

FEDERAL PLAYERS SCORE HIT IN FIRST PRODUCTION AT KEITH'S

Full House Chuckles at 'Clarence'

Presentation to Continue Every Day for Week by WPA Actors.

BY JOHN W. THOMPSON

A surprisingly adept cast kept a packed house at Keith's chuckling last night through the four acts of Booth Tarkington's comedy, "Clarence," the first presentation of the Federal Players, directed by Charles Berkell.

The play, which is to be given each night this week and Saturday afternoon, is a light, swift moving tale about the Wheeler family affairs. Most of the trouble is caused by Clarence, a serious-minded boy whose personality attracts the women of the household.

In the opening ceremony, Dr. Lee R. Norville, state WPA theater project director, introduced Mayor Kern, Gov. McNutt and Dr. Carleton B. McCulloch, who welcomed the players on behalf of the city, county and state, respectively.

In the play, Clarence, a former soldier, wanders into the office of a business man, Mr. Wheeler, in search of a job. Bystander and wearing a drab, misshapen uniform, the two younger members of the Wheeler family, Bobbie and Cora, who happen in, take pity on him and talk their father into giving him a job.

At the Wheeler home, Clarence becomes a handy man. He also becomes a confidant for Bobbie, Cora and Violet Pinney, Cora's tutor. They all have problems. Bobbie has kissed the maid, Della, and she is about to blackmail him. A widower, Hubert Stem, calls on Cora, but her father is attempting to stop him. Miss Pinney wants to get away from the din of the irksome household and Clarence falls in love with her.

Mr. Wheeler Gets Suspicious

As bits of Clarence's past are uncovered, Mr. Wheeler gets suspicious. He starts an investigation, but it stops when Mr. Stem returns with a paper carrying a picture of an army deserter whom he claims is Clarence. Clarence denies it.

Della, the maid, falls for Clarence after he appears in a new suit playing a saxophone, as does the flighty Cora. Even Mrs. Wheeler seems to be under his spell. But Clarence, in his peculiar way, proposes to Miss Pinney, she accepts, and they plan to run away. With the others blocking the way, he displays a letter, addressed to Clarence Smith, an entomologist. It develops that he is an authority on beetles, and a high-salaried job awaits him. He didn't return to it after the war because his assistant had taken his place. Clarence did not want to endanger his friend's future by claiming his old job, but the assistant is called to Washington and he gets his position back.

Cast Does Well With Play

Mr. Berkell's cast has done well with Mr. Tarkington's play. There are rough spots, over-acting and some clumsiness, but the comedy is excellent. The settings are unusual for this type of a production.

Hal Hawkes as Clarence is outstanding, and as the dull-witted bug-man seems just as he should be. Seldom does he waver from a professional portrayal of the role.

Ned Le Fevre also is fine as Bobbie. He makes an excellent juvenile and looks well on the stage.

Among the women in the cast, Betty Anne Brown as Cora, stands out. She is a bright and able actress, with fine stage presence and clear voice. Her violent arguments with Bobbie were high spots.

Alice Arnold Is Heroine

Alice Arnold makes a gracious heroine, as the bride and sensible of the cast. She keeps the family from going completely haywire.

Jack Duval does well as Mr. Wheeler. Ruth Benefield (with a voice like Jean Arthur) kept Della on a dramatic keel. Others in the cast were Pat Louise, Elsa Ewell, Ricca Scott Titus (assistant to Mr. Berkell) and Gene Brittain.

As a whole "Clarence" bespeaks a tribute to the work of more than 60 WPA workers who aided in its production. Although not a polished performance, the play is thoroughly entertaining.

Variety Club to Stage Benefit

Group Gives Film Machine to Orphans' Home.

At the midnight show to be presented by the Variety Club on March 21 at the Lyric, theatergoers are to have the opportunity to aid in the most ambitious of the club's charity projects. All proceeds of the show, of 10 acts of vaudeville and a preview of a first run picture, are to be used to pay for the movie equipment recently presented to the Indianapolis Orphans' Home.

The equipment is to be used for the first time this week, and the show is to be open to children of other orphanages. Films are to be supplied by city distributors, and the local Operators Union, through its agent, Arthur Lyday, has promised to supply operators free.

Tickets may be obtained from Variety Club headquarters, club members and at neighborhood shows soon.

Player Reads Novel a Day Katherine De Mille, featured in "The Sky Parade," reads on an average a novel a day.

OHIO TODAY "4-ACES" PRIVATE SLACK PLUS TRIP FETTER "THE VIRGINIA JUDGE"



"Anthony Adverse" in the making. A scene at Warner Brothers' big lot. Center: Our Mr. Seigel (with hat) talking with Mervyn Le Roy on the "Adverse" set.

of sound men, electricians and carpenters handle the production on this spectacle.

The producing staff on an average picture consists of a supervisor, who acts in an advisory capacity; cameraman and two assistants; sound and electrical crews that always work with the same cameraman; a wardrobe staff, which often includes seven members; hairdressers, sometimes as many as 10; an art director and an assistant; a script girl who is at the right hand of the director all the time checking off production; a property man and two assistants; standby painters who touch up spots on the set and a large crew of carpenters.

As the action in the particular "Anthony Adverse" scene we sat in on took place over a large distance, the camera was placed on the end of a large crane which was moved up and down a track by a group of workers.

An assistant cameraman was seated at the end of the crane grinding away as his camera followed Anthony and the father up the street into the Bonnyfeather establishment. The chief cameraman does very little actual "shooting." He sets the camera and supervises the actual filming.

Huge reflectors to direct the rays of the sun in the right directions were placed all over the set. A loudspeaker to pick up the sound dangled on the end of a contraption that looks like a telescope.

The sound it caught passed through a portable control room at one corner of the set and was transmitted into a sound studio where it was recorded. This sound is some distance away from the actual pickup point, but the machine that records the sound is geared to the same speed as the camera. When the final film is developed, it is synchronized with the sight action.

The camera in place, Le Roy started rehearsing the youngsters in following Anthony and the priest up to the building where they pounce upon young Anthony. It was 11:30 before they were finally set to "shoot" the scene.

"All ready," shouted Director Le Roy. A guard blew a whistle. Two other guards stationed about the "lot" picked up the signal and whistled. This is notice that there is camera action on the set.

Two ticks from the sound booth indicate that everything is set for action. The first tick comes when an assistant stands in front of the camera with a slate on which is marked the name of the production, director, cameraman and number of shots. This is important as it is from these numbers that the film is finally put together. The second tick indicates that the camera is up to "shooting" speed.

"ACTION" it is. The background activity is started. Anthony and the priest start walking. The camera grinds as it moves ahead of them catching their every movement. A pig squeals. The priest is talking to Anthony. The youngsters cry him and, yelling, follow the boy and the priest up to the entrance of the big establishment.

"Cut," yells Le Roy. Whistles are blown to indicate that the "shot" has been

taken. But Le Roy isn't satisfied with it. The youngsters didn't come in right. Another "shot" is taken with them standing at the entrance waiting for Anthony and the priest. This isn't right. The supervisor is called.

Le Roy thinks the conversation between Anthony and the priest should be eliminated and only the shouts of the youngsters recorded. The supervisor agrees. Again the "shot" is taken shortly before 12:30. This time it is perfect and everybody knocks off for lunch.

The principals and director eat in the Green Room of the studio restaurant. Other members of the cast eat in the regular dining room. The food is the same, only it costs more in the Green Room. The extras eat lunches they have brought with them on the lot.

At 1:30 we are back again on the set. By 2:30 we are ready to "shoot" a water scene across the harbor. It has to be taken over as one of the Eighteenth Century boatmen is wearing a wrist watch, which Le Roy discovers much to his dismay. Another is leading a Los Angeles newspaper.

Finally this shot is taken. Then the rest of the afternoon is devoted to taking closeup shots. By 5:30 we are ready to call it a day. So is everybody else.

ALTHOUGH the picture is practically completed, the "shots" Le Roy took were of things that occur near the start of the story. In shooting a movie, the action isn't filmed in the order in which it appears on the screen.

If there is a high-priced actor in the cast, one who gets paid by the day, such as Fredric March, who takes the part of Anthony Adverse, the man, in the cast, then all of his scenes are taken as soon as possible. March was through working on this picture about a month before the action we saw was filmed.

Anita Louise, George E. Stone, Claude Rains and Louie Alberni, other principals, were also finished long before the end of the filming.

However, the general procedure is to take all of the action occurring on one set before going on to something else. If the hero meets the girl in a lobby at the start of a picture those sequences are "shot" after each other. Sometimes the ending is filmed before the beginning. The whole thing is straightened out in the cutting room.

Director Le Roy is also responsible for selling Warner on the idea of filming Allen's novel. While aboard the S. S. Britannic a few years ago, he noticed that 160 of the 400 passengers were reading "Anthony Adverse."

He finally borrowed a copy and after going through it wired Warner to buy the book. He read the novel three times before the end of the trip.

The result of his work yesterday was a little better than two minutes of usable film. That's about the average for a day's work on a picture. Nine hours' production work for two or three minutes of successful "shots." This is no business for Henry Ford.

TOMORROW—A Hollywood Premiere.

Leonard Schure Made His Debut as Guest Artist Here in 1923

Broadcast Saturday Night Recalls His Brilliant Piano Playing to Local Listeners.

Leonard Schure, one of the best of our young American pianists, made the first of his many guest artist appearances 13 years ago with the Indianapolis Maennchor, whose director, Karl Reckzeh, was his first teacher.

As local radio listeners heard Schure's masterful playing of the Beethoven E Flat Concerto with the Boston Symphony Orchestra Saturday night, many of them recalled the 9-year-old youngster who used to astound Academy of Music audiences with brilliant pianistic feats.

Schure began his piano study in Chicago when he was 4. Five years later, Reckzeh asked the late J. P. Frenzel, president of the Maennchor, to hear the boy play. Young Leonard's impressive audition resulted in his engagement as guest soloist with the society. He appeared here for three seasons, and those who heard him still are talking about his conquest of the prodigious difficulties of Tchaikowsky's B Flat Minor Concerto.

Schure is advertised as a pupil of the distinguished Beethoven interpreter, Arthur Schnabel, but Schnabel would give credit to Karl Reckzeh for bringing the pianist to his present artistic position.

"I can do nothing more for you along the lines of technique and interpretation," Schnabel told 13-year-old Schure when he came to Berlin for lessons. "All you need is to know more literature."

The young pianist coached with Schnabel for three years. At the

WHERE, WHAT, WHEN

APOLLO "Ceiling Zero" with Jimmy Cagney, Pat O'Brien, Stuart Erwin and June Travis, at 11:40, 1:38, 3:38, 5:34, 7:32 and 9:30.

CIRCLE "Rose Marie," with Nelson Eddy and Jeanette MacDonald at 11:15, 1:15, 3:15, 5:15, 7:15 and 9:15.

KEITH'S "Clarence," Booth Tarkington's play, first production of the Federal Players, WPA theater project stock company, directed by Charles Berkell, at 8:15.

INDIANA "Klondike Annie," with Mae West and Victor McLaglen, at 11:50, 1:50, 3:50, 5:50, 7:50 and 9:50.

LOEWS "Modern Times," with Charlie Chaplin, at 11:20, 1:20, 3:20, 5:20, 7:20 and 9:20.

LYRIC "The Bohemian Girl," with Laurel and Hardy, at 11:25, 1:25, 3:25, 5:25, 7:25 and 9:25.

"Continental Revue" on stage, A. B. Marcus show with Ha Cha San, at 12:55, 2:55, 4:55 and 6:55.

OHIO "The Virginia Judge," at 10:44, 1:04, 3:24, 5:44, 8:04, 10:10.

"Four Aces," with Private Slack, at 11:45, 2:05, 4:25, 6:45, 9:05.

Writer Given Contract

Edith Fitzgerald, scenario writer, playwright and former executive assistant to Sam Harris, Broadway producer, has been given a contract and assigned to work on the script of "The Old Maid," to star Fred Stone.

Claudette Lists Favorites

The 10 favorite motion picture stars of Claudette Colbert are Marlene Dietrich, Carole Lombard, W. C. Fields, Clark Gable, Charles Laughton, Gary Cooper, Joan Crawford, Fred MacMurray, Edward Everett Horton and Edgar Kennedy.

CIRCLE LAST 3 DAYS JEANETTE MACDONALD NELSON EDDY in ROSE MARIE 25c UNTIL 6 40c AFTER 6

'Follow the Fleet' to Come to Indiana Screen on Friday

Fred Astaire and Ginger Rogers to Sail Into Town on Waves of Irving Berlin's Melodies.

Fred Astaire and Ginger Rogers are to sail into town on the waves of Irving Berlin melodies in "Follow the Fleet," beginning Friday at the Indiana. This pair has broken some sort of a record with two smash hits, "Roberta" and "Top Hat," within a year and in so doing has set the country dancing.

Hollywood studios are busy uncovering talent to keep pace with the Astaire-Rogers combination and to satisfy the demand for terpsichorean entertainment. Eleanor Powell, Eleanor Whitney, Clifton Webb, Dixie Dunbar, Bill Robinson and other fast-stepping artists have been drafted to keep the cycle going.

The dancing boom is reflected in the mushroom growth of dancing classes over the country, with teachers working overtime to create steps and keep up with the parade.

Berlin's score for the picture preceded it here by way of radio. Since Horace Heidt and his orchestra recently devoted a broadcast to the tunes, "We Saw the Sea," "I'd Rather Lead a Band," "Let Yourself Go," "Face the Music and Dance" and

the rest, they have become nationwide hits.

"Follow the Fleet" also marks the film debut of a radio songstress, Harriet Hilliard, who was singing in husband Ozzie Nelson's band when signed. Others in the supporting cast are Randolph Scott and Astrid Allwyn.

INDIANA LAST 3 DAYS MAE WEST "KLONDIKE ANNIE" with VICTOR McLAGLEN 25c to 6

Former Lyric Usher Is in 'Revue Continental,' Now Playing at the Theater

Betty Edwards Rappaport, Technical High School Graduate, Makes Jump to Featured Show Girl Within Two-Year Period.

From usher to featured show girl—that's the jump Betty Edwards Rappaport made in the last two years. Betty is appearing as a dancer with the "Revue Continental" at the Lyric this week, the same theater where she used to direct patrons to their seats.

Betty is a personable brunette (she was a blond for a while last year), and as unaffected as she is pretty. Recently she and Jerry Rappaport, an acrobat in the revue, got married. They had quite a time because the license wasn't valid until three days after issuance, and the show didn't stay long in one city.

Finally, the ceremony was performed in New Cumberland, W. Va. A wedding breakfast and a special show for the couple were among the day's festivities.

Betty was born in Columbus, Ind. An early age she decided to go on the stage, like her uncle, Bobby LeRoy, and several other members of her family.

She came here, where she lived with her aunt, Mrs. Ethel Knight, 4105 Keystone-av. She attended Technical High School, majored in science and stagecraft, and graduated in 1932. While at Tech she trained several choruses for the "Sketch Book."

At the first show Friday, Betty was seen watching the ushers moving up and down the aisles. "I was thinking about the time I did that," she said.

She had told Ted Nicholas, Lyric manager, that she could dance, but he more or less discouraged her desire to try out with shows that came here. But, when Jimmy Hodges needed a girl for his "Miami Nights Revue," Betty tried out and got the job.

For the week the show was here, Betty ushered on her shift and then rushed back stage to rehearse. She was a tired but happy girl by the end of the week.

LYRIC LAST 3 DAYS! The Greater MARCUS SHOW "Revue Continental" Most Magnificent Spectacle On Any Stage—Anywhere

EXTRA—HA CHA SAN "Venus in Bronze" ON OUR SCREEN Stan LAUREL Oliver HARDY "The Bohemian Girl" A Full-Length Feature Hit!

APOLLO HURRY! LAST 3 DAYS CAGNEY O'BRIEN "CEILING ZERO" STARTS FRIDAY

THE Dionne QUINTUPLETS THE COUNTRY DOCTOR JEAN HERSHOLT and a brilliant Hollywood cast

KEITH'S THE FEDERAL PLAYERS In Booth Tarkington's Great Comedy "CLARENCE" Night Prices: 15c, 25c, 40c Saturday Matinee: 10c, 20c, 30c Phone Lincoln 9006—Next Week—"Turn to the Right"

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