

## CIVIC THEATER TO PRESENT 'POST ROAD' STARTING MARCH 21

Play Chosen  
One of Ten  
Best of 1935

Production Ran for 212  
Performances on  
Broadway.

"Post Road," highly successful play by Norma Mitchell and Wilbur Daniel Steele, is to be presented by the Civic Theater for a week beginning March 21, Frederick Burleigh, director, announced today.

The play was produced last year on Broadway by Potter & Haight at the Masque Theater. Many of the summer stock companies along the Eastern coast also played it last season.

Lucille Watson, Broadway actress who was seen as Lady Emile in the movie, "The Bishop Misbehaves," received her Hollywood contract on the strength of her work in "Post Road." Percy Kilbride and Romaine Calendar also were in the original cast.

The production was chosen by many critics as one of the year's 10 best plays. It ran for 212 perf. minutes.

The story concerns members of an old New England family living in the Boston Post-rd. They are amazed at the trend in modern life which they encounter for the first time when they open a tourist home.

A group of kidnapers evolve a novel plan to avoid detection, but are foiled by the dryly humorous Emily Madison, hostess of the home, when the crooks attempt to hide out there.

Maennerchor's  
Concert Clicks

Chorus, However, Captures  
Recital's Honors.

Although the Maennerchor presented two Chicago soloists, Eulah Corcoran, contralto, and Margaret Lagerquist, pianist, at its third concert last night, it was the chorus itself that captured the honors.

These men sing for the love of it, and their enjoyment is reflected in a hearty response to the direction of their veteran conductor, Karl Rieckeh. The program was composed of German choral works which they do best, sung with spirit, precision and satisfying contrast of dynamics and mood.

Miss Corcoran's voice, though light, was for the most part pleasing. She seemed to experience, however, difficulties which often beset an operatic singer in concert appearance. Especially in her first group, which contained an aria from Meyerbeer's "Le Prophète," Lieder by Tschakowsky, Brahms, Strauss and Wolf, her interpretations lacked that quality of conviction that such music demands.

A fleet technique featured Miss Lagerquist's performance of Sapsek's "Elfentanz" and the F Major Etude of Chopin. Her performance was rather superficial which brought her playing far below that to which audiences are accustomed.

If the Maennerchor artists' courses of past years are to be discontinued permanently, it might be pleasant to hear some of our deserving, and undoubtedly talented local musicians, as the society's guests. There is plenty of high-caliber musicianship obtainable without journeying far afield.

(By J. T.)

Decatur Juniors Are  
to Present Farce

"The Blue Bag," a three-act farce is to be presented by the Decatur Central High School junior class at 8 Friday night in the Decatur auditorium.

Leading roles are to be portrayed by Margaret Dillon, Florence Muir, Robert Blank and Merle Weatherly. The supporting cast includes Harry Dorch, Richard Harding, Victor Morris, Lorina Lindau, Frank Palmer, Josephine Bishop and Mildred Stout.

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with  
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with EDDIE  
Peabody  
"The Banjo King"  
The Original  
AUNT JEMIMA  
Other Acts!

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HERE SHE IS! FOLKS! BEAUTIFUL  
JEAN CARTER  
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BY NORMAN SIEGEL

HOLLYWOOD, March 10.—Having found the pot of gold, Hollywood now is out to capture the rainbow through movies in color.

Color photography today is where the "talkies" were back in 1928 when Al Jolson revolutionized the motion picture business with "The Jazz Singer."

Backed by the huge fortune of John Hay Whitney, the Pioneer Pictures Corp. is doing what its name indicates. Their first effort was the brief comedy, "La Cucaracha," which did more business than any black-and-white movie short ever made.

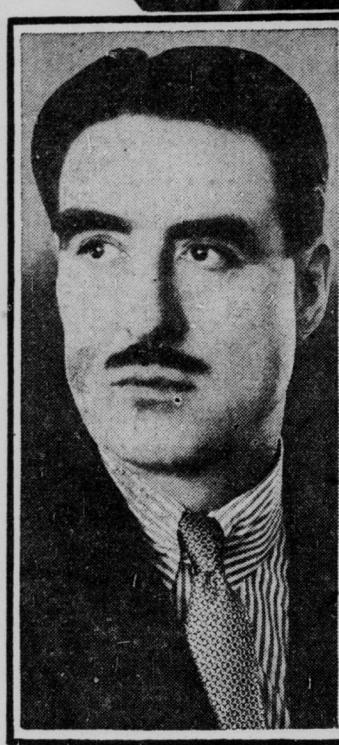
They then splurged into color with "Becky Sharp" the flash being a bit too much and tiring to the eyes.

At present they're in production on "Dancing Pirate," which is being filmed at the United Artists' Studio. A new technique is being used in making this feature, one which the producers believe will solve most of the problems that stand in the way of "Becky Sharp" being a huge success.

There are only four technicolor cameras in Hollywood today. They cost \$15,000 each and use three negatives instead of one. One negative photographs red, the other blue and the third green.

They're then synchronized in the developing room. Equally as scarce as the technicolor cameras are cameramen to operate them. There are only three in Hollywood.

Two more are being put through a six-month training course. These cameramen will be more than just good photographers. They also have to be experts in color design and lighting effects.



ROBERT EDMOND JONES, who is supervising the filming of "Dancing Pirate," is the "Encyclopa Britannica" of color photography. He is an artist with a thorough background of the theater. He created "Heaven" for the stage production of "Green Pastures." With Eugene O'Neill, he was in the Provincetown Playhouse and Greenwich Village Theater ventures.

He did the sets for John Barrymore's "Hamlet" and many of the spectacular musical dramas that Leopold Stokowski presented in Philadelphia. Jones knows more about color than the most expert radio announcer does about blurring breakfast foods. And that's a lot.

Discussing color photography on the screen, Jones points out that in "La Cucaracha" they couldn't get perfect reds. They were slightly brownish on the screen. This was corrected in "Becky Sharp." Too much so, for the film was a riot of color.

The problem in making color films today is an artistic and not a technical one, according to Jones. What a director puts in front of the camera is what counts. The machine will catch every bit of the spectrum, so the blending of the colors is the important thing.

HE also finds that it is hard to follow too many things at once in a color production. His present film will emphasize cool, quiet hues, cutting down on the amount of brighter shades.

The action, particularly the comedy episodes which feature Frank Morgan, will be emphasized more than the color. The latter will be incidental, for Jones believes that color is only interesting as it pertains to the action.

His color will lead up to the climax, which will be bright and vivid. He isn't interested in using color to gain prettiness and charm, but works on the theory that if it is rightly used, it aids in making the dramatic action more powerful.

Acting gains by color, according to Jones, but by the same token it also can be hampered if the color is just splashed on the scene.

Jones describes the difference between color films and the conventional black-and-white movies

by likening them to music. Black-and-white pictures are like a melody, color like a symphony with its many and complicated sequences.

"DANCING PIRATE" is one of the few movies in which all of the outdoor action is being photographed inside. Most of it occurs in a Spanish town which has been built on one of the large United Artists' sound stages. Jones believes he can capture the color effects better this way.

He prefers a painted sky to the ever-changing one out-of-doors. This enables him to catch the exact blue that he wants in the heavens.

About 85 per cent more lights are used in taking color film than black-and-white. The old klieg lamps are used instead of incandescent bulbs because the latter throw off too yellow a ray.

The colors of the actors' costumes are related just as the colors on the canvas of a painting. As a result, Jones spends weeks before starting a picture designing the costumes he will use.

The day we spoke to him, carpenters were tearing down two huge floral archways because the shade of pink in the flowers wasn't right. Even the animals used in the picture are dyed to get the right color effect.

Expert Jones would like to re-

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**CIRCLE**

make "Berkely Square" in color, dressing Leslie Howard in bright, gay hues for today and the other characters of over a century ago in muted colors to indicate that period.

WATCHING Morgan go through a bit of action in the picture, we caught the taking of a balcony scene. Morgan is supposed to be viewing a group of dancers below. The actual dancing episode had been taken a few days before.

Jones also calls for the use of standard lamps in theater projection machines so that color films can be properly transmitted to the screens. He claims that most theaters today aren't properly equipped to show these new films as they should be projected.

"Dancing Pirate" is scheduled for release on April 17. Adapted from the magazine story "by Emma-Linda Squire," its plot has been reconstructed to meet the needs of the movies.

The original story dealt with a pirate who is an expert wood carver. He is captured and sentenced to death by hanging. Awaiting the end, he starts carving a huge chest for the daughter of the town's leading citizen.

Morgan, to the accompaniment of a piano which recreated the dancer's music, went through his "close-up" motions. Below the balcony, and out of the range of the camera, an assistant waving a white flag went through a film version of the dance so that Morgan could follow the courtyard full of dancing boys and girls.

The two bits will be put together in the final film, and when you view it, Morgan will be looking at the dancers.

Morgan also will have to see from being on the balcony. He wasn't around on the day they "shot" the big courtyard dancing scene. Such is work in Hollywood. So you can see the color in movies in more ways than one.

THE END

Started Career in Stock

Margaret Callahan, Richard Dix's leading woman in "Special Investigator," received her early theatrical training as a member of Stuart Walker's stock company in Cleve-

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