



Lois Moran and Donald Keith in the Paramount Picture, 'The Whirlwind of Youth' A Rowland V. Lee Production



Charles Emmett Mack and Charles Farrell in the Paramount Picture 'The Rough Riders' A Victor Fleming Production



Helen Munday and Forrest James in the Paramount Picture 'Stark Love' A Karl Brown Production

**"THE ROUGH RIDERS" BEGGARS DESCRIPTION**

George Bancroft, N. Beery, Charles Farrell, Mary Astor are Featured.

Great pictures have that intangible something called spirit. Sometimes the quality that lifts a production from mediocrity into fame is love. Sometimes it's war. Often it is both, combined with the elements of humor and drama lifted to a zenith of popularity by the sterling performances of the players.

Taken all together, this is a meager description of "The Rough Riders" which come to the Idle Hour theatre next Wednesday and Thursday.

Picture if you can a nation thrown into a fever of patriotism by the sinking of The Maine—many remember it—visualize a man of dynamic instincts, picturesque leadership, and profound intelligence,—things that appeal to men of all races and all classes,—springing to the forefront of an epic campaign in behalf of human liberty. Such a man was Roosevelt. And thus he is portrayed in Paramount's splendid production.

Consider in this maelstrom of war and sacrifice and deeds of daring a love theme centralized in two brave boys and a girl of rare sweetness and loveliness. Until you have seen Charles Farrell, Charles Emmett Mack and Mary Astor in this unusual triumvirate of screen sentiment you will not appreciate how marvelously the drama of the human heart can be portrayed under circumstances that wrench and tear one's soul. It would be despoiling romance itself to divulge which one wins the girl.

It is of general knowledge that when Jesse L. Lasky and B. P. Schulberg, two of the screen's finest showmen, saw the completed reels of "The Rough Riders" they told Director Victor Fleming and members of the cast that they had helped bequeath something of infinite value to history, art and entertainment.

The charge of the uniformed individualists, rangers and pampered society dandies, up San Juan Hill, is something never to be forgotten. It is breathless. It is the epitome of valor and adventure. It is an inspiring lesson in patriotism and manhood.

There is humor bound up bodily with this magnificent story, and to Noah Beery and George Bancroft goes much of the credit for characterizations of strength and fun that are finely native and genuine. Fred Kohler, the hard-boiled top-sergeant, gives an able performance. Frank Hopper as Roosevelt is a revelation. Col. Fred Lindsay as Leonard Wood is every inch the soldier and a gentleman.

When Hermann Hagedorn, biographer for the immortal T. R., wrote "The Rough Riders" he created something distinctive from the depths of his being.

The picture is truly a new page in motion picture achievement.

**NATION'S CRITICS LIKE "STARK LOVE"**

When the motion picture critic of Liberty saw "Stark Love" the Paramount picture which reaches the Idle Hour theatre next Friday and Saturday, he wrote, "He (meaning Karl Brown, the director) deserves a medal for 'Stark Love.' Take my tip and see it. You'll welcome its sincerity and its complete lack of mascara, permanent waves, and cupid-bow lips. It is the real thing the movie has done in a long time."

Photoplay listed the production among its best pictures and advised readers "not to miss it."

"There is a genuine treat in store for all movie patrons who look to Bigger and Better ideas," said Classic: "It may be found in 'Stark Love,'" wrote the Mid-week Pictorial reviewer, "Karl Brown has achieved something distinctly worth while from every point of view."

"A movie critic is apt to become alarmingly introspective after having seen a picture like 'Stark Love'—and if he sees a picture like 'Stark Love' once in ten years, he's lucky; he reasons to himself, and justifiably, 'Here I must sit and think up some way to express my respect and admiration for this fine, honorable achievement'—and I know that whatever words I select will be inadequate," said the erudite gentleman from Life, and continued, "The fact of the matter is this: 'Stark Love' is the closest approach to genuinely high tragedy that the motion picture has ever made certainly in America."

For those who haven't yet seen this remarkable picture, let it be said that "Stark Love" is the simple, unadorned tale of an ambitious mountain boy who fights for the girl he loves even after his father decides to take her for "his woman." This slice of life must be screened to be appreciated.

**Four Hundred War Vets In "Whirlwind of Youth"**

Four hundred veterans of the World War, commanded by one of the most distinguished groups of British officers ever brought together in

America, appear in Paramount's startling dramatic production "The Whirlwind of Youth" which starts an engagement at the Idle Hour theatre next Monday. Though no battle scenes are shown, all the bustle and confusion which constantly existed in the area behind the lines is there.

These sequences have been photographed with all the realism and dramatic feeling for which Director Rowland V. Lee, himself a war veteran, is noted. Needless to say, this experience brought back many vivid memories to these men who took part. Though little of "The Whirlwind of Youth" is devoted to the war, the story's climax is laid against the sweeping background provided by the great conflict, with the star, Lois

Moran, driving a Red Cross ambulance.

Among the famous officers who acted in the picture and served as Director Lee's technical advisors were Major Malcolm Denny, Indian Army; Major Wm. Rutherford, Queen's Westminster Royal Flying Corps; Major Owen Martin, King's African Life Guards; Capt. Vernon Murdock, Canadian Army; Capt. Hugh Crumplin, Royal Field Artillery; Lieut. Jack Deery, New South Wales Lancers; Lieut. Ronald Goetz, M. C., Welsh Guards and Lieut. Terry Spencer, Royal Flying Corps.

The motion picture "army" also included Private William Collins, holder of one of the world's most prized decorations—the Victoria Cross.

**Idle Hour Theatre**

All Programs Start at 7:30 P. M.

Friday and Saturday, October 7 and 8



SILKEN WOMEN OF TODAY—coddled by your furs, your wealth and your "men"—do you know of these other women—within fifty miles of Franklin—who grapple life with bare hands and die on their feet? Where man is Master and woman the drudging Slave! Jaded ladies of the tea table and the bridge club—HERE'S A THRILL!

ADDED ATTRACTION:



Admission, 15 and 25 Cents

Monday and Tuesday, October 10 and 11

Lois Moran

IN

**THE WHIRLWIND OF YOUTH**

With Vera Veronina, Donald Keith and Alyce Mills. A drama of impetuous youth against the background of the world war. Lois Moran's first starring vehicle.

A Paramount Picture

ADDED ATTRACTION:



Admission, 15 and 25 Cents

Wednesday and Thursday, October 12 and 13



Ride 'em cowboy! And the Rough Riders—a whole regiment of 'em—do!



ROOSEVELT'S RIDERS LIVE AGAIN! A romantic picture of daring and chivalry in the days of '98 against a colorful background of Colonel Roosevelt's picturesque regiment—the heroes of San Juan Hill!

A Big Twelve Reel Special—the Epic of the Spanish American War! Humorous, spontaneous, dynamic—one of the few pictures that will live forever! Also PATHE REVIEW and M-G-M NEWS.

Admission, 25 and 50 Cents

**Idle Hour Has New Screen**

Last week the Idle Hour theatre, in keeping with its policy of always having the best equipment obtainable, installed a new Walker Sunlight screen. This screen is made by Du Pont and is considered the best on the market, states Mr. S. H. Lyle, Jr., manager of the theatre. Accord-

ing to Mr. Lyle the new screen gives 100 per cent better projection than the one formerly used. In connection with its weekly Pathe Review the Idle Hour will hereafter show a news reel on Wednesday and Thursday nights of each week.

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