WESTward HO!

Mae Tinee Tells the Exuberant Story of Mae West, Glorifier of Sex and Queen of Curves.

[Continued from page one.]

strictor? Sex was, so to speak, at the present day a somewhat shy and retiring subject, varying its eye fluttering periods with those of ultra and some said poisonous sophistication till the Sheba of Pash, better known as Mae West, decided to preach its gospel.

Miss West believes—and exhorts—that sex is what makes the world go round. It is, she says, beautiful. Love and sex are the same thing. To quote from an interview in Screenland:

"Sex is one of the great natural things of life. Why evade it, then? . . . It takes plenty of sex appeal for a man and a woman to get by in the world today.

How to Hold Men.

"Look at the divorces in Hollywood. Most of them could be easily avoided if the wife would take the trouble to apply a little allure. . . . The most absurd thing I ever heard about are these Hollywood divorces with the two principals announcing all over the newspapers that they still love each other, though they don't want to keep on living together. Of course they don't love each other—that's too silly for words. One or both of them has lost sex appeal. . . . If I get married I'm going to hold my man for life—and I mean to do it with sex.

"I get hundreds of letters every day from men and women who want to know how they can attract the opposite sex. Strong sex appeal is my invariable prescription. . . . Every girl is born with a varying amount of sex attraction, but the things some of them do to conceal it you'd think sex was the smallpox . . ."

Beauty: A Duty.

● Miss West declares that it's every woman's privilege and duty to be just as beautiful as possible. And curves, she avers, not bulges—C-U-R-V-E-S—are an irresistible lure.

That boyish figure she blames on the Paris designers of the world war period.

"*They* created the slat girl," she says scathingly. "On account of how their models were half starved . . ."

"Don't let anybody fool you," bewares this buxom dame. "Men like 'em rounded. *And* they like 'em feminine—soft and scenty. *And* they like 'em to eat a regular meal when they take 'em out—meat, potatoes, rolls and butter, and a dessert with whipped cream.

"I'll bet nine out of ten girls lose their men by one simple two word remark: *'I'm dieting!'*"

Her Prescription.

● In Screen Book magazine Miss West gives the following ten rules for holding men:

1. Make yourself desirable by positive sex appeal.
2. Stay feminine in looks and attitude.
3. Don't wear a halo of virtue while man hunting.
4. Study each man's individual peculiarities and work on them.
5. Let 'em know they have competition—but not too much.
6. Be hard to get—a man's pride likes a challenge.
7. Stimulate the imagination of men.
8. Brains will get you more than beauty.
9. Be "different"—and keep dishing up something new.
10. Study the lives of histroy's charmers.

How to Handle Them.

But—not all men can be handled alike.

For instance, there's the Bashful Male.

He must be made to forget himself. By building up his good opinion of himself. Not letting him know, of course, that you're working on him.

The Conceited Man?

Treat him hot one day and cold the next. Keep him guessing and he'll deflate.

The Cave Man?

Laugh him off.

And so on.

One gathers that one recipe, after all, works pretty well at most times, and that—keep 'em guessing, keep *your* head, and you'll keep 'em interested.

But, adviseth the preacher, women can't fall in love themselves and expect to escape scot-free. She says:

"Be crazy about yourself and you won't get *too* crazy over any man."

29 Years Ago—About.

● Brooklyn, City of Churches!

That's where, one Aug. 17, a twinkling-eyed Fate deposited the lusty girl baby who was to become the notorious Mae West!

This event occurred, according to its most interested participant, twenty-nine years ago. There are some who raise the eyebrow and greet the assertion fith an "*O, yeah!*" But Mae West is one of those ageless women who defy the teeth of time; so, it doesn't matter. It *is* of interest, however, that her birthplace was in the Eushwick section of Brooklyn, just two blocks from that of Screenland's other dangerous darling, Clara Bow; and that church chimes ring from the now hallowed spot where, disputed years ago, a family doctor made the momentous announcement:

"It's a girl!"

The date—August 17—with Venus in the ascendant! Note, please—Mae says her lucky numbers are 7 and 8—and her birth date shows the one and totals the other. As for Venus—Miss West proclaims that her destiny has been guided by the goddess of love—"and no foolin'!"

An Almost Champion.

● The star's daddy, Jack West [a chiropractor now], was a prize fighter in those good old days; a featherweight boxer who, according to report, almost, but not quite—which is completely not at all—won the world championship in his class. Says one who knew him:

"He was a rough, tough, socko and biffem fellow who, often in those gay nineties his daughter uproarified in "She Done Him Wrong," fought ring gladiators weighing from twenty to forty pounds more than he did—and licked 'em, too . . ."

From her dad, then, Mae probably inherited her carefree personality and her vigorous health

Mrs. West was of French and German parentage—born in Paris—and to her mother, Mae says, she owes virtually everything. For this gay, gentle woman was always at hand with sympathy and encouragement. Daughter and papa didn't get along so well. The pair were too much alike.

● Mae first tasted the blood of the theater at vaudeville shows to which she was taken by her parents. Here she gazed with owl eyes at Eva Tanguay, Bert Williams, Eddie Foy, George M. Cohan, and other favorites of the day, and, returning home, mimicked them, to the pride of her parents and the delight of the neighbors.

"That child will get somewhere yet!" crowed the folks. Ha—if they'd only known! . . .

Sang at Sociables.

● A yellowed clipping, long treasured by the now deceased mother, puts on record the fact that Mae West's first public appearance was when she was 5 years old—at a church social!

After that the tike was in demand, and her life was just one "recitation" after another for club and church affairs.

Several blocks from the West home stood the Gotham theater; and here, in Hal Clarendon's stock company, a small female spitfire, with michievous, secretive cat eyes, played her first professional engagement.

Clarendon, a temperamental matinée idol of his time, had a standing rule: *Nobody* must come into his dressing room.

That rule preyed on the mind of young Mae.

One day the devil spoke to his own . . .

●

The story of this early indiscretion begins the second installment of Mae Tinee's revealing story of the Queen of Curves. . . . Read it in next Sunday's Tribune.

Virile Singer

EVER since Leonard Ceeley made his hit in Chicago as the swaggering gaucho in "Nina Rosa" several seasons ago he has been more or less "typed" as the villain of every piece he has appeared in. Following "Nina Rosa," he returned in "Marching By" as a philandering Russian officer, and is now playing the rôle of a bullying German captain in "Bitter Sweet" at the Grand Opera house.

However, Ceeley is anything but a one type actor. Few leading men in operetta have displayed the versatility in their stage careers that he has. Coming to the United States from England, where he had sung in grand opera and operetta, he was first seen here in Henry W. Savage's play "Lollypop." He was engaged by the Messrs. Shubert to play the title rôle in one of the "Student Prince" companies. He then played the leading part in "Countess Maritza." Then came "Katja," and an engagement with Hope Hampton in "My Princess," followed by "The Desert Song."

Ceeley has been one of the mainstays of the St. Louis Municipal opera during the last four seasons. Among the productions he has appeared in there are "Beau Brummel," in which he created the title rôle; "The Desert Song," "Nina Rosa," "My Maryland," "Three Musketeers," and "Bitter Sweet."

DANSEUSE OF NOTE

One of Chicago's well known, not to say distinguished dancers, Eleanor Block, will appear in a recital at the Punch and Judy theater this afternoon at 3 o'clock. The program is an item in the series of Sunday dance recitals now being given at the Punch and Judy.

Fay Templeton Comes Back in Musical Show

At 68, Milton Aborn's Best 'Buttercup' Adds Zest and Charm to 'Roberta.'

[Continued from page one.]

like and some could do very easily without.

Only a few years back—at least it seems like a few years—one small Stone girl used to sit up prim and proper in a theater box and watch her father cavort about the stage. That would be Dorothy Stone. Then, in 1923, Dorothy quit high school and became an ingénue in "Stepping Stones." She was the loveliest dancer of that season. The fact that Ned Wayburn and a lot of other dancing teachers began turning out lovely dancers literally in carload lots about that time heightened the competition for Dorothy, but she kept well up with it.

By the time theatergoers became Dorothy-conscious there were a couple of other small Stones to sit in the stage box and applaud her. And go home to reason with their mother that going to school was really a silly business when going on the stage was so much more fun. They would be Paula and Carol Stone.

Carol Is a Good Sport.

Paula was the next to go over. Fred had decided to quit after he had Dorothy started, but there was an airplane accident which cracked up his ankles and a depression which cracked down his income. A lot of things happened which decided him to go on for a couple more years. So he added Paula to his troupe. Paula can dance, too, and sing a little, but she likes acting best.

This left Carol the only small Stone to take her place in the box and watch all the rest of the family act. She was a bright little chestnut haired schoolgirl for a couple of years and you could tell from the light in her eyes and the twitch of her head that she was both proud and envious of her sisters, a little impatient to be showing what she could do—but a good sport about awaiting her chance.

Smallest Stone More Than Makes Good.

Last Monday night Carol, who is 17 now, made her Broadway debut in a little ingénue part she had been studying four days and had never rehearsed. She played Blanche Yurka's daughter in "Spring in Autumn." On the program the name was still Helen Walpole, who was leaving to join Miss Cornell's traveling troupe, but there were a lot of folks in the audience who knew about Carol's going in, including her aunt and uncle, Mr. and Mrs. Rex Beach.

There was a good deal of friendly family applause that night, but Carol didn't need it. She can, unless all signs fail, take very good care of Carol's stage future. She was not frightened, she said next day, just numb.

Polish Pianist, Aged 8, Sends Critics Into Rhapsodies.

Another debut of the week in which youth was served—a most amazing youth in this instance—was that of a pudgy little 8 year old Polish somebody carrying the name of Ruth Julia Sienczynski. Ruth Julia is a piano prodigy who sent the music reporters scurrying out of town hall to bombard their city editors with the information that they just had been witness to a sensation of practically historical significance in music circles.

An 8 year old girl who had to stretch to reach the pedals played a classical program that would have stumped many a professional of thrice her years. And played it with a feeling and understanding for which the reporters just couldn't find adjectives.

Ruth, it appeared next day and in the stories that followed, had been giving concerts in Europe practically since she was 5. She has been "hungry for music" since she was 2, her father, a violinist, insists. She never would play as other children played. Just followed her father around begging for music. He took her to a doctor, who could find nothing at all wrong with her otherwise. So they let her play the piano.

Ruth Julia is to tour America this winter, going through to the Pacific coast and back. She will give one more New York concert before she starts and there is a possibility that she will challenge the record of Master Mozart and play something important with a symphony orchestra before she sails home.

"AGGIE APPLEBY"

Charles Farrell and Wynne Gibson seem content if not ecstatic in this still from "Aggie Appleby, Maker of Men." At the Palace theater.

Classics on Tour

WALTER HAMPDEN will take to the road once more, opening Christmas night in Pittsburgh with a répertoire of three or four of his past successes, including probably "Richelieu," "Hamlet" and at least one other Shakespearean work. "Cyrano de Bergerac" and "Caponsacchi," familiar Hampden vehicles for a number of seasons, will be left behind this time. "Ruy Blas," in which the actor-manager appeared on tour briefly this fall, has been retired to the storehouse.

Barrymore for London.

Ethel Barrymore has agreed to visit London in February or March. She will play vaudeville for a time, and later may appear in a full length play. She has signed a contract to this effect with a London theatrical representative in New York.

Cornell's Start.

Katherine Cornell will begin her tour next Wednesday night with a performance of "Romeo and Juliet," in the Erlanger theater, Buffalo, N. Y. She will appear next week in the Davidson theater, Milwaukee.

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