

Simplicity in Films Seems Next Cycle

Director Is Said to Have Broken With Tradition In Davis Movie.

By JAMES THRASHER
If the cinema really is an art—and I'm not going to start that argument again—and if it goes through the cycle that the older arts have experienced, then we may expect a return to simplicity before long.

According to advance reports, Edmund Goulding, author-director of Bette Davis' new picture, "That Certain Woman," has broken a long-time tradition in the picture which comes to the Circle tomorrow. In short, he has made the camera follow his actors instead of his actors following the camera.

Now this seems a perfectly natural thing to do. But, thanks largely to European directors, Hollywood megaphoners have been enamored of odd photographic "angles" for several years. They have viewed their sets through "finders," put bits of paper at the camera-angle limits, chalked the spot on the floor where actors should pause for part of a scene.

"Ecstasy" Is Example
The latest example of extreme camera-consciousness to visit Indiana was "Ecstasy," which much-censored opus which played the Indiana last spring. The director's motto seemed to have been "off-balance and out of focus at all costs."

We were treated to seemingly inimitable shots of elbows, hands, door knobs, window curtains, ceilings—everything except "whole" actors giving us a continued dramatic narrative.

Reports that came through during the filming of "That Certain Woman," however, indicated that Mr. Goulding saw eye to eye with Hamlet on one point: "The play's the thing."

Rehearsals were plotted as to movement and "business," with never a thought for angles. Meanwhile, Photographer Ernest Haller was solving his own problems as to recording these scenes shaped for dramatic effectiveness rather than cinematographic convenience.

It's 'Newsreel' Method
Mr. Goulding himself has called this the "newsreel" method, for obvious reasons. He felt that the unfettered realism of the newsreel could be combined effectively with a free sense of dramatic movement on the set.

There are no great technical or temporal barriers we're encountered may be gathered from the author-director's statement: "A fine camera artist such as Haller did not resent this shifting of the usual order of things. On the contrary, he regarded it as a challenge to his ingenuity. And he appreciated breaking away to a degree from the formal stiffness of the old conventions on the one hand, and the deliberately schemed freak effects of the newer 'influence' on the other."

"In effect, the plan I used works out, photographically speaking, as the most effective complementary distortion shot, and other familiar cartoon effects found in so-called 'candid' still photographs."

"But if a hand comes too close to the camera lens or someone moves a bit out of focus, giving a distortion that is not ugly or distracting, that only contributes to the modern, newsreel and news-photo-bred idea of realism."

Mary Becomes Civic Member

The name of Mary Pickford Rogers has been added to the Civic Theater's list of honorary members in recognition of her interest in the local dramatic enterprise.

Other honorary members are Booth Tarkington, Meredith Nicholson, Stuart Walker and George Sommes, the latter a former Civic Theater director.

SKETCHES' WIFE
John Beal has an entire wall in his studio filled with charcoal sketches he has made of his wife, Helen Craig, stage actress.

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Opening Tomorrow

Circle

"THAT CERTAIN WOMAN"—Bette Davis, Henry Fonda, Ian Hunter, Anita Louise. Written and directed by Edmund Goulding. Story—Gangster's widow marries wealthy young man. His father has marriage annulled, sends her to Europe where he remarries. Meanwhile first wife has son, is befriended by employer. When employer dies, leaving girl his fortune, scandal ensues. Mother then gives child to former husband and his wife. Latter dies, couple are reunited.

Keith's

VAUDEVILLE on Stage—Famous Rockets, skating act; Lydell and Lee, comedians; Zella Wilburn and Co., jugglers; Page and Jewette, comedy bicycle team; Arkansas Sodusters, hill-billy turn; Six Rajah Arabs, acrobats.

"ARTISTS AND MODELS" on Screen—Jack Benny, Ida Lupino, Richard Arlen, Gail Patrick, Martha Raye, Judy Canova, Ben Blue, Andre Kostelanetz, Yacht Club Boys (return engagement of picture.) Loew's

"THE BRIDE WORE RED"—Joan Crawford, Franchot Tone, Robert Young, Billie Burke, Reginald Owen. Directed by Dorothy Arner; based on Ferenc Molnar's play, "The Girl from Trieste."

Story—The point that "all men are created equal," wealthy Italian count sends cabaret entertainer to exclusive resort, where she masquerades as socialite. There she meets wealthy young man who falls in love with her. So does the postman. She returns postman's love, but is determined to "marry money." Postman produces telegram exposing her deception. They ride off to humble happiness in donkey cart.

"MY DEAR MISS ALDRICH"—Maureen O'Sullivan, Edna May Oliver, Walter Pidgeon. Directed by George Seitz; original story by Herman Mankiewicz.

Story—Nebraska schoolteacher inherits New York newspaper. Managing editor hates women in journalism; loves his new boss. She goes to work as reporter, falls and quits. On track of story, owner and ex-reporter is captured, held prisoner with elderly woman companion. Managing editor effects rescue. Scoop and wedding follow.

Lyric

"ST. MORITZ ICE CARNIVAL" on Stage—Kit Klein, Olympic skating champion; Douglas Duffy, skating comedian; Dick and Irene Meister, Bobby Hearn and Ted Cave, others. Also Paul La-Vare and Brother; Three Heat Waves.

"THEY WON'T FORGET" on Screen—Claude Rains, Gloria Dickinson, Edward Norris, Otto Kruger. Based on Ward Greene's novel, "Death in the Deep South"; directed and produced by Mervyn LeRoy.

Story—Girl pupil of Southern business school found murdered. Suspects are Northern teacher and Negro janitor. Politically ambitious prosecutor determines to build circumstantial case against teacher. Teacher's conviction brings public protest. Governor commutes sentence to life, but crowd lynches prisoner.

Dramatic Club To Open Season

The Sacred Heart Church St. Cecilia Dramatic Club is to open this season with the presentation of "Seven Chances," three-act comedy in St. Cecilia Dramatic Hall, Union and Palmer Sts., at 8:15 p. m. Sunday.

Cast members are to include Anna Louise Riebel, Mary Lou Sauer, James Bertram, Edward L. Eckstein, Marion Woods, Joseph Schaefer, Lawrence Miller, Paul Williams, Francis Burkhardt, Henry Stahl, Marie Lauck, Eleanor Lauck, Louise Champé, Dorothy Biehl and Alberta Blitz.

The play is under Charles Williams' direction. Music is to be provided by the Sacred Heart Orchestra.

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Music Term Knowledge Test Slated

Symphony Society Unit To Sponsor Weekly 'Spelling Bees.'

First project of the Indiana State Symphony Society recently formed music education department is to be a series of weekly radio music "spelling bees," broadcast by WIRE each Saturday at 10:30 a. m., beginning this week and ending Nov. 20.

Two teams of eight spellers each will compete at each broadcast. Weekly individual winners are to receive season tickets for the 10 Friday afternoon concerts by the Indianapolis Symphony Orchestra.

These winners may compete in the first "bee" for a grand prize and will attend the opening concert Nov. 19 as guests.

Only music terms will be used in the contest: Names of composers, compositions, musical instruments etc. Words for the "bees" have been chosen by a committee consisting of Miss Isabelle Mossman, Mrs. Clarence Coffin and Ralph W. Wright.

Any team of eight wishing to enter the contest may do so by communicating with Mrs. Frederic H. Sterling, music education department chairman, at 955 Middle Drive, Woodruff Place.

2 FILM PLAYERS CITED FOR TAXES

HOLLYWOOD, Oct. 7 (U. P.)—Internal Revenue Collector Nat Rogan today had income tax liens filed against two film players charging that they failed to pay sufficient tax in 1936.

Mr. Morgan sought \$595.33 from blond Isabel Jewell and \$298.29 from comedian Eric Blore.

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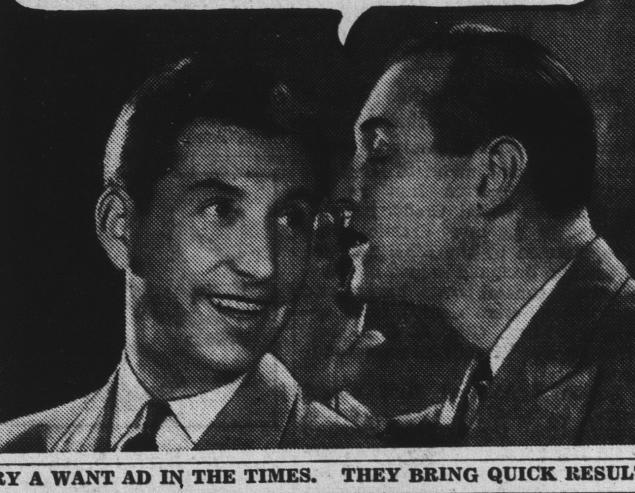
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ACCOMPANISTS FOR 'ARIANNAS'



Misses Mary Susans Singer (front) and Eleanor Sylvester will accompany the "Ariannas" when they offer their "Continental Varieties" at 8:15 p. m. tomorrow in the Masonic Temple. Miss Edith Jane Fish directs the 16-voice ensemble.

THEY SAY THE NEW 1938 DODGE WILL NOT ONLY BE ANOTHER GREAT MONEY-SAVER BUT WILL BE THE BEST LOOKING CAR ON THE ROAD THIS YEAR. AND IT WILL STILL DELIVER FOR JUST A FEW DOLLARS MORE THAN LOWEST-PRICED CARS!



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