THEATERS

WILSON

One of the most noteworthy events of the theatrical season in Detroit will be presentation at the Wilson Theatre, at 334 Madison Avenue, Detroit, of Eugene O'Neill's long-waited drama, "Strange Interlude." This much discussed nine-act play will be given by the Theatre Guild of New York for the fortnight commencing Dec. 31.

In addition to the natural interest that attaches to all N. Y. Theatre Guild productions, and to every play that comes from the pen of Eugene O'Neill, "Strange Interlude" has excited the curiosity of theatregoers from coast to coast because of two unusual factors—its length and its asides. Its length has by now become almost legendary, so many have been the jokes made up about what one wit called "just an ordinary nine act play." The play begins its course at 5:30 in the afternoon and continues until 11 p. m., with an intermission for dinner from 7:40 until 9, which is why there have been remarks about its being a dramatic marathon.

The other novel element about the play is a revival in more pungent form of the old-fashioned aside, though Mr. O'Neill's use of the device is entirely new. In "Strange Interlude" the characters not only speak openly to each other, but they voice, for the benefit of the audience, their inmost thoughts, which are often exactly contradictory of what they are saying. Mr. O'Neill has written this play in line with the latest theories of psychology with regard to the importance of the unconscious mind, so that his characters think aloud, for the audience, thoughts which they do not even know, themselves, that they are thinking, and in this way he exposes the true depth of his characters as no stage figures have ever been probed into before.

On its presentation in New York last January this play proved to be an unprecedented sensation. It was the topic of the moment, the subject of sermons from the pulpit and newspaper editorials. And it is still, after nearly a year's run, the biggest hit in New York. In spite of its early starting hour (that prevents the giving of matinees) and great length, there has not yet been a single empty seat at any performance in New York, and usually there is a score or more of people who buy standing-room for each performance, and stand up for nearly five hours to see the play. It was awarded the Pulitzer prize of 1928 as being the best play of the season.

The theme of "Strange Interlude" is too complicated to sum up briefly, but it may be said that it concerns the life history of one woman's struggle for happiness—a woman whose selfishness leads her to destroy the lives of three men, and even to try to enfold the life of her son.

Pauline Lord will play the leading role in the presentation of the play at the Wilson Theatre, and others in the cast will be Harry C. Bannister, Ralph Morgan, Donald Macdonald, Helen Ann Hughes and Walter Vonnegut.

LAFAYETTE

Sophisticated comedy at its most daring is "The Command to Love" which remains at the Shubert-Lafayette Theatre for New Year's week. This play, translated from the Viennese of Rudolph Lothar, is a swift succession of piquant situations. No wonder it was the most talked about hit in New York last season. It is entirely modern in theme and construction.

Much of its success is due to the cast who maintain the high comedy mood. Mary Nash, Tullio Carminati, Violet Kemble Cooper, Henry Stephenson and Ferdinand Gottschalk in the five major roles extract the utmost humor from the indiscreet situations with the spirit and suavete which we associate with high society. Miss Nash as the philandering wife of the Spanish war minister is always the aristocrat, whether clad in formal trailing velvet evening gowns or in flame-colored pajamas. She handles the love scene of the second act with savoir faire.

The plot of "The Command to Love" explains the title. At the French embassy in Madrid, a young military attache is commanded by his chief the French Ambassador, to woo and win the wife of the Spanish war minister within forty-eight hours. The war minister is blocking a treaty desired by France. He is known to be under the sway of his lovely young wife. She in turn can be swayed by her affections, and the handsome young attache is just the person to engage them.

He, however, is already deeply in a love affair with his chief's wife. Her jealously is such that he cannot explain to her his dilemma. Certainly, he can't explain to his chief. Inspired by the strains of the Marseillaise, the young attache braves all the complications of his delicate mission, and the Franco-Spanish treaty is ultimately effected.

Tullio Carminati handles the role of the young attache with urbanity and wit. Violet Kemble Cooper is magnificent in her scenes of repressed suspicion and jealous rage. Henry Stephenson as the French Ambassador and Ferdinand Gottschalk as the Spanish war minister are deliciously subtle in their impersonations of the deceived husbands. Without exception the less important roles are expertly played, Thomas Louden, Anthony Kemble Cooper, Walter Colligan, Herbert Ashton and T. Wigney Percyval complete the cast.

Certain Eskimo tribes are said to bury a dog with a dead child that the dog might guide the child in another world.

Marie Pauline Borghese, sister of Napoleon, considered a shower bath of milk each day very important to her health.

STAR GAZING

Exclusive Central Press Dispatch to The Eccentric

New York.—With Joseph M. Schenck, president of United Artists, contending talking movies are only a fad, and sales managers deploring the dropping off in foreign sales of companies because of the talkies, the movie industry is in an unsettled state.

But to the public at large there is a tragedy of greater import brought on by the talkies. Emil Jannings, because of his thick German accent, is laid aside. Truly, such an artist cannot (and will not) be discarded!

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Mary Astor is working on "New Year's Eve," from Richard Connell's Saturday Evening Post story, "One Hundred Dollars." . . . Edwin Carewe will direct Dolores del Rio in "Evangeline," Longfellow's poem put on the screen (again). Which isn't such startling news as the fact that Al Jolson will try to improve on Longfellow by writing a theme song for the picture. . . . "Behind the German Lines," depicting Germany's side of the war, has proved one of the substantial hits of Broadway. . . . Soviet Russia pictures also continue to be popular. . . . Pictures may pave the way to world understanding and world peace after all.

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Louis Wolheim is to have another sympathetic role in his next. Louis, the lad who is said to have the homeliest map in the movies, seems to have deserted the ranks of the movie racketeers, gang leaders and bootleggers for good.

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England has produced 180 new pictures this year, which is considerably better than the isle's record of recent years.

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Says a press agent: "'Hell's Angels', which has already cost young Mr. Howard Hughes more than $2,000,000, is being completed with a single scene that will cost more than $100,000, by the producer's own estimate." Which sounds like the good old DeMille days of the silents.

Said to be the greatest exponent of the art of makeup on the American stage, Paul Muni, New York vaudeville actor, has signed a movie contract. He is the son of stage parents who came to the United States from Austria. Photos show Muni without makeup, top, and with make-up below.

Rouge-less Beauty

A tiny bit of lipstick for Billie Dove, above, but that's all, and she is ready for the screen. Billie finds rouge, mascara and the powder puff unnecessary when she appears before the camera, thanks to her natural striking complexion and fine eyes and to new improvements in the art of screen lighting.

HUDSON-ESSEX PROMISE SPEED

New Models At Lower Price Called Considerably Improved

Essex a 70-mile mile an hour car; Hudson more than an 80-mile an hour car; roomier and beautified body designs; much added equipment and price reductions of $50 to $200 a car, are the features of the Hudson-Essex program for 1929 as announced today. The company's statement, marking its 20th anniversary, declares it will build nearly as many cars in the first half of 1929 as in all of 1928—which was the biggest year in its history.

The 1929 Hudson with 64 improvements and the new Essex, the Challenger, with 76 go on display today at Boughner Brothers Sales rooms, on South Woodward avenue, Hudson-Essex dealer, as part of a nation-wide program of simultaneous display. Pre-showings of the new Hudson-Essex lines have been made to newspapermen, technical experts, distributors and dealers in key points throughout the United States and Canada. For the past month the Hudson factories in Detroit have been operating on day and night shifts, to provide show cars and sufficient dealer stocks to assure immediate delivery.

Twenty-one body types are included in the new combined line, ten more than in 1928, comprising the greatest variety Hudson has ever offered. Essex prices start at $695, Hudson prices at $1095. The Hudson is now presented on two increased wheel bases of 129 inches and 139 inches, while the Essex wheel base remains unchanged.

A most Happy NEW YEAR To You . . . .

We wish you all the joys of the coming year.

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Our sincere appreciation for your consideration in the past accompanies our warm wishes for your happiness and prosperity during this New Year and other New Years to come.

Miller's Tire & Battery Service

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The officers and directors of The First National Bank of Birmingham extend the season's warmest greetings in wishing you a Happy and Prosperous New Year . . .

FIRST NATIONAL BANK

KUNSKY BIRMINGHAM

The Season's Greetings

May the New Year Be Your Happiest

Joyful Holiday Program

FRIDAY December 28 — *ROD LAROCQUE and SUE CAROL in*

"Captain Swagger"

A new and thrilling story of the days following the war, spiced with hilarious comedy.

MICKEY McGUIRE, in "The Beefsteak" - News - Novelty

SATURDAY December 29 — *Lewis STONE and Marciline DAY*

in "Freedom of the Press"

Greatest of the Newspaper World Stories

SYD SAYLOR in "Sailor Suits" - Collegians' Episode

"ALICE IN WONDERLAND," Matinee Only, 2 to 5

SUNDAY-MONDAY December 30-31 — **Lon Chaney** in

"WEST OF THE ZANZIBAR"

WITH MUSICAL SOUND

A THRILLER FOR EVEN CHANEY

COMEDY -- NEWS -- FABLES -- NOVELTY

SPECIAL NEW YEAR'S DAY PROGRAM

TUESDAY January 1 — *Jack MULHALL & Dorothy MACKAILL*

in "Waterfront"

One of the most amusing of clean comedies

ALL STAR COMEDY -- TOPICS -- KRAZY KAT

WEDNESDAY January 2 — D. W. GRIFFITH'S

"Battle of the Sexes"

with

Jean Hersholt -- Phyllis Haver

RACING BLOOD COMEDY -- NEWS -- REVIEW

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