

# Composer Rehearses Singer in Civic Theater Musical Show



He: Ready, begin.  
She: "Hold your hats.  
Pull yourselves together,  
And laugh at the weather..."

He: Now, sing it.  
She: "Life is like a sleigh ride,  
Let's make it a gay ride..."

He: That's good.  
She: "Let it be your by-word,  
I'm giving you my word,  
That the first rule of diplomats  
Is 'Hold Your Hats'..."

She: How did it sound?  
He: Pretty good. But put more animation into it.  
Let's try it again.

## Leader Talks on Music as Players Tune Up in Cold

Dr. Vladimir Bakaleinikoff Predicts Great Future for Indianapolis Symphony Orchestra.

BY JAMES THRASHER

As violinists ran practice scales with cold-numbed fingers and frigid trombones emitted complaining tones, Dr. Vladimir Bakaleinikoff, guest conductor of the Indianapolis Symphony Orchestra, talked about music above the increasing din that preceded a rehearsal for the next concert on Feb. 18.

"There is a great future for this orchestra—that is my sincere opinion," said the distinguished director, as he removed his overcoat, looked through his scores and gave instructions to librarian Sam Bremen.

"It needs some slight improvement, to be sure, but every orchestra does, even the big ones. A conductor coming to New York or Philadelphia would tell you the same thing."

He smiled toward the assembled players, and continued in his rapid and highly Russian-flavored English:

"Their enthusiasm and co-operation are remarkable, especially in America. Money seems to be the prevailing idea in this country, a sort of contagion contracted in childhood. Yet these players have come to each rehearsal faithfully, not for the little money involved, but through their love of music."

"Of course, the orchestra some day will need a permanent endowment. The public is too inclined to sit back and enjoy the music without realizing that such an organization can't run itself..."

However, in Cincinnati, when the word was given out that the orchestra would have to disband for three years because of lack of funds the concert attendance increased 50 per cent. The same thing happened in New York and would here under similar circumstances, I am sure."

**Cities Have Symphonies**

We asked Dr. Bakaleinikoff if European cities the size of Indianapolis have symphony orchestras.

"Indeed yes, and good ones, too," he replied, his black eyes sparkling with enthusiasm.

"In my country a city of this size would have an eight-month season of opera every night, both legitimate theater and orchestra concerts once a week. You see, music to them is a necessity instead of an entertainment."

He spoke of Cincinnati's initial season of opera, sponsored and presented by the Symphony orchestra.

"In America, opera is still a novelty. To the people it must be a spectacle, although Europeans can be satisfied with simpler presentations. So when big orchestras like the Cincinnati and Cleveland and Philadelphia produce it on a big scale, it attracts attention."

"The three operas presented in Cincinnati so far this year not only have been satisfyingly done, but actually have made money for the management."

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## Hollywood Has Its Own Slang

'Tiddypunka' There Is Same as 'Baby,' 'Toots' Here.

BY PAUL HARRISON

HOLLYWOOD, Feb. 11.—(NEA)—A talkietown lexicographer would have to get around to a lot of cocktail conferences if he wanted to keep up with new developments in slang. Here are a few additions to the glossary:

**Spiggolater**—A person who is in right with the wrong people, and vice versa.

**Tiddypunka**—"Vord coined by Mona Barrie and used in informal salutations for 'baby,' 'honey' or 'toots.'"

To give—To put extra effort into one's acting. First used by Jack Oakie; now in all vocabularies.

**Flopola**—A bad or unsuccessful picture. A "turkey."

Let's catch a chop—Let's eat. An expression employed by Ida Lupino, which indicates how quickly an English actress can go Hollywood.

**Mugg—Exaggerate**

To mugg—to exaggerate an expression before the camera—or anywhere else, if one is putting on an act.

Take it big—Exaggeration of action before the camera. Dick Powell may be said to "take it big."

**Neehorhappo**—Phonetic adaptation of Cantonese phrase meaning, literally, "nuts to you."

**Onkapringa**—More Chinese, or something. Means "good."

Genius—Any producer under 30. Let's have a Gish—Director's request for a mournful expression.

They got me, pal!—Bing Crosby's

## WHERE, WHAT, WHEN APOLLO

"The Jones Family" in "Every Saturday Night" with Jed Prouty, Spring Byington, June Lang and Thomas Beck at 11:58, 1:58, 3:58, 5:58, 7:58 and 9:58.

**CIRCLE**  
"Rose of the Rancho" with Gladys Swarthout and John Boles at 11:40, 1:40, 3:40, 5:40, 7:40 and 9:40.

**INDIANA**  
"Next Time We Love" with Margaret Sullivan, James Stewart and Ray Milland at 11:21, 1:30, 3:37, 5:45, 7:56 and 10.

**LOEW'S**  
Cab Calloway and his Cotton Club Orchestra at 2:53, 6:3 and 9:30. "Exclusive Story" on the screen at 11, 1:53, 4:46, 7:39 and 10:30.

**LYRIC**  
"Spices of 1936" with Count Berni Vici on stage at 1:07, 3:56, 6:44 and 9:31. "The Murder of Dr. Harrigan" on the screen, featuring Mary Astor and Ricardo Cortez at 11:40, 2:28, 5:16, 8:06 and 10:27.

**OHIO**  
"Hands Across the Table" Carole Lombard at 10:30, 1:38, 4:27, 10:16. "Pound Stella Parrish" Kay Francis at 11:50, 2:55, 5:47, 8:52.

acknowledgment that a shot just completed of him is satisfactory. Let's wrap it up—Grace Bradley's way of saying "Let's quit work."

Clark Gable has tea every afternoon at 4 o'clock on the set. With his tea he has pound cake. After weeks of eating pound cake, it may be that Mr. Gable would like a nice crisp wafer, or a sandwich, or some other kind of cake.

Mr. Gable is gallant about it, though, because the pound cake is provided by a 15-year-old admirer named Katherine Minnick, who also happens to be the daughter of M-G-M's fire chief and thus has access to the studio.

She bakes one every afternoon—a labor of love—admiration—and rushes it to the lot. Katherine herself worries a good deal about the monotony of Mr. Gable's tea-time diet, but it happens that pound cake is the only thing she knows how to bake.

W. C. Fields says he always wanted to be a banker because he heard they never went to work before 10 o'clock in the morning. That, though, was before he thought about the theater. He switched to acting when he realized that matinees don't begin until afternoon.

Henry Wilcoxon once was a tailor's helper, but that doesn't make him the best-dressed man in Hollywood. Charles Bickford went around in the world as a coal-passer with Teddy Roosevelt's fleet.

Barbara Stanwyck went to work at 14 as a pattern cutter, and was fired when her boss found she had never cut a pattern. Now he's proud of having discharged her and inquest for to lurchon every time she goes to New York.

Revue Gets Third Title

The Broadway tradition, however, would not be denied. For in secrecy, Mr. Gaynor was toying with the title, "Hold Your Hat," which he hoped he could finish before the show opened.

One Saturday night after rehearsal Mr. Gaynor announced his new idea and tapped out a phrase for members of the cast. As no one screamed in disapproval the composer finished the piece. The cast became enthusiastic.

But cautious Mr. Burleigh wanted to see the music and lyrics on paper. In a flash of faked temperament Mr. Gaynor withdrew to his apartment to show the director exactly what he meant. For two days nobody heard from the closeted composer. Then suddenly one night he appeared with the completed song. And even the ever-careful Mr. Burleigh agreed that his show should be called "Hold Your Hats."

So unless Mr. Gaynor yanks up another hit song before Washington's birthday, the title is to remain as announced.

While at Dartmouth, Mr. Gaynor wrote the music for the 1928 school show, "Green Peach," in which Mr. Burleigh played a role.

**Always a Good Show**

**LYRIC**

On Stage 3 Last Days! **SPICES OF 1936** Featuring COUNT BERNI VICI and His Girl Hand Cast of 50

Extra "GIRL IN THE GOLD-BOWL"

On Screen **The Murder of Dr. Harrigan** PRESENTED BY CAROLE LOMBARD AND RAY MILLAND - 10:15

## Amateur Players Working Hard for 'Hold Your Hats'

Revue Directed by Frederick Burleigh, Charles Gaynor to Open on Feb. 22 and Run for Week.

BY JOHN W. THOMPSON

"One and two and three, and..." "Hey, Charlie, you and Betty go through your number. Let's see how it looks in costume."

That's about what you would hear were you to step into the Civic theater almost any night and listen in on a rehearsal of "Hold Your Hats," the musical revue which the Civic is to present here for a week beginning Feb. 22.

The revue is being directed by Frederick Burleigh, Civic director, and Charles Gaynor, New York composer who wrote the music and lyrics for the show.

Jack Brodick is directing the dancing numbers and Louise Spellman Sparks is aiding in the musical direction. The production is one of the most lavish Mr. Burleigh has attempted, and the Civic stage literally is jammed every night with props, sets, costumes and singing, jabbering performers rehearsing their parts in the show.

So anxious was Mr. Burleigh to produce a musical this year which would be as good or better than last year's "Meet My Sister," that he enlisted his former Dartmouth classmate, Mr. Gaynor, into helping him build the local revue.

**Mr. Gaynor Gets Surprise**

Mr. Gaynor, busy in New York writing music for various Broadway celebrities, finally gave in and came to Indianapolis, quite honestly expecting, he said, to have to work with a bunch of "amateurish, stage-struck kids."

"I was astounded," he told us recently, "to find that the folks in Fred's cast are unusually talented and have a mania for working hard and long."

The Broadway tradition of promiscuous title-changing has been observed in the production of the Civic's show—mainly because of Mr. Gaynor.

When the young man from Manhattan arrived on the local scene, he found that Mr. Burleigh had settled on the show title, "Times Is Different," and that some progress had been made under that name.

Not because Mr. Gaynor, who is curly-headed, bright-eyed and looks nothing like a composer, was contrary, but because he had written an opening number for the show entitled "Thirteen In A Bed," he thought the show should go by that name. Mr. Gaynor being the guest of honor, Mr. Burleigh relented and let the title be changed.

**French Star Picks Hollywood Leaders**

By United Press

HOLLYWOOD, Feb. 11.—Charles Boyer, French film star, today joined the ranks of movie personalities picking the most interesting persons in Hollywood.

The actor did not attempt to pick any interesting men, but devoted his list to 10 women headed by Pat Patterson, his actress-wife.

Others on the list were Claudette Colbert, Merle Oberon, Mrs. Samuel Goldwyn, Ginger Rogers, Katharine Hepburn, Marlene Dietrich, Margaret Sullivan, Ruth Chatterton and Mrs. Marcella Bannet Rabwin, United Artists studio executive.

**Seeks Professorship**

Ray Mayer, whose comic talents are to be displayed in "Farmer in the Dell," is studying to get a Ph. D. degree and admits that his greatest ambition is to be a college professor.

**APOLLO**

25c Till 6-25c, 40c After 6

**The Jones Family**

EVERY SATURDAY NIGHT

A HAPPY SCRAPPY FAMILY LIVING LOVING LAUGHING

STARTING FRIDAY

George RAFT and that Randoyn girl Rosalind RUSSELL

IT HAD TO HAPPEN

LEO CARRILLO ARLINE JUDGE

**OHIO**

LAST DAY! Fred MacMurray-Carole Lombard "HANDS ACROSS THE TABLE"

Kay Francis "I Found Stella Parrish"

## Eye-Nachronism

Walter Wanger, usually a little saner than the average run of Hollywood producers, should have a hard time explaining this one:

He has cast Joan Bennett in the title role of "Big Brown Eyes," and it just happens that she has deep blue eyes. And near-sighted at that.

## City Girl Plays in Lyric Show

Luella Schilly Is Drummer in Berni Vici Band.

If you attended Shortridge High School a few years back and have attended the Lyric Theater this week you may have thought that the girl who plays the drums in Count Berni Vici's orchestra looked familiar.

And well she might. For Luella Schilly who calls Indianapolis her home town, in 1927 was made a member of the Shortridge chapter of the National Honor Society as a reward for her scholastic ability.

Zero weather or not, she said she was glad to get back to town, after having been across the continent and back with Count Berni Vici and his band.

And Indianapolis has not forgotten Miss Schilly. For no sooner had she landed here than Ted Nicholas, Lyric manager, began to get cards and letters telling him that a former Shortridge student was on his stage.

**In Love With Her Work**

Although Miss Schilly is in love with her work, and thinks there is nothing quite as thrilling as beating a drum, she also is an ardent sports-woman, and when time allows (which isn't often), she likes to beat her opponents at tennis or handball. She played basketball at Shortridge, but says she hasn't seen much of a basketball court since.

Luella's mother, Mrs. Pearl Peterson, lives in Indianapolis, and is playing a happy hostess to her daughter at her home, 837 N. New Jersey-st., this week.

At the conclusion of the present engagement at the Lyric, Luella will travel eastward with the band for a series of appearances in theaters. Later in the spring she will accompany the orchestra on a European tour.

**Director Is War Flier**

Stephen Roberts, director of "The Lady Consents," was a flying instructor during the World War, and later barnstormed through Texas with his own flying circus.

## Television Demonstrations Arranged for Indiana Roof

Dancers at Tonight's Entertainment to See Themselves on Receiving Screen 100 Feet Away.

Step right up folks and get yourself "televized." Beginning tonight at the Indiana Roof ballroom dancers are to be invited to appear before a real television sending apparatus and see themselves on a receiving screen 100 feet away.

Demonstrations of the television equipment are to be given at the regular dance intermissions and are to feature the moving image of the person in front of the sending set as well as the reception of the voices of the "performers." Both are to be synchronized through the more than two tons of electrical equipment.

The theme song of the evening is to be "A Talking Picture of You," according to Tom Devine, Roof manager. Francis X. Hutter is a former construction engineer for the Sanabria Television Co. which owns the set. The sending equipment has been set up in the end of the large ballroom and the reception equipment is to be placed on the wall of the ballroom near the stage. Dancers will be able to see and hear their friends upon the screen.

This afternoon at 4 Mr. Hutter is to address Indianapolis high school principals, teachers of physics and engineering and newspaper men at the ballroom, and give a special demonstration of the television set.

This is the first public showing of this type of television apparatus in Indianapolis, and it is a part of a series of showings being given in the cities of the country in order to educate the general public along the line of television, which soon may be available on as simple an instrument as the home radio set.

**Myers and Band Return**

After two years of tramping about the country, playing for shows, Chic Myers and his band are coming home for a while and are to play a limited engagement at the Indiana Roof ballroom starting tonight.

Their last appearance in Indianapolis was at the Roof and their act was reviewed by Henry Santry, then doing a turn about the vaudeville circuits with his "Soldier of Fortune" troupe.

**DANCE TONIGHT**

Ladies 15c, incl. checking. Chic Myers, Cbs. Orch.

See and Hear Yourself Through the New Studio Broadcast TELEVISION.

**INDIANA ROOF BALLROOM**

**CIRCLE**

"Comedy diverting... Swarthout's voice excellent!"

**ROSE OF THE RANCHO** with JOHN BOLES GLADYS SWARTHOUT

25c UNTIL 6 40c AFTER 6

**INDIANA**

Starts FRIDAY

**Margaret SULLIVAN** in "NEXT TIME WE LOVE"

RAY MILLAND

Starts FRIDAY

**LESLIE HOWARD BETTE DAVIS** in "THE PETRIFIED FOREST"

**TONIGHTS PRESENTATIONS**

**STATE** 2707 W. 10th St. Warren Williams "THE CASE OF THE LOST LEGS" Comedy Novelty

**BELMONT** W. Wash. & Belmont Double Feature Jack Oakie "BARBARY COAST"

**DAISY** 2540 W. Mich. St. Double Feature Fredric March "RED SALUTE" "WAY DOWN EAST"

**RITZ** 11th and 34th Double Feature Jack Oakie "BIG BROADCAST OF 1936" "SHE COULDN'T TAKE IT"

**UPTOWN** 42nd & College Double Feature Will Rogers "IN OLD KENTUCKY" "A FEATHER IN HER HAT"

**GARRICK** 19th & College Double Feature Fredric March "THE DARK ANGEL" "IN PERSON"

**ST. CLAIR** St. Clair & Ft. Wayne Double Feature Jack Oakie "BIG BROADCAST OF 1936" "IT'S IN THE AIR"

**REX** 30th & North W. Double Feature George Formell "THANKS A MILLION" "WELCOME HOME"

**TALBOTT** 19th & 32nd Double Feature Benny "IT'S IN THE AIR" "I FOUND STELLA PARRISH"

**Stratford** Double Feature Kathleen Burke "MUTINY FOR REVENGE"

**MECCA** Double Feature Kane Richmond "SILENT CODE" "JUDGMENT BOOK"

**DREAM** 2361 Station St. Double Feature Wheeler & Woolsey "THE RAINMAKERS" "FIGHTING YOUTH"

**RIVOLI** Dearborn at 10th Double Feature Claudette Colbert "THE BRIDE COMES HOME" "SHIP CAVE"

**TUXEDO** 4020 E. New York Double Feature Dick Powell "THANKS A MILLION" "MARY BURNS, FUGITIVE"

**HAMILTON** 2116 E. 10th St. Double Feature Frank Morris "THE PERFECT GENTLEMAN" "MARY BURNS, FUGITIVE"

**PARKER** 2808 E. 10th St. Double Feature Jack Benny "IT'S IN THE AIR" "FRECKLES"

**STRAND** 1332 E. Wash. St. Double Feature George Arliss "MISTER HOBBS" "SEVEN KEYS TO BALDPAPE"

**ROXY** 2721 E. Wash. St. Double Feature Edmund Lowe "KING SOLOMON OF BROADWAY"

**Paramount** 411 E. Wash. Double Feature Rochelle Hudson "WAY DOWN EAST" "AMATEUR HUSBAND"

**SOUTH SIDE**

**FOUNTAIN SQUARE** Double Feature Claudette Colbert "THE BRIDE COMES HOME" "THE RAIN MAKERS"

**SANDERS** At Fountain Square Double Feature Gus Cooper "THE WEDDING NIGHT" "THE FIGHTING PILOT"

**AVALLON** Prospect-Churchman Double Feature Charles Farrell "FIGHTING YOUTH" "PERSONAL MIND'S SECRET"

**ORIENTAL** 1105 S. Meridian St. Double Feature Dick Powell "THANKS A MILLION" "CHARLIE CHAN IN SHANGHAI"

**GARFIELD** 2303 Shelby St. Double Feature Carole Lombard "HANDS ACROSS THE TABLE" "THREE KIDS AND A QUEEN"