

Will Hays Predicts Films Due to Reach New Artistic Maturity During Season

'Mass' Entertainment Standard to Be Higher, He Forsees, as Stage, History and Music Increase Contributions.

By JAMES THRASHER

Just as the topic, "Whither America?", has been the favorite of high school commencement orators for generations, so is a discussion of "Whither the Cinema?" the joy of most persons who look at movies for a living.

These reviewers will trace a trend at the drop of the hat, especially when copy is scarce. But a prognostication of a different sort has just come along, the gist of which is about to be passed on to the reader. It is the annual utterance of Will H. Hays, fondly known as the movie czar, on the state of the movie-making portion of the nation, with predictions for the coming year.

At the outset, Mr. Hays (who is really president of the Motion Picture Producers and Distributors of America) promises that 1937-38 will give us "an unprecedented number of truly distinguished entertainment films." Then he clarifies his, and doubtless the industry's position in this controversial matter of the screen's true artistic and social function.

"The province of the entertainment screen is to entertain. But what entertainment may also inform and instruct, move and uplift. The industry is beginning to reap what has been sown by years of educational effort, the production of pathfinding pictures, and by constantly adding to the variety of entertainment themes. A sense of the highest showmanship marks many of the outstanding films of the new season."

Cites Film Maturity

Artistic maturity is becoming a fact, Mr. Hays believes, and what has been called "class" entertainment is helping to raise the standard of "mass" entertainment.

Further, the movies' head man mentions some pictures to prove his point. He cites "The Life of Emil Zola," "Mad End," "Men and a Girl," for its fusion of music and story; "The Prisoner of Zenda," for its technical and artistic advances, and "Stage Door," as proofs of Hollywood's coming of age.

In the films mentioned in the Hays report, 10 deal with the American scene; 10 are based on novels

or short stories; seven are of biographical theme and five are based on stage successes of recent seasons.

There are some duplications, of course, such as the inclusion of "Gone With the Wind" in the American "epic" and book adaptation lists.

Winter Looks Promising

Historical characters whose lives will be dramatized include, besides Zola, Madame Curie, Marie Antoinette, Napoleon, David Garrick, Marco Polo and the Wright Brothers. And the Broadway hits coming to the screen, or already there, are "Stage Door," "Room Service," "You Can't Take It With You," "Having Wonderful Time," "Idiot's Delight" and "Tovarich," which will be called "Tonight Is Ours" or something of the sort.

And so the list goes, adding up to a sum of promising entertainment for the cold months ahead. One has only to glance at the coming products to realize that in subject matter, at least, the screen is continuing its upward progress. How this has come about through the years is fairly obvious. From the beginning picture makers have attempted pretentious productions, whose artistic stature increased with technical progress and the influx of experienced, artistic performers and directors into the industry.

There were enough vulgar and obvious pictures, however, to give rise to our various film-endorsement societies. That these societies (they are mainly women's organizations) have been as well as condemned is greatly to their credit. Without a positive support, it is doubtful if we should have the producers' initiative and public response of today.

And now if we could only get rid of the double-feature and its weak sister, the "Class B" picture!

Injured Finger Fixed Fate Of 'Darling Daughter' Star

"Yes, My Darling Daughter," which comes to English's Oct. 21, has passed its 27th New York Broadway until the New Year at least. Meanwhile its younger edition opens a week in Detroit tonight. After stop-offs in Columbus, Cincinnati and Indianapolis, the troupe will move into Chicago for an indefinite stay.

The original cast, headed by Lucille Watson, Violet Heming and Nicholas Joy, is continuing on in New York, while Florence Reed plays Miss Watson's part in the road company.

It is Miss Reed's fate to be remembered generally for her role of Mother Goddard in "The Shanghai Gesture." Despite this vivid portrayal, Miss Reed points with more pride to her engagements as Lady Macbeth and as the Nurse in Katharine Cornell's "Romeo and Juliet."

Never willing to be typed, Miss Reed has scored in such divergent roles as the neurotic Christine in "Mourning Becomes Electra," the majestic heroine of Maxwell Anderson's "Elizabeth the Queen," the smart lady of fashion in "Thoroughbred," and the jealous mother in "Criminal at Large," all within the past few seasons.

Now, as Ann Whitman Murray, the emancipated feminist of "Yes, My Darling Daughter," she has a role calling for both tenderness and high comedy. The plot evolves about the woman's struggle between her earlier philosophy of free love and her maternal instinct of protection.

Miss Reed's original intention was to be a playlet, but an injured finger turned her to the theater. As the granddaughter of a Philadelphia actor-manager, and the daughter of a noted comedian, Roland Reed, the actress received a thorough disciplinary training in stock.

When she finally landed a real part, it was with E. H. Sothern's repertory company. It was here that she was introduced to the rigors of traveling—or trouping, as the profession insists. Since those early days, Miss Reed has carved many successful plays across the country.

Now she is off on another junket, which, after its Chicago run, will continue on to the West Coast.

DRAFTER SIGNED TO WRITE SCRIPT

HOLLYWOOD, Oct. 4 (U. P.).—Jay Drafter, author of a recent best seller, "Manhattan Side Street," has been signed to a movie writing contract by Metro-Goldwyn-Mayer.

ON STAGE
LITTLE MAYER'S
Disappearing
WATER
BALLET
12 DIVING VENUSES
BUTTY WOOD, Others
ON THE SCREEN
The Ritz Brothers
LIFE BEGINS
IN COLLEGE
JOAN DAVIS
TONY MARTIN
GUY STUART

WEDNESDAY ONLY
VINCENT
LOPEZ
and his Orchestra
Tickets Now on Sale
Indiana Theatre News Shop
80c
incl. Tax
11 P. M. Wed.
After That \$1.10

DANCE TOMORROW
PAUL COLLINS
and his Orchestra
ROOF
FALLROOM

SHIRLEY TEMPLE GROWS UP INTO 'HEIDI' ROLE



If your taste runs to Shirley Temple or to new gadgets in Hollywood's technical departments, this picture should be of interest. For the Temple fans, here is a shot from her next picture, "Heidi," based on Johanna Spyri's famous story. Twentieth Century-Fox has kept

the script on ice until Shirley grew old enough to play the part. In this scene she is receiving a property-room Christmas package from Sidney Blackmer. The gadget is the new movie camera in the foreground. One of its new features is a folding top.

IN NEW YORK—By GEORGE ROSS

Tea Sipping British Actors Who Quit for Day at 4 P. M. Bring Anguish to Producers.

NEW YORK, Oct. 4.—Manhattan Miscellany: The first celebrities to have disturbed the peace along Broadway this season are Mary Pickford and "Buddy" Rogers—"Just Married." When they made their debut in the audience at a recent first night, a few bystanders noticed them come in. When they departed, the few bystanders had grown to mob size. But don't be alarmed; the mob would do the same for Douglas Fairbanks.

The invasion of British actors with a rare vengeance this season has given rise to a threateningly menacing custom—afternoon tea. It seems they can't even rehearse without their daily portion of brewed and nonalcoholic tonic with little sandwiches that make hardly a swallow. Their work ceases at 4 p. m., to the chagrin of directors and producers alike, when a man rolls in a tea table and serves. Evelyn Laye, Frank Lawton, Irene Browne and Jack Buchanan are among the current tea-timers.

ADD trends in the show business: In Brooklyn, movie exhibitors are replacing Bank Night with public weddings onstage. Neighborhood merchants contribute clothing and furniture to the happy swains.

Remember the alleged demise of strip tease? Morton Minisky has just phoned to say that he has hired a young lady who does "a strip tease in a new kind of way." And which he hopes to get by the municipal watchmen of the town's morals.

Sally Rand, who forsook her bubbles and plumes and magnificent salary to be a dramatic actress last summer at \$25 a week, still wows the Muse. She wants to act and no fooling. While she travels, showing the countryside her anatomical sights, a hired staff in New York reads play scripts, one of which will serve for the dramatic debut on Broadway.

When any of Maxwell Anderson's plays open along the Rialto, he stays at home and violates a standing custom among playwrights. For dramatists are traditionally required, when their brainchildren are being trotted out for the first time, to nervously pace the gentlemen's lounge, bite their nails, buttonhole anyone who happens to come by, moan despair and end in prostration. Not so with Anderson. He relaxes at home, reads, plays bridge or attends a local movie and it requires utmost persuasion to get

him to read the critics' opinions the next day.

Speaking of first nights, the pagantry of these tumultuous and often cockeyed occasions has been borrowed by the radio magnates. When any outstanding performer makes a microphone debut these days, letters of invitation go out to a select list of auditors who arrive in crumpled tails. The opening night list for the new Kate Smith sessions seemed to have been culled from Who's Who, the Social Register and the Almanac de Gotha. And a crowd, representative of all three pedigree books, promised to show up.

UMOR is that James J. Walker may retire from his municipal post with the Transit Commission (now that his pension hopes are gone) and accept a place as arbiter of all legitimate theaters in New York.

John D. Rockefeller Jr., manages to look in on his own show, "Virginia," at least twice a week.

THREE RESIGNED BY FILM STUDIOS

HOLLYWOOD, Oct. 4.—Michael Whalen, featured actor, Nick Castle, dance director, and Lou Silvers, general musical director, have signed renewals of their long-term contracts with 20th Century-Fox studios. Whalen's new contract coincided with the start of production of "Headline Hunters," in which he plays opposite Gloria Stuart. Castle directed the dance specialty numbers in the recently completed football musical comedy, "Life Begins in College," starring the Ritz Brothers.

KEITH'S NOW
JOAN CRAWFORD
RAIN
WALTER HUSTON GUY HIBBEE
STAGE
ALL STAR
VAUDEVILLE BILL
★ EVERETTE SAMMONS & CO.
★ CHICK THOMAS
★ PAT LAYOLA & CO.
★ ULS & CLARK—SOTHERS
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Diva Jepson Is Fancier Of Rabbits

Bunny Raisers Know Her Even if Autograph Fans Do Not.

Some musicians become famous in other lines, thanks to hobbies diligently pursued. Albert Spalding is known in the sports world as a tennis player, and Josef Hofmann's tinkering with machinery has resulted in several inventions. But Helen Jepson, blond Metropolitan soprano, who opens the Martens Concerts series at English's Oct. 16, has a new hobby. She's a rabbit raiser, and a noted one. In fact, her reputation as a bunny fancier spoiled her privacy in Hollywood.

Being a movie neophyte, Miss Jepson can get around the film capital without a string of autograph-hunters in her wake. But the other day she visited the California Fair, and was recognized and greeted warmly by fellow rabbit raisers. She has won several blue ribbons at New York rabbit shows, and her fame had preceded her to the Coast.

Moving on to the goat exhibit, she received another cordial greeting, for her livestock interests don't stop with rabbits. One of the goats, a prize Toggenburg, became so familiar that he reached over and nipped off a lock of the singer's hair.

But, the report from Hollywood adds, he didn't ask for an autograph.

Comedians' Eyes Are Key To Much of Performance

Times Special

HOLLYWOOD, Oct. 4.—In "single act" comedy, the eyes have it. A single act-comedian, it might be explained, is one who functions essentially and independent of the other members of the cast, so far as comedy is concerned, though he is integrated through his role. Eddie Cantor, Harold Lloyd, W. C. Fields, the Ritz Brothers, Jack Haley and Herbert Mundin are all single-act specialists who have made outstanding successes on the screen.

Since they function without stooges, as contrasted with the gag comedians, who get their laughs from smart lines in answer to cues by fellow players, single-act comedians depend largely upon pantomime. A study of their methods indicates that development of ocular control is an important element.

Mr. Mundin and Mr. Haley fall into what might be called one-lidded school of eye workers. Mr. Mundin's special technique is to raise each eye so that the white shows between the iris and the lower lid. Mr. Haley, on the other hand, raises the upper lid so that the white part of the pupil is exposed over the iris. The first gives an expression essentially indicative of resignation or despair, while the latter registers amazement or alarm.

Eddie Cantor is one of the few successfully to master the two-lidded technique. He has trained himself to raise the upper lid while dropping the lower lid, thus showing white all around, and creating the illusion of bulging eyes. Harold Lloyd used a somewhat similar technique, but resorted to the device of horn-rimmed glass frames—there were no lenses in Mr. Lloyd's spectacles—to accentuate the gesture.

Another type of eye work in comedy pantomime is that used by Harry Ritz, the center member of the mad Ritz Brothers trio. He rotates his eyes at high speed to indicate puzzlement, a technique not unlike that used in an earlier day by Ben Turpin, except that the Ritz eyes are always pointing in

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Continued on 1937 page

WHAT, WHEN, WHERE

APOLLO
"Linger Sinner" with Dolores Del Rio, Peter Lorre, George Sanders, at 11:40, 1:44, 3:48, 5:52, 7:56 and 10.
CIRCLE
"High, Wide and Handsome" with Irene Dunne, Randolph Scott, Jimmy Stewart, at 12:21, 2:25, 4:29 and 6:33.
"Builder Drummond Comes Back" with John Barrymore, at 11:22, 2:34, 4:38 and 6:42.
KEITH'S
Vaudeville on stage, with Chick Thomas, at 1:40, 3:10, 4:50 and 6:20.
"Rain" on screen, with Joan Crawford and Walter Huston, at 12:30, 2:30, 4:30 and 6:30.
LOEWS
"The Prisoner of Zenda," with Ronald Coleman, Madeleine Carroll, Douglas Fairbanks Jr., at 12:30, 2:30, 4:30 and 6:30.
"Mad Gals" with Bruce Cabot and Virginia Grey, at 1:10, 3:10, 5:10 and 7:10.
LYRIC
Vaudeville on stage, with "Disappearing Water Ballet," at 1:00, 3:00, 5:00 and 7:00.
"Life Begins in College," on screen, with the Ritz Brothers, at 11:25, 2:00, 3:00, 7:47 and 10:25.
OHIO
"I Met Him in Paris," with Claudette Colbert, at 1:00, 3:00, 5:00 and 7:00.
AMBASSADOR
"Artists and Models," with Jack Benny and Ida Lupino, also "Bring on the Girls," with Charley McCarthy.
ALAMO
"Super Sleuth," with Jack Oakie, also "Battle of Greed," with Tom Keene.

Mayer Not Sold On Color Films

NEW YORK, Oct. 4 (U. P.).—Louis B. Mayer, production head of Metro-Goldwyn-Mayer, disclosed here that he was not yet "sold" on color films.

"Color is like dessert," he said, "but I am sure roast beef is more substantial. Color will be fine when it can be adapted perfectly, and then only certain pictures. But we're not ready for that yet."

Mr. Mayer returned this week from England where he directed the setting up of the British auxiliary to M-G-M. He said that "within a year the headlines ought to be blazing with new stars made across the ocean." Mr. Mayer is now en route to Hollywood.

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Edward G. Robinson, after ordering 1000 cigars—his usual allowance per picture—abruptly switched to a pipe in "The Last Gangster."

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