A lady with 'class'

LILIAN GISH: The Movies, Mr. Griffith and Me. By Lillian Gish with Ann Pinchot. Illustrated. Prentice-Hall. 300 pp. $7.95.

By Liz Smith

If your idea of "entertainment" is Jim Morrison exposing himself during a Miami Beach concert, making love to a guitar, and being so generally "adorable" that the cops come, then this Lillian Gish autobiography, subtitled, The Movies, Mr. Griffith, and Me, is not for you. No, it's much too genteel in its reflection of an era as faded as yesterday's gardenias. That odor of innocence and charm smells almost shocking to us now in a world gone wild with rock, revolution and raunchiness. But what a neat relief to sit down to something so downright civilized as this book, to spend several hours with a real lady, to delight in the simplicity of an American entertainment era that will never see the dawn's early light again.

Miss Gish has written an important book and one only she could have contributed to the growing shelves of cinema history. Her story is not really much about herself. Her main subject is that great motion picture innovator, David Wark Griffith. "It was an important face," she says in her description of him, but the fragile-appearing, steel-spined actress goes on to tell us how much more than just a face D. W. Griffith was. She becomes the veritable keeper of his flame. If she has over-idealized and over-evaluated him (some cinema experts now feel his contributions exaggerated) at least Lillian Gish tries to present him warts and all. And after all, she was there!

The saga of her own struggles in show business and her peculiarly insulated life with her sister and mother are just the whipped cream she has squirited atop a very real celebration feast devised and offered up to Griffith's memory. But even the whipped cream is tasty. With Ann Pinchot's help, Lillian Gish proves she can entertain in many mediums. And something does happen to the reader from the moment of reading Brooks Atkinson's courtly prefatory: "I think I know what makes her so magnificent. She has no vanity." Whirling from his almost Mary Poppins-like presentation of virtue and the verities, one launches into the book. Lo and behold, respect for Miss Gish grows with every page. It is endemic because — there's no other word for it — the lady has "class." You realize you could no more act naughty around her than you could slap the Queen. Nor can you condone to her. She is smart, creative, witty, resourceful and keen. She is as straight as an arrow, as true as the Girl Scout oath, and she probably has the strength of ten from her pure heart alone. Lillian Gish, writer or actress, has foreseen any avenues by which you might escape the simplicities of her charm, and closed them. But she has done everything in her life without guile, including write this book. So she is irresistible.

As a child, Lillian Gish acted with Sarah Bernhardt and recalls the actress standing in the wings running her French fingers through the nubmis of the Gish baby curls. Lillian's was the stage child's hard and peripatetic life of a time when acting still wasn't quite respectable and movie acting beyond the pale. But it was Lillian's friend. Gladys Smith, who introduced the Gish sisters to D. W. Griffith and opened the way for them to be immortalized in celluloid. (Miss Smith, who became Mary Pickford, also unwittingly gave to Griffith his most loving and faithful biographer in that same moment.)

Liz Smith is the film critic for Cosmopolitan.

Comedy as sanity


By Kenneth Lamott

National Anthem is a funny, sardonic book, pertinent to a world in which the creation of outrageous comedy is one of the few responses left to a sane man. By this test, Richard Kluger is clearly sane. He also has at his command an admirable gift for comic invention.

To say that this book is black comedy is perhaps no longer a useful distinction in a time when all comedy, with the exception of the mildest tales of suburban misfortunes, has tended to take on one or another degree of blackness. More precisely, National Anthem is a comedy of opposition in which a conventionally educated, conventionally married and conventionally employed young man discovers in himself a prodigious talent for a life-style that includes robbery, gross speculation and armed rebellion against the United States itself. What begins at a Princeton tenet reunion ends with the survivors of the insurrection fleeing across the Midwestern plains, nervously peering out the rear windows of their minibus for a pursuing lawman or even a murderously frustrated warrior of the Apachcho tribe.

As the novel's hero, Kit Kwait, is told by one of his colleagues in crime, a professor of American studies on sabbatical leave, "So what is implicit in all this garbage besides the rotting of our moral fiber is the dissolution of man's power to direct his acts . . . You are the most nearly normal product of your environment I know — a nice respectable family man who probably shows up every morning before breakfast."

Kit's first groping attempt to assert his free will will begins unimaginatively enough with the determination, which he announces to his insufferably understanding wife, to look for a sexual adventure, not, as he put it, a protracted messy affair but a nice wholesome extra-marital interlude. Alas, the wife-of-a-friend upon whom he fixes his sights turns out, once bedded, to have money on her mind. Kit declines to pay but, instead of returning to his too-loving and too-forgiving Anne, discovers that he has projected himself into another life and that he is burning with a passion to embark on "a great new unsanctionable adventure — a quest so remarkably irresponsible and utterly uncharacteristic that I am astonished at the ambition." He sets out to become a robber.

Once released from the bondage of normality, Kit flourishes. Aided by a wild and desirable female accomplice, he becomes an accomplished robber, and runs his subsequent investments up and up and up until he is worth a million.

What follows is the great rebellion, the details of which I would prefer to let the reader discover for himself. Like all truly comic writers, Kluger is involved in a serious business. The outrageousness of his invention allows us to laugh at the madness of our world. If he falls short of his objective — if National Anthem is less than, say, One Flew Over the Cuckoo's Nest or The Manchurian Candidate — it is, I think, because Kluger lacks the true killer instinct. Having rammed his knife between the ribs of society, he is in the end too nice a guy to twist it hard and let the blood pour out.

Somewhere in the book, Kit Kwait explains to one of his associates, "What I did was a personal statement." Clearly, National Anthem is Kluger's personal statement. It is an admirable one.

Kenneth Lamott's The Moneymakers will be published next month.
Lillian Gish

A charming 73, she is life’s genuine heroine

By Pat Colander

“CAN YOU DO anything with this poor, tired face?” inquired Lillian Gish from behind an impish grin.

Of course, the question is ridiculous. After 73 years of practicing her delightful brand of charm, she knows that anyone she meets is more than happy to do her bidding, even before she asks.

From the top of her faded blonde head to the tips of her tiny feet, Lillian Gish is a cornball prototype of the real-life, genuine heroine. Her being comotous recasts all the good things named traditional, just in case anybody she meets has forgotten how good it is to be a celebrity and own a television set.

“I always think of movies as the big screen and television as the little screen,” she chirped. “Of course, both are forms of the greatest power that the world has ever seen.” Miss Gish equates the film industry with Shakespeare and the stage.

BUT EVEN this movie propenent will admit that something’s rotten in Hollywood. “I wish we could bring back good taste and beauty,” she moaned. “I think we’ve lost it.” Lillian Gish shakes her head, there have been roles that she’s had to turn down. “It wouldn’t be a part of what the movie had to say. I believe in the influence of a film,” she added and I don’t like the wicked man winning out over the good man.

The recent Supreme Court ruling on pornography is the answer, however. “Censorship isn’t the American way,” Miss Gish said. “We ought to be able to control ourselves by not going to those movies that are bad. Don’t you agree?”

She dismisses modern political scandals with theatrical boredom. Her ideology has become hardened in the face of the many social upheavals she’s watched pass by. “Those things have been going on all my life,” she smiled some more, “only we called it Democrat and Republican. Certainly our country’s never been better. More people have more things and are more prosperous.

THE THING she does feel that she knows about is the college crowd, after lecturing on the nostalgia circuit during the last few years. She defends the Pepsi generation with the characteristic line, “We just don’t hear about affirmation and the really good people on television.”

Personally, Lillian Gish had little use for higher or lower education. Her star-crossed career began at 4 when Lillian and her sister Dorothy hit the Broadway footlights. “We always felt lucky that we didn’t have to starve,” she chuckled. “We were educated as we went thru the country.”

“I used to have an inferiority complex,” she moaned, but justified her lack of formal schooling with the deeper curiosity that developed as a result. “The future of education lies in television. Some man or woman will come along and harness it.”

Lillian Gish isn’t happy with the current form of educational broadcasting. “You know, in England they don’t approve of Sesame Street.”

CHICAGO is an indelibly etched chapter in Lillian Gish’s new memory book, “Dorothy and Lillian Gish” [Charles Scribner’s Sons, $19.50], a picture album sketching her lengthy career. “Chicago has more civic pride than any other city,” she said. “They pushed the city back and built it around a lake.”

The Windy City topic opened a pandora’s box of anecdotes. “I had a favorite taxi driver here when playing the Blackstone Theater,” she remembered. “When there was someplace that I couldn’t take my little dog Malcolm, Mr. Marcus would take care of him. Actually, I think he liked Malcolm and put up with me.”

Altho this little bundle of ancient energy has just closed in Mike Nichols’ New York production of “Uncle Vanya,” and by mid-afternoon has been doing interviews since 6 a.m., she thinks it would be thrilling to go dancing in the evening. After all, this is the first day-of-the-rest-of-your-life philosophy by now comes out sounding like a Lillian Gish original.
Lillian Gish honored by fans she loves best—movie people

By Gene Siskel

Movie critic

THE MOVIE is called "A Wedding," but the scene Wednesday was "an affair," an affair to celebrate the wonderful career of actress Lillian Gish, the silent film star who at age 80 is completing her 60th year in films.

Miss Gish worked three days this week in Lake Bluff in her role as a grandmother in "A Wedding," reportedly her 100th film. Producer-director Robert Altman organized the surprise party to let Miss Gish know it was such a thrill for us to work with you.

The party was on the back lawn of the famous Lester Armour estate in Lake Bluff, where Altman is filming his comic tale of a mixed marriage between old and new money. Seated on folding chairs waiting to surprise Miss Gish were many of her costars in the film, including Carol Burnett, Mia Farrow, Dina Merrill, and Vittorio Gassman.

A few minutes earlier, Miss Gish had been filming her death scene inside the Armour house. Says the family doctor to her daughter after Gish's character kicks the bucket, "I thought she was waving hello, when she really was waving goodbye."

Miss Gish was bored outside for a supposed press party for the movie. She quickly realized it was her show, however, when she saw the cake and its inscription, "Lillian Gish—100th film."

"I DONT DESERVE that," she said, looking at the cake as a dozen photographers and cameramen scrambled for position. One photographer fell on his knees and aimed his camera up at Miss Gish. Suddenly the surprise party became a photography lesson.

"No low angles. If God wanted people shot from low angles, he would've put your eyes at your bellybutton."

The crowd roared as Miss Gish—ever conscious of how she looks—continued her impromptu lecture.

"Oh, no," she said, noticing the bright sun, "an overhead light with no reflector? What she wanted was the light to play on her eyes, because it is with one's eyes, she said later, that people best reveal their emotions. "If people can't see your eyes, how can you tell your story?"

The Lillian Gish film story dates to 1912, when she and her late sister, Dorothy, began making short films for D.W. Griffith, the pioneer filmmaker of "Birth of a Nation," "Intolerance," "Broken Blossoms," and "Way Down East," all of which starred Lillian Gish.

MISS GISH successfully lobbied for the United States postal stamp commemorating Griffith issued this year, the first such honor for a filmmaker. Miss Gish said she owns 600 Griffith stamps, in addition to one gold, 20 silver, and 10 bronze medals commemorating Griffith.

For years Lillian Gish has sung the praises of Griffith through lectures. Her autobiography, published in 1969 is titled "The Movies, Mr. Griffith, and Me," a title that describes—"in order—her life's priorities.

Predictably, the next project for this remarkable woman also involves the movies. "Most of all I want to finish 'Silver Story,' a television special that tells the story of films from their very beginning up until 1928."

The stars working with Miss Gish each have their own stories about her. "When I first saw her on the set," said Burnett, "she came up to me and said, 'You have so many faces. Which one are you going to use for this film?' I was surprised she knew who I was," Burnett said. "I guess I didn't believe that someone so extraordinary would ever watch TV."

"I had met her in the '40s when I was a little girl," Merrill recalled, "and I couldn't believe it, but she remembered. She walked up to me and said, 'Do you remember when I met you at Mary Pickford's house? I then asked her if she remembered my mother (the late socialite Marjorie MerriweatherPost)."

"Of course I remember your mother," she said, "Who do you think I'm playing in this movie?"

"She's an exquisite, fragile creature," Merriweather said of Miss Gish. "She still has an ethereal beauty."

After the cake cutting, Lillian Gish talked to reporters for 30 minutes. She answered each question precisely, displaying total recall of her career. When the question-and-answer session was over, the screen veteran said, "Now I'm the slowest eater in the world. I must have 45 minutes to eat lunch."

One suspects that Lillian Gish took exactly 45 minutes to eat lunch. Maybe a few minutes less, but, always a professional, not one minute more.
AMERICA FIRST RALLY TODAY TO HEAR TALK BY MISS LILLIAN GISH

Miss Lillian Gish, stage and screen star, and Gen. Thomas S. Hammond, former head of the Illinois National Guard, will address an antiwar luncheon rally today at 1 p.m. in the Grand ballroom of the Hotel Sherman. The rally is sponsored by the Chicago chapter of the America First committee.

Both Miss Gish and Gen. Hammond advocated the entry of the United States into war in 1917, but are now convinced that participation in the present European conflict would bring dictatorship and financial collapse.

Miss Gish, who starred in British propaganda films which helped to draw the United States into the First World War, will describe propaganda technique again being used by the British and American governments. Gen. Hammond, chairman of the Illinois America First committee, will discuss the economic peril to America if the nation goes to war.

Mrs. Janet Ayer Fairbank, national vice chairman of the America First committee, will preside. All the 55 state chapters are expected to send representatives to the luncheon.
Lillian Gish Still Captivates Audiences

BY GENE SHikel

At the Moscow Film Festival this summer, one actress received an ovation larger than any other. Lillian Gish, whose credits are virtually endless and run the gamut from the largest grossing film ("Birth of a Nation") to biggest-running Broadway play ("Life With Father"), was that actress. She is in Chicago at the Goodman Theater this Saturday, and the preview reception of "Lillian Gish at the Movies," mankind's watchdog of the birth and triumph of the early silent film, is an event of the twentieth century—indeed, the movie. Miss Gish is elegant in a long, white gown, and solicitous as she greets the audience in what she calls "my city." She warned — which she was able to project on the silent screen—"no more than evident" in her greeting, "I'm a lucky, lucky woman." With the screen at center stage and her chair off to one side, Miss Gish takes us on a tour of great films and great actors from 1913 to 1926. Included films from her own career as well as films of Mary Pickford, Douglas Fairbanks Sr., Rudolph Valentino, Charlie Chaplin, Buster Keaton, and many others.

Occasionally having trouble with her script, Miss Gish was her most captivating when she looked out at the audience and told the story of her harrowing performance on an ice floe in "Way Down East." As we watched her leave her lover (Richard Bar- thelmess) and head for ice, she explained that stand-ins were never used. "And it was my foolish idea to hold my head and hair in the freezing water." But Barthelmess chased his sweetheart, jumping from ice floe to ice floe, and suddenly we see a shot of Miss Gish approaching the falls. You have to shake yourself to realize that here was the work's most popular screen star floating down a river about to be frozen to bits. "I don't know why we got so close to the edge. We received a call that the director screamed at us." In a freezing river, she explains, the audience gasping and then cheering, the heroine is saved. Much of the cinematic trave-}

---

**Chicago Tribune (Chicago, Illinois) 01 Oct 1969, Wed**

Page 51

Clipped By: adrianpaulbotta

Sat, Jul 18, 2020

Copyright © 2020 Newspapers.com. All Rights Reserved.
For Propaganda

(The story in adjacent columns.)

Below are pictures of Lillian Gish as she appeared in two of the three propaganda films which helped to plunge the United States into the world war. As a young girl, she bore the brunt of an enemy submarine attack. As a girl of thirty, she witnessed the deaths of her husband in a Nazi concentration camp.

LONDON, April 1—British propa-
gandists will be allowed eight ounces of cheese weekly instead of the one pint allowed under the previous regime.

The change may come into effect May 1. The new policy is designed to save cheese for troops overseas and for use in hospitals.

British vegetarians will be allowed eight ounces of cheese weekly instead of the one pint allowed under the previous regime.

The change may come into effect May 1. The new policy is designed to save cheese for troops overseas and for use in hospitals.

Mail and Phone Orders

Functional Tailored with int itinerary cuff $2.00

The custom type non-worth $3.95. The go-

Links are selling at $1.00, greatest blouse value $2.95.

In white, pour-

GUARANTEED

Clipped By: adrianpaulbotta
Sat, Jul 18, 2020
LILLIAN GISH is the demure damsel before you, and she looks like this in "Annie Laurie," in which picture she has the role of the Scottish Joan of Arc.
Playgoers Await 'Star-Wagon' and Musical Shows

By Charles Collins

The Chicago stage settled down into Lenten poverty with last night's departure of Orson Welles' staging of Shakespeare's "Julius Caesar" as a parable of Fascism, and "Father Malachi's Miracle," "Room Service," keeps the spirit of entertainment alive at the Selwyn Theatre, and Maurice Schwartz's production of the Yiddish drama, "The Brothers Ashkenazi," remains at the Shubert for another week; but elsewhere there is vacancy, pending the renewal of activity, especially in musical shows, that the spring is expected to bring.

The first arrival of the spring theatrical season will be "The Star-Wagon," a play by Maxwell Anderson with Burgess Meredith and Lillian Gish as the leaders of its cast. This work has been one of the favorite items on the Broadway playbills since last fall, and it will come to the Grand Opera House immediately after the closing of its New York run. The premiere is scheduled for the Tuesday before Easter Sunday, or April 12.

This work is a fantastic comedy, dealing with an old inventor and his colleague who are given a supernatural opportunity to live their lives over again and correct their errors of judgment which had deprived them of material success. The content and meaning of the play are serious and reveal certain aspects of Maxwell Anderson's philosophy, but there is said to be much humor in the treatment of the incidents.

Lillian Gish, who appears as the heroine, has an international reputation because of her participation in some of the most popular productions of the silent films. It is said that no movie in which she figured over a period of fifteen years netted less than $1,000,000. They included "The Birth of a Nation," "Broken Blossoms," "Hearts of the World," "Orphans of the Storm," "Way Down East," and "The White Sister."

Two years ago Miss Gish and her sister, Dorothy, also famous as film actresses in the pre-talkie era, were traveling through the Balkan states. They stopped at a hut on the Albanian frontier, a mountainous region miles away from any motion picture theater. The woman of the house was an ignorant, barefooted peasant, but she recognized Lillian Gish instantly. Years before, the priest of the parish had arranged for an exhibition of the film, "The White Sister," strongly religious in sentiment, in his church, and she had seen it.

Miss Gish withdrew from the film studios when the talkies arrived and returned to the dramatic stage in 1930 in a distinguished production of Chekhov's "Uncle Vanya," which was seen in Chicago. Since then she has acted in a revival of "Camille," both at Central City, Col., and in New York; in Sean O'Casey's "Within the Gates," in Philip Barry's "The Jovial Season," and in Shakespeare's "Hamlet." She was the Ophelia to John Gielgud's Prince of Denmark in New York last year.

"The Star-Wagon" gives Miss Gish a "proteaole." She acts a poor old household drudge, a winsome girl of 20, and a wealthy but unhappy wife of 55. These, of course, are phases of the same character.

Burgess Meredith, Miss Gish's co-star, has become a leader of...
Desert Wind Blows Drama Into This Movie

Gives Lillian Gish New Laurel, Too.

"THE WIND"


THE CAST

Lillian Gish
Jack Holt
Montana Love
Ken Maynard
William Flannery

By Max Trice.

Good Morning! I don't just see what "The Wind" is in a burlesque theater.

It's a compelling thing and Lillian Gish never has had such a fine opportunity to work that her portrayal of the flowerlike southern girl who goes into the west to face brutality, terror, blizzards and the desert wind that blows and blows and never stops, but only gets wilder with the days, lasting itself by droughts, and the occasional flood - "morning" that makes strong men weak and strong women weaker.

The story is a strange and thrilling one of the southwest of the early days. It is grim and full of incident, mostly gray and grizzly as the climbing, blighting sands. It is one of those pictures that would be just too much in a theater unless it had a happy ending. Well, it has.

It has been supported by an atmosphere of magnificent work. The direction is masterful - magnificent. The wind is so real it tears into your nerves.

"Chin't' hell! here's 'orted note 'a mine.'" Sunbeams with noon sunstare.

However, did "The Wind" get into a burlesque theater? See you tomorrow.
Have You Ever Read Anything Like This?

“Orphans of the Storm” is the greatest dramatic enactment the world has ever known since the living contests in the Roman amphitheater.”

— Says Amy Leslie.

“Orphans of the Storm” — a play of historic beauty set like a pearl among the annals of the world’s great works of art. The unfolding truth of the Goh Gilbert and Schubert leads one toward the greatest truth of drama that the civilization of another era. Its beauty is a continued feast, and its amusement of serious, noble and gigantic movements plunge into the imagination with driven sounds of conviction and verity.”


“The Birth of a Nation.” Work of this sort causes some of us who are, perhaps, too prone to turn up our noses at this eighth of a century to pause and reflect. The real event equals in every particular the sublime in the “Birth of a Nation,” and, for sentiment, is superior to the famous scene of “Way Down East.” The appeal of the Goh girls make to the human heart is so strong that one need not blush for the traits that come to the eyes.

Paul H. Morris, Chicago Sun.

The Goh girls catch at heart and imagination. They are lovely lovely to see and their chances make instant impacts on you. Joseph Schubert, as the young assistant who sees and loves Ferny (Lillian Gish), is a fine actor and is almost too beautiful to be true.

“The old master of the screen does it again. These were long stretches in “Way Down East,” during which I thought of everything but “Way Down East,” whereas “Orphans of the Storm” is slick all over with the finest in the theater. It is a great story, containing a great deal in it. It never stops; it is a big, admirable melodrama, every scene of the scene of D’Emsy, Cauley and Goh are wonderful.”

John Reed, Herald Examiner.

“I have done it again. There are scenes Wainwright would have loved to paint. As long as Goh does to provide us with photostat as one need fear a foreign invasion.”

Virgil D’Emsy, Journal.

“It is ingeniously beautiful, delightfully seen as its theme, and admirably handled throughout. Goh has been great before, but he is greater now.”

John Reed, Journal.

And the Herald Examiner says:

“Love-making as soft and intricate as a night breeze across May meadows.”

D. W. Goh’s

“ORPHANS OF THE STORM”

The New Chicago Tribune

LILLIAN and DOROTHY GISH

Shubert Great Northern Theatre

Twice Daily

Even and Sat. Morn. 10 to 11:00. All Reserved—Other Morn. 25c. to $1
Sisters Gish
Make This One Nigh Perfect
"Romola" Fine Picture in Every Possible Way.

ROMOLA

THE CAST

Sisters Gish
Mary Pickford
Noel Coward

By Mae Vince.

Words Fail Chalipin
When Asked About His Leaving Chicago

For weeks, the New York and European press had been speculating on Chalipin's departure for Chicago, which was now finally confirmed. Chalipin, who has been in Chicago for the last two weeks, was asked by a German newspaper whether he had any plans for the future and what his intentions were. He replied, "I have no plans. I am here on business." When asked if he would consider coming back to Hollywood, Chalipin said, "I don't know. It depends on the offer."
The REAL Lillian Gish
Cloak of Frail Femininity Covers Strong Character

by ILENEISEN PARK

April 7, 1940

We've heard a lot about Lillian Gish. For years, Chicagoans have been bewitched by her unique beauty and captivating screen presence. But have you ever considered the depth of her character, the strength that lies beneath the surface? Let's explore Lillian's world, from the silent era to modern times.

***
Lillian Gish's career spans over a century. Born in the 1890s, she captivated audiences with her delicate beauty and emotional depth. Her performances in early silent films are particularly notable, with roles that demanded subtlety and nuance.

***
As a child, Lillian was known for her beauty and grace, which she later channeled into her acting career. She studied under the legendary director D.W. Griffith, who saw in her a raw talent that he knew could be harnessed for greatness.

***
Lillian Gish's influence on the film industry is immeasurable. Her portrayal of various characters, from the fragile, naive girl to the strong, independent woman, has inspired generations of actresses and filmmakers. She continues to be a symbol of strength and resilience.

***
In conclusion, Lillian Gish is more than just a beautiful face. She is a true American eloquence, a testament to the power of art to transcend time and evoke emotions in viewers around the world.

---

Clipped By: adrianpaulbotta
Fri, Jul 17, 2020

Copyright © 2020 Newspapers.com. All Rights Reserved.
"LA BOHEME"

Produced by Oscar Golding Mayer. Directed by Joe Oliff.

New York Metropolitan Opera at the New York State Theater.

The Cast:

LA RUE.............John Quinn
Florence..Yvonne De Carlo
Laline............Lucille Metz
Orsino............Sidney Easler

By Max Terrille.

Good Morning!

The latest news—Mr. King Vidor
who directed "The Big
Prelude"—has come to "La Boheme"
for his latest masterpiece for the
Metropolitan Opera.

It's an exciting cast because of
the excellent cast of persons for
the setting and acting. It is full of
"atmosphere," that I imagine is the
most exciting thing—the atmosphere of Paris, I
believe.

Here, you know, lived little Mimi, the
exquisite little person who inspired
the famous aria "0 Dieu, Mimi"
which was written by
Giacomo Puccini. She had
attributes of an inimitable play, but brought
out through the songs and short
musical numbers.

Miss Gold's Mimi is a fine and
exquisite pearl. Her appeal is that of
a sweet, but strong, person, in the
finest traditions of Puccini's works.

She is a treasure to sing, and
her voice has a tone that is
absolutely perfect for the role.

You should not do anything—
nothing—that is going to ruin such
people, as the other persons in the
cast have done. If you do, she
becomes so winsome and gay
with gathering and loneliness—she is
more than you can imagine. The
"Scherzo" scenes become a most
interesting part of the opera, and
Miss Gold's Lisa has no boasting in
this remarkable aria. Her voice in
with the"scena"

"Adolfo Prazutto's Rodolpho is a
superbly well-sung person. His
trills and passages give the picture
the color of such music and
brilliance, as only the finest
voices of today can produce.

He is a great artist—
this young man—which, of course, was
true as well as I do.

The composition of the set that could
be used for this was a tour de force.
"La Boheme" has been a
success, and the applause
and enthusiasm of the audience
are something to remember.

Yours truly,

adrianpaulbotta
Sat, Jul 18, 2020
Lillian Gish, Percy Waram, and the other members of the “Life with Father” company at the Blackstone theater have already raised approximately $1,200 for the Red Cross and other war relief organizations. Every member of the company, including actors, house staff and backstage crew, makes a voluntary weekly contribution from his salary. Miss Gish, it seems, is noted for her susceptibility to charitable appeals. By the simple expedient of selling her autograph instead of giving it away, she has raised about $100 in two months for Orphans of the Storm, Irene Castle McLaughlin’s dog shelter. This is partly a nostalgic gesture, of course, for Mrs. McLaughlin’s haven derives its name from a celebrated David Wark Griffith silent movie in which Miss Gish was starred.
EXECUTIVES CLUB TO HEAR A TALK BY LILLIAN GISH

Lillian Gish, stage and screen actress who has repudiated her part in propaganda films that helped involve the United States in the world war, will be the guest speaker Friday at a luncheon meeting of the Executives Club of Chicago in the Hotel Sherman. She will speak on the subject “Against War.”

Philip F. La Follette, former governor of Wisconsin and a leading non-interventionist, will be the principal speaker tomorrow night at an America First committee rally in the Hinsdale High school gymnasium.

The Rev. John A. O'Brien, professor of apologetics in the graduate school of the University of Notre Dame, will speak before another America First rally at 8 p.m. tomorrow in the auditorium of the Arlington Heights High school, Euclid avenue near Northwest highway in the suburb.
Old Movie Days Recalled

Lillian Gish Feted at Luncheon

"Lillian Gish, she's my miss!" chanted the parrot Mrs. Solomon B. Smith took to Mrs. Homer P. Hargrave's luncheon for the actress yesterday. "I lived with a parrot for 20 years," Miss Gish exclaimed. "We named it John—and it laid an egg!"

Mrs. Smith's parrot wasn't real; it was a mechanical bird with a tape recorder in its base which also told listeners that Miss Gish is starring in "A Passage to India," opening Friday in the Goodman theater. The play's setting was inspiration for the curried chicken luncheon, for the Indian airlines ticket folders that were guests' place cards, for the poster of the Taj Mahal which was hung in the little foyer of the Hargraves' apartment, and for the Chinese fortune cookies that opened to reveal predictions of Miss Gish's performance in Chicago.

Stars of Silent Era

There were some reflections on the old days of movie making—after all, the hostess is the former Colleen Moore of silent movies, and Miss Gish's career spans most of

The Buzz

This seems to be the year when a lot of those who wonder each year if they'll really go to another Twelfth Night Masque really won't be going. But their presence will likely not be missed Friday night, among the gay young newcomers who flock to this gayest of costume balls . . . and the "old timers" just don't seem to carry thru with plans to have a party of their own "like old times."

Byrnes-Dunne

At a family dinner party in her Wauwatosa, Wis., home Saturday, Mrs. Maurice B. Byrnes announced the engagement of her daughter, Mary Catherine, to David H. Dunne, son of the Richard J. Dunnes of Evanston. Miss Byrnes, daughter of the late Dr. Byrnes, was graduated from Iowa State university. Mr. Dunne is a grandson of the late Edward P. Dunne, former governor of Illinois and mayor of Chicago, and the late Mrs. Dunne. He was graduated from Loyola university. The wedding will take place in June.
Anyway, You'll Grin at Mutt and Jeff

"AN INNOCENT MAGDALENE"

Lillian Gish is in the cast of the new Mutt and Jeff play which is playing in the Forum Theatre. This is another one of the outstanding plays that Mutt and Jeff have brought out in recent years. Lillian Gish is the star of the show and she is playing the part of a young girl who is in love with Mutt. The play is set in a small town and the story is told through the eyes of a young girl who is in love with Mutt. The play is a very touching one and it is sure to be a hit with the audience.

By Kitty Kelly

"AN INNOCENT MAGDALENE"

Lillian Gish is the star of the new Mutt and Jeff play which is playing in the Forum Theatre. This is another one of the outstanding plays that Mutt and Jeff have brought out in recent years. Lillian Gish is the star of the show and she is playing the part of a young girl who is in love with Mutt. The play is set in a small town and the story is told through the eyes of a young girl who is in love with Mutt. The play is a very touching one and it is sure to be a hit with the audience.

Miss Lillian Gish

"THE BONDMAN"

First Players of the Forum Theatre are now playing the new Mutt and Jeff play. The play is set in a small town and the story is told through the eyes of a young girl who is in love with Mutt. The play is a very touching one and it is sure to be a hit with the audience.

First Arts Players in Town

The Forum Theatre is now playing the new Mutt and Jeff play. The play is set in a small town and the story is told through the eyes of a young girl who is in love with Mutt. The play is a very touching one and it is sure to be a hit with the audience.

Lincoln Goes to War

E. O. Lincoln of "The Esther" held the attention of the audience yesterday with a play about Lincoln. The play was written by Mutt and Jeff and it is sure to be a hit with the audience.
Lillian Gish Tells Beauty Routine

BY ARLENE DAHL

After an eight-year absence, Lillian Gish is back in Hollywood for a starring role in "Night of the Hunter." Graciously she greeted me at the door of her apartment when I called. Over coffee and cakes, we discussed the beauty routine of this charming veteran of many stage and screen roles. Noting her slender figure, I asked first about her diet.

"You wouldn't think I had one, looking at this," she said laughingly as she indicated the plate of sweets before us. "I've never had to worry about being too fat. I can eat anything I please."

"But I do try to eat healthy foods. I often shop at the stores which carry organically grown products. I don't believe in super-refined foods—never eat white bread. Feeling fit is the best way to look well, don't you think?"

Beer Cure

I asked Miss Gish if she'd ever been too thin.

"Yes, at a time when I had worked eight or nine years without a vacation," she said.

"I was thin, nervous, completely run down. To recuperate, I went to Munich and took the beer cure—my own invention. They have wonderful beer in Munich—16 different kinds. It is very mild, and they serve it with huge white radishes and coarse salt.

"Since I'm not a drinker, just one glass of beer would make me relaxed and sleepy. I would have one for lunch, take a long nap, have another at dinner, and sleep like a baby all night. After three weeks of that, I had gained pounds and felt completely refreshed!"

Beer Cure

Miss Gish's ash blonde hair shone in the afternoon sun as she bent forward to sip her coffee. Simply pulled back in a bun, it looked long and luxurious.

When I mentioned her hair, she said: "Yes, it comes to my waist. I never cut it, and I've never changed the color. I have it washed in a beauty salon which has branches all over the world. They believe in a healthy scalp. They wash the hair with a sponge and dry it by hand with towels. No dryers. No matter what color hair is, it's pretty if it's shining and healthy, don't you think?"

Uses Almond Oil

When I asked for her favorite beauty preparation, Miss Gish told me: "My mother used to make her own cold cream with almond oil and other ingredients. I don't bother making cream, but I still use almond oil, mixed with baby oil, to remove my make-up when I'm working." In private life, she uses only powder and lipstick.

Asked if she had any philosophy regarding beauty, Miss Gish replied: "I don't think a woman can be more attractive outside than she is inside. After all, her character is pretty well written in her face. For the rest, I think God designs His scenery very well. But a little embellishment is fun. Wouldn't the world be dull without it?"
Lillian Gish Still Favors Long Tresses

BY ANTONETTE DONELLY.

Lilian Gish, one of the leading stars of American film, is a beauty in her own right. She has long, wavy hair that she wears in a soft, natural style. Her hair is always perfectly coiffured, and she takes great care to keep it in top condition.

When she was photographed recently for a magazine, she wore her hair in a simple, elegant style. Her hair was parted in the middle, and she had a slight wave at the ends. She wore a white dress with a simple neckline, and her hair looked great with the outfit.

Speaking of her hair, Miss Gish said, "I love my long hair. It's something I've always had, and I don't want to change it. I like the way it looks, and I feel comfortable with it."

Miss Gish's hair is not only beautiful, but it's also healthy. She takes good care of it, and she always looks great. She's a natural beauty, and her hair is just one of the many things that make her such a great actress.

Quintuplets Are Thriving

(Picture on next page.)

CALLANDER, Oct. 9--(AP) -- The new brother of the Quintuplets was reported today to be thriving, especially in the development of his lungs in making air and watts known. The mother, Mrs. Olga Dunne, 38 years old, who has born thirteen children, said she was gaining strength. The latest addition to the family was born on October 7th, and he was named Quintus. He weighs 7% pounds.
Mother of Miss Gish.

Probably the last Christmas tree in Chicago to be taken down is that of Miss Lillian Gish, in her apartment at the Blackstone hotel. The tree, hung with ornaments and draped in silver mist, the holly wreaths, the Christmas angels on the mantelpiece, and the Christmas candles go down today with the departure of Mrs. Gish for New York after a holiday visit with her daughter here in her long run of "Life with Father."

Mrs. Gish, who with her dashing white hair and deep blue eyes is reminiscent of a Dresden figure, is an invalid as a result of shell shock in the world war, when she accompanied her daughters, Lillian and Dorothy, to the war zone, and the pictures under the direction of David Wark Griffith. She lost 35 pounds during the stay in the war zone, and has been invalided ever since.

Lillian and Mrs. Gish sailed for England on the first boat to cross the Atlantic after America had declared war, the St. Louis. Dorothy Gish sailed a little later on the Baltic, the same boat that carried Gen. Pershing and his staff overseas, and took 13 days to do it.

"Think of any one having the courage to face the movie camera," the commander of the British war zone said, "as the Gish daughters did - Lillian, Dorothy, and Mrs. Gish."

The Gishes were in London during two months of heavy bombardment. In September they sailed for France on a troop transport that started out twice and returned because of floating mines. Griffith had gone aboard to get into production, and when the two Gish girls arrived with their mother they went into the war area and made pictures in trenches and beyond the barbed wire. During their stay in Paris they lived with a French family in a bomb shelter, and learned to tell by the sound of the motors overhead what kind of plane and which country's it was. The pictures made were "Hearts of the World," "The Greatest Thing in Life," and "The Great Love."
LILLIAN GISH is always a welcome visitor, and so we're sending her to see you this morning. There's such peace in her face, isn't there?
Baby Camille of Lillian Gish Aroused Critic

By Burns Mantle.

NEW YORK.—Special.—The Lillian Gish Camille, which has been brought down from the Colorado mountains by the Daum Chappelle to show these dull easterners what Drama really had in mind when, eighty years ago, he wrote the story of Marqueta Gannet and called it "The Lady of the Camellias"—the Lillian Gish Camille is at least $30 per seat more and there are more runaways than any of them. Of course, if Lillie is going and Robert Edison Jones is right in his direction at her, then it must follow that thirty million Frenchmen have been wrong for eighty years at least. For nothing so exhilarating in the way of Camilles has ever been exhibited on any stage in any country since the pair became an emotional ignitor for the bronchial and additional audiences.

It is Mr. Jones' contention that Dumas, in fact, has Horace been this wrong. His betwaa, says Robert, though "one of the most famous of all Parisian courtesses, who died and was deeply mourned at the age of 14, was no middle-aged sophisti- cate, taking quick profit of her life. Instead, she was a young girl who, governed solely by her great heart, rose at least to spiritual heights which have immortalized her."

Well, there is agreement on a few points. Marguerite was a courtesan, and she was 14. She had and numerous lovers. She had lived licentiously. Her pleasant dispositions had undermined her health and she went, he fair to assume, at least a 26-year-old sophisticate...
Savage Haiti of ‘Papa Doc’ Upstages Characterization in ‘Comedians’

BY CLIFTON ROYDE

NEW YORK (AP) — Haiti, once a laughingstock of the Western Hemisphere, is now a laughingstock of the world’s serious dramas. ‘Papa Doc’ Tassin, the tyrannical dictator of Haiti, has been the focus of so much international attention lately that even the United Nations has taken notice. The UN Security Council has just approved a plan to send in a peacekeeping force to restore order in Haiti.

In foreign policy, Haiti is often described as a ‘failed state’ because it has been unable to maintain basic order. In domestic politics, Haiti is often described as a ‘nation of thieves’ because of widespread corruption and malfeasance. But in international affairs, Haiti is often described as a ‘ repetition of history’ because it has been a microcosm of the world’s most troubled societies.

The UN’s decision to send in a peacekeeping force is seen as a sign of growing international concern over the situation in Haiti. The UN has previously sent in peacekeeping forces to other troubled countries, such as Somalia and Rwanda, but this is the first time it has done so in a country that is not at war.

The presence of the UN force is expected to provide a badly needed boost to the Haitian government, which has been struggling to maintain order in the face of widespread criminal violence. The force is also expected to help to improve the Haitian government’s image abroad, which has been tarnished by its handling of the recent election crisis.

In other news, the US has announced plans to send in military personnel to Haiti to help with the peacekeeping effort. The US has previously sent in military personnel to other troubled countries, such as Iraq and Afghanistan, to provide support to the local governments.

The presence of US military personnel in Haiti is expected to be welcomed by the Haitian government, which has been struggling to maintain order in the face of widespread criminal violence. The US military has previously been praised for its role in helping to stabilize troubled societies.

The situation in Haiti remains tense, with widespread criminal violence and political instability. The UN force is expected to provide a much-needed boost to the Haitian government, which has been struggling to maintain order in the face of widespread criminal violence.
Lillian Gish

ONE of the most famous actresses of the screen (in the days when the movies were inauspicious) has returned to the dramatic stage this season and scored a signal success. She is Lillian Gish, whose film fame was associated with the productions of D. W. Griffith. She has been highly praised for her performance in "Uncle Tom's," now running on Broadway; and next fall she will appear as Desdemona in "Othello," staged by Jed Harris.
Lillian Gish, movie actress, with her mother attends hearing in New York on injunction suit brought by Charles H. Duell, her former employer, to prevent her from violating her contract with his film corporation. Miss Gish says she will quit the screen before working again for Duell's consent. Decision on the case was reserved by the court.
(Pacific and Atlantic Photo.)
Lillian Gish and her dog, Malcolm.

Miss Lillian Gish, stage, radio, and screen actress, was a guest in Chicago yesterday as she stopped in the city en route from New York to Hollywood, where she has a new screen contract. Traveling with her dog, Malcolm, Miss Gish was attired in a smart blue suit. She said she did not know to what picture she would be assigned.
*Young Red-Heads Are Models at Club Anniversary*

The Chicago Woman's club had a colorful 65th anniversary party next to Miss Gish in Eileen Kilday, 1365 East 53d street. Standing (left to right) when it introduced 11 south side red-heads to Miss Lillian Gish (no right) are: Marilyn Schaefer, Josephine C Bunny, Kay Benson, of the "Life with Father" company. The girls, who modeled in a fashion show which was the highlight of the program, were entertained afterward by Miss Gish at a matinee box party, as well as backstage. Sitting: Linda Mahoney, Elmer Eaton, Helen Geary, Marietta Fox, Alecia Byrne, Jeanne Marie Fox, and Jamie Fox.
OPPOSING VIEWS ON NATION’S ROLE IN WAR ARE GIVEN

W-G-N Broadcasts Talks by Kerwin, Miss Gish.

The opposing viewpoints of the American role in the war were given by Miss Lois Gish, the actress, and Prof. Jerome G. Kerwin of the political science department of the University of Chicago in a live WGN broadcast last night from WRN and the National Broadcasting Co.

Miss Gish’s address, delivered from the “Life with Father,” representing America’s love for the homeland, was based on the assumption that the American people are willing to die and shed blood in order to maintain the heritage of peace for years to come.

Her views were that unless the United States gets involved in the war, it will be doing the job of the enemy.

Prof. Kerwin’s address was based on the theory that the American people would have to give up its freedom if it is not to be invaded by a foreign power.

On the whole, Miss Gish’s address was more emotional and Prof. Kerwin’s was more logical.

Principal in Radio Debate

Lillian Gish, actress, and Prof. Jerome G. Kerwin of the political science department of the University of Chicago, were in Friday’s broadcast giving their views on the American role in the war.

Where Lindbergh Will Speak

(Story on page 1)

Location of Chicago area, where Col. Charles A. Lindbergh will speak.

Clipped By:
adrianpaulbotta
Sat, Jul 18, 2020
Lillian Gish Reappearing as Molnar’s ‘Sicilian’

One Romantic Night

F. A. Molnar’s new picture, “Sicilian,” one of the most romantic melodramas of the season, will open here May 18.

Chicago Tribune (Chicago, Illinois) 17 May 1930, Sat Page 11

Clipped By:

adrianpaulbotta
Sat, Jul 18, 2020
Book World to Take
Look at ‘Lillian Gish’

“Lillian Gish is an artist for art’s sake, and she has preserved for us a precious chunk of one of her own medium’s most magnificent moments in time,” says Liz Smith in her Sunday’s Book World review of “Lillian Gish: The Movies, Mr. Griffith and Me.” Miss Gish’s book is less a story about herself than about a motion picture innovator, David Wark Griffith, whom she presents to the reader “warts and all.” For Liz Smith’s comments on this most unexpected twist in a movie star’s autobiography, see Book World.

Book World also examines “The Economy of Cities,” in which author Jane Jacobs compares the city slicker to the sodbuster. “Miss Jacobs’ implicit assumption,” says Book World, “agrees with that of cartoonist T. A. Dorgan when he remarked, ‘You can take a hick out of the country, but you can’t take the country out of a hick.’” Sunday’s Book World also takes a look at “The Poet and Her Book: A Biography of Edna St. Vincent Millay”; “National Anthem” by Richard Kluger; and many more. Read all these reviews Sunday in Book World.
"HEARTS OF THE WORLD."

By Mae Tiné.

THIS being Sunday, everybody having a little leisure, may be as good a time as any other for me to answer the questions that come pouring in regarding the new Griffith picture, "Hearts of the World," which will have its premiere showing on Wednesday night at the Olympic. Time: 8:15.

Where was the picture taken?

On the European battlefields.

What made Mr. Griffith think of making it?

It happened this way: He went to Europe to procure scenes for six Aircraft pictures which he was under contract to make. He was just about to start back, when Lord Beaverbrook of the British publicity bureau approached him with a request. He said that the government was about to make some official war films and the valuable experience of Mr. Griffith was desired. One thing led to another. It was finally decided to make the official films, but to weave them with a story of charm and power.

"A crowd of us used to get together," Mr. Griffith said, "and discuss the subject. We all had our own ideas, but finally it was decided that George De Tolnay had the right one. M. De Tolnay is a close friend of J. M. Barrie.

"He said, 'Just let the story be a simple little heart tale, like one of the many thousand which are being lived every day over here. A simple story about simple folk—such a story as all may understand.' We told him to write it. He named it, too.

"First I didn't care for the name. Now I think it the best thing that could possibly have been chosen. It is a cry from 'Hearts of the World' to hearts of the world."

What is the story about?

It is a romance of love and action with a setting of war-stricken France and Belgium, and briefly is of the love affair between a young American artist (Robert Harren) and an American girl (Lillian Gish), who both reside in France. They are engaged to be married, and the date for the wedding set when war is declared and the Hans lom up with their hideous menace.

"Any country that's good enough to live in is worth fighting for" says the American boy, and he joins the French army. From then on the story, it is said, is one series of thrills after another until in the end the allied come to the rescue of the beleaguered girl and her townsmen and send the audience away with a smile on their lips.

How long was the picture in the taking?

Eighteen months.

Who gets the money from the film?

Half of the proceeds go to British charities.

You're acquainted with the people in it. The leads will be taken by Lillian Gish, Robert Harron, George Siegman, George Fawcett, and Josephine Crowell.

Prominent figures in the history of the day will be seen and the supermen others than the real people suffering and living in Belgium and France today.

"Peg o' My Heart" is coming to the screen. Louise J. Mayer, it seems, has succeeded in wresting the rights—at a price—from Oliver Morosco. Wonder who will be Peg?

Did you know that there are women thousands of them—in France, who, in two years have not had a comb, brush, or hairpin? Neither did we, until recently. The Mutual company, "Screen Telegram," released April 11, tells a story of kits for such unfortunate—their story.
W-C-N TO STAR LILLIAN GISH IN SUNDAY DRAMA

Cast as Wife in Sheridan's "School for Scandal."

BY LARRY WOLTERS

Lillian Gish, one of the brightest stars of the screen movie era and now a stage actress, and Percy Warren, her leading man, will be featured in a radio adaptation of Richard Sheridan's classic comedy, "School for Scandal," on the Fifth Row Center production over W.C.N, the Mutual Network at 5 p.m. Sunday. The show will be presented before a studio audience. The musical setting will be provided by Harold Danielson. Miss Gish and Mr. Warren are appearing in Grunow Daily's recent "Life with Father," in the Blackstone Theater.

Cast as Lady Teazle.

In "The School for Scandal," Miss Gish will portray the role of the picturesque Lady Teazle and Warren will play that of her blundering husband, Sir Peter Teazle.

When she arrived before the W.C.N, it was announced, she will be following in the footsteps of her sister, Constance, recently came from New York three years ago to play the leading role in the serial. "The Captain." The part of Mr. Teazle was played by Paul Lukas, who was succeeded with her.


Stage Work Follows Movies.

Since her retirement from pictures she has proved her versatility as an actress in "Hamlet," with John Gielgud, Chekov's "Uncle Vanya," and with the London Wagon" with Burgess Meredith, in which she last appeared in Chicago.

England-born Percy Warren's most recent motion picture role was that of the composer, "Lotti," in "The Great Ziegfeld." He has distinguished himself in numerous theater, Guild productions, including "R. U. R.," "Elizabeth the Queen," and "Mary of Scotland."
VARIOUS NOTABLES OF THE STAGE acted as ushers, water boys, coat room girls, and what not at a benefit for destitute Russian artists given in New York recently by the Chauve-souris players from the famous Rat theater in Moscow. The "house attendants" in the picture are, from left to right: Nikita Balieff, founder of the Rat theater; Sam Bernard, Leon Errol, Marilyn Miller, Walter Collier, Laurette Taylor, Al Jolson, Doris Keane, Lenore Ulric, Dorothy Gish, Lilian Gish, and Morris Gest, who brought the Chauve-souris players to America. In the rectangle below: Ed Wynn.
Looking at Hollywood

Performance of Lillian Gish on Broadway Found Stirring

BY HEDDA HOPPER

NEW YORK, Nov. 20—Lillian Gish put a lump the size of a golf ball in my throat during her performance in the play "The Trip To Bountiful." She literally breaks your heart into little pieces. You want to choke her daughter-in-law, played brilliantly by Jo Van Fleet. The entire cast is star studded. ... After the play, I met the author, Horton Foote, and his wife, who was named for Lillian. What’s more, her sister’s name is Dorothy. When Lillian was our top picture star, many babies were named for her. She kept a supply of gold christening rings, and when she heard about each child she sent a ring. I’ll never forget how Lillian fought for a place in the movies for her friend, the late D. W. Griffith, the last time she was in Hollywood. ... I’m always appalled at stars’ dressing rooms in New York theaters. Compared to ours in the movie world, they’re little better than lean-tos. I guess that’s why stage actors are so hardy and have so much steel in their backbones.
Film Depicts War Minus the Glamour

The attacker, described as a woman with long hair and wearing a red dress, was said to have been seen on the beach. She was carrying a knife and was reportedly yelling at the patrolmen.

The woman was later found and arrested. She was said to be a known troublemaker and had been previously arrested for similar incidents.

The police were able to track her down with the help of a eyewitness who had seen her on the beach earlier in the day.

The incident is currently under investigation and the police are looking for further evidence to determine the motive behind the attack.

The patrolmen were praised for their quick response and the public was commended for coming forward with information.

In other news, the city has announced plans to increase security on beaches and parks in the area, following a series of similar incidents that have occurred recently.

For more information, please contact the city's public safety department.
Leaves for West

Lillian Gish as she prepared to board the Santa Fe Chief yesterday.

Miss Lillian Gish, star of the silent screen, left Chicago yesterday aboard the Santa Fe for a lecture tour. The attractive actress, huddled in a raccoon coat with a matching snood, said she hadn't realized Chicago became so frigid in November.
LILLIAN GISH.
(Tribune Photo.)
Lillian Gish, movie star, was in Chicago for an hour and forty minutes yesterday while she changed from the Chief limited from Los Angeles to the 16th Century for New York. She was taken to a hospital in the city due to a New York hospital. Mrs. Gish is suffering from a blood clot on her brain which has made her speechless and her right side is paralyzed.
MISS GHIS FINDS
WESTPANICKY AT
TALK OF AIR RAID

Tells of Blackout System
on California Coast.

Dr. of air attacks on the west
coast were made a subject of
intense and deep interest on
Saturday afternoon.

The meeting was called
in the wee hours of th
night, and the blackouts
were mentioned when they
were presented to Chicago
as a matter of fact.

Cryptic to those in
New York with her
mother.

"The California coast is a panic,"
was the statement of an
official of the west.

"The coast is the line of
attack, and the people
on the coast are being
prepared for the worst.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.

The blackouts are
being considered as
a real threat.

The people of the west
coast are being
prepared for the worst.
Boost Shop to Aid War Sufferers

Miss Lillian Gish (standing) and Mrs. Ernest A. Harrell, with a Toby jug that Mrs. Robert J. Dunham donated to the shop for the British War Relief Society. Dealers and architects of Chicago will open today. The jug was made in 1780 by Ralph Wood, English potter. Miss Gish will assist in the shop late this afternoon.
"THE FATAL MARRIAGE"

By Mrs. Tinios.

T'

HE FATAL MARRIAGE" you seem to infer such heartache to be a novel.

It was not. I believe at least seven years ago, O. P., as his 

friends were wont to call him, was engaged to be married to his girl nei-

tor. They were engaged for a moment or so, but you know the moment was 

greater than the woman. Then, Wallace had and modern times

perhaps are not so cold.

"The Fatal Marriage" is from Tennyson's a

look at things, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.

But the picture was made. Then, you might say,

now a deeper meaning to this story of a

man's thought, a study in the world, a

look at life for night and day.
Poignant Story of the War with High Lights of Humor

By Max Thibe.

Perhaps the greatest gift in life is life itself. Perhaps the greatest thing in life is love, but I imagine Mr. Griffith would teach us that after all we have only learned to live when we recognize the fact that men are brothers. To teach this lesson he uses the great war as the lever.

Have you read "The Magnificent Ambersons"? In the beginning Mr. Harren is just such another insufferable, supercilious, conceited youth as you and I know. When the war comes along, he finds he is not so tough. Perhaps it is because he is not tough enough, he falls in love with the little daughter of a French innkeeper, to whom he confesses:

"I hate everybody but myself and you and me."

"But," she says, "nothing is so terrible and in besides, suffering from homesickness for his native France. He would go home, only there are no funds for such a journey. The economic policy being enforced is a hard one, and the young man's father and father go to France. To get the unhappy bewh. Sparrow tell them. He finds that the object of his admiration is getting along beautifully without him and perhaps the situation of a young tramp, who smokes most terribly of garlic.

Then the great war breaks out and Mr. Griffith reveals a poignant and tender story, highlighted with humor and refined by poetry of the most masterful kind. He does these things so well. And I am converted to Lillian Gish—such a picture at last. She is delightful! The supporting cast is expected, but the acting is just right. While there plenty of war atmosphere in the picture, we need what there is—and more, last but not least, we forget that the war is over, peace what, until only a few short days ago, our boys were suffering for us "over there."

Copyright © 2020 Newspapers.com. All Rights Reserved.
Reincarnation.

"Uncle Vanya" represents a perfectly balanced cast under co-operative stage direction—and for playwrights who are immune to the subtle, brooding enchantment of Chekhov it offers a pretty lady whose name was a household word in the great days of David Wark Griffith and the silent silver screen. She, of course, is Lilian Gish, fair haired, slender, spiritual—an actress who might have stepped out of Tennyson's lyrics—"She has a lovely face, the Lady of Shalott."

Miss Gish has made an extremely happy return to the stage. Her sisters of the films who are now planning to descend upon the drama in swarms—Mary Pickford, Colleen Moore, and all the others who have issued their challenges to the playwrights—may well envy her. She is a perfect type for Chekhov's fragile, evasive Helena; she has had the coaching of Jed Harris, master of stage direction; and she has made this new debut not as a star but as one of a group of co-operative artists. The production of "Uncle Vanya" was not a bellyache for Lilian Gish, but it has refreshed and renewed her reputation in a distinguished manner. She proves herself, by her admirable realization of Chekhov's heroine, a highly accomplished actress.

Chekhov's chronic melancholy would have vanished if he could have seen Miss Gish and Orpheus Perkins and their associates in his "Uncle Vanya." Being a Russian and an invalid, he suffered intense agonies over the production of his plays. His letters contain many bitter complaints over the acting his characters received; apparently he was a man of fiction who

Continued on page three.
Chekov’s “Uncle Vanya” Revived.

Theodore von Kaulbars, the still youthful producer who grew disgusted with the theater that made him upwards of a million dollars with such productions as, “Broadway,” “Coquette,” “The Front Page,” and “The Royal Family,” came back to Broadway last week to revive Chekov’s “Uncle Vanya,” and later to inject himself into a fight against the managers who are seeking a solution of the ticket speculation business.

So far as the Chekov revival is concerned, it has two definite features of interest. First, it is one of the few professionally competent performances American actors have given of a Russian drama, and, second, it brings the beautiful and wrath-like Lillian Gish back to the living theater after nearly twenty years’ absence in the movies.

The play is another of those sheled.

Johann Strauss’s score, including the famous “Letter Song,” are entrusted to her.

Leisurely studies of character and life’s frustrations in which the older Russians specialized, Uncle Vanya of the title, is a gentle soul who has given up his life to the management of his family’s estate that Alexandra, a pompous olfus who has married his sister and hypnotized the family by an assumption of learning and importance, may take his lazy ease.

Injury is added to imposition when, being set free by the death of his wife, Alexandra marries the woman Vanya loves. Goaded beyond his strength, Vanya finally turns on his windy tormentor and seeks to kill him. Even in this laughable endeavor he is thwarted, missing the target twice. Then, with the departure of the hated one and his young wife, life resumes its normal way on the estate and Vanya goes back to the unhappy grind.

Miss Gish is a rarely fascinating personality in the theater, moving consciously about; falling into unconsciously graceful poses; speaking in a gentle voice with modest expression; suggesting a little girl playing most intelligently at acting, but still a little girl.

As to the managers and speculators, Mr. Harris insists, a little violently that the managers, who have organized a theater league to curb speculators, are all wrong, even a little imbible. They can never hope to control speculators, he says, even with former Gov. Al Smith as their Will Hays. He threatens to do something about it.

[Copyright 1930 by The Chicago Tribune.]
Max Reinhardt Here with Lillian Gish and Hollywood Bound

Max Reinhardt, German theatrical producer, whose setting of "The Miracle" was shown in Chicago three seasons ago, and Lillian Gish, American movie star, will spend a few hours in Chicago this afternoon. They are on route from New York to Hollywood, where Reinhardt will direct his first motion picture, starring Miss Gish, for the United Artists.

Reinhardt's debut in the movie was arranged through negotiations between him and the United Artists officials, as conducted by the producer's American sponsor, Morris Gest. His film will be placed in production Feb. 1 in a Hollywood studio.

Miss Gish spent six months abroad conferring with Reinhardt and Hugo von Hofmannsthal, Austrian poet-playwright, who wrote the play for Miss Gish. Raimund von Hofmannsthal, son of the author, is accompanying the party to the west coast. The German consul plans to entertain Reinhardt at tea during his sojourn here.
Tips on Acting Given to Singers by Lillian Gish

"If you ever see a performance of 'La Tosca,' forget it. If you ever see Lillian Gish act, remember it." The words were those of the Chicago Opera company's new associate director, Martin Wagner, yesterday to 60 young men and women of the opera's chorus on the high, somber stage of the opera house. Gish, who was one of the world's best known actresses and who was also to act in the opera company's next production of 'La Tosca,' delivered her talk. She said that opera singers are too often good singing and poor acting. The Chicago Opera must produce a superlative work of art that will appeal to a larger audience than the usual opera house does. In the long run, it is better to have an opera that will appeal to a larger audience than to have an opera that will appeal to only a small group of opera fans. When she was asked how she would improve the opera, she said, "I would change the plot and make it more exciting. I would also make the opera longer and add more scenes."
MOVIE PRODUCER AND STAR VISIT CITY. Max Reinhardt and Lillian Gish rest at Lake Shore hotel on their way to Hollywood, where they are to make picture.
Triangle Reopens at the Colonial.

"SHAKES AND THE PRAYERS—
A CURE OF THE SOULS" (Continued)

BY KITTY KELLY

I

til now there has been no attempt to reconcile
the two elements of the present coloni

The play, which is a production of the Chicago

The play, which is a production of the Chicago

The play, which is a production of the Chicago

The play, which is a production of the Chicago

The play, which is a production of the Chicago

The play, which is a production of the Chicago

The play, which is a production of the Chicago

The play, which is a production of the Chicago

The play, which is a production of the Chicago

The play, which is a production of the Chicago
**Tug of War Among Women**

Theme for a Psychiatry Film

“THE COBWEB”

Produced by Metro-Goldwyn-Mayer, in color and Cinemascope, directed by Vincente Minnelli, from the novel by William Gibson, and presented at the McVicker theater.

**THE CAST**

Dr. Stewart McTiver .......Richard Widmark  
Mrs. Fawcett Crossbar ......Loren Bacall  
Dr. Douglas N. Devanay ....Charles Boyer  
Karen McTiver .............Gloria Grahame  
Victoria Ingh.................Eillian Gish  
Steven W. Holle ............John Kerr  
Sue Betti ..................Susan Strasberg  
Mr. Capp ..................Gabor Czakos  
Mart .....................Teresa Wright  
Dr. Gino Wolfit ............Paul Stewart  
Verma Lewis ...............Adrien Jergens  
Miss Cobb ..................Sandra Deecher  
Mr. Holman ...............Edgar Meahl  
Rosemary ..................Sandra Deecher

**BY MAE TINNEE**

This handsomely produced film spins an interesting tale of a major crisis precipitated by a minor matter in a psychiatric clinic. An excellent cast demonstrates what can happen when three women disagree about selection of draperies for one room in a lavish establishment for the mentally ill. The story reveals that many healers are almost as tortured and unhappy as their patients.

Richard Widmark is effective as a physician with a slender, who takes it upon herself to select an elaborately flowered material for the windows. She gets her way by surreptitious meetings with Charles Boyer, nominal head of the institution, a playboy and a secret drinker.

Lauren Bacall is a recreational director, who wants the hangings to be prints of some designs made by a talented patient.

Lillian Gish wants another pattern dictated by her stinginess and possessiveness. The women’s tug of war creates havoc among personnel and patients. John Kerr gives an arresting performance as a psychotic young man, and Susan Strasberg is appealing as a frightened girl.

Nothing much is resolved in the finale, in spite of the fact that the film runs more than two hours. All of the acting is skillful, the story is nicely paced, and the settings will interest anyone with an eye for striking interior decoration.
Again Mr. Griffith Shows 'Em How It Should Be Done

LILLIAN GISH
You Will Not Soon Forget Her Portrayal of Fear as the Terribled and Abused Child of the Limehouse District in "Broken Blossoms."

By Max Taris.
The D. W. Griffith repertory season started successfully last night at the Illinois with "Broken Blossoms," adapted from the story by Thomas Burke. At the risk of repeating one's self, it is still necessary to say that Mr. Griffith is in a class all by himself. He has a number of worthy followers in the directorial line who put out excellent pictures—so good you wonder if perhaps the master has not rival. The answer comes when with a production like "Broken Blossoms," the wizard turns himself loose and shows what he really can do.

Realizing the psychological effect of surroundings on the plastic mind, the Illinois theater has been touched by a dazzling wand and transformed into a bower of flowers and rosy lights. Beautiful scenes are the shimmering radiance of the orient proceed you to your seat and hand your program. Incense and music combine to lure you into harmony with the picture. Of which, somebody remarked upon hearing of its presentation. "I wonder if that story can be put upon the screen? It’s a dangerous theme—the love of a yellow man for a white girl—and would have to be treated with the same exquisite delicacy and sureness of touch the author used in order to make the picture in any way possible."

Well, it could not have been more beautifully handled. Richard Harrington as the lovely Chinese lad who comes to London to convert the Anglican Buddhists to the doctrine of the ancient Buddha, and there meets disillusionment, love and death, gives a marvelous presentation. Surely this subtle, intense, sensitive, passionate, disappointed, seduced wistful oriental could never have played in the comedies! Yet it was only last week you saw him leading movement to a Dorothy Gish mixture. He gave me the surprise of my young life, I'll admit. I didn't think he had it in him.

And Lillian Gish. It has been that now you like her and now you don't. This time, however, there can be no question about her. She is a poor little cookey, the ward of a prize fighter whom she calls "Daddy." It is upon this helpless waif that daddy vents the rage of his black moments—using the rawhide with skill born of long practice. One of these beatings brings her to the Chinaman’s door step, where she falls, spent with pain. Hunger, anxiety, terror, helplessness, sound gratitude to the first person who has ever been kind to her—the Chinese boy—are all portrayed by Miss Gish with starting realism. You are sick with pity for her. You admit it—and that shows how wonderful she is.

As to Donald Crisp as the prize fighter, you must hang him a medal for work well done. And then you’d like to forget him. The minor parts are all excellently played.

The picture has a rather novel color scheme—Chinese blue. Awfully effective. It is characterized by the artistic settings, splendid photography and beautiful colors. One of these scenes brings her to the Chinaman’s door step, where she falls, spent with pain. Hunger, anxiety, terror, helplessness, sound gratitude to the first person who has ever been kind to her—the Chinese boy—are all portrayed by Miss Gish with starting realism. You are sick with pity for her. You admit it—and that shows how wonderful she is.

Kindergarten Concert.

Students of the National Kindergarten and Elementary College will give a concert in the college hall, 944 Millard avenue, at 8 o'clock Monday under the direction of Mrs. Philemon H. Kilham. The assisting artists are Mrs. William Atwood, soprano, and Miss Vera Popen, cellist.
Obituaries

Lillian Gish, 99, enduring star spanning the history of movies

NEW YORK—Lillian Gish, the last of the great silent film stars who were on the screen for more than 40 years, died March 27 in Santa Monica Hospital. Her personal assistant, Barry E. Feiner, said she died of a stroke.

"She was the same age as I'm," Mr. Feiner said. "They both came into the world in 1903."

Miss Gish, who was one of three children of late silent film star Dorothy Gish, starred in films from 1913 to 1973, including classics like "The Birth of a Nation," "Way Down East," "Intolerance," "Helen of Troy," "Ninotchka" and "The Best Years of Our Lives." She was also a prominent theater actress. Between film and television roles, she also worked on the stage. In 1919, she starred in "Blessed are the Meek," and in 1922, "The Vanishing Point." In 1933, she appeared in "Dancing Lady," and in 1937, she appeared in "Voices of Youth." In 1939, she appeared in "Madam Satan." Miss Gish made her Broadway appearance in 1957, in "Inherit the Wind." She was also known for her work in "The Diary of a Mad Housewife." Miss Gish died of a stroke.

Miss Gish's performance in "The Born of a Nation" left an indelible mark on her career. She was nominated for an Academy Award for her role in the film. She was also nominated for an Emmy for her work in "The Diary of a Mad Housewife." Miss Gish was a firm believer in the power of film to change the world. She once said, "The movies are the only way to reach people."

Miss Gish's family was known for their commitment to the arts. Her sister, Dorothy Gish, was also a successful film star. Her brother, John Gish, was a successful playwright. Miss Gish was married to actor John Gilbert from 1922 to 1924. She was later married to actor Henry Wold from 1929 to 1931. Miss Gish was known for her commitment to her work and her dedication to her art. She once said, "I don't care about being a star. I just want to be an actress."

Miss Gish's body will be cremated and her ashes will be scattered at sea. Her star will be placed at Grauman's Chinese Theatre in Los Angeles. Miss Gish was 99 years old.

The family of Lillian Gish has announced that her body will be cremated and her ashes will be scattered at sea. Her star will be placed at Grauman's Chinese Theatre in Los Angeles. Miss Gish was 99 years old.

Copyright © 2020 Newspapers.com. All Rights Reserved.
Looking at Hollywood...

Lillian Gish Still Devoted to Career

BY BESSA HOPPER

HOLLYWOOD, Sept. 1.—When actors complain about their short span of earning years, I think of Lillian Gish who began her career at 4, never went to school, was a D. W. Griffin star in her famous role as "Birth of a Nation" and "Brother Moses." In June she completed a Broadway run with an all-color company in G. B. Shaw's "The Two Mrs. Carrolls." I saw her recently when she came here to do a segment for a "Mr. Novak" TV at M-G-M. Though she's still she's worked continuously contriving characterizations in all acting mediums. She shared a plate of ice cream at my desk in Lions lunch while she betaed for Bob Preston, Glynda John, David Wayne, Cyril Ritchard, Elleano Rossotti, Ray Middleton, Cedric Hardwicke and herself all worked for cut scenes in the show because they wanted to do it. "The theater is sick today, but actors like to act and this was the only way we could put it on with such a cast. We signed for a limited run, March in June, because we were in the big Fifth Street theater which holds 1,600, a house for melodramas and far too large for a little comedy with a cast of eight. They call it the "Peabody Theater." Because a semimusical play has so many musicun for sake of tunes." . . .

"We talked about bringing in actors to replace those who had to leave and considered moving in a smaller theater," she continued. "It was prohibitive, would have cost between $10,000 and $20,000. . . . After opening night we met the backers of our play at a party. I've never seen such young-looking adults. Most appeared to be barely out of their teens. Hardwick, who was in and out of the hospital here last summer and had no operation for asthma, never missed a performance; neither did Bob Preston. He fell on the ice at his country place breaking three ribs, and some have suffered great pain, because our part called for him to be thrown all over the stage. But those are true pros." "Many times we would cars three blocks away from the theater, and we used to hold our breath on Saturday night before that first sheet, we were so worried, wondering if she'd have voice enough left to make the whole show."

Lillian lived in Hollywood nine years when she was with D. W. Griffin's company, and never had a contract. She finds movieland very changed. "As I came up here, I found some of the streets ugly, and I found myself resenting that it was no longer beautiful. You used to smell orange blossoms when you stepped off the track, and at night, if there was a fog, the flower fragrances were held down in earth. Now you can smell smoke or gasoline, and most of the night's beauty has gone. Lillian's always been regretting the east coast: "She's remembered to Swedish Garden, and they went to Europe this summer, her first trip there."
Looking at Hollywood

Lillian Gish Still Devoted to Career

BY HEDEA HOPPER

HOLLYWOOD, Sept. 1—When actors complain about their short span of earning years, I think of Lillian Gish, who began her career at 4, never went to school, was a D. W. Griffith star in such famous epics as “Birth of a Nation” and “Broken Blossoms.” In June she completed a Broadway run with an all-star company in O. H. Shinn’s “True to the Good.” I saw her recently when she came here to do a segment for a “Mr. Novak” TV at M-G-M. Throughout her entire life she’s worked continuously contributing unforgettable characterizations in all acting mediums. She shared a plot of ice cream at my desk in Lili of the Valley while she too was working at M-G-M. She recalls her first stage role—Richard, Eliza Hobart, Ray Macklin, Cedric Hardwicke and herself all worked for cut salaries in the Shaw play because they wanted to do it. “The theater is sick today, but actors like to act and this was the only way we could put it on with such a cast. We signed for a limited run, March to June, because we were in the big 46th Street theater which holds 1,040, a house for musicals and far too large for a little comedy with a cast of eight. They call it the ‘Prestige Theater’ because a nonmusical play like ours has to pay salaries to four musicians for sake of opinion.”

* * *

“WE TALKED ABOUT bringing in actors to replace those who had to leave and consider moving to a smaller theater,” she continued. “It was prohibitive, would have cost between $10,000 and $20,000. . . . After opening night we met the backers of our play at a party: I’ve never seen such young-looking aged. Most appeared to be barely out of their teens. Hardwicke, who was in and out of the hospital here last summer and had an operation for asthma, never missed a performance; neither did Bob Preston. He fell on the ice at his country place breaking three ribs, and must have suffered great pain, because his part called for him to be draws all over the stage. But these are true pros. Glynn Johns had a yelling part and almost lost his voice; we used to hold our breath on Tuesday night before that first sheet, we were so worried, wondering if she’d have voice enough left to make the whole show.”

* * *

Lillian lived in Hollywood nine years when she was with D. W. Griffith’s company, and never had a contract. She was miscast very quickly. “As I came up here, I found some of the streets ugly, and I found myself resenting that it was no longer beautiful. You used to smell orange blossoms when you stepped off the street, and at night, if there was a fog, the flower fragrances were held down to earth.” She spoke of Griffith’s wife, Evelyn, whom she’s never seen before leaving the east coast. “She’s remarried to a Swedish-German, and they went to Europe this summer, her first trip there.”
Drama Leaguers and ‘Old Friends’

BY IRIS PVCERS

AT JUST about our last-act time today, the Chicago Drama Leaguers, performers from Chicago, will be flying to our last-act place in London, to perform in their off-Broadway series at the Theatre Royal Haymarket. Before them are six and a half days of opera, ballet and plays. In Chicago, the Leaguers have been appearing in their Haymarket series in the last year, and are set to perform in London next month.

The Haymarket series, however, has not been entirely smooth. They have been plagued by illness and injury, and have been forced to make temporary changes in their schedule.

For Miss Gish and the Drama Leaguers, it was a reunion of old friends. She has been at the Goodwin theater group for many years, and was one of the original Leaguers. “Lillian Gish and the Drama Leaguers,” last performance tonight.

Miss Gish, known for her roles in classics such as “The Fall of the House of Usher” and “The Best Years of Our Lives,” will be performing alongside other members of the Drama Leaguers, including Miss Gish’s daughter, Miss Gish II.

The Drama Leaguers are currently on tour in the United States, performing in various cities, including New York, Chicago, and Los Angeles. The group has been a staple of the American theater scene for many years, performing in a wide range of productions from Shakespearean plays to modern adaptations of classic works.

By the time the Drama Leaguers’ tour returns to Chicago, they will have performed in London, as well as several other cities in the United States. The group is known for its dedication to its craft and its commitment to bringing high-quality theater to audiences across the country.
Miss Gish Star of an Exciting Drama in N. Y.

BY JOHN CHAPMAN

New York, Nov. 4—Because of its unexpectedness it is surprising, and because of its excellence it is exciting to see little Lillian Gish giving a big performance. But a big performance it is at Henry Miller's theater, where Miss Gish and an astonishing actress named Jo Van Fleet opened last evening in Horton Foote's playlet, "The Trip to Bountiful."

This piece is a sentimental sketch about an old lady who escapes from her son and daughter-in-law and flies to her grown-up home in Bountiful. The place is in Texas, so you pronounce it Bayou Enith—because it is in the sayonwha and evewbody in the play is ishith.

Author Foote is unabashed and unashamed as he pulls out the tremolo stops for his composition. Miss Gish is set upon and gagged beyond endurance. She has a couple of heart attacks and when she gets back home to Bountiful in a few years she finds the old home stead a rotted ruin. But, having had her little trip, she is happy once again and in accent, and in make-up she is a pathetic little soul who lives under the domination of a hellion daughter-in-law and yearns for escape to the old homestead.

Miss Van Fleet, as the daughter-in-law, gives the salliest, funniest, and most artful feminine characterization of the season. She is a shrill, nervous, cruel, and empty headed woman who has a mouse for a husband and another mouse for a mother-in-law, and she resists both. Last night's first audience cheered both women before the play was over—something that doesn't happen much any more.

is willing to return peaceably to the insufferable nagging of her daughter-in-law, Miss Van Fleet.

As well as being unabashed and unashamed, Author Foote is admirably skilful as he sets forth his play. He has a fine sense of humor, a true eye for character, and a good ear for talk. In spite of its sentimental and its tenacious story, "The Trip to Bountiful" is good theater.

The two main actresses make it good theater, Miss Gish, who flirted with playing an old lady a few seasons ago in "The Curious Savage," goes at the job this time with all the will and skill of a really good player. In voice,
KICK KORNER

Its Object—Objection.

Dear Mr. Tennis: Whenever I read one of your reviews on a Lillian Gish picture I get absolutely sick. For goodness sake, why don't you ever give her the credit she deserves? You know she is the greatest actress on the screen today and has been for the last few years. Why not admit it? Also, why force your personal prejudices on the public? Anybody with half an eye knows, from reading your reviews of Lillian Gish pictures, that you have a personal dislike for her. I suspect that at some time or other when she was in Chicago she failed to call on you or ignored you in some way. Your pride thus injured, you decided to get revenge.

After reading your review of "Orphans of the Storm" I was ready for a matinee. I feel the same today, for I saw "The White Sister" last night. Lillian Gish is the most exquisite being in the world and the greatest actress. She expresses so much with—O, what's the use?

In a recent review you said, "As a rule I am not greatly impressed by the work of Lillian Gish. (By the way, you have said that before.) This time, though, I admire her with all my soul. She is lovely throughout and does bits of most excellent acting."

That's all right—but what I am kicking about is you couldn't let the matter rest there, as you should have, but had to remove the entire effect of your meager compliment by, "J. Barney Sherry as a priest is so good that it times he threatens to run away with the piece."

Never give a compliment with a question mark; it doesn't mean a darn thing.

M. K.
Chicago-Colored Dog.

The constant companion of Lil-lian Gish during the long run of Life with Father at the Blackstone is Malcolm, her West High-land terrier. A letter came to the Blackstone the other day addressed to a “Chicago-Colored” Highland Terrier, Property of Miss Lillian Gish, Blackstone Hotel,” from a woman at The Homestead, Virginia Hot Springs, who had petted Malcolm in the eleva-tor. She asked for his mistress’ autograph. The description of Malcolm as “Chicago-colored” brings to mind our own comment upon seeing him.

“What a lovely, delicate gray color he is,” we said upon encountering Miss Gish and Malcolm, stroking his silky fur.

“You know he’s really a white dog, don’t you?” asked Miss Gish.

“But he rolls in Grant park every day when I take him for a walk.”
Remarkable Lillian Gish to Do Broadway Musical

By NEDA HOPPER

HOLLYWOOD, Aug. 9—Lillian Gish can match careers with anybody and be ahead. She began at age 2; did her first picture around 1906. It was doing her first picture for Walt Disney, “Pinocchio.” Lillian says she started rehearsals for her first Broadway musical around 1906. It’s George Abbott’s original version of “Carousel” which was to open Oct. 24 in the Forrest Theatre. She will be the mother of a pontiff’s son, and Conni Turner. “You’re going to meet women with Leland!” she asked. “It’s a comedy, dear.” She said. “She gave her last performance as the lead in “Fannie and John” at Hartford, Conn., in July 1963, revived here four days later. They played to 7,500,000 students during the weeks of March, April, and May. They came by plane, bus, car from as far west as Nebraska. The play opened in the public in June. Lillian subscribes to Christopher Morley’s formula that a happy life is spent in learning, earning, and yearning. She said: “I’m still going to school learning about acting and I’m going to study even in retirement. Lillian says she is my school. As a child, I wanted to be in the movies. I never made the big cut, but you see I am finally in a musical.”

Many celebrities devote themselves to a career that last and last for a lifetime. Lillian is another. She has no regrets about never marrying—and don’t think she didn’t have the chance. “I don’t believe in actresses trying to be wives,” she says. “You have to be one or the other—you can’t be both. I’d have been a bad wife.”

Lillian’s Family—Lillian believes one should have his name in the paper three times: when he’s born, marries, and dies. She and her sister, Dora, were brought to their great-grandmother, Emily Ward Robinson, the first girl from Ohio to go away to college. When she was off for Mount Holyoke, the family was disgraced, and to make matters worse, she wrote poetry and got printed in Harper’s magazine. The Gish sisters have remained so close they can finish each other’s sentences.

Lillian admits being a fan of the Brothers: “Their first picture was a new flower in comedy. I found them charming and amusing. They are my only contact with rich and roll.” She admits she doesn’t have a baby working. She rarely has time to see pictures. She caught “Mary Poppins” and “Sound of Music” and recommends both.

Still could say the name of Miss Gish, who was in “Birth of a Nation,” and at the age of 25 played a 13-year-old girl in “Broken Blossoms.” She did “Orphans of the Storm,” “The White Sister,” “The Robbers,” “Wings of a Dove.” After her first failure, “One Romantic Night,” she returned to the stage for “Duala Yauk” and “Carmilla,” played Ophelia opposite John Gielgud; broke Chicago theater records in “Life with Father” for six weeks.
Lillian Gish

Ready to Start

on a Talkie

Chooses “The Swan” as

Her First Venture.

By Rosalind Stover,

From film notes from several

sources.

—Lillian Gish, in giving an interview recently, remarked that her first work in talking pictures was in “The Swan.”

The story of the life of a swan that she played in the picture is a touching one, and she described it as being a ‘very heart-wrenching story.”

Miss Gish, who is now busy making pictures with D. W. Grif- fith, said that she had been ‘very happy’ in working with him.

She said that she had always been interested in making pictures, and that she had been working on the idea of a talkie picture for some time.

She added that she had been thinking about the idea of a talkie picture for some time, and that she had been working on the idea of a talkie picture for some time.

She said that she had been thinking about the idea of a talkie picture for some time, and that she had been working on the idea of a talkie picture for some time.

She added that she had been thinking about the idea of a talkie picture for some time, and that she had been working on the idea of a talkie picture for some time.

She said that she had been thinking about the idea of a talkie picture for some time, and that she had been working on the idea of a talkie picture for some time.
LILLIAN GISH

ONE of the most famous actresses of the screen (in the days when the movies were incalculable) has returned to the dramatic stage this season and scored a signal success. She is Lillian Gish, whose film fame was associated with the productions of D. W. Griffith. She has been highly praised for her performance in "Uncle Vanya," now running on Broadway; and next fall she will appear as Desdemona in "Othello," staged by Joe Harris.
Tempo

Salute to Lillian Gish rates salute, too

COMPARED with the dazzling and boring, tedious spectacle of the Academy Awards, the last small's American Film Institute salute to actress Lillian Gish was graceful, warm and human. In Hollywood, those qualities are so rare that John Huston, stunned, later rang up George Stevens Jr., producer of the show, and told him: "George, I've been around this town for 40 years and I've never seen anything like this before in this community. A first." In this tribute, to air at 8 p.m. Tuesday on CNN-Ch. 2, the stars (and there are lots of them) don't seem stiff, stilted or ill-at-ease. When cameras catch their faces, they look like they're having a good time. When they talk, they seem to mean what they say. There isn't a wooden, scripted, fake joke in the whole 90 minutes.

This didn't just happen. "We really tried to make people comfortable and secure," producer Steven said in an interview. He barred teleprompters, those cue-card projectors that make show-biz look so... odd. In the case of Frank Sinatra at the Academy Awards, look over- served. Before the show, writers worked with the stars "to bring out their feelings," go over what they wanted to say and suggest phrasings. Then stars did their bits the old-fashioned way: They memorized their speeches and, for TV, spoke them naturally.

THE PRODUCERS also sensibly avoided spinning graphics and other electronic nonsense. Instead, they hired a 51-piece orchestra, struck new prints of notable early Gish scenes and ran them at proper speeds, to musical accompaniment. (Silent cameras, cranked by hand, exposed anywhere from 15 to 32 frames a second compared to today's standard of 24 frames a second. That's why silent movies, shown on modern equipment, speed up.)

Gish's screen career began in 1913, bloomed under director D.W. Griffith ("Birth of a Nation"), for whom she made 33 movies, and continues today. (She'll star in the forthcoming film "Rambone and Binnie.") The clip that got the biggest hand from "Way Down East" showed her limp body lying on a slab of ice, headed toward the falls, with an anguished man in a fur coat leaping from berg to berg trying to rescue her. It was Gish's idea to tell her hair and one hand in the icy water, a shot as chiffing as that, even today, Gish's right hand where she's out in the water. A fundraiser for the American Film Institute, best known for its work in preserving old movies, the gala black-tie dinner for 1,000 at the Beverly Hilton Hotel in March was enhanced by speeches, waves and smiles from Sally Field, John Houseman, Robert Mitchum, Jeanne Moreau, Mary Steenburgen, Jennifer Jones, Mary Martin, Cary Grant, Fred Astaire, Eva Marie Saint, Richard Widmark and Chicago's own tie to the glorious motion picture past, Colleen Moore Hargrave. She got a hug from the guest of honor.

ALSO REMARKABLE was that so many veterans of a perilous craft, that of being a movie star, still looked so sparkling.

"Lillian Gish was there at the birth of an art form," said the evening's host, Douglas Fairbanks Jr. "I am kind of an emeritus, a link, if you like, from those pioneers who were with her at the beginning, my father, my stepmother, Mary Pickford, Charlie Chaplin, and all the others whom Lillian refers to as those charming ghosts.

Through it all, Gish was very much the center of it all. She was, at times, like a family get-together, her face radiating what critic Alexander Woollcott once called "a strange mystic light not made by any electrician."

Some praised her acting. (John Houseman described her Ophelia as "convincingly Iomic." Some, her cuteness. (As Mary Steenburgen put it: "I figure an actress who's been a star for 73 years must have a pretty good head for business.")

By general agreement, at 87, Lilian Gish is also still a going concern— with a strong sense of camera angles.

Last December, she appeared in the CNN made-for-TV movie "Hub-

Lillian Gish, a dainty star in a perilous craft, will be honored at 8 p.m. Tuesday on Channel 2.

adrianpaulbotta
Fri, Jul 17, 2020
Chicago Tribune (Chicago, Illinois) · 18 Jul 1926, Sun · Page 57

Clipped By:  
[Image 37x368 to 67x398]  
Fri, Jul 17, 2020
GRANDMA MOSES
LIFE TO BE TOLD
FRIDAY ON TV

Lillian Gish will star in the title role of “Grandma Moses” when the biography of the American artist is presented on Playhouse of Stars over WBKB at 8 p. m. Friday. The television play will highlight episodes in the life of the painter which reveal how she happened to undertake her work at the age of 80. In addition to Miss Gish, three other actresses will portray Grandma Moses — in scenes depicting her early years. Denise and Jane Alexander, sisters, will play the painter at the ages of 12 and 5 respectively and Georgianne Johnson will have the role of Grandma Moses at 26. Sidney Smith will portray Otto Kallir, art connoisseur who discovered the artist.
LILLIAN GISH.
Los Angeles, Cal., April 24.—(AP) Lillian Gish, screen actress, won the $5,000,000 breach of contract suit brought against her by Charles Dussil, producer, today. A jury verdict for the defendant in the trial was returned when the court instructed that such a verdict be given on the grounds that all the issues of the case previously had been adjudicated in the federal court in New York.
HERB SHRINER and brood [wife, Pixie, twin boys, age 10, 13-year-old daughter Indiana] are settling in Bel Air. Herb will be back soon on TV in a brand-new people show which will have him traveling the country. He took off this week for Guy Lombardo’s island off St. Petersburg, Fla., where he’ll play two weeks in July. . . . Before Lillian Gish returned to New York, she visited the Disney studio, met Walt, and was guided thru his dream studio. She neglected to tell him that when she visited Stockholm last year, where the Nobel prizes are given out, she was invited to speak in the city. Among other things, she put in a pitch for Disney to receive a Nobel prize. We should get back to the idea. I don’t think anybody’s done more than he has [and is] in the field of entertainment to promote decency, morality, and just plain goodness.
Lillian Gish, of “Life with Father,” resigned from the D. A. R., along with her mother and sister, when Marian Anderson, the great Negro contralto, was not permitted to appear in Constitution hall, the D. A. R. auditorium in Washington, D. C. Miss Gish explains her resignation with a beautifully characteristic turn: “I don’t quite know what we were doing in the organization in the first place.”
JAM COURTROOM
TO GET GLIMPSE
OF LILLIAN GISH

New York, March 27. — [Special.] —
In the hope of seeing Lillian Gish on
the witness stand in the suit brought
by Charles H. Duell to prevent her acting
for other companies, admirers of the film star flocked in such numbers to the courtroom in the Woolworth
building, that the corridor and the
courtroom had to be cleared.

Miss Gish sat unperturbed through all the craning of necks in the back of
the room. Her face was white. She showed no signs of nervousness, but it
was evident that she did not look forward with pleasure to her appearance
on the witness stand.

The crowd, however, was disappointed in its hope of seeing Miss Gish
on the witness stand. Hammond Duell, counsel for his brother, did not call
the screen actress. The situation had changed and he said he might not want
to question Miss Gish before Tuesday.

J. Boyce Smith, who was secretary
of Inspiration Pictures when Charles
H. Duell was president and Miss Gish
was one of the stars, remained on the
stand for most of the day. He was
succeeded by Miss Blanché C. Brigham, secretary to Mr. Duell. After
Miss Brigham had identified correspondence between Duell and counsel
for Miss Gish, court was adjourned until Monday morning.
Recalling the early shots with Lillian Gish.

Lillian Gish and Dorothy Gish as St. Olga in "Children of the Snow." 1910.

Lillian Gish and Dorothy Gish as St. Olga in "Children of the Snow." 1910.

"Children of the Snow" was directed by D.W. Griffith in 1910. The film, which was made as a silent picture, is noted for its early use of Technicolor and for the beauty of its photography.

"Children of the Snow" was directed by D.W. Griffith in 1910. The film, which was made as a silent picture, is noted for its early use of Technicolor and for the beauty of its photography.

"Children of the Snow" was directed by D.W. Griffith in 1910. The film, which was made as a silent picture, is noted for its early use of Technicolor and for the beauty of its photography.

"Children of the Snow" was directed by D.W. Griffith in 1910. The film, which was made as a silent picture, is noted for its early use of Technicolor and for the beauty of its photography.

"Children of the Snow" was directed by D.W. Griffith in 1910. The film, which was made as a silent picture, is noted for its early use of Technicolor and for the beauty of its photography.

"Children of the Snow" was directed by D.W. Griffith in 1910. The film, which was made as a silent picture, is noted for its early use of Technicolor and for the beauty of its photography.

"Children of the Snow" was directed by D.W. Griffith in 1910. The film, which was made as a silent picture, is noted for its early use of Technicolor and for the beauty of its photography.