

WALTER HUSTON TO APPEAR IN 'DODSWORTH' AT ENGLISH'S

Star of Stage and Screen
Returns Here March 13, 14
in Cast of Popular Play

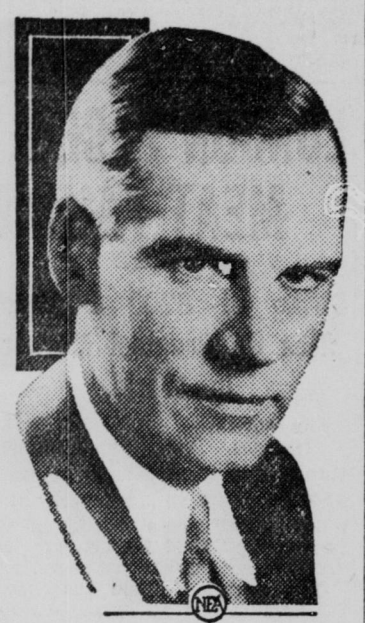
Actor's Part in Dramatization of Sinclair Lewis' Novel
About Americans Abroad Acclaimed by Critics
Throughout Country.

An event of no little importance to Indianapolis drama-goers is to be the appearance at English's theater of Walter Huston in the new famous play, "Dodsworth," booking of which was announced today by Vincent Burke, English manager, for Friday and Saturday, March 13 and 14.

Mr. Huston has made for himself a name known to radio and screen fans as well as those who follow the legitimate drama on Broadway. His role in "Dodsworth" has been acclaimed throughout the country by critics in the cities where he has presented the play on the current tour. The company is now appearing on the West coast. "Dodsworth," a dramatization of Sinclair Lewis' widely read novel about Americans abroad, opened for the first time on Broadway at the Shubert Theater Feb. 24, 1934, and ran for 147 performances. Then it was revived in August, the same year, and ran for 170 performances before the present road tour was begun in January, last year.

Mr. Huston was seen last here on the screen in a brief sequence in "Transatlantic Tunnel," Richard Dix's latest film. In this picture Mr. Huston appeared without charging the producers any salary. He portrayed the President of the United States while George Arliss represented the Prime Minister of Great Britain.

"Dodsworth" was dramatized by Sidney Howard and directed by Robert Sinclair. Jo Mielzner de-



Walter Huston

signed the sets and Max Gordon produced the show. It is presented in three acts and 14 scenes.

'Security and Rights' Is Object of Movie Workers' Labor Guild

Individual Artistry Forgotten as High-Salaried Group Seeks Complete Unionization of Industry.

BY WILLIAM FLYNN
United Press Staff Correspondent

HOLLYWOOD, Feb. 3. — Film royalty, the high-salaried boys, are forgetting individual artistry in an effort to secure "security and rights" through complete unionization of the motion picture industry.

Actors, writers and directors are taking the lead in formation of an industry labor council that is to exact every dollar from Garbo to the humblest "yes" man.

Members of the groups whose favorite pronouns are personal have been holding non-official conferences with representatives of the American Federation of Labor. Murmurs from the conference chambers indicate the artists may unite with the truck drivers, the longshoremen, the waitresses and other organized groups to further the "cause of the working man."

The last gap in a united front of film workers to oppose producers was closed with formation of the seven directors guild. Organization of the union was followed immediately with a meeting of officials of the actors' and writers' groups.

A coalition between the big-moneyed guilds and the already unionized technicians, who have achieved a closed shop in Hollywood for their members, is more than a vague idea. It rapidly is becoming a reality.

125 Leaders Take Part
More than 125 of the top-flight directors here attended the first organization meeting of their infant guild. Among those present was Cecil B. De Mille, Norman Taurog, Frank Borzage, Mervyn Leroy, Marshall Neilan and King Vidor. Dorothy Arzner, only first rank female director, also attended the meeting.

Directors are organizing because they have one common cause—self preservation, they declare—although artistically they are subject to frequent attacks of "incompatibility."

"We are given screen credit," one explained. "If the picture is a failure, we take the rap because we directed it. But we don't have anything to say about it and have to make it even if we know its going to be terrible."

"We're not consulted about stories, or the cast, or don't have anything to say about the cutting of the picture after we finish it. We just have to turn 'em out on a factory basis."

The directors discussed another little matter. That was the possibility of a guild as a defense organization when a producer suggests any more 50 per cent salary cuts.

Zaring Showing War Pictures
Official Films of World's Conflict on View.

A German cameraman who strapped himself to the wing of an airplane and took pictures of an air raid which involved the shooting down of the very plane to which he was fastened, contributed one picture to the "Four Aces" Zaring today and tomorrow.

Appearing with the picture is Indianapolis's Private C. K. Slack, who speaks before each showing of the picture. The films were taken by the signal corps cameramen of several countries and have been unified into one picture in the cause of world peace.

One of the most spectacular scenes in the film is one showing the Hoosier soldiers in the famous Rainbow Division, going over the top in the Meuse-Argonne battle.

What is said to be the only complete picture story of an air combat between two planes is shown in the film, with an American and a German plane doing the fighting.

The reason why several of the scenes were cut short was because the cameramen were killed while taking the pictures, the films being recovered later by other soldiers. In fact, more than 700 cameramen contributed to "Four Aces."

HAROLD LLOYD'S ROAD WAS LONG AND HARD, BUT NOW HE IS A MILLIONAIRE

BY JOHN W. THOMPSON

HAROLD LLOYD has not always looked at the world through rose-colored glasses. In fact, the glasses he wears in his comedies aren't glasses at all. They're just horn rims.

Once upon a time, when movies were in their infant stage, with custard pies, Keystone cops and wild "horse oprys" holding forth—two young men sat close to a fire in a barn-like old house that served as their studio in Los Angeles.

"Do you suppose we'll ever get any place in this crazy business?" one of them muttered.

"Me?" said the other. "I'll be satisfied if I can wear silk shirts like you."

One of the disgruntled gentlemen was Hal Roach, now one of Hollywood's most successful comedy producers. The other was Harold Lloyd.

Their "crazy" business grew rapidly. It became one of the country's largest industries—movies, in every shape and form evolved from the simple slapstick comedy of the first "flickers."

HAROLD LLOYD was a native "chick" boy with a hankering to go on the stage. He was born in Burchard, Neb., a little town of 300, where his parents lived in moderate circumstances on a farm. As long as he can remember, he says, he wanted to become an actor. Walking between the plow handles he dreamed of the footlights, and the fame it might bring.

While watching a magician who visited Burchard with a traveling medicine show, Harold got a passion for legerdemain, got together a collection of card tricks and magic. Besides he had two "cloven suits" and he mastered several circus stunts.

At that time he was short, stocky, black-haired and freckled. He was as earnest in his various endeavors as Mark Twain's Tom Sawyer. He didn't know then, but he found out years later, that he was getting started on the wrong foot, trying to become a great actor when the style in which he was to achieve the most was just being himself.

Harold Lloyd's professional acting debut was made in Shakespeare's "Macbeth." He thought he had found his field—that of serious acting in character roles.

IT was at Beatrice, Neb., that the "first night" took place. A stock company visiting the Nebraska territory, cast about for local talent and picked Harold for the role of Fieance, Banquo's son. After the murder of Banquo, Harold was to run off the stage shouting "Help! help!" continuing his shouting out into the wings of the theater. His voice failed him when he reached the side of the stage and saw the rest of the cast standing there, grinning at his funny movements.

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The Lloyd family moved to Omaha, and it was there that Harold Lloyd met John Lane Connor, leading man in the Burwood Stock Company, who was to become one of Mr. Lloyd's closest friends.

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In 1907, Harold appeared with the Burwood company in "Tess of the D'Urbervilles" as Abraham, Tess' brother. The season closed soon after, and Harold's wife, who had been making it impossible for him to play child roles any longer.

ABOUT this time Harold's father, J. Darsie Lloyd, was struck and injured by a wagon. He collected \$6000 damages. It was decided to spend the money in moving to another and perhaps more fruitful business district. But the Lloyds knew not where to go. So they tossed a coin.

Heads meant they would go to Nashville or New York; tails meant they would go to San Diego. It was a fateful moment and when the coin came up tails it probably decided the destiny of the young actor.

Harold Lloyd went into the movies against his will. He was helping his father in a luncheon and pool hall in San Diego when the old Edison producing company issued a call for actors. Harold was doing nothing important at the moment and decided to pick up some money. So he went to the studio as a half-naked Yaqui Indian and flitted in front of the camera for one scene.

With no stock companies opening there, Harold was driven to other movie studios for work. He sat all day long for weeks without being called for a test. Then he noticed that the character actors working in the pictures were re-admitted each day without question from the gateman. So he hit upon a plan. He made up, marched in.

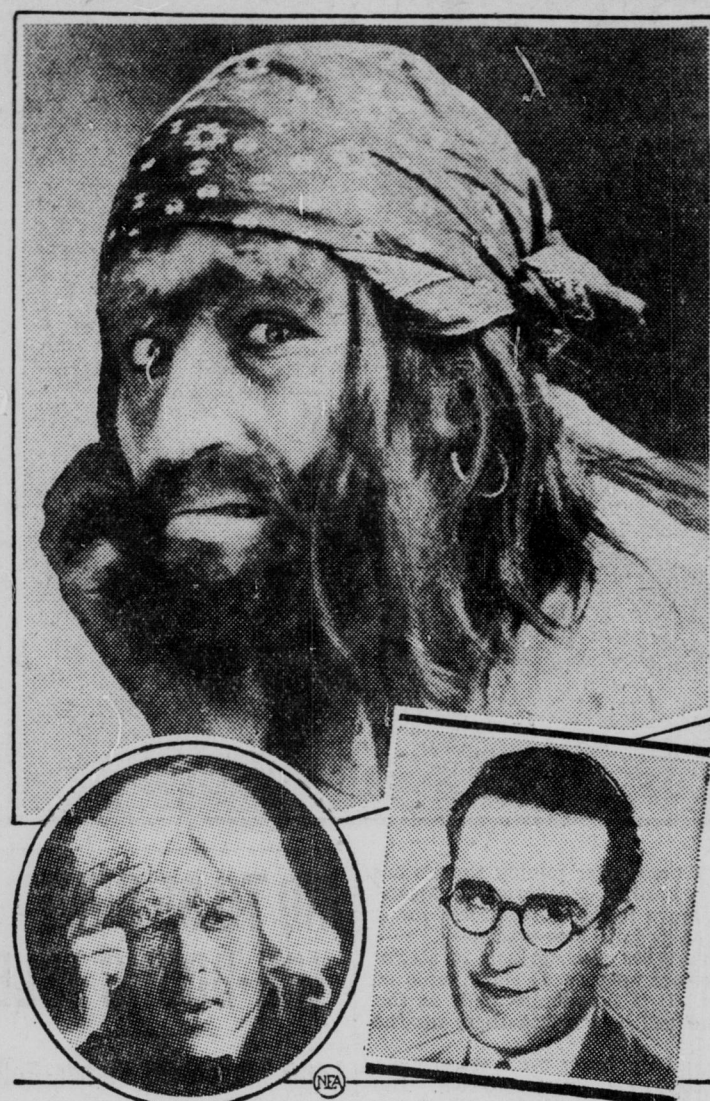
INSIDE the gates, Harold met Hal Roach and the latter confessed that he had saved several thousand dollars with which he was going to produce a picture. The first man he hired was Harold Lloyd. It was hard sledding and the one-reelers came so fast that Roach thought some one was meeting the train in Kansas City.

At last they sold one. With the lot of his money Roach hired Roy Stewart and Jane Novak, already well known movie players, as leads for his pictures. Lloyd was the "low" comedian in the picture.

The job resulted in Harold quitting Roach when he discovered that Roach was paying Stewart \$10 a day and he was only getting \$5.

Against Ford Sterling's advice, Harold finally went back to work for Roach at \$50 a week, doing slapstick. He didn't like it, though, and told Roach he would quit again if they didn't let him do a "natural American boy," a funny character, no imitations of Charlie Chaplin.

That was the birth of the famous spectacles character. It was a hit almost overnight. They



When movie directors of the old school failed to take him as he was, Harold Lloyd used to appear at the casting offices attired in

made nine pictures in as many weeks with Bebe Daniels playing the lead in several of them. The first of the series was "Bumping Into Broadway." The last was "Number, Please."

THE studio had to get a new leading lady when Miss Daniels went to another company and Mildred Davis, a wide-eyed beauty, got the part. Harold and Mildred fell for each other at first sight. But the girl was ambitious and wanted to quit to go to another studio with a better offer. There was only one way to stop her. So Harold Lloyd married the girl. This year they will celebrate their thirteenth wedding anniversary.

Shortly afterward, while posing for a comedy "still" photo, Harold was injured. Almost fatally, when a bomb exploded nearby; doctors told him that even if he lived he would probably never see again. Immediately Harold started planning a new career as a director.

second and more popular talkie was Al Jolson's "The Jazz Singer," produced in October, 1927.

Mr. Collins intends further improvements at the Apollo, he said today. The installation of the new sound equipment is being made at night and the old system will be left intact until the "wide range" is ready to be used.

Sign Language Aids Dog Star
Spoken Commands Banned on Sound Lots.

House Suits Her Dog
Roseland Russell is moving into a new Spanish bungalow in Westwood—not only because she likes the house, but also because she is fascinated by the modernistic dog house for her wire-haired Cracker.

Started in "Rio Rita"
Bert Wheeler and Robert Woolsey, now co-starring in the giddy comedy, "Silly Billies," began their professional association in the Ziegfeld musical hit, "Rio Rita."

Circle
LAST 4 DAYS!
"IF I HAD A MILLION"
A Paramount Picture with Gary Cooper - W. C. Fields Charles Laughton - Jack Oakie George Raft - Mary Ruggles Mary Boland - May Robson

KARLOFF
LAST 4 DAYS!
"INVISIBLE RAY"
with Bela Lugosi

INDIANA
LAST 4 DAYS!
"ANYTHING GOES"
with Bing Crosby Ethel Merman Charlie Ruggles Ida Lupino

MARGARET SULLIVAN
LAST 4 DAYS!
"NEXT TIME WE LOVE"

OHIO
LAST 4 DAYS!
"MARY BURNS FUGITIVE"
with Sylvia Sydney May Wheeler and Woolsey "THE RAINMAKERS"

SEE THE NEW
"MARCH OF TIME"
NOW SHOWING! INDIANA THEATRE

THE GUILLOTINE IN 1936

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Many Travel to Cincinnati to See Opera

'Tristan and Isolde' Scores Hit Among Local Enthusiasts.

BY JAMES THRASHER

After listening to a performance of Wagner's "Tristan and Isolde" one regrets that this rich musical experience so seldom is granted to us in the hinterlands. The proximity of its production by the Cincinnati Symphony Orchestra in Cincinnati on Friday and Saturday nights induced many Indianapolis opera enthusiasts to brave the week end's cold weather, and those attending were rewarded by a satisfying presentation.

Many scholarly volumes have aided Wagner's music in convincing listeners that "Tristan" is its composer's greatest work. Here is the pinnacle of a career of genius, a music-drama of heroic proportions and heroic difficulties. As a total delineation of the passion of love, its supremacy remains unquestioned after more than 70 years.

Doroti e Manki, rather than the announced Gertrude Kappel, was the Isolde of the Cincinnati production. Her interpretation was for the most part authoritative, and her voice grew in richness and beauty as the evening progressed. The role is a taxing one, and to sing it on successive nights is something of a feat.

Voice at Best in Act II
If, then, she showed signs of vocal strain during the first act, it is no cause for wonder. Not until the end of Act II was the full loveliness of her voice revealed in moments of truly gorgeous singing. The conflict between the length of the opera and a relentless train schedule prevented our hearing the "Liebestod" in the final act.

The Tristan of Paul Althouse was of rather uneven quality. As the delirious, fatally wounded knight, he was admirable, but the movingly dramatic portions of his performance were offset by a good deal of inadequate singing and acting in the earlier parts. We scarcely can expect in one person an ideal personification of either Tristan or Isolde, but we still may complain against the histrionic laxity which sains many a vocally adequate operatic production.

Supporting Cast Excellent
The lesser roles of Brangaene, Kurwenal and King Mark were excellently handled by Kathryn Meisle, Fred Patton and Chase Baromeo. Mr. Patton, the Wotan of the orchestra's production of "Die Walkure," again distinguished himself while Mr. Baromeo was in splendid voice for his part as the great-hearted Cornish monarch.

We may pass over charitably the settings, which were ill-conceived and badly executed, to come to the orchestra. Though mentioned last, it created the dominating character in "Tristan." Eugene Goossens, the conductor, was at all times master of the score and his players. In the superb music of the third act, one of the most brilliant "tours de force" in all orchestral literature, he created a plastic, closely knit performance, brought with care yet vividly pictorial.

"Tristan and Isolde" again stamped Mr. Goossens as a sensitive and highly capable musician. The tremendous ovation accorded him upon his reluctant appearance before the curtain at the end of Act II clearly indicated that to the audience he was the hero of the evening, and with this opinion we most heartily agree.

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SINGS TONIGHT



The season's second Indianapolis Maennerchor concert tonight is to feature a local singer as guest artist for the first time in the society's history. He is Edward LaShelle (above), who is to be heard in two groups of German and English songs.

John M. White, baritone, is to have the solo parts in Grieg's "Land Sighting," which is to close the concert.

Following is the complete program:

Schweigheim Treibt Ein Morscher Einheimisch... De La Hale
Early Thirteenth Century melody arranged for choir by Karl Reickze
Elsin von Caub... Moehring
Homeland Mine... Gretchenhoff
Kaiser When Young (Persian Garden)... Lehmann
Hills of Home... Taylor
Captain Straton's Fancy... Taylor
Edward LaShelle
Land Sighting... Grieg
Indianapolis Maennerchor, John M. White, baritone soloist, and Clarence Elbert.

WHERE, WHAT, WHEN
ACADEMY OF MUSIC
Concert by the Indianapolis Maennerchor, Karl Reickze, director, and Edward LaShelle, bass-baritone soloist, at 8:15.
APOLLO
"Paddy O'Day," with Jane Withers, at 11:44, 1:44, 3:44, 5:44, 7:44 and 9:44.
CIRCLE
"Invisible Ray," with Boris Karloff, at 11:44, 1:44, 3:44, 5:44, 7:44 and 9:44. Also "If I Had a Million," at 12:30, 3:30, 6:05 and 8:35.
INDIANA
"Anything Goes," with Bing Crosby, Ethel Merman and Charlie Ruggles, at 12:30, 3:30, 6:05 and 8:35.
KEITH'S
"A Midsummer Night's Dream," with Jimmy Cagney, Joe E. Brown, Jean Muir, Dick Powell and Olivia de Havilland, at 8:30 and 9:30.
LEWIS
"The Ghost Goes West," with Robert Donat and Jean Parker, at 11:44, 1:44, 3:44, 5:44, 7:44 and 9:44. Also "Way Ticket," with Peggy Conklin and Walter Connolly, at 12:30, 3:30, 6:05 and 8:35.
LYRIC
"Topsy Turvy Revue" on stage at 3:47, 5:30 and 7:20. "Zero" on screen, with Jimmy Cagney and Stuart Erwin, at 11:03, 1:50, 4:43, 7:30 and 10:17.
OHIO
"Mary Burns Fugitive," with Sylvia Sydney, at 10:30, 1:37, 4:18, 7:25, 10:06.
"Rain Makers," with Wheeler and Woolsey, at 11:53, 9:00, 9:41, 8:48.

Now 2 Features
ROBT. DONAT
"Ghost Goes West"
Plus "One Way Ticket"
STARTING FRIDAY
CAR
CALLOWAY
ON STAGE
Screen: Franchot Tone
Exclusive Story

TONIGHTS
AT YOUR NEIGHBORHOOD THEATERS

WEST SIDE
STATE
2302 W. 10th St.
Double Feature
"IT'S IN THE AIR"
"LITTLE BIG SHOT"
BELMONT
W. Wash. & Belmont
Double Feature
"ERISCO KID"
"WHISPA"
DAISY
2510 W. Mich. St.
Double Feature
"ERISCO"
"MILLIONS IN THE AIR"
NORTH SIDE
RITZ
Illinois at 24th
Double Feature
Will Rogers
"IN OLD KENTUCKY"
"WELCOME HOME"
UPTOWN
42nd & Collier
Double Feature
George Arliss
"MISTER HOB"
"SMILIN' THROUGH"
GARRICK
38th & Illinois
Double Feature
Ray Francis
"THE GOOSE AND THE GANDER"
"RENDEZVOUS"
ST. CLAIR
St. Clair & Ft. Wayne
Double Feature
Double Feature
"MUTINY ON THE BOUNTY"
"TO BEAT THE BAND"
REX
30th & Northwestern
Double Feature
Fredric March
"DARK ANGEL"
"THE CASE OF THE LUCKY LEGS"
TALBOTT
Talbot & 22nd
Double Feature
James Dunn
"THE PAYOFF MUSKETEERS"
Stratford
19th & Collier
Double Feature
Double Feature
"THREE KIDS AND A QUEEN"
"PETER IBERSON"
MECCA
Noble & Miss
Double Feature
Burns & Allen
"HERE COMES COCKIE"
"PURSUIT"
DREAM
2301 Station St.
Double Feature
Double Feature
William Powell
"RENDEZVOUS"
"STORM OVER THE ANDES"
EAST SIDE
RIVOLI
Dearborn at 10th
Double Feature
Will Rogers
"IN OLD KENTUCKY"
"FRISCO KID"

EAST SIDE
TUXEDO
4026 E. New York
Double Feature
"A NIGHT AT THE OPERA"
"THE CASE OF THE LUCKY LEGS"
TACOMA
2412 E. Wash. St.
Double Feature
William Powell
"RENDEZVOUS"
"MUSIC IS MAGIC"
IRVING
3007 E. Wash. St.
Double Feature
George Arliss
"MISTER HOB"
"A NIGHT AT THE OPERA"
EMERSON
4536 E. 10th St.
Double Feature
Dick Powell
"THANKS A MILLION"
"THUNDER IN THE EAST"
HAMILTON
2116 E. 10th St.
Double Feature
Dick Powell
"THANKS A MILLION"
"WHISPA"
PARKER
2308 E. 10th St.
Double Feature
Charles Laughton
"MUTINY ON THE BOUNTY"
"FOUR STAR BOARDER"
STRAND
1322 E. Wash. St.
Double Feature
Double Feature
"A NIGHT AT THE OPERA"
"TWO FOR TONIGHT"
ROXY
2721 E. Wash. St.
Double Feature
Special Feature Attraction
Paramount
411 E. Wash. St.
Double Feature
Dick Hopkins
"BARBARY COAST"
"WHISPERING SMITH SPEAKS"
SOUTH SIDE
FOUNTAIN SQUARE
Double Feature
Loretta Young
"CRUSADER"
"LITTLE AMERICA"
SANDERS
At Fountain Square
Double Feature
Clark Gable
"CALL OF THE WILD"
"SKY ROUND"
AVALON
Prospect-Churchman
Double Feature
Dick Powell
"SHIPMATES FOREVER"
"THUNDER MOSTAIN"
ORIENTAL
1105 S. Meridian St.
Double Feature
William Powell
"RENDEZVOUS"
"STORMY"
GARFIELD
2303 Shelby St.
Double Feature
Charles Laughton
"MUTINY ON THE BOUNTY"
Comedy-New-Carlson

Danseuse to Make Debut Here Feb. 22

Anna Ludmila to Appear in 'Hold Your Hats' at Civic Theatre.

Anna Ludmila, former premier danseuse of the Chicago Opera Co. and an internationally-known ballerina, is to make her first appearance here in "Hold Your Hats," musical revue now in rehearsal at the Civic Theatre. "Hold Your Hats!" is to open Feb. 22.

Miss Ludmila is to present two numbers, the first a waltz similar to her interpretation of "The Blue Danube" and the second, a Valse nese ballet. The first she danced with Anton Dolan in London several seasons ago.

Miss Ludmila, though a resident of Indianapolis for three years, has not appeared in any local dance presentation.

A native of Chicago, Miss Ludmila began her career as soloist with the New York Symphony Orchestra under the direction of Walter Damrosch. She was only 13 years old at the time. After several appearances she returned to finish her training with the Chicago Opera Ballet Company, and three years later she became premier danseuse.

After engagements with Fred Stone and Fred Allen in two revues in New York, Miss Ludmila accepted offers to dance abroad. She became soloist with the Nijinska-Rubinstein ballet, and later was Anton Dolan's partner for a season in London.

In Buenos Aires she danced at the National Opera House in a special performance for the Prince of Wales, now King Edward VIII.

Miss Ludmila returned to America several years ago, and opened a school of the dance here. Her appearance in "Hold Your Hats!" is to be her first appearance on any stage in two years.

Offers Course in Choir Work

Cheston L. Heath to Stress Training of Boys.

Course in training and tone production of boys' voices, designed for choral conductors, teachers and musicians in general, has been announced by Cheston L. Heath, organist and master of choristers at Christ Episcopal Church. The first session has been set for Feb. 15.

Practical in character, the series is to embrace such subjects as the psychology of the boy mind; methods of imparting musical knowledge to the child; problems of conduct and organization. Illustrative work is to be done with boys who have had no previous training.

Mr. Heath is well known as a trainer of boys' voices, having served as choirmaster at Christ Church for the last 10 years, and in the same capacity at St. Paul's Episcopal Church in Norfolk, Va., for 12 years.

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A MIDSUMMER NIGHT'S DREAM
By SHAKESPEARE
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