

## Her Intellect Wins Chance In Filmland

'Genius' Rating Proves Help Not Hindrance To Joan Fontaine.

It's always been said that what a person needs for screen success is "pull," and that brains do not enter into the matter to any great extent.

This may be true in many cases, but not in that of Joan Fontaine. Miss Fontaine is the blond, attractive young lady whom you will see with Nino Martini in "Music for Madame" at the Apollo for the week beginning tomorrow.

Miss Fontaine, who won't be 18 until next week, is the sister of Olivia de Havilland. She also has an intelligence quotient of 160—which gives her a "genius" rating. And it's the latter fact, rather than the former, that accounts for her present success.

**Came to California Early**

Because her delicate health was blamed on the climate of Tokyo, where she was born, Miss Fontaine was brought to San Francisco by her English parents when she was 3 years old. She soon displayed unusual intelligence and a keen sense of mimicry that convinced her parents that they possessed an unusual daughter.

So they took her to a Stanford University psychoanalyst, and that's where the high "I.Q." was discovered. After an education in private schools, Miss Fontaine took a trip alone back to the Orient, where she attended the American College in Tokyo for a year. There she specialized in dramatics, and on her return followed her sister's footsteps in seeking a stage career.

Henry Duffy, a theatrical producer and a friend of the family, agreed to give her a small part in "Call It a Day." (Later sister Olivia appeared in the play's movie version.)

Gets Two 'Breaks'

A "break" wasn't long in coming, for RKO's head man, Jess L. Lasky, was in the first-night audience. Before she left the theater that night, Miss Fontaine had a long-term movie contract. Two weeks later she was at work as a bit player in Katharine Hepburn's "Quality Street."

When studio executives saw the "rushes" of their young actress scenes, they decided they "had something there." So they cast her in "The Man Who Found Himself" and "You Can't Beat Love."

Now she has her first real chance in "Music for Madame." And she's finally worked for her "discoverer," Mr. Lasky, who produced the picture.

## Artists to Play At Martinsville

Louis Zerbe, violinist, and Victoria Montani, contralto and harpist, are to give a program of old French, German and Italian music before the Martinsville Matinee Musicale Monday.

The will present the following selection:

French Melody  
Early Italian Theme  
"The Nightingale Shall Sing" . . . . .  
"The Minstrel Song" . . . . . 18th Century French  
"Robin Love" . . . . . Violin Solos  
"Pastorelles" . . . . . de la Halle (18th Century French)  
"Song of Love" . . . . . "Gardinettes"  
"Song, Violin Obligato" . . . . . 18th Century Italian  
"O Cessate di Pigrarini" . . . . . A Scarlatti  
"Violin Solos" . . . . . 18th Century German  
"German Dance" . . . . . Mattheon  
Menotti . . . . . C. P. E. Bach

## CANINE CADDY

Humphrey Bogart owns a golf-ball retrieving dog. The dog, a Sealyham, follows Bogart around the course and finds lost balls for him. The animal will not touch a ball—he stands near it and points.

## Opening Tonight Indiana

**"WIFE, DOCTOR AND NURSE"**—Loretta Young, Warner Baxter, Virginia Bruce. Directed by Walter Lang; produced by Darryl F. Zanuck.

**Story**—Surgeon falls in love with patient, marries her. His beautiful, indispensable nurse finds she loves the boss, decides to quit. Wife persuades nurse to go back, determines to divorce doctor, so he can marry nurse. She changes mind, however, returns and accepts nurse's statement that the doctor loves only his wife.

**"CHARLIE CHAN ON BROADWAY"**—Warner Oland, J. Edward Bromberg, Keye Luke, Joan Marsh. Based on Earl Derr Biggers' short stories; directed by Eugene Ford.

**Story**—Charlie Chan continues to bat 1.000 by solving the usual two murders.

## Opening Tomorrow Apollo

**"MUSIC FOR MADAME"**—Nino Martini, Joan Fontaine, Alan Mowbray, Billy Gilbert. Directed by John Blystone; music by Rudolf Friml, Herbert Magidson, Nathaniel Shilkret and Ruggiero Leoncavallo; Nathaniel Shilkret, musical director.

**Story**—Unknown tenor is "kidnapped" by crooks, used as decoy in jewel robbery. Singer escapes, is hunted and befriended by young movie extra girl ignorant of his identity. Extra girl writes opera, tenor tries to give up to police and get reward money to finance operetta. All ends well with singer going free.

**"FOURTY NAUGHTY GIRLS"**—James Gleason, Zasu Pitts.

**Story**—Another in the Oscar Piper-Hildegarde Withers comedy-series, in which Hildegarde again outwits Orson and solves a backstage mystery involving two murders and numerous suspects.

## Circle

**"THIS WAY PLEASE"**—Charles (Buddy) Rogers, Betty Grable, Mary Livingstone, Ned Sparks, Fibber McGee and Molly. Directed by Mel Shauer.

**Story**—Usheret falls in love with stage band director in movie theater. He gets fired for interest in girl, who is also clever singer and dancer. She gets fired, is taken back, wins band leader's featured spot. He, thinking it a frameup, plans revenge. He proposes, is accepted. Wedding is planned for theater. He fails to appear to last minute when wrong boy is getting girl.

**"ON SUCH A NIGHT"**—Karen Morley, Grant Richards, Alan Mowbray, Roscoe Karns. Directed by E. A. Dupont.

**Story**—Tale of a crook's wrongful accusation and eventual proof of innocence in a Mississippi food setting.

## Circle

**VAUDEVILLE (on stage)**—Saxophonists, girl-saxophonists; Harris Bros., comedy acrobats; Jim Mas and Co., magicians; Roberts Roberts, singer; Burton and King, dance team; Bert Nolan, singer, dancer and master of ceremonies; "Sonny Boy," who appeared with Al Jolson in the picture of that title.

**"LOVE TAKES FLIGHT"** (on screen)—Bruce Cabot, Beatrice Loeffel.

**Story**—Air hostess, piqued at aviator-fiance's film success, decides to learn flying, solo to Manila. Film player stows away aboard ship flies it for her, then bails out, leaving her to own glory. She tells all, she shows up for happy finish.

## Loew's

**"WALTER WANGER'S VOUGES OF 1938"**—Warner Baxter, Joan Bennett, Helen Vinson, Mischa Auer. Directed by Irving Cummings; screen play by Bella and Samuel Spewack; produced by Walter Wanger.

**Story**—Gown designer, short on money, refuses to back wife in theatrical venture. Debutante refuses to go through with "money marriage." They get together, debutante becomes model. Designer later relents, backs show. It flops. They haul scenery to designer's shop, where he puts on own show. It succeeds. Break with wife becomes final; designer weds socialite model.

**"LONDON BY NIGHT"**—George Murphy, Rita Johnson, Virginia Field.

**Story**—London newshawk crosses Scotland Yard by solving the mystery of the Umbrella Man.

## Lyric

**VAUDEVILLE (on stage)**—Mal Hallett and orchestra; Teddy Grader and Jerry Perkins, singers; "Harlem Maniacs," assisted by Paul Harris, comedy; Paul Kirkland & Co., acrobats; Joe Cabanaro, bass player; others.

**"DANGER—LOVE AT WORK"** (on screen)—Jack Haley, Edward Everett Horton, Ann Sothern, Mary Boland.

**Story**—Young lawyer visits eccentric family, is mistaken for daughter's fiance. All wants is family's names on legal document. He gets daughter's name on marriage license.

## IN NEW YORK—By GEORGE ROSS

**Anderson's 'Star Wagon' Has Familiar Theme, Written in Prose Instead of Blank Verse.**

**NEW YORK**, Oct. 14.—The Stage\* Maxwell Anderson, who, in critical grades, has superseded Eugene O'Neill as America's "greatest living playwright," starts his annual contributions to Broadway with "The Star Wagon," now set up at the historic Empire with Burgess Meredith and Lillian Gish. Accorded a mixed "press," those at the premiere, too, seemed at variance about the quality of the play.

Written in prose—which is a departure from Anderson's blank verse of the past several years—"The Star Wagon" seemed to some to be reminiscent of "Berkeley Square." "One Sunday Afternoon" and a couple of futurist items by H. G. Wells. It is the story of a humble inventor who devises a time machine that sweeps him back to his nostalgic youth and it aims, in the long run, to show that he married the right girl, after all, with accompanying poverty. "One Sunday

Afternoon" made the same point. But an all-too-familiar theme

## Concert Set Thursday by Federal Unit

**U. S. Orchestra to Play Under Direction of Paul Fidlar.**

The Indianapolis Concert Orchestra, sponsored by the Federal Music Project, will present a program at 8:15 o'clock tonight in Odeon Hall, 16 E. North St.

Paul Fidlar will conduct. Assisting artists will be Virginia Levensberger, cellist, and a Negro male quintet, directed by Gerald Williams.

The orchestra, which has been heard through the summer and fall in biweekly broadcasts from WIRE, is to play music ranging from Bach to contemporary American composers. The concert will be open to the public without charge. A second concert is scheduled for the following Thursday.

The program:

Pasacaglia and Fugue . . . . . Bach

Melodic Sketch . . . . . Gruen

Violin Concerto . . . . . Concert Orchestra

Finnish Folk Song . . . . . Frescobaldi

Toccata . . . . . Miss Levensberger

(Orchestral accompaniment arranged by William J. Peila)

II

Green Kentucky Babe . . . . .

Water Boy . . . . . Arthur Foote

Shipers . . . . . Arthur Foote

"Won't You Please Sit Down?" . . . . .

Neurotta Quartet

III

"Prairie Sketches" . . . . . Charles Wakefield Cadman

"Night Piece" . . . . . Charles Wakefield Cadman

Waltzes . . . . . Arthur Foote

"Rhumba" . . . . . Quinto Masanini

does not discourage the many Anderson idolators. As proof of his appeal to playgoing fans, the galleries of the Empire were sold out long before "The Star Wagon" came to town. To the public, either with pro or con views of the show, "The Star Wagon" offers such bizarre spectacles as Lillian Gish in form-fitting bloomers maneuvering about neatly on a turn-of-the-century bicycle. Or Burgess Meredith darting in and out of a gray wig and septuagenarian stoop. For "The Star Wagon" requires him to grow old and young in turn.

THE Frederic Marches are coming back in "A Christian Hero," which deals with the life of that famous figure in literature, Sir Richard Steele.

Jean Muir still is undecided about the play for her Broadway debut.

Elissa Landi already is here in a show that fared ill, "The Lady Has a Heart."

Katharine Hepburn returns as "Jane Eyre."

Sylvia Sydney has the part of areckless lady who joins a literary fellow in a South American revolution in "Blow Ye Winds."

Constance Cummings will be the heroine of "Madame Bovary," a stage version of the Gustave Flaubert novel.

Katherine Alexander is looking around.

Dudley Digges and Ethel Barrymore will share honors in a new play by Sidney Howard.

Henry Fonda is the seafaring young fellow in "Blow Ye Winds."

Constance Cummings will be the heroine of "Madame Bovary," a stage version of the Gustave Flaubert novel.

Walter Wanger's

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## Tonight's Presentation at Your Neighborhood Theaters

### WEST SIDE

**HOWARD** Howard & Blaine

Doug Fairbanks Jr.

"ACCUSED" Stories Del Rio

Selected Shorts

220 W. 10th St.

Double Feature

Joe E. Brown

Bochelle Hudson

"WOMAN WISE"

30th & Illinois

Double Feature

Donald Cook

"BEWARE OF LADIES!"

"LARCENY ON THE AIR!"

Nobie & Maxx

Double Feature

Donald Wood

"EMPEROR'S CANDLESTICKS!"

Conrad Nagel

"THE EMPEROR'S CANDLESTICKS!"

2351 Station St.

Double Feature

Wm. Powell

"WILD AND WOMANLY"

Sylvia Sidney

"STREET SCENE"

EAST SIDE

610 E. Wash. St.

Double Feature

Chas. Laughton

"KING HENRY THE EIGHTH"

"PARK AVENUE LOGGERS!"