

AMATEURS OFFER BROADWAY SUCCESS OF FOUR YEARS AGO

'Another Language' Is to Be Presented Here by Sutherland Players

Presbyterian Church Actors Are to Stage One of the Outstanding Plays of 1931-32 New York Season Tonight and Tomorrow.

"Another Language," a play by Rose Franken, which was adjudged one of the outstanding plays of New York's 1931-32 season, and later was made into a picture starring Helen Hayes, is to be presented tonight and tomorrow by the Sutherland Players at the Sutherland Presbyterian Church, 28th-st and Guilford-av.

With this play the group steps for the first time into the realm of producing successes soon after their Broadway release. The players, under the direction of Norman Green, also are to produce "The Charm School," by Alice Duer Miller and "Double Door," played here several years ago by the Casey Players.

Burns Mantle, eminent drama critic, chose "Another Language" as one of the best family life plays. The picture's cast included Robert Montgomery and the late Louise Closser Hale, formerly of Indianapolis.

The Sutherland cast includes Katherine Sebastian, Lorin Woodward, Geneva Fledderjohn, Harold Green, Margaret Berrie, Riley Fledderjohn, Fern Bowling, James McDaniell, Grace Abramson, Jim Bowling and Mr. Green.

The production staff, headed by Virginia Brackett Green, technical director, includes Carl Tezzman and John Farley, stage directors; Richard Robbins, lighting; and Evelyn Kent and Mary Ellen Widdop, properties.

Center for Piano

Group Drills Set Up

A center for group practice by participants in the 125 Piano Ensemble festival to be held in Butler fieldhouse May 3, has been established on Pennsylvania-st opposite the Federal Building.

Arrangements nearly are completed for the beginning of rehearsals here and in Muncie, Fort Wayne and Gary.

The festival, sponsored by Sigma Alpha Iota national professional musical society, is to open national Music Week.

They Lose No Time

The recent Hollywood recruits from the New York stage, Louise Latimer and Harry Jans, found themselves playing featured roles in "Thoroughbred All" within 24 hours of their arrival in the film capital.

Margaret Callahan Rated One of Hollywood Best 1936 Finds

Pranks at School Start Dramatic Career That Leads to Four Pictures Within Six Months.

BY E. K. TITUS

NEW YORK, Feb. 17.—It was a number of pranks at school that started the dramatic career of Margaret Callahan, blue-eyed girl in early twenties, who is rated one of the chief Hollywood finds of 1936.

"I had never had any idea that I could act," she said, "but one night a lot of the girls were holding a midnight supper in the office of the head of the school. She came in and found us."

"She decided then dramatics would be a good idea for giving us something to do."

And so Margaret was given the part of "Box" in "Box and Cox." It was a man's part. The girls then tried Shakespeare. She always played as a man.

Her first professional appearance also was in the part of a man. She was a male slave in "The Green Goddess."

"I fell over a wine decanter that night, and my legging lacings unraveled and spread all over the stage," she said.

Plays Ingenue Leads

Today one would never guess she had played male parts. In her four Hollywood productions in the course of six months (quite a record) she invariably has had the ingenue lead. She is the kind of person every one in Hollywood likes to kid.

The time she was maddest at a joke played on her was during production of "Seven Keys to Baldpate." In this production she was compelled to cry. She doesn't like to cry anyway.

"And I never," she said, "understood why I had to cry in that piece. I asked the producer, the author,

every one, and no one could tell me what the point of crying was, right there in the beginning."

But, "I cried and cried," she said, "burying my head in my arms, and every once in a while would peek out to ask with my eyes if I could stop now."

"Keep right on crying," they said.

"So I buried my head and cried and cried some more. Finally I looked up. There wasn't a soul around in the studio! They had left me right there, crying."

Wants to Be "Mussed Up"

Today the chief regret of the little girl who always used to play men's parts is that she "doesn't get mussed up enough." Nevertheless, she plays the romantic lead in "Muss 'Em Up," to start here soon.

"I'm always the good girl," she said wistfully, leaning on her elbows in the Persian-furnished offices of her producers. "I'm always the secretary, so efficient!"

"Yes," she admitted, "I did get mussed up once. I fainted, and Preston Foster had to carry me up a long flight of stairs."

But what she'd like is to be a gangster's moll.

"It would be fun, also," she said, "to play a part where you suffer, like Ann Harding, or any part where you're a poor thing."

Parts Amaze Her

What amazes Miss Callahan about her always playing the part of the secretary is that she never held an office job and doesn't think she could.

"I'm bad at arithmetic," she said, "have to add by counting on my fingers."

She's never been what she calls an "ugly duckling," but would like to be—i. e., the kind of a secretary who wears glasses and is clumsy at the beginning of the movie and then takes them off at the end.

She's a funny, serious kind of person for a Hollywood ingenue. Her hobby is repairing watches. She likes to take them apart and put them together again.

She reads a lot, too. Her favorite book is "Jean Christophe," but hard work has prevented her reading in Hollywood. When she was 14 she had a poem published in a newspaper. She doesn't remember the name of it. She likes geometry, hates arithmetic. It was one day when she was supposed to be studying arithmetic in school that she first took a watch apart.

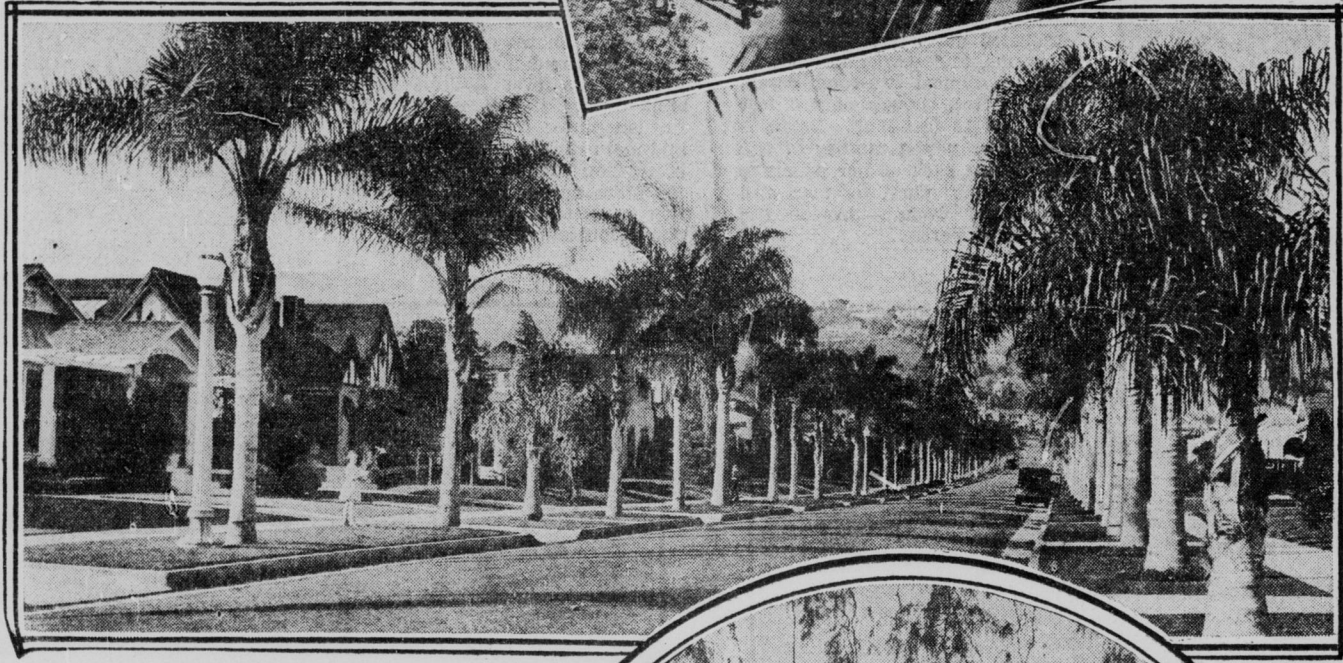
NORMAN SIEGEL IN HOLLYWOOD

HOLLYWOOD, Cal., Feb. 17.—"Main Street" with its face lifted by a Norman Bel Geddes setting. That's Hollywood, the toy town capital of the cinema kingdom.

There's nothing like this town in the world. Yet, it's like so many other places. It's a bit of Broadway, a section of the boardwalk at Atlantic City, a snatch of Uptown Chicago and a large chunk of the sunny side of Biscayne-blvd in Miami. There are hicks in Hollywood, enough to fill the average small town. But, there are also plenty of wise guys. The two meet on Hollywood-blvd, the town's main stem.

Hollywood is a town within a town. It used to be a tiny municipality all by itself. But, in 1910 it became part of Los Angeles. Everything out here seems to be a part of Los Angeles, from the San Gabriel Mountains to the Pacific. The city just spreads itself throughout the valley like an octopus after a busy day.

Hollywood is "downtown" to most movie stars. It is the place where they work, eat and stroll, but don't live. Without its film "foundries" it would be just another residential and neighborhood shopping district. But the motion picture industry



A residential street in the film capital.

lifted Hollywood out of the obscure into the fantastic.

Hollywood is really a myth. It exists in name only. When Hollywood ceased being a municipality and became a suburb of Los Angeles, a road house in the district was taken over and turned into the first motion picture studio out here. Other early movie studios located here and the section became known as the film capital of America.

Technically it isn't that today, although it still is the center of the area that houses the major studios. After 9:30 at night its streets are as dead as those in any small town.

There are more churches in Hollywood than there are motion picture studios. But there are more motion picture studios here than in any one other spot on the globe. Every town has churches. Only Hollywood has its movie plants and the Harlows, Gables, Wests and little Shirleys that go with them.

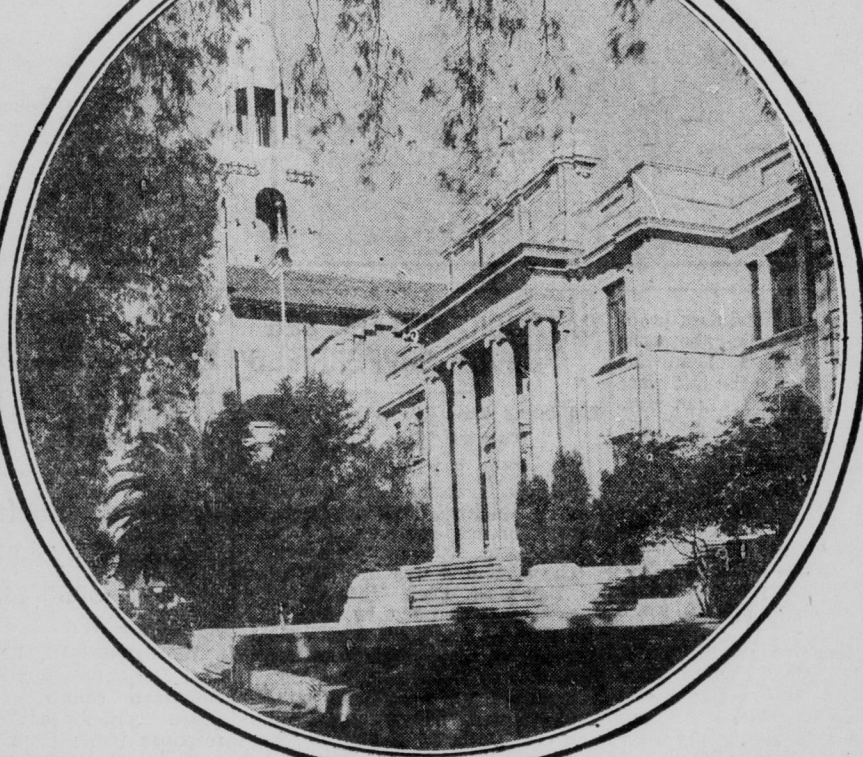
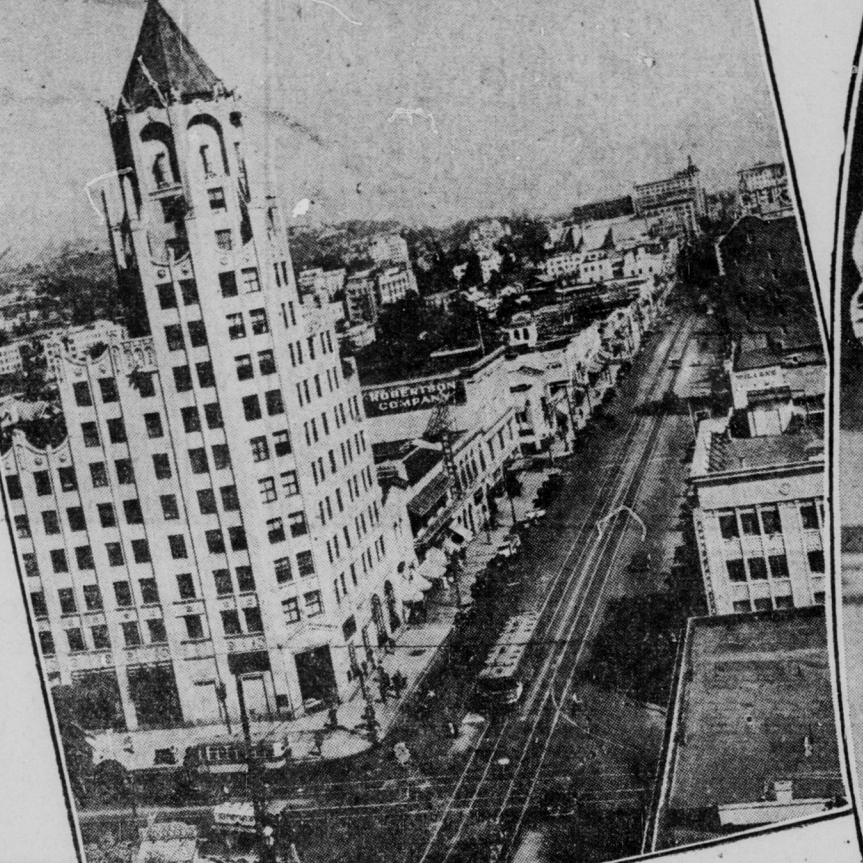
THE suburb is eight miles from downtown Los Angeles. It has no railroad station, the nearest one being 10 miles away, or \$2.05 by taxicab. There are about 154,000 people living in Hollywood, most of whom are not directly connected with the motion pictures. But the movies support many of them.

There are 15 laundries in Hollywood (not including the "Hays" purification plant). The movie town also contains 316 drug stores, 240 beauty parlors, 25 cosmetic manufacturers and 152 dentists. There are 45 studios in the area, 165 producing companies and 291 related film industrial plants.

Only a few of the movie stars live in Hollywood proper. Most of them have large homes and estates in the adjoining suburb of Beverly Hills. Vilma Banky, El Brendel, Ronald Colman, Betty Compson, Reginald Denny, Fifi D'Orsay, Janet Gaynor, Bill Haines, Rod La Rocque, Ken Maynard, Chester Morris, Edward Robinson, Helen Twelvetrees, Lina Basquette, Leo Carrillo, Jackie Coogan, Laura La Plante and Bert Wheeler are the only ones who live in the "capital."

Of the studios, Paramount, R-K-O, United Artists, Charlie Chaplin and the old Fox and Warner plants are the only ones in town. The rest of the big studios are located in nearby suburbs and are within short driving distance, if you consider 45 minutes a short drive, which the natives here do.

Hollywood boulevard is the town's main



Hollywood's Blessed Sacrament Church.

thoroughfare. The intersection at Vine-st is Hollywood's "42nd and Broadway."

The natives have a New York habit of sleeping late. There's nobody on the streets before 10 a. m. At night it is as quiet as the average neighborhood. The town has no night clubs, the two bright spots being The Brown Derby and Al Levy's Tavern, which are busy only during lunch and dinner time. Stay-overs can usually be found at "The House of Lords."

MOST of the people who run about looking for the stars are tourists and juvenile autograph hounds. However, one doesn't have to do much running around, for you can average about one screen personality a block and at least 20 people who look like screen stars.

Although the air is thick with movie personalities and screen talk, most of the theaters in Hollywood have to resort to double features and bank nights to draw in the public. The bank night stunt hits

a new high out here, with one theater giving away \$2500 a week.

The streets are jammed during the day with Dietrich-dressed women in various widths. Every fourth woman, by actual count between Highland and Vine on Hollywood, wears trousers (and not her husband's). They flap about in everything from sheer pajama suits to tailored woolen slacks. They wear them at night underneath heavy fur coats. And if there's anything more amusing than a woman going down the street in a coat and slacks, Hollywood hasn't found it.

However, the women who dash about here in trousers aren't the movie stars. A few of them wear slacks on the studio lot or for sports, but none of them appear in public dressed as though they were going to a costume ball. If you spot a girl in slacks you can bet that she's either a movie-struck female or a movie-struck female.

Dietrich may have started the leg-covering fad, but like everything else, when the public takes it up the movie stars turn to



Trousers and topcoat—typical garb of Hollywood women. Above (left): Looking east along Hollywood boulevard.

something else. Just what Miss Dietrich is going to turn to we haven't yet found out.

DRESS, pretty generally, is informal out here, particularly among men. And that includes the screen notables as well as the boys at the corner drug store. At "The House of Lords" the other evening we saw a woman in evening clothes with an escort wearing slacks, a checked sport coat and a sport shirt open at the neck.

Waiters and tourists seem to be the only ones who dress according to the accepted Eastern standards, with the one exception of Herbert Marshall, who is the neatest-dressed man in the colony.

As for types on the street, most of them run to Harlow this season. The Garbos and Dietrichs have disappeared or have dyed their hair and puffed up their hollow cheeks to look like Jean.

The town has two distinctly different elements, one that is affiliated with the movies and the other with the general business activities of Hollywood. Although the movies have done more for Hollywood than all of the Chambers of Commerce in the country could do for any one city, the local chamber attempts to stand aloof from the movie hirelings on the ground that they have no civic interest.

Take the movie industry away from here and Hollywood would be an average big-town residential district with beautiful homes, schools, churches and poor street car service. "Peter, the Hermit," the town character, would still stroll up the boulevard. Some of the shops would still remain open. A hotel might still keep going and the smaller restaurants continue to serve 25-cent meals.

But take the movie factories and picture people from Hollywood and you give the sun little to "spotlight" during the 300 days of the year it beams on the "Main Street" of "Main Street."

Tomorrow—Rubbing elbows with the stars at their cakes and coffee.

Circle Cards McLagen's Prize Movie

'The Informer' to Return Friday for Week's Showing.

BY JOHN W. THOMPSON

Although "The Informer," starring Victor McLagen, which is to play at the Circle Theater beginning Friday, must be classed as a second run film, it is practically a first showing. Very few people saw it when it was at the Circle almost a year ago, because it was an "off" week for show business and the picture attracted little interest.

Enthusiasm over the film and especially Mr. McLagen's performance grew during the year, however, and it was chosen by New York Theater writers as the season's best movie.

Brian Hooker, whose version of Rostand's "Cyrano de Bergerac," is to be played at English's March 7 by Walter Hampden, is now a movie writer for Fox pictures.

One of America's most versatile poets and playwrights, Mr. Hooker tosses off successful operettas, poetry and grand opera with ease. He has written "Mother O' Men," "The Vagabond King," popular operetta, and a grand opera, "Mona," which won a \$10,000 prize, and was produced later at the Metropolitan Opera House with music by Horatio Parker.

Mr. Hooker, strangely enough, does not like to write. He would, he says, much rather play golf or bridge. When Walter Hampden engaged the young playwright to do "Cyrano," he knew the author's reputation for delay. So he agreed to give Hooker the customary advance royalty in five parts, payable upon the completion of each act. Being financially hard-pressed, Mr. Hooker finished the play two days ahead of schedule.

Ole Olsen of the team, Olsen and Johnson, recently has been pestering members of his troupe with songs he is writing, according to Tom Greene, advance representative of the show, which opens at the Lyric Friday.

Mr. Olsen, before he and Mr. Johnson got into the fun-distributing business, was no mean song writer. You probably remember "Oh, Gee, Oh, Gosh, Oh, Golly, I'm in Love." Every once in a while the music writer bug-bites the astute Mr. Olsen. Some of his current tunes as yet unpublished are "Ethiopian," "Ring Down the Curtain" and a take-off on a famous comic character, "Little Audrey."

Katharine Cornell's new play, "St. Joan," opened in Detroit last week to a tumult of applause. Critics took to flag-waving for the play. To Brian Aherne, Arthur Byron and Maurice Evans, along with Miss Cornell, went high praise for their interpretation of Shaw's work.

Guthrie McClintic's staging and Joe Mielziner's settings were judged the best yet in the Cornell repertoire. According to Ardis Smith, New York World-Telegram reviewer, "The Cornell 'St. Joan' is a vivid and indispensable experience."

The Keith Theater stage was a busy place today as approximately 80 WPA actors and dramatists held their first meeting in preparation for a five-month program of plays to be presented there. Prof. Lee Norvelle of Indiana University's drama department, is in charge of the project. A number of seats at each performance are to be reserved for persons on relief.

OHIO
TODAY
DICK POWELL—ANN DVORAK
"THANKS A MILLION"
PLUS "GUARD THAT GIRL"

CIRCLE
LAST 4 DAYS!
AND HARDING
HERBERT MARSHALL
"The Lady Consents"
with MARGARET LINDSAY
Friday!
"INFORMER"
with VICTOR McLAGEN
Plus SHIRLEY CHATTERBOX
LAST 4 DAYS!
INDIANA
The Incomparable Leslies
of "The Human Bondage"
LESLIE BETTIE
HOWARD DAVIS
2nd "THE PETRIFFIED FOREST"
STARTS FRIDAY
HAROLD LLOYD
"The Milky Way"
25 with ADOLPHE MENJOU

LOEWS
NOW POSITIVELY THURSDAY
JEANETTE MACDONALD
NELSON EDDY
ROSE MARIE
2 HITS—FRIDAY
"MUSIC GOES ROUND"
Plus JACKIE COOPER
"TOUGH GUY"

LYRIC
ON STAGE
Radio City FOLLIES
Featuring
ROXY SINGING ENSEMBLE
SULLY AND THOMAS
AND ROXYETTES
Extra! Added Treat!
BRITT WOOD
All Seats 25c-6-40c
ON SCREEN
My Marriage
CLAIRE TREVOR
KENT TAYLOR—PAULINE FREDERICK
PAUL KELLY—WILLIAMS—NORMAN RICE
Running Picture Set in World

APOLLO
25c Till 6—25c-40c After 6
George Raft
and that Rando's girl
ROSLIND RUSSELL
IT HAD TO HAPPEN
LEO CARRILLO
STARTING FRIDAY
"A TRULY GREAT PICTURE"
PAUL MUNI
THE STORY OF LOUIS PASTEUR
MUTUAL
The One and Only
Burlesque Theatre
in the Middle West
PRETTIEST of PRETTIES
Features Ruth Wilson and Sally Walker

INDIANAPOLIS SYMPHONY ORCHESTRA
Ferdinand Shaefer, Musical Director
VLADIMIR BAKALEINIKOFF
Guest Conductor
Concert Tomorrow Night, 8:15 P. M.—Murat
PRICES—75c, \$1.00, \$1.50—Tax Included—LI. 5632
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CINCINNATI SYMPHONY ORCHESTRA presents
BALLET RUSSE
The Most Thrilling Spectacle of the Century
FRI. EVE.—"Les Sylphides," Chopin; "Petrouchka," Stravinsky; "Prince Igor," Borodin. SAT. MATINEE—"Lakme," Delibes; "The Firebird," Stravinsky; "The Sleeping Beauty," Tchaikovsky. SAT. EVE.—"Three-Cornered Hat," De Falla; "Scheherazade," Rimsky-Korsakov; "Aurora's Wedding," Tchaikovsky.
TICKETS: 50c, \$1, \$1.50, \$2, \$2.50 (tax free). Send mail orders to Jas. J. Faran, 121 E. 4th St., Cincinnati.

TONIGHTS PRESENTATIONS AT YOUR NEIGHBORHOOD THEATERS

WEST SIDE	EAST SIDE
STATE 2202 W. 10th St. Double Feature "STARS OVER BROADWAY" "WHIPSAW"	TUXEDO 4020 E. New York Double Feature "THREE KIDS AND A RYAN LEY" "WHIPSAW" QUEEN Audioscopic—3rd Dimension Film Sensation
BELMONT W. Wash. & Belmont Double Feature "SHE COULDN'T TAKE IT" "MISS PACIFIC FLEET"	TACOMA 2442 E. Wash. St. Double Feature "A NIGHT AT THE OPERA" "THE CASE OF THE LUCKY LEGS"
DAISY 2340 W. Mich. St. Double Feature "BARRY COAST" "MISS PACIFIC FLEET"	IRVING Double Feature "SO RED THE ROSE" "THE PERFECT GENTLEMAN"
NORTH SIDE	EMERSON 4609 E. 10th St. Double Feature "A TALE OF TWO CITIES" Audioscopic—3rd Dimension Film Sensation
RITZ Illinois at 34th Double Feature "THE LITTLE REBEL" "THE LITTLE AMERICA"	HAMILTON 2116 E. 10th St. Special Feature Attractions
UPTOWN 42nd & College Double Feature "THE LITTLE REBEL" "THE LITTLE AMERICA"	PARKER 2306 E. 10th St. Double Feature "A NIGHT AT THE OPERA" "THE CASE OF THE LUCKY LEGS"
GARRICK 30th & Illinois Double Feature "MUTINY ON THE BOUNTY" "PERSONAL MAID'S SECRET"	STRAND 1332 E. Wash. St. Double Feature "IN OLD KENTUCKY" "NAVY BLUE"
ST. CLAIR St. Clair & Ft. Wayne Double Feature "A NIGHT AT THE OPERA" "TWO-FISTED"	ROXY 2121 E. Wash. St. Double Feature "THE RAINMAKERS" "SHIPMATES FOREVER"
REX 30th at Northw'tn. Double Feature "IT'S IN THE AIR" "BAD BOY"	Paramount 411 E. Wash. St. Double Feature "THANKS A MILLION" "THE CASE OF THE LUCKY LEGS"
TALBOTT Talbot & 22nd Double Feature "A NIGHT AT THE OPERA" "FEATHER IN HER HAT"	SOUTH SIDE
Stratford 15th & College Double Feature "DR. SOCRATES" "THE BISHOP MISBEHAVES"	FOUNTAIN SQUARE Double Feature "A TALE OF TWO CITIES" "TWIN TRIPLETS"
MECCA Noble & Mass. Double Feature "THE CASE OF THE LUCKY LEGS" "TWO-FISTED"	SANDERS 411 E. Wash. St. Double Feature "FRECKLES" "A MAN'S BEST FRIEND"
DREAM 2361 Station St. Double Feature "A NIGHT AT THE OPERA" "REMEMBER LAST NIGHT"	AVOLON 1105 S. Meridian St. Double Feature "MUTINY ON THE BOUNTY" "TRAVELERS—Comedy"
EAST SIDE	ORIENTAL 1105 S. Meridian St. Double Feature "MUTINY ON THE BOUNTY" "EAGLE'S BROOD"
RIVOLI 2155 E. 10th Double Feature "THE LITTLE REBEL" "SHE COULDN'T TAKE IT"	GARFIELD 2303 Shelby St. Double Feature "THE BIG BROADCAST OF 1935" "FRECKLES"