

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 Emily in the movie, "The Bishop Misbehaves," received her Hollywood contract on the strength of her work in "Post Road." Percy Kilbride and Romaine Callender 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 performances.

The story concerns members of an old New England family living on the Boston Post-road. 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 kidnappers 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 Connor, 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 Reckzeh. The program was composed of German chorals which they do best, sung with spirit, precision and convincing contrast of dynamics and mood.

Miss Connor's 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 Prophete," Lieders by Tschalkowsky, Brahms, Strauss and Wolf, her interpretations lacked that quality of conviction that such music demands.

A fleet technique featured Miss Lagerquist's performance of Spelunkoff'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 Lindauer, Frank Palmer, Josephine Bishop and Mildred Stout.

Ambassador
BETTY DAVIS
"DANGEROUS"
Plus
"THE DARK HOUR"
First Show

LYRIC
3 Last Days!
"THE PRISONER OF SHARK ISLAND"
starring
WARNER BAXTER
a cast of one thousand

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

COLONIAL BURLESK
HERE SHE IS FOLKS! BEAUTIFUL
JEAN CARTER
QUEEN OF ALL BURLESQUE DANCERS
NOTE!
OUR NEW LOW PRICES
NIGHTS - SAT - SUN -
MIDNITE SHOW SAT -
15c
25c
10c

HOLLYWOOD

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 stood 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 photograph 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 six-month training courses. These cameramen have to 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 "Encyclopedia 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 red. 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 climaxes, 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.

OHIO
Last Day!
"IN OLD KENTUCKY"
Zasu Pitts "AFFAIRS OF SUSAN"

APOLLO
THE DIONNE QUINTUPLETS
in their first full-length feature picture
"THE COUNTRY DOCTOR"
JEAN HERSHOLT
and a brilliant
Hollywood cast

ENGLISH
DIRECT FROM 2 YEARS
IN NEW YORK AND
3 MONTHS IN CHICAGO
MAX GORDON presents
WALTER HUSTON
PERSONALLY IN "SINCLAIR LEVY"
DODSWORTH
DRAMATIZED BY SIDNEY HOWARD
Eves., 5c to \$2.75. Mat., 5c to \$2.20.
Including Tax. Seats now on sale.

KEITH'S
Tonight at 8:15
FEDERAL PLAYERS
—IN—
"TURN TO THE RIGHT"
Night Prices: 15c, 25c, 40c
Saturday Matinee: 10c, 25c, 30c
—Phone Lincoln 96-06—
Next Week—"The Hoosier Schoolmaster"



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-

Tonight, Wed. and Fri.
LADIES' NIGHTS
Service Charge 15c
(Including Checking)
Gentlemen 25c Before 9
CHIC MYERS
And His
INDIANA ROOF

AW, SPIKE, HAVE A HEART! MARLENE DIETRICH AND GARY COOPER ARE COMING TO THE INDIANA FRIDAY IN A SWELL COMEDY, AND I GOTTA HAVE BOTH EYES IN SHAPE TO SEE THAT!

INDIANA
LAST 3 DAYS!
FRED ASTAIRE
GINGER ROGERS
"IRVING BERLIN'S FOLLOW THE FLEET"

2 SWELL HITS (Browse Back)
BOTH ON THE SAME PROGRAM!
Lavish Comedy Rialto
ANYTHING GOES
BING CROSBY
DINO MARIN
CHARLIE RUGGIE
25c
Thrills and Romance!
CAPTAIN BLOOD
ERROL FLYNN
OLIVIA HAVILLAND
6-11-36

CIRCLE
Lavish Comedy Rialto
ANYTHING GOES
BING CROSBY
DINO MARIN
CHARLIE RUGGIE
25c
Thrills and Romance!
CAPTAIN BLOOD
ERROL FLYNN
OLIVIA HAVILLAND
6-11-36

Color marches on in Hollywood and, remembering the cataclysmic invasion of the talkies, many a star and producer is wondering just where it will end. The first great step toward making all-color films was Pioneer Pictures' production of "Becky Sharp." Now Pioneer is making "Dancing Pirate," a musical romance entirely in Technicolor, a scene from which is shown above. At the far left you can see Frank Morgan and on the platform is Charles Collins (hands behind back) who has the title role. In lower picture is Robert Edmond Jones, the noted artist, who is color designer for Pioneer.

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.

STEALING a march on "Buck Rogers," he visions the day when motion pictures will be projected into space and the characters will step out of the picture to perform in front of the set.

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-Lindsay Squier, 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. She comes to watch him work, and it isn't long before pirate and daughter are cooling like love birds. The chest never is finished and they get married.

In the picture version the pirate is a dancer instead of a wood carver. It's much more romantic. He really isn't a pirate but a Boston dancing instructor who is shanghaied. Charles Collins, a Whitney "movie discovery," takes the part.

Frank Morgan and Luis Alberni do the comedy bits and Steffi Duna plays the beautiful and "saving" daughter.

Richard Rodgers and Lorenz Hart, prolific tune-writing team, have done the music for the picture. They composed the tunes

in New York and sent them out here on records. Two of the hits, which you'll soon be going "round and round" humming are "When You're Dancing the Waltz" and "Are You in Love?"

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.

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 flimsy version of the dance so that Morgan could follow the courtyard full of dancing boys and girls.

WHERE, WHAT, WHEN

APOLLO
"The Country Quintuplets," starring the Dionne quintuplets, with Jean Hersholt and Dorothy Peterson at 11:12, 1:18, 3:25, 5:31, 7:38 and 9:45.
CIRCLE
"Anything Goes," with Charlie Ruggie and Billie Crowley at 11:05, 2:50, 6:30 and 10:15. Also "Captain Blood," with Errol Flynn, at 12:50, 4:35 and 8:15.

INDIANA
"Follow the Fleet," with Ginger Rogers and Fred Astaire, at 11:10, 3:20, 5:30, 7:40 and 9:50.

KEITH'S
"Turn to the Right," with Federal Players cast, under the direction of Charles Berlitz. Tonight at 8:15.

LOEW'S
"Little Lord Fauntleroy," with Freddie Bartholomew, at 11:05, 1:15, 3:27, 5:38, 7:49 and 10.

LYRIC
Eddie Peabody with vaudeville on stage at 12:50, 3:35, 6:20 and 9:15. On the screen, "The Prisoner of Shark Island," with Warner Baxter and Gloria Stuart, at 11:15, 4:35, 7:34 and 10:24.

OHIO
"In Old Kentucky," starring Will Rogers, at 10:57, 1:50, 4:43, 7:36 and 10:32.
"The Affairs of Suzanne," with Zasu Pitts, at 12:20, 3:13, 6:06, and 8:59.

MUSIC HALL Friday, March 20
Saturday, March 21
Cincinnati Cincinnati Symphony Orchestra presents
Richard Wagner's Immortal Comic Opera
MEISTERSINGER
(The Mastersingers)—In English
with FREDERICK JAGEL—ARTHUR FEAR—INEZ GORMAN
EUGENE LOWENTHAL—Splendid Supporting Cast,
Chorus of 100—SYMPHONY ORCHESTRA of 100
EUGENE GOOSSENS, Conducting
TICKETS AVAILABLE AT \$1.50, \$2, \$2.50, \$3 (tax free). Send mail orders with self-addressed, stamped envelope to James J. Faran, Ticket Manager, 121 E. Fourth St., Cincinnati, O.

TONIGHTS PRESENTATIONS
NEIGHBORHOOD THEATERS

WEST SIDE	EAST SIDE
STATE 2702 W. 10th St. Guy Kibbe "WHILE THE PATIENT SLEPT" Comedy—Novelty	TUXEDO 4020 E. New York Double Feature Vivian Temple "LITTLEST REBEL" "BRIDE COMES HOME"
BELMONT W. Wash. & Belmont Double Feature Warner Baxter "KING OF BURLESQUE" "MAGNIFICENT OBSESSION"	TACOMA 2701 E. Wash. St. Double Feature Shirley Temple "LITTLEST REBEL" "FRISCO KID"
DAISY 2540 W. Mich. St. Double Feature Edward Arnold "CRIME AND PUNISHMENT" "THIS IS THE LIFE"	IRVING 5507 E. Wash. St. Double Feature Fredric March "SMILIN' THROUGH" Comedy—Cartoon
RITZ Illinois at 34th Double Feature Vivian MacLagen "PROFESSIONAL SOLDIER" "HER MASTER'S VOICE"	EMERSON 4630 E. 10th St. Double Feature Jean Harlow "SEVEN KEYS TO BALDPAPE" "SPLUNDER"
UPTOWN "IF YOU COULD ONLY COOK" "THE MAN WHO BROKE THE BANK AT MONTE CARLO"	HAMILTON 2116 E. 10th St. Double Feature Wallace Beery "AH WILDERNESS" "SPLUNDER"
GARRICK 30th and Illinois Double Feature Charles Bickford "I FOUND STELLA PARISH" "SHE COULDN'T TAKE IT"	PARKER 2936 E. 10th St. Double Feature Lily Pons "I DREAM TOO MUCH" "PERFECT GENTLEMAN"
ST. CLAIR St. Clair & Ft. Wayne Double Feature Colbert "BRIDE COMES HOME" "THE MAN WHO BROKE THE BANK AT MONTE CARLO"	STRAND 1332 E. Wash. St. Double Feature Jean Harlow "THE BRIDE COMES HOME" "FRIFFRAFF"
REX 30th at Northw'n. Double Feature Will Rogers "IN OLD KENTUCKY" "NAVY WIFE"	ROXY 2701 E. Wash. St. Double Feature "HOT OFF THE PRESS" "CRIME OF DR. CRIST"
TALBOTT Talbot & 22nd Double Feature Shirley Temple "LITTLEST REBEL" "BROADWAY HOSTESS"	Paramount 411 E. Wash. St. Tom Brown Carol Stone "FRECKLES" Comedy—Novelty
Stratford 10th & College Double Feature Charles Farrell "FIGHTING YOUTH" "IVORY HANDLED GUNS"	SOUTH SIDE Double Feature Irene Dunne "MAGNIFICENT OBSESSION" "THE LONE WOLF RETURNS"
MECCA 12nd & Mass. Double Feature Edward E. Horton "HIS NIGHT OUT" "THE THROWBACK"	SANDERS At Fountain Square Double Feature Barbara Stanwyck "RED SALUTE" "LET 'EM HAVE IT"
DREAM 2581 Station St. Double Feature Jean Harlow "HELL'S ANGELS" "STORMY"	AVALON Prospect-Churchman Double Feature Marx Bros. "INFERNAL TRIANGLE"
EAST SIDE 3185 E. 10th Double Feature Joel McCrea "SPLUNDER" "IN OLD KENTUCKY"	ORIENTAL 1105 S. Meridian St. Joel McCrea "SPLUNDER"
RIVOLI 3185 E. 10th Double Feature Joel McCrea "SPLUNDER" "FRESHMAN LOVE"	GARFIELD 2200 Shelby St. Double Feature Will Rogers "IN OLD KENTUCKY" "WHIPSAW"

Federal Players Produce
Another Hit at Keith's
in 'Turn to the Right'

Old Story About Villain Foreclosing the Mortgage Still
Proves to Be Excellent Skeleton on Which
to Hang Comedy Situations.

BY JOHN W. THOMPSON

That the old story about the villain foreclosing the mortgage on the homestead is still an excellent skeleton on which to hang comedy situations, is well proved in the Federal Players' production of "Turn to the Right," at Keith's this week.

The project swung into its second week of dramatic stock activity last night before another large and enthusiastic audience that enjoyed every moment of the play.

Ancient as it may be, "Turn to the Right," tells a sprightly tale about Joe Bascon, young farm boy who goes to a big city to make good, and goes bad. He serves a year in Sing Sing and returns to his sister, Betty, and his mother.

He arrives home just in time to hear about Deacon Tillinger who is threatening to foreclose on Ma Bascon's large peach orchard and home. Joe also runs across his year in Sing Sing and returns to his sister, Betty, and his mother.

He arrives home just in time to hear about Deacon Tillinger who is threatening to foreclose on Ma Bascon's large peach orchard and home. Joe also runs across his year in Sing Sing and returns to his sister, Betty, and his mother.

Everything looks sort of blue when two of Joe's prison pals, Muggs and Gilly, pop up. They get their heads together and devise a scheme to outwit the Deacon.

Ma's note is \$125. So while the Deacon is talking with Joe at the Bascon home, Gilly and Muggs rob the Deacon's store of that amount.

They return and slip it to Joe, who gives it to the Deacon. Then Muggs shoves him out the door, and somehow gets the money back. Gilly then returns it to the Deacon's safe.

Play Goes On

This might have been the end of the play, but the authors further complicate matters with the arrival of a detective. He knows Muggs and Gilly, who have fallen in love with Betty and Jessie Strong, a neighbor girl.

Joe solves the problem of the large peach crop by making it all into preserves, for which Mrs. Bascon has a mysterious recipe. Sam Martin, another native, goes to New York, lands a long-time contract to supply preserves and the money rolls in.

The last act is taken up mostly with showing what they all do with

their money. Joe and Elsie are happily married, and Muggs and Betty agree on matrimony as do Gilly and Jessie. Ma is happy because everybody likes her preserves, and even the Deacon cools off.

The play never wanders from simple and obvious comedy. We doubt if the audience would have liked it any other way. Ned LeFevre cuts loose in an outstanding fashion as Muggs, and is aided by Paul Rouse in the role of Gilly.

Betty Anne Brown and Alice Arnold are just as pleasing as they were in "Clarence." Jack Duval presents his second character role, that of the Deacon, with decided finesse. John Wilson, who took the part of Joe on short notice, does well.

The play is to be presented each night this week with a matinee Saturday. Next Monday the Federal Players are to stage "The Hoosier Schoolmaster."

Actress Catches 17 Mackerel
Frances Sage takes to red and reel on her days off from "The Witness Chair," and on her last expedition, caught 17 mackerel.

"Dancing Pirate" Gets Call
More than 5,000 original stories, plays and novels were read before "Dancing Pirate" was selected as the new all-Technicolor musical romance.

LOEW'S 25c To 6
—NOW!—
LITTLE LORD FAUNTLEROY
FREDDIE BARTHOLOMEW
DOLAN COSTELLO
BARRYMORE

"I'M THE WIFE—DO I LOOK WORRIED?"

WHEN CLARK, MYRNA AND JEAN FROLIC ON THE SCREEN
(You'll be in the mood for LOVE!)

CLARK
(Huband)

JEAN
(Secretary)

MYRNA
(Wife)

GABLE HARLOW LOY

in
WIFE versus SECRETARY

METRO-GOLDWYN-MAYER'S DE LUXE HIT

from Faith Baldwin's Cosmopolitan Magazine story
A. CLARENCE BROWN Production
with MAY ROBSON, GEORGE BARBER
JAMES STEWART, HOBART CAVANAUGH
Produced by HUNT STROMBERG

Starts FRIDAY

LOEW'S

Watch for the next M-G-M Hit!
JANET GAYNOR
ROBERT TAYLOR
in "Small Town Girl"