

# 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.

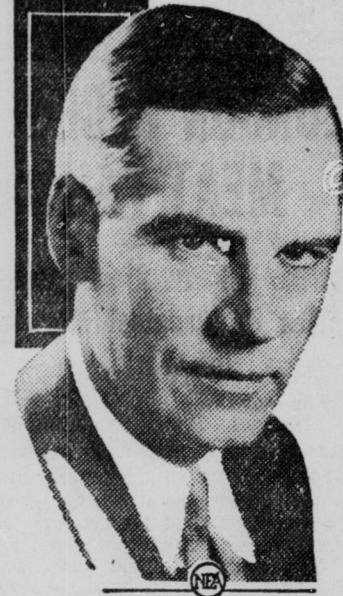
An event of no little importance to Indianapolis drama-goers is to be the appearance at English's theater of Walter Huston in the now famous play, "Dodsworth," booking of which was announced today by Vincent Burke, English manager, for Friday and Saturday, March 13 and 14.

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 asserted "security and rights" through complete unionization.

Actors, writers and directors are taking the lead in formation of an industry labor council that is to affect every one 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 artisit 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 screen 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 guilders and the already unionized technicians, who have achieved a closed shop on Hollywood lots 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 feminine 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 terrible, 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 it's 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 defensive organization when and if producers suggest any more 50 per cent salary cuts.

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## Lyric Soprano to Join Concert

Elma Igelman Slated to Be Guest Artist.

Miss Elma Igelman, lyric soprano and art teacher at the Arthur Langdon Conservatory of Music, is to be guest artist at the Mu Phi Epsilon concert, Feb. 21 in Caleb Mills Hall, for the benefit of the scholarship fund of Kappa chapter, Mu Phi Epsilon, national honor musical sorority.

This is to be Miss Igelman's second and concert appearance sponsored by the sorority since her return from Boston five years ago.

A graduate of the New England Conservatory of Music, from which she holds a bachelor of music degree, Miss Igelman has studied and concentrated extensively in the East. She was a pupil of William L. Whitney in Boston, in whose school she later studied and received oratorical with Emil Mollenhauer and French songs with Povla Prijss, Danish soprano.

She has appeared as soloist with the Boston Symphony Orchestra, and has been heard in concert in New York, Hartford, Cincinnati and Chicago.

An artist noted for her splendid interpretations and excellent voice production, she has appeared on programs with such noted figures as Rudolph Ganz, Arthur Friedheim and Lambert Murphy. Mrs. Berta M. Ruick is to be Miss Igelman's accompanist in the forthcoming concert.

Appearing with the picture is Indianapolis is Private C. K. Slack, who speaks before each showing of the picture. The film was 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 film being recovered later by other soldiers. In fact, more than 700 cameramen contributed to "Four Aces."

## 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, contribute considerably to the "Four Aces" official World War films, at the Zaring today and tomorrow.

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## 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 "hick" 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 "clown 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 track trying to become a great actor in 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." The young actor 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 Fielean, 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. An old-timer took up the cry for him.

The Lloyd family moved to Omaha, and it was there that Harold met John Lane Connor, leading man in the Burwood Stock Company, who was to become one of Mr. Lloyd's closest friends in the years to follow. He taught Harold a great deal about make-up and later took him under his wing as a sort of protege.

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 voice changed, making it impossible for him to play child roles any longer.

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