural contempt for the tiny bright-garbed cherubs which occupied Mr. Kelley's "flash" in tempting array.

Naturally, too, as Mr. Kelley smiled oftener at Rosie de Veen, this resentment extended itself to women. Rosie watched them alertly and without compromise. But it seemed that nothing could take Mr. Kelley's attention from his dolls. He examined them every morning, to check on the little velvet projections behind most of the doll stands which he had said, reminded him so much of real women on account they was teasers which wouldn't let the chumps throw the hoops all the way over, see?

"Life," Hoopla Kelley had remarked, "is finding a dame with a handicap you think you can handle. You got to know what to depend on."

And in this vague way Rosie de Veen figured out that what he meant was that a man must know what sort of virtues a woman has so he won't have to spend a lot of time misplacing judgment in critical moments.

Consequently, she was conscious of a rising note in Mr. Hoopla Kelley's voice when his spiel poured its nasal-toned cascade out upon a golden-brown man and a pink-and-white baby-faced girl.

"Hi-yah! hi-yah! Step right up, folks, and try your hand at the easy, simple liddle game of science and skill. Its the oppytunity of a lifeteym, folks. No risks, no messes. On'y a dime; ten cents. Hi-yah-hiyah! take home a doll, folks!—"

At this point Rosie de Veen became acutely conscious of the pink-and-white customer.

Instantly alert Miss de Veen ignored scorching hamburgers to listen intently to Mr. Hoopla Kelley's spiel which became so persuasive that within the next twenty minutes the golden-brown man spent two dollars without result and went away still with the unearthly light of frustration in his eye.

But the pink-and-white girl, lengthening a half dollar into an unseasonably long try, seemed unwilling to admit defeat. There was a vague suggestion of tears. And when presently she said that she was determined to persist and handed Mr. Hoopla Kelley a ten-dollar bill he broke it with a cold professional avidity that was balm to Rosie de Veen's suspicious soul.

Then the pink-and-white woman—being a woman—changed her mind. After placing the small bills into her pocketbook, she looked uncertainly at the courteous Mr. Kelley and said that she thought she would rather not break the ten-dollar bill after all. Being an expert in matters of public confidence, Mr. Kelley promptly returned it to her.

"To tell you the truth," she said, smiling because she realized that she was putting the man to an awful lot of trouble, "I'd rather have those two fives you have there than the ten-dollar bill." Whereupon Hoopla Kelley promptly produced the two fives and took back the ten-dollar bill, seeming not to be concerned with the complications involved.

Not so the watchful Rosie de Veen. Miss de Veen had observed that opportunity had come to roost upon her battlements. "Hey, Hoopla, wasn't there some change or somethin'?"

It was pretty tactful but adequate. Mr. Kelley looked inquiringly at the girl and she burned. She reached into her pocketbook, pulled out her small fist and shoved a lump into Mr. Kelley's hand, which he dropped carelessly on the counter much to Miss De Veen's distress.

"Ain't you goin' to count it?" she asked, almost before she thought.

Mr. Kelley obeyed her suggestion almost wearily. He opened the roll and found it to contain nothing more than a dollar bill wrapped around a tiny blue handkerchief. But his further examination was interrupted by a sudden scraping of small, sharp heels in gravel and a wail of alarm from Rosie de Veen. He looked up to find Rosie in pursuit of the golden-haired one.

Miss De Veen returned in due course, bringing the pink-and-white creature triumphantly and left her with Mr. Kelley. Craftily she said nothing, but retired to her stand to fry hamburgers.

She was still at it when Mike "Popeye" Wells came around on his nightly checkup and hailed her cordially.

"How come this Hoopla Kelley flash is closed up, Rosie?"

Miss De Veen grinned. "Kelley's gone hipped on his own racket."

"You mean he's sick—?"

Rosie de Veen brushed a white fist across her eyes. "You don't get me, Popeye," she said, looking steadily at the hamburgers. "He's taken home a doll!"

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