

Public Wants Will Rogers Movie Again

'State Fair' to Open Friday at Apollo for Return Engagement.

BY JOHN W. THOMPSON
If the late Will Rogers had to depend on a movie to perpetuate his memory, that movie most likely would be "State Fair," which is to return to the Apollo Friday.

His role, that of Farmer Frake, whose prize hog, Blue Boy, is his primary interest in life, is one that the philosopher-humorist handled with ease. Personally, we think "State Fair" is about the closest thing to real acting Mr. Rogers ever did. At least, it proved that a Connecticut Yankee wasn't an accident.

Also starred in the movie are Janet Gaynor, Lew Ayres, Sally Eilers, Norman Foster, Louise Dresser and Victor Jory.

While Farmer Frake watches his hog with fear and trembling at the fair, Ma Frake watches her marmalade and mincemeat. The kids, Wayne and Margy, run off, and romance blossoms for both of them; a nice romance for Margy, one not so nice for Wayne. But everything ends up on the level. When the public demands such pictures as "State Fair," one realizes that the screen world has opened its inevitable circulating library.

This week at Loew's "The Big House," a 6-year-old movie, and "Dancing Lady," almost two years old, are pulling in large crowds. Patrons like to compare stars' work now with their earlier work, and they find those fortunate enough to have survived as highlights in movieland all have changed a great deal.

When "State Fair" first played at the Apollo, it stayed three weeks. It might do it again.

Architecture Terms Given Movie Stars

HOLLYWOOD, July 15.—When most people think of movie stars they think of them in terms of beauty, glamour and romance. But when Cedric Gibbons, M-G-M's art director, visualizes stars, it is in terms of architecture. Some of his impressions are:

Norma Shearer, modern classic; Greta Garbo, Baroque; Joan Crawford and Claudette Colbert, regency; Marion Davies, early American; Wallace Berry, Spanish colonial; Spencer Tracy, American colonial; Myrna Loy, French provincial; and Jean Harlow, Chateau French.

The Marx Brothers are not "Early Bedlam" but Late Italian Renaissance to Mr. Gibbons.

Movie to Be Made of Musical Comedy

HOLLYWOOD, July 15.—The screen at last is to see "Sally, Irene and Mary," the musical comedy which ranks as one of the all-time record breakers during its years in America and Europe.

The play has been the object of major attention and spirited bidding since the advent of sound, but it was only recently that Darryl F. Zanuck acquired production rights. Assignment of the play to the screen until a screen play has been prepared, but Mr. Zanuck has promised one of the most imposing of his studio's productions.

WHERE, WHAT, WHEN

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CIRCLE
"The Bride Walks Out" with Barbara Stanwick and Gene Raymond, at 11:30, 1:30, 3:30, 5:30, 7:45 and 9:45.

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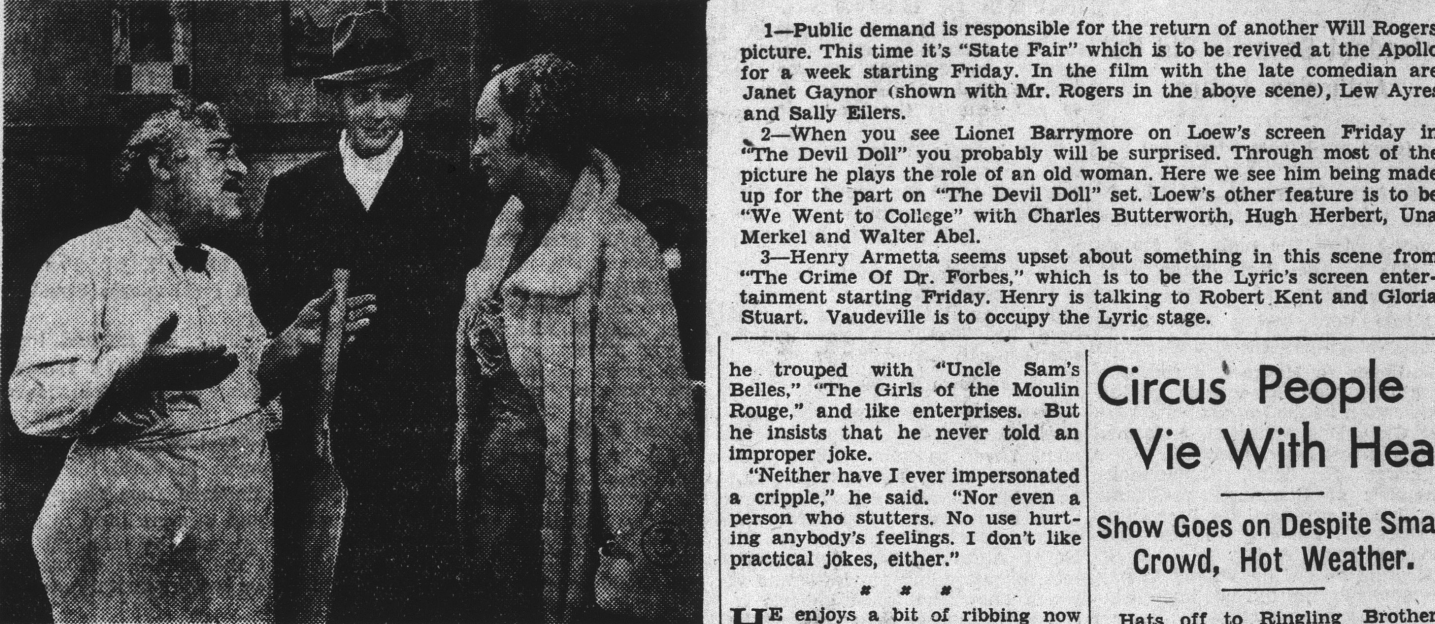
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SCENES FROM 3 MOVIES TO OPEN LOCALLY FRIDAY



FILMLAND'S FUNNIEST MEN!

JOE E. BROWN

This is the third of a series of articles on screen comedians.

BY PAUL HARRISON

HOLLYWOOD, July 15.—Joe E. Brown is a sensitive fellow, and life has given him an awful kicking around. But he always has got up smiling—indeed, literally, from ear to ear.

He is thin-skinned in spite of the beatings he used to get as a 9-year-old aerialist with the Five Marvelous Ashtons, and the broken bones received when he was dropped by accident or for discipline, and the buffeting he took in comedy accidents, and the miscellaneous lacerations and abrasions suffered in his movie stunts without benefit of stunt men.

Mr. Brown also is touchy about those pictures which he considers bad. Two years ago, returning from a cruise, he was met by interviewers who asked: "And why did you select the Orient for a vacation?"

"Because," said the candid comic, "I wanted to be far away from my last picture, 'A Very Honorable Guy,' was released." His studio never quite forgave him that crack, especially since it turned out to be a pretty good picture after all. The star often guesses wrong about his films.

LOTS of people wonder whether he is sensitive about the size of his mouth. Brown says no, it's his comedy trademark. Yet he really is embarrassed when he hears that mouth compared to Madison Square Garden or Mantou's Cave of the Winds.

Once, after being bitten by a lion, he was a little hurt by the story that he and the lion had been preening their heads in each other's mouths.

The truth of that incident is that Brown, working in "The Circus Clown," was in the cage trying to rouse the lazy beast for a bit of acting. He gave it a couple of pokes but it went right on with its sista. Somebody said, "Joe, try blowing

in his car. I've heard lions don't like that." So Brown blew into the lion's ear, and the lion turned and bit him on the face. It made a fine shot for the camera, and audiences later rolled in the aisles at the spectacle of the comedian's discomfort.

KINDLINESS is Brown's religion; he exudes it. He plays more benefits than anybody else in Hollywood. He visits hospitals. He's a sucker for hard luck stories. A widow was about to lose a shabby little theater which her husband had left her, along with a lot of debts. Brown heard about it and played personal appearances in the theater until his obligations were met, and there was a little something left over for remodeling.

If he had his life to live over again, he'd still be a comedian. "It's a finer thing," he said, and he was serious, "than any other profession. Then medicine, even. Why, a great doctor once told me that 10 real belly-laughs will add a day to a person's life."

"Sometimes I get to thinking about that, and hoping it's true, and figuring how many days I have helped add to the life of the nation, even if only half the people who see my pictures get a few laughs from them. I'm a mighty lucky guy to be in the laugh business."

THERE is a good-sized streak of perversity in Joseph Evan Brown. It may be that he stuck to show business during his early years because those times were so very lean and painfully difficult. He's anti-superstitious; deliberately flouts the standard jinxes, such as breaking mirrors and whistling in dressing rooms, as a gesture of defiance.

In the same way, his insistence on clean comedy is a hangover of revolution against his early comedy training in burlesque. Brown was scarcely more than a kid when

1—Public demand is responsible for the return of another Will Rogers picture. This time it's "State Fair" which is to be revived at the Apollo for a week starting Friday. In the film with the late comedian are Janet Gaynor (shown with Mr. Rogers in the above scene), Lew Ayres and Sally Eilers.

2—When you see Lionel Barrymore on Loew's screen Friday in "The Devil Doll" you probably will be surprised. Through most of the picture he plays the role of an old woman. Here we see him being made up for the part on "The Devil Doll" set. Loew's other feature is to be "We Went to College" with Charles Butterworth, Hugh Herbert, Una Merkel and Walter Abel.

3—Henry Armetta seems upset about something in this scene from "The Crime Of Dr. Forbes," which is to be the Lyric's screen entertainment starting Friday. Henry is talking to Robert Kent and Gloria Stuart. Vaudeville is to occupy the Lyric stage.

he trouped with "Uncle Sam's Belles," "The Girls of the Moulin Rouge," and like enterprises. But he insists that he never told an improper joke.

"Neither have I ever impersonated a cripple," he said. "Nor even a person who stutters. No use hurting anybody's feelings. I don't like practical jokes, either."

HE enjoys a bit of ribbing now and then, however. Brown is a fine dialectician, and when he recognizes the voice of a friend on the telephone he may pretend to be a very stupid Oriental house-boy, or maybe a German wrong number.

Recently he heard that an important executive was having a costly new car repainted in flashy colors, blue with a red stripe. Brown telephoned him and in 20 minutes of heavily accented conversation broke the news of a little accident to the beautiful red car with a blue stripe. What, that wasn't the color scheme?—well, that's the way he had painted it.

But it didn't make any difference anyway, said Brown, because he had dropped a match in a can of paint, and the paint had burned up, and so had the car. The victim of the joke burned up, too—spontaneous combustion.

Brown's domesticity, including 20 years of married life and three children, is at once the pride and despair of his bosses. The actor sometimes shows up a couple of hours late at the studio with what seems to him a perfectly valid excuse.

"Sorry," he'll say, "I got to fooling around with the kids."

Next—Hugh Herbert.

Ulric to Be Seen in Garbo Picture

HOLLYWOOD, July 15.—After an absence of several years from the screen, Lenore Ulric, star of "Bird of Paradise," "Kiki," and "Lulu Belle," is to return to movies in Greta Garbo's "Camille."

The cast so far selected for the movie includes Robert Taylor and John Barrymore.

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Circus People Vie With Heat

Show Goes on Despite Small Crowd, Hot Weather.

Hats off to Ringling Brothers, Barnum and Bailey! They're troopers, tried and true. Under the hottest sun that ever hit Indianapolis, the circus gang went through its routine, and came through with a smile, yesterday afternoon at the old baseball park on W. Washington-st.

The show was repeated last night before a large crowd.

While the circus band played everything from Beethoven to Gershwin, the more than 1000 performers went through their paces, even though there were almost as many performers in the ring as there were spectators around it.

Dorothy Herbert rode her black steed over high flaming hurdles, and made it dance to Victor Herbert's music; the Naitos tripped gaily along tight wires, Nio turning a back somersault and landing squarely on the thin rope, and the Zachinis, Mario and Hugo, popped out of their cannon at the end of the show. These were only a few of the acts; many others were equally good.

The human performers weren't the only ones to be congratulated for sportsmanship. The menagerie animals, lions, tigers, panthers and polar bears, all paced their cages and showed off for spectators. The elephants, penguins and full-sized, tramped and danced around the rings in all their circus glory.

To clowns, to flunkies who pulled and heaved to get the nets and rigging up for the show, to performers and to hundreds of unseen workers, our heartiest praise. They refused to be dismayed by the hottest afternoon Indianapolis ever has known. (By J. W. T.)

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