

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. Novelle, state WPA theater project director, introduced Mayor Kern, Gov. McNutt and Dr. Carlton 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. Spectacular 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.

Clarence also gets Violet and everybody is happy at the final curtain, except Cora, Della and Bobbie, who secretly loves Violet.

Cast Does Well With Play

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

Hal Haskins as Clarence is outstanding, and as the dull-witted bus-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 agile 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 more serious and sensible of the cast. She keeps the family from going completely haywire.

Jack Duval does well as Mr. Wheeler. Ruth Benefiel (with a voice like Jean Arthur) kept Della on a dramatic kick. Others in the cast were Paul Rouse, 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 BenefitGroup Gives Film Machine
to Orphans' Home.

At the midnight show to be presented by the Variety Club on March 21 at the Lyric, theater goers 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, 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 orphans. 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 average a novel a day.

OHIO
TODAY
"4-ACES" PRIVATE SLACK
PLUS STEPIN' FETCHET
"THE VIRGINIA JUDGE"

BY NORMAN SEIGEL

HOLLYWOOD, Cal., March 3.—It may have taken you six months to read "Anthony Adverse," but next fall you will be able to see it on the screen in a period of two hours.

The screen version of Hervy Allen's wandering novel is now being completed. Comparatively speaking it took as long to make the picture as it did to struggle through the detailed adventures of Anthony. The average motion picture takes six weeks to make.

Making this long story short took 13 weeks of steady work. And still it isn't short enough, for about half of the material that was filmed will have to be cut to make the picture an interesting movie vehicle.

We arrived at the Warner Bros.-First National studio at 9 a.m., the hour that all movie stars have to be at work when in production. Although 9 is the starting time, most of the cast had been at the studio since 7 a.m. making up for their parts.

The scene in the picture that they were working on was the one in which Anthony, as the 10-year-old youngster, arrives at the Casa Da Bonnyfeather with Father Xavier. There he is accosted by a group of ruffians who tear his clothing from him.

Young Anthony is played by Billy Mauch. His twin brother, Bobby, is used as a stand-in. A "stand-in" is a person who resembles the star and takes his place during the tedious moments of getting set for action. The youngsters, in addition to looking alike, talk identically and have given the directors many puzzling moments trying to decide which is the actor and which is the stand-in. Henry O'Neill, veteran of the legitimate stage, plays the part of the priest.

The action takes place in an Italian water-front village built next to a modern New York street.

The large square with its ornate fountain adjoining the Bonnyfeather place is alive with goats, rams, donkeys, crates of chickens, officers on horseback, elaborately-costumed women in carriage, fishermen trade people and a flock of romping youngsters.

DIRECTOR MERVYN LE ROY, one of the best in Hollywood, is going over details with Tony Gardio, the chief cameraman. Le Roy is wearing a brown coat



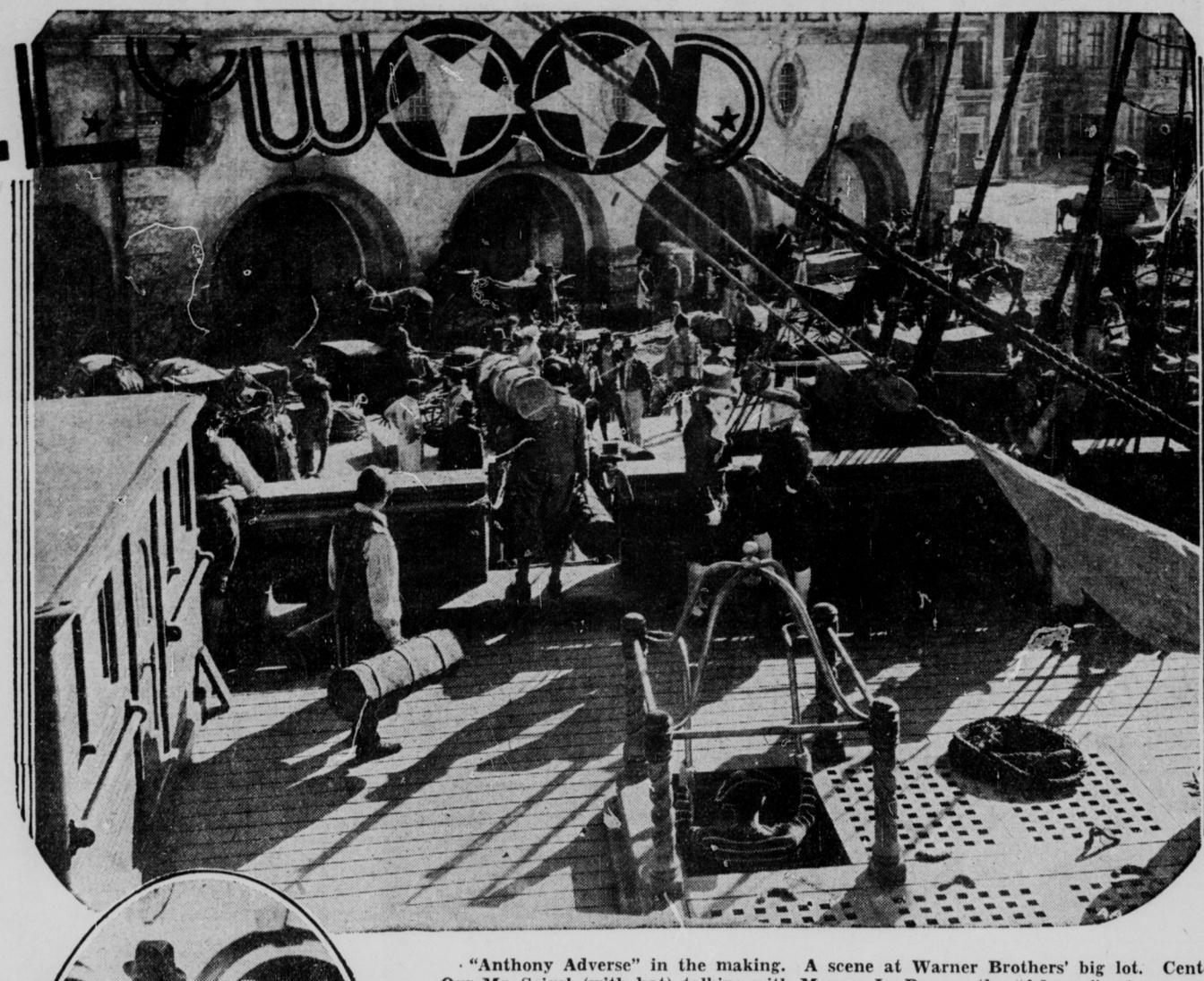
Mr. Le Roy, in working (not riding) attire, interviews the Mauch twins, Billy and Bobby. Billy, at the left, will be young Anthony Adverse. Bobby will be his stand-in.

and Tyrolean hat. He is anxious to clean up the day's shooting, for it is the last of the big work to be done on the picture.

Le Roy has been working for 25 weeks on "Anthony Adverse," the first 12 being spent in testing actors for the various parts.

In those 25 weeks he has averaged three hours' sleep a night and lost 14 pounds. After the picture is finished he will take a three-month vacation trip to Europe.

Bill Cannon, husky assistant director with a magnified voice, is placing the 200



"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.

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 extra 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 an one of the Eighteenth Century boatmen is wearing a wrist watch, which Le Roy "scours" 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 month before the action we saw was filmed.

Anita Louise, George E. Stone, Claude Rains and Louis 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 Warners on the idea of filming Alen'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 Warners to buy the book. He read the novel three times before the end of the trip.

The result of his work yesterday was 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.

or more people who will take part in the scene in their places. The first hour is filled getting set for the camera action. Mauch and O'Neill pace up and down rehearsing their lines. Some of the other members in the cast are gathered around an open wood burner trying to keep warm in the chilly air.

On the indoor sets small heaters serve the same purpose as it doesn't really get warm out here until around 11 in the morning, if that's any consolation to you.

A staff of 24 people, plus large crews

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