THE TILLER

With Apology To Mr. Riley

—o—

When the dew is on the clover and the wheat is in the shock,
Then the farmer hustles early just around 'bout four o'clock:—
He then hurries with the milking in the twilight of the morn,
To be ready after breakfast for the tillage of his corn.
When his appetite is sated and the table cleared away,
He sends his mower to the field for cutting of the hay.
'Tis then he feeds his feathered folk—a clam'rous, hungry flock,
When the dew is on the clover and the wheat is in the shock.

His fields are rank with daisies and the woodbine fills the air
With a fragrance most delightful that's encountered everywhere.
The ragweed's in profusion whilst its pollen floats the breeze
To provide hay-fever victims with the "makings" of a sneeze.
But, he's the man in all the world whose occupation tends
To give to him long life and health—most precious dividends:—
With these he bates depression's gloom, its enervating knock,
When the dew is on the clover and the wheat is in the shock.

With his acres ever calling for the harrow and the plow,
He is anxious to be storing his hay harvest in the mow.
'Tis his faith in grim endeavor that sustains him in the fight
To enhance his ev'ry venture with a reassuring might.
When his hope for wealth is waning and privation stays his hand,
There's a happy thought in knowing there are others in the land
Who'd be glad to toil for shelter—would be glad to feed his stock,
When the dew is on the clover and the wheat is in the shock.

Well, here's to you Old Timer—everybody knows 'tis true
There are few have perseverence like the toilers such as you.
In the calling you have chosen grave dissensions will foretell
Life is just one disappointment, cruel often times as hell.
Don't be fearful in pursuing the congested road to wealth,
If you fail in winning lucre you perchance may gain in health.
There's success awaiting effort—let it ever be your aim—
Don't forget the one assurance—'tis the fighter wins the game.
So, Old Timer, speed your horses, nothing then the race will block,
When the dew is on the clover and the wheat is in the shock.

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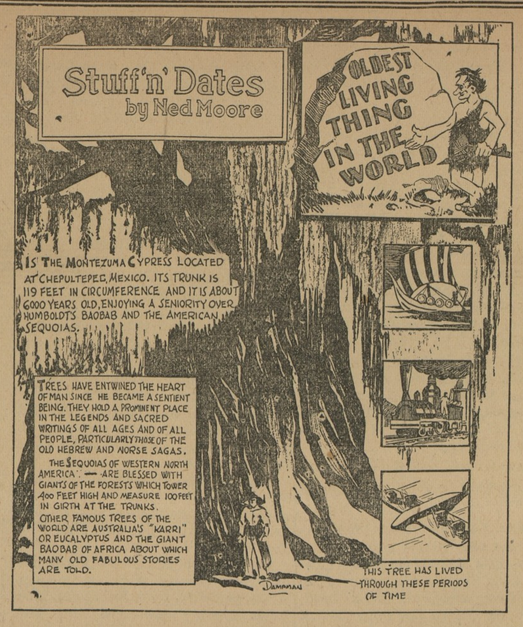

ON THE SCREEN

An intensely interesting character study of life in a small Midwestern community is presented by Katherine Hepburn in "Alice Adams," which comes to the New Lyceum Theatre on Monday and Tuesday, September 9 and 10. Its human interest should strike a responsive chord in the hearts of all.

The production achieves its triumph through the genius of Miss Hepburn, whose portrayal of the sensitive, ambitious daughter from a poor provincial family in the Midwest is a triumph of subtle artistry rarely achieved by any star. Her gallant courage, her pathetic pretense to cover her heartaches at the snubs administered by the elite of the community, are portrayed with a finesse and dramatic repression which marks her as one with the outstanding actresses of the day.

The story is a screen version of the Booth Tarkington Pulitzer Prize novel of 1922, which was one of the most talked of books of its day. It has lost nothing of its charm and appealing human interest in its transition to the screen.

Its heroine is a young girl who fights for love and social recognition and wins a soul-satisfying victory over wealth and social barriers.

Outstanding characterizations mark the portrayals of others in the cast. Fred Stone gives a realistic interpretation of the badgered, hopeless father who sacrifices ethics in an effort to provide luxuries for his family. As the nagging, slovenly wife and mother, Ann Shoemaker stamps the character with convincing realism. Fred MacMurray, as the handsome gallant from the big city, meets all the requirements of good looks and masculine appeal required for the romantic lead opposite Miss Hepburn. Evelyn Venable capably plays her rival. Every character is finely drawn and capably acted by other members of the cast, including Frank Albertson, Hedda Hopper, Charles Grapewin, and Ann Shoemaker.

Good taste and understanding mark the direction of George Stevens, who has long been noted for his skill in handling human interest stories.

The power of the family as the most important unit of society is examined in its many intricacies in "Jalna," the latest modern classic to be dramatized on the screen. and showing on Wednesday and Thursday, September 11 and 12 at the New Lyceum Theatre.

Based on the story of the same name by Mazo de la Roche, which won a $10,000 prize from the Atlantic Monthly in 1927, "Jalna" deals with three generations of the Whiteoak family grouped together under one roof. Despite their beliefs that all must strive for individual happiness, their innate loyalty subordinates romantic attachments to the interests of the clan. Two brides brought as strangers to the Jalna estate, stir the Whiteoak emotions. When one rebels, the clan's steady course of life is jarred. Conflicting romances, involving another son, a neighbor and his motherless daughter develop into tragedy, which, oddly enough, introduces real happiness into the lives of the Whiteoaks.

Gran, Maurice, Piers, Finch, Alayne Renny, Meg—all the memorable characters created by Miss de la Roche in "Jalna" are brought to life on the screen in this picturization of the novel. Kay Johnson, Ian Hunter, C. Aubrey Smith, Nigel Bruce, David Manners, Molly Lamont, Peggy Wood and Theodore Newton have the important roles under John Cromwell's direction. "Jalna" is an RKO Radio Picture.

Hilarious Comedy, thrilling suspense and tense drama are expertly combined in "Hot Tip," which features ZaSu Pitts and James Gleason, and comes to the New Lyceum Theatre on Friday and Saturday, September 13 and 14.

With Gleason and Miss Pitts playing the roles of husband and wife, the plot centers upon a race track where Gleason is risking the family fortune in an effort to regain a sum lost in betting another man's money. The other man in the picture is his son-in-law who risks his savings in order to have enough money to win Gleason's wife's consent to his marriage to her daughter.

When Gleason loses the money he becomes imbued with the determination to recoup, and blunders his way into one uproarious situation after another, finally coming out on top.

Three thrilling races were especially staged for "Hot Tip," conducted at the Santa Anita track in California, using a dozen jockeys. The races are said to parallel the real-life springts in thrills, glamor and excitement.

Supporting the two comedy stars in "Hot Tip," which is based on the Red Books magazine story by William Slavens McNutt, are Margaret Callahan, Russell Gleason, Ray Mayer and Willie Best. Gleason and Ray McCarey co-directed this RKO Radio Picture.

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THINGS WORTH KNOWING

Many old newspapers and magazines are shipped to India where they are used by the Hindoos to wrap and park various articles, including foodstuffs.

The gyro stabilizer has proved itself capable of eliminating roll in ships, and also pitch from following seas, but it can not overcome motion caused by bucking head seas at high speed.

Of the 2,000 known kinds of germs or bacteria only 100 are believed to be harmful to man, while the other 1,900 are necessary to life.

A new style theatre program being introduced in London is similar to a kodak negative. It is read by holding up to the stage or screen light.

In the Doji, or skull famine, which lasted in India from 1790 to 1792, people died in such numbers that they could not be buried. Nearly 20,000,000 starved to death in two years.

Chemists have produced a new compound for use in covering wooden shoe heels, which is said to be scuffproof.

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The Story of the Constitution
·by CALEB JOHNSON·

VIII. RIGHTS OF THE STATES

The hardest job the farmers of the Constitution had to do was to draw the sharp line between the powers granted by the States to the new Federal Government and those which the States retained for themselves.

The conflict between the new spirit of nationalism and the old spirit of independence of the States was acute.

"The task," wrote James Madison in his notes on the Constitutional Convention, "was to draw a line of demarcation which would give the general Government every power requisite for general purposes, and leave to the States every power which might be more beneficially administered by them." On that principle of entrusting all matters of common interest to the Federal Government and reserving the very large field of purely local interest to the States, the Constitution was finally drafted.

It is a very short and simple part of the document, Article IV. It porvides only, in substance, that the citizens of any State shall be recognized as citizens by all the other States, and that the public acts of each State shall be given full faith and credit in every other State.

There was no delegation of power from the central Government to the States. The process was the other way about, the States delegating limited powers to the central Government. In return, the central Government guaranteed to every State a republican form of government, protection against invasion and, at the request of the State authorities, against domestic violence.

The Federal Government, thus, has no right or power to send Federal troops into any State, even in case of violent rioting or insurrection, unless first invitde to do so by the Legislature or the Governor of the State.

We are so familiar with the process of extradition of fugitives from justice that it is difficult today to realize how easy it was, before the Federal Constitution das adopted, for a criminal to escape the consequences of his crime by simply crossing the line between one state and another.

One of the most important provisions of the Constitution is that it requires each State, in case of a person charged with any crime who has fled from justice, to deliver the accused on demand of the executive authority of the State from which he fled.

Likewise, the principle that trials of criminals not only shall be by jury but shall be held in the State where the crime has been committed, is so generally understood that the importance of that provision of the Constitution is not immediately obvious to the present-day mind. But there was a time when States assumed the right to try and condemn men for crimes committed in other States, or even beyond the seas.

The Federal Congress had authority under the Constitution, from the beginning, to admit new States, but not to create them out of the territory of other States. In the one instance in which a new State was set up out of part of an old State, the nation was engaged in a civil war. Virginia had seceded from the Union, but when its people in the region between the Shenandoah and the Ohio asked to have the new State of West Virginia recognized, the Federal Congress granted that request.

Some of the States were not satisfied with the protection of their rights appointed under the original Constitution and refused to ratify the new national set-up unless it were amended to meet their objections and calm their fears of Federal domination.

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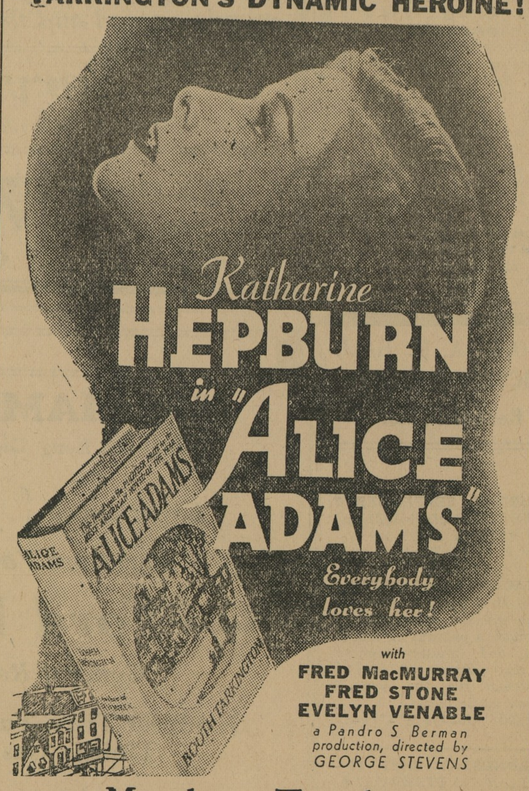

Monday - Tuesday
SEPTEMBER 9th - 10th

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