

ROGERS HOPES TO ENJOY MORE COMFORTABLE STAY IN CITY

Bandmaster Booked for Lyric Revue

Memory of Hot July—and Packed Houses—Still Kept in Mind.

When Buddy Rogers brings his California Cavaliers to the Lyric Friday for a week's engagement, his only request will be that the theater's cooling system is in good working order.

It took an accident last July to prove the handsome screen star and musician's local popularity as well as his gameness. His appearance coincided with a breakdown in the Lyric's air-conditioning machinery, but working beneath the lights at a temperature of nearly 100 degrees, he packed the house for five shows a day.

"To do that," says Ted Nicholas of the Lyric, "you have to be a real trouper."

Has Traveled Far

Since playing Indianapolis last year, Buddy has made a couple of pictures in London, reorganized his band and returned for a series of hotel and vaudeville appearances. He is playing the Palace in Cleveland this week, was in Toronto the week before, and recently provided the stage show at Loew's State on Broadway.

Sharing honors with Buddy in the Lyric revue is to be Jeannie Lang, tiny singer who first gained prominence in Paul Whiteman's movie, "The King of Jazz," and who later was featured with Whiteman's orchestra.

Others on the bill are Marty May, who played Huck, the orchestra leader, in the stage version of "Roberta," and has been heard more recently as the star of the CBS program, "Marty May-time"; Ruthie Barnes, tap dancer, and Julius Losch and Arnold Hasley, band members featured in comedy bits.

Stage Is Preferred

Both Mr. Rogers and Miss Lang prefer their present musical activities to screen work. Though Jeannie drifted from the stage into music quite by accident, Buddy started out as a musician.

His first instrument was the trombone, but by the time he had left the University of Kansas, he had learned to play the piano, trumpet, saxophone, clarinet, accordion, guitar and drums with professional skill.

When the orchestra swings into "Twelfth Street Rag" its favorite tune, Buddy demonstrates his versatility by playing all the above instruments, and culminates his performance by an impressive vocal rendition of the lyrics.

Actor Subject to Curfew on Study

Times Special

HOLLYWOOD, May 11.—The curtain rang each night at 10:30 for Owen Davis Jr. during the filming of "His Majesty, Bunker Bean."

It was a rather unusual one, however, since it didn't require Davis to put out the lights and go to sleep, but merely banned further study on his scenes until the following day.

Co-directors Edward Killy and William Hamilton issued the edict when they learned that Davis, enthusiastic over the biggest opportunity of his acting career, had been burning the midnight electric poring over his script.

'She's Doing Fine' Is Verdict as Jeanette Rehearses Part in New Film



When a Small-Town Boy Sees Big Circus—He Gets a Thrill

Death Defying' Ring Acts Shatter Illusions in Most Delightful Manner, Reviewer Reports.

BY JAMES THRASHER

(Who Hadn't Seen a Circus in 20 Years)

Small boys, brought up in small towns, usually have to be content with small circuses. Of course, lack of perspective conceals part of the loss, enthusiasm makes up for many deficiencies, and memory retains a rather glowing image. But when this small-town boy took himself to one of the week-end performances by the Cole Brothers-Clyde Beatty Circus, his illusions were shattered in a thorough, but wholly enjoyable, manner.

Most circuses that visited our village were "cowboy and Indian" affairs, presented by some spurious descendant of Buffalo Bill. There was one, however, that had a lion. We recall that he was a disappointed looking beast, apparently suffering from nostalgia and a brave but losing fight against the mange.

He Can Have the Job

There was nothing mangy or disappo-

inted about Mr. Beatty's 40 "cats." To be sure, they were sleeping peacefully in their cages when we arrived, but when they entered the arena they looked the picture of health, if not of contentment. It is evident that the lions and tigers aren't very fond of their work or Mr. Beatty. They approached the train-

er like Joe Louis greeting a ring opponent, and went through their act with the alacrity of a small boy going to the dentist.

Clyde Beatty's profession would

not be our choice as a means of livelihood, but what he can do with a whip and a chair is a credit to the human race. He moved around as gracefully as his felins, and was bolder than any man we ever saw.

Carrying on the family tradition, Mrs. Beatty also entered the ring and persuaded three incompatible jungle playmates to perform for the audience. There should be a place somewhere in the League of Nations cabinet for a young lady who can make a lion and tiger ride on the Great Gretnas keep their balance.

The Beatty's supporting cast sur-

passed any Hollywood "super spectacle" in skill, versatility and numbers. Our early circus training hadn't fitted us to watch three rings at once, nor prepared us for the nervous strain of watching the Great Gretnas keep their balance.

Dancing Under Difficulties

By the time this European family had piled two men, a chair, another man and a girl all on a wire at the top of the tent, we had about enough. But the Great Gretnas took it in their stride.

Terschore is courted by the Coles Brothers troupe, though unconventionally.

Harold Barnes, the 16-year-old boy wonder, did a tango on the tight wire. Fifty-five tons of elephants danced the Continental and the Carioca, and a pretty young miss tap-danced on a galloping horse's back.

Still, there are familiar landmarks.

The band members still wear red coats, and play as loud and fast as ever; the clowns haven't altered their makeup or antics and the circus smell remains practically the same.

Gets Another Leading Role

For her fifth leading role in less than a year, Margaret Callahan plays opposite Hoot Gibson in "The Last Outlaw."

Students of the subject have di-

vided Hollywood rumors into sev-

eral classes. Heading the category

are Grade A rumors, which pass the whispering stage to mingle with the day's news in the papers; and Grade B, which includes stories that never get into public print, but which are hardly less effective.

A Grade A story that kept film

columnists and drama editors in a

state of mingled anticipation and

irritation was the one concerning a

film appearance of Katharine Hep-

burn and Fredric March, with John

Ford as director.

Opinion was about equally divided

between "The Plough and the Stars"

and "Playboy of the Western

World" as the stars' vehicle. After

more than a month of discussion,

it turned out to be "Mary of Scot-

land." But the gossips had

guessed the principals correctly.

The most jarring rumor occurred

at the time of Dorothy Dell's death

in an automobile accident. Two days before the tragedy, correspondents hurried to the airport to investigate

a story that she had been killed in

an airplane crash. The next day

news wires from New York asked

Hollywood reporters to check the

'She's Doing Fine' Is Verdict as Jeanette Rehearses Part in New Film

Competition Provides No Fear for Benny Goodman as He Invades New York

King of Swing, Confident His Orchestra Will Please New York Public, Admits Best Music to Be Heard in East.

BY RALPH NORMAN

Benny Goodman isn't afraid of competition. Were he, his band would stay in the Middle West and not head East where he thinks the best musicians in America today are to be found. En route from Chicago to his New York hotel engagement, Mr. Goodman detoured during the week-end his popular dance orchestra to Bloomington for the I. U. Junior Prom, and here for an Indiana Roof engagement.

Pausing between dance groups at the Roof to sip a cool drink, the be-spectacled, studio director told us that while the East has the best musicians in the country, this is no concern of his because he never plays for musicians but for the public.

Perhaps this explains why his orchestra, organized less than two years ago and almost unknown until last winter, is now "tops" with countess radio listeners and dancers.

Began at "Bottom"

To Indiana Roof patrons Saturday night, Mr. Goodman was undisputed "king of swing," but the first time he played for Manager Tom Devine he was only a clarinet player in Ben Pollock's orchestra at Racine, Wis.

Since those days of work with other bands, including Ted Lewis' and Paul Whiteman's, the rise to popularity with his own organization has been far from easy. Benny Goodman's band played its first engagement at Billy Rose's Music Hall in July, 1934. Then, Mr. Goodman explained to show us what fate can do, the boys became discouraged and decided to disband.

As NBC radio offer, Your Hit Parade, caused disorganization to be postponed indefinitely. The orchestra appealed to listeners, its radio work won it an engagement at the Roosevelt Hotel in New York, followed by a successful winter at the Congress in Chicago. Now Mr. Goodman goes back to New York, not unknown, but the director of one of radio's most popular dance bands.

Stumped by Mozart

The director's musical ability is not limited to weird "swing" interpretations. Far from it; he is a recognized clarinetist, and plays many difficult classical compositions. He told us of rehearsing six hours with the Belgian Pro Arts String Quartet Mozart's "Clarinet Quintet" to make a phonograph recording, only to abandon the enterprise because desired perfection could not be attained.

Musical undertakings with the Goodmans are family affairs. On the road as advance agent to handle bookings and arrangements is one brother, and another is a member of the band.

Newcastle Audience to Hear City Artist

George Newton, Indianapolis singer, is to appear in Newcastle tomorrow night as soloist with the Apollo Club Male Chorus. Walter Whitworth is to be accompanist.

Mr. Newton is to be heard in two numbers with the chorus, the "Marching Song," from Victor Herbert's "Naughty Marietta," and the Negro spiritual "Joshua Fit de Battle of Jericho," as well as in two solo groups by Gounod, Lehmann, Mendelsohn, Somervell, Griffes and Warlock.

Artistic Development Noted in Recital by Young Pianist

Sarah Marks Reveals Depth of Musical Insight, Digital Prowess in Program.

Sarah Elizabeth Marks had not proceeded far with the three Beethoven Bagatelles which opened her program at the Herron Art Institute yesterday before it was apparent she had grown considerably in artistic stature since her last recital in that auditorium two years ago.

In the former appearance she astounded us with the technical accomplishments of a 15-year-old girl; yesterday she disclosed a deeper musical conception in addition to her digital prowess.

The Beethoven compositions, light-hearted yet elusive in character, were played with sureness of purpose and beauty of color. Two Bach compositions followed, Slioti's arrangement of an organ prelude in G major and the Partita in C Minor. Miss Marks delivered the prelude with a solidity and grandeur befitting the music, and her playing of the partita, though faltering at times, possessed clarity of outline and pianissimo of silken texture.

Virtuosity Is Accomplished

Of the second group, the Schumann "Papillons" was given a satisfactory performance. In three Brahms compositions that followed, two capriccios and an intermezzo from Op. 116, the young soloist seemed very much at home. The intermezzo was done exquisitely, and the capriccios were of heroic, Brahmsian proportions.

Miss Marks' accomplished virtuosity was given full sway in Liszt's P Minor Concert Etude and the Paganini-Liszt variations in A Minor, which completed the concert. Moreover, she made them musically interesting as well as stunning display pieces.

Throughout the program, many new beauties marked the path of Miss Marks' musical progress. She has developed a compelling, songful tone, there is increased power and richness in her forte passages and a delightful delicacy to her pianissimo. Furthermore, she handled the acoustical difficulties of the Art Institute's Sculpture Court as competently as any young pianist we have heard. Miss Marks already has demonstrated remarkable accomplishments, and her future promises to be yet more brilliant.

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