

Paul Muni Calls Zola Role Easy

Actor Finds He Has
Much in Common With
French Novelist.

By JAMES THRASHER

As regards public and critical reception, there is a similarity between "The Life of Emile Zola," which comes to the Circle screen Friday, and "King Richard II," due at English's early in 1938.

There hasn't been a dissenting note in the chorus of praise that has greeted Maurice Evans' Shakespeare revival and Paul Muni's portrayal of the great French novelist.

Just what preparation fortified Mr. Evans' portrayal of the weak-willed monarch hasn't been publicized as yet. But word of Mr. Muni's rigid training for the Zola portrayal has preceded the picture's showing here.

Chooses Own Roles

In the first place, of course, Mr. Muni's artistic integrity is well known. He is one actor whose talent has brought the blessed recompense of being permitted to choose his own parts. So he brings to each performance a sympathy and enthusiasm.

The preparation for "Zola" began with several months of research by the star. From all available sources he gathered a list of Zola's mannerisms and characteristics. During this period he also grew a beard to add a realistic touch.

He practiced these mannerisms and tricks of gait and gesture until some who had known the picture's subject declared the star "looked more like Zola than Zola himself." He spoke his lines into a dictaphone, then played the recording back for further correction. By the time the picture went into production, Mr. Muni could be seen shuffling about in Zola's middle-aged gait—off the set as well as on.

Wanted to Be Successful

In addition, it seems reasonable to believe the report that the actor's characteristics parallel those of his subject in many instances. Zola, it is known, was a poor lad who determined some day to have fame and the comforts that attend it. Mr. Muni, in his boyhood dreams, seems to have been fired with an enthusiasm for material success along with his artistic ideals. At any rate, he followed his father's footsteps into the Yiddish theater despite the protests of the elder Weisenfreunds (that being Mr. Muni's name), who had hoped for their son a more secure financial existence.

Zola never took the easy way to fame and fortune. He did his own interpreting. The Frenchman revolted against the stagnant, artificial literature of his day. He dared to write with unrelenting realism and expose many of the overlooked corruptions in social and political life. The actor, too, shunned the frothy entertainment of Broadway plays to cling to the artistic but unremunerative Yiddish theater until his chance came in "We Americans."

Both Threatened to Retire

Then, too, there was the urge in both men for retirement. Zola's creative activity seemed almost at an end—certainly his crusading fire had burned out—when the Dreyfus case brought him back into the thick of the fray. Mr. Muni periodically threatens to leave the screen for his home in Palos Verde. But each year finds him again before the camera.

His present European vacation, which will take him to Russia for guest appearances with the Moscow Art Players, is his first prolonged absence from Hollywood in many seasons.

All these comparisons may be far-fetched, but they do seem to indicate that Mr. Muni is the man for the part. As he recently said:

"I had less trouble in assuming the character of Zola than any other person I have ever portrayed. It was no effort for me to think as he did, to react to things as he did. I think we must have quite a bit in common."

101 PRIZES AWAIT SILHOUETTE CONTEST WINNERS



No. 15

Identify the star whose silhouette appears above. Then keep the accompanying photo as an aid to identification of another star whose silhouette will also appear. Keep all silhouettes and photos and send them to the Silhouette Contest Editor of The Indianapolis Times when you have the complete set of 28. After you have identified the star in the silhouette write in answers to the following questions:

Star's Film Name

Birth Place

Name one film this star was in

Name not more than three films in which this star will appear in this coming season. (Note: Complete list of coming films and stars appeared in the special Hollywood Forecast Section of The Times Oct. 13. If the star's name did not appear in that section leave the space blank. If the star appears in only one or two films, specify them only. Any coming films not mentioned in the Hollywood Forecast Section will NOT be considered in the judging.)



No. 16

Identify the star whose silhouette appears above. Then keep the accompanying photo as an aid to identification of another star whose silhouette will also appear. Keep all silhouettes and photos and send them to the Silhouette Contest Editor of The Indianapolis Times when you have the complete set of 28. After you have identified the star in the silhouette write in answers to the following questions:

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IN NEW YORK —By GEORGE ROSS

Maxwell Anderson's Newest Play Draws Crowds
Despite Critics' Slams.

NEW YORK, Oct. 18.—The Stage: When "The Star Wagon," Maxwell Anderson's play with Burgess Meredith and Lillian Gish, became an instantaneous hit, the drama critics also were surprised. For the faults they found with the play did not keep away Mr. Anderson's, Mr. Meredith's and Miss Gish's devoted public and the box office till has been ringing with plenty of cash since the opening.

That was the first immediate success of the season. Then John Golden brought Rachel Crothers' new play, "Susan and God," to Broadway and added hit No. 2 to an otherwise dwindling month in the theater.

Only a fortnight before, death had deprived "Susan and God" of its leading man, Osmond Perkins, one of the ablest and most admired actors of the New York stage.

For several days there had been grief and confusion. Overcome by the tragedy, Gertrude Lawrence collapsed just before a performance in Washington. Rumors ran that Mr. Golden frantically tried to replace the Mr. Perkins with a film star of great prominence.

MR. GOLDEN, however, did nothing of the kind. He moved Paul McGrath, who had another part in the show, into the vacant role and by chartered plane he flew Morgan Farley from Broadway to the Capital as Mr. McGrath's successor. A week and a half later, he brought "Susan and God" to the Rialto, where it was revealed as Miss Crothers' finest stage work; a study of a woman who finds her own way back from a crackpot cult to common sense and her husband and daughter.

There were such critical bravos for Miss Lawrence as few actresses have been accorded in recent seasons and Mr. McGrath earned praise, not as a competent substitute.

WHAT Miss Sidney seems to be suffering from, the diagnosis shows, is a case of "the klieg," or in simpler terms, a bad attack of movie technique. She seems to be in constant need of a mentor with a megaphone to tell her where to move next, when to raise her voice, when to lower it and

But upon "To Quilt and Back's" arrival in New York, it was greeted in such vicious contempt by the reviewers that they might as well have expressed their opinions with machine guns instead of typewriters. They were equally contemptuous of the play—which, by the way, is not only as dull as dishwater, but as hard to swallow—and of the players, singling out Miss Sidney for their direct hits.

KEITH'S NOW
ON STAGE
BILLIE VALLIE
ORIGINAL
SIXTY SONGS
ON SCREEN
CABOT
"LOVE TAKES FLIGHT"
15c
TILL 5:00
25c WIFE
HOLIDAYS
CHILDREN 10c

OHIO
"Mountain Music"
"Burns"
"Martha Burns"
"Gloria Stuart"
"Girl Overboard"

3 DAYS BEG. THURS., OCT. 21
MATINEE SATURDAY
ALFRED DE LIAIGE, Jr., presents
Yes, My Darling Daughter
Mark Read's Comedy Hit
WITH
FLORENCE REED
LAWRENCE GROSSMITH, OWEN DAVIS JR.
AND A DISTINGUISHED CAST
"A daughter tells her mother the facts of life. A charming comedy from all angles. Highly recommended."—The New Yorker Magazine
9 MONTHS ON BROADWAY
Evening—Orch., \$2.75, \$2.20; Bal., \$2.20, \$1.65, \$1.10; Gal., 55c. Sat. Mat.—Orch., \$2.20, \$1.65; Bal., \$1.65, \$1.10; Gal., 55c, incl. tax. SEATS NOW ON SALE!

RULES--

1. Identify the silhouette (not the photo) which appears daily.
2. Keep all photos and silhouettes and send them together with answers to the Silhouette Contest Editor of The Indianapolis Times, following completion of the contest. Send with them the name of your favorite movie star and an essay of not more than 100 words telling why.
3. Judging will be based on:
 - A. Correctness of identification.
 - B. Correctness and completeness of answers to questions in coupon.
 - C. Most meritorious 100-word essays, in opinion of local judges.
4. Answers to the question concerning coming pictures in which the stars will appear can be gleaned from the list of coming pictures which appeared in the Hollywood Forecast Section of The Times.

when to put it out of hearing altogether. The critical survey of the show was not much in sympathy with Mr. McGrath's play. As for the show, it is Mr. Banks who sums it up neatly in the first act by commenting, "We seem to be here without rhyme or reason, and besides we talk too much." Trouble is, they all talk too much in the manner of Ben Hecht.

What Author Hecht will do after this snub is a matter of conjecture. He may take it standing up and continue to write plays for the highly speculative theater. Or he may shove off to Hollywood where they appreciate him better to the extent of \$260,000 per year.

REMEMBERS NAMES

Dolores Costello, who has returned to the Warner Bros. lot after an absence of many years, surprised all the prop men, electricians and carpenters who worked with her in the old days by remembering all their first names and family problems.

INDIANA
LAST 4 DAYS!
Brightest Comedy of the Year!
LOUISA YOUNG
WARREN BAXTER
WILLIAM BRUCE
"WIFE DOCTOR"
"NURSE"
25c Until 6
40c After 6
WARNER
GILAND
CHAM CHARLIE on Broadway
Friday! Heidi Temple

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ORIGINAL
SIXTY SONGS
ON SCREEN
CABOT
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25c WIFE
HOLIDAYS
CHILDREN 10c

OHIO
"Mountain Music"
"Burns"
"Martha Burns"
"Gloria Stuart"
"Girl Overboard"

ENGLISH —Thurs., Fri., Sat., Oct. 28th, 29th, 30th
MATINEE SATURDAY at 2:30 o'clock
Sensational Dramatic Event
LAURENCE RIVERS, Inc., presents
TALLULAH BANKHEAD
IN
A Magnificent Production of
ANTONY AND CLEOPATRA
By WILLIAM SHAKESPEARE
WITH
CONWAY TEARLE
and Distinguished Cast of 65
PRICES: Evenings, Orch., \$2.75, Bal., \$2.20, \$1.65, \$1.10; Gal., 55c—Saturday Matinee, Orch., \$2.20, Bal., \$1.65, \$1.10; Gal., 55c, incl. tax.
MAIL ORDERS NOW

Templeton's Piano Genius Wins Praise

Blind Musician Displays
Gift as Improvisor
and Caricaturist.

To hear Alec Templeton is quite the unusual musical experience of this or any other musical season. Mr. Templeton is the young English pianist, blind since birth, who speaks a vivid language from his world of darkness through the medium of the piano.

The young artist opened the Indianapolis Town Hall series Saturday morning with a performance in the Columbia Club. He displayed his unusual gifts as recitalist, improviser, "swing" pianist and musical caricaturist.

As a recitalist, Mr. Templeton showed himself to be a poetic, sensitive player who, as has been said, "makes no concession to affliction." His playing has remarkable assurance, his technique is fluent and his tone sonful. He was heard in compositions of Bach, Brahms, Richard Strauss, Schubert, Chopin and Debussy.

From this group he moved into a field that is almost his exclusive possession today. Pianists, if they improvise at all nowadays, do so in private. But Mr. Templeton's improvisations on themes suggested by the audience recalled the golden days of Bach, Handel, Mozart and Beethoven and his joints of extempore playing with vaunted rivals.

His hearers gave Mr. Templeton five such unrelated notes as A flat, C sharp, B flat, D and G. In this sequence he improvised upon the theme in the styles of Bach, Mozart, Johann Strauss and Gershwin with an ingenuity both amusing and astounding.

Even more of a whimsical tour de force was his combination of four random tunes suggested by the audience into a short, integrated "piece." The amazing concentration required for these feats of impromptu contrapuntal weaving is difficult to imagine. But let any first-rank pianist attempt a coherent pot-pourri of Rimsky-Korsakov's "Flight of the Bumble Bee," Rachmaninoff's Prelude in C Sharp Minor, Gershwin's "Rhapsody in Blue" and "The Merry-Go-Round Broken Down," and he will see what Mr. Templeton was up against.

Gives Informal Program

Even more delightful was the pianist's informal program at a luncheon following the recital. He gave some devastatingly funny impressions of German Lieder singers; a walk down the halls of a music school; "musical portraits" of the luncheon guests; "Home Sweet Home" in the style of Rachmaninoff; and what not.

Alec Templeton cannot be classed among other pianists. Music to him is not a profession or amusement, but a "second sight." One does not feel pity for this afflicted young genius. Rather, he envies him his unique gift, his charming manner and his delightful sense of humor. Undoubtedly this is what Mr. Templeton would wish. (J. T.)

THEY HAVE REUNION

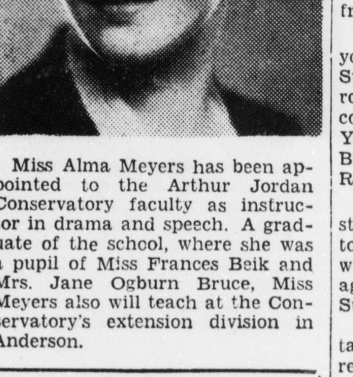
Rigaud, Argentine importation, and Olympia Brada renewed their acquaintance when they met for the first time in five years. Olympia, 12 years old at the time, danced at the premiere of Rigaud's first picture in Paris in 1932.

WRESTLER GETS JOB

Hans Steinko, well-known heavyweight wrestler, has entered another branch of the acting business. He has a role as Tarsus, gigantic pirate, in C. B. DeMille's "The Buccaneer."

APPOINTED

Miss Alma Meyers has been appointed to the Arthur Jordan Conservatory faculty as instructor in drama and speech. A graduate of the school, where she was a pupil of Miss Frances Belk and Mrs. Jane Osburn Bruce, Miss Meyers also will teach at the Conservatory's extension division in Anderson.



WHAT, WHEN, WHERE

APOLLO
"Music for Madame," with Nina Martini and Joan Fontaine, at 11. 1:45, 4:30, 7:30, 10:15.
"Forty Naughty Girls," with James Gleason and Zasu Pitts, at 12:45, 3:30, 6:25, 9:12.

CIRCLE
"This Way Please," with Buddy Rogers, Betty Grable and Ned Sparks, at 11. 1:45, 4:30, 7:30, 10:15.
"On Such a Night," with Grant Richards and Karen Morley, at 12:35, 3:25, 6:14, 9:03.

CIVIC THEATER
"No More Ladies," comedy by A. E. Thomas. Curtain at 8:15.

KEITH'S
Vaudeville on stage, with Saxones, with Warner Baxter and Joan Bennett, at 12:30, 2:30, 4:30, 6:30, 8:30, 10:30.
"Love Takes Flight," with Bruce Cabot and Zasu Pitts, at 12:45, 2:40, 5:35, 7:30, 10:20.

LOEW'S
"Walter Wanger's Voices of 1938," with Warner Baxter and Joan Bennett, at 12:30, 2:30, 4:30, 6:30, 8:30, 10:30.
"London By Night," with George Murray and Rita Johnson, at 11:15, 2:25, 5:35, 8:50.

LYRIC
Vaudeville on stage with Mal Hallett's orchestra, at 1:00, 3:45, 6:30, 9:15.
"Danger—Love at Work," with Jack Haley, Edward Everett Horton and Ann Sothern, at 11:30, 2:00, 5:05, 7:55, 10:30.

OHIO
"Mountain Music," with Bob Burns. Also "Girl Overboard," with Gloria Stuart.

AMBASSADOR
"Souls at Sea," with Gary Cooper and George Raft. Also "The Big Shot," with Gene Kelly.

ALAMO
"You Can't Have Everything," with Don Ameche, Alice Faye, also "Ranger Steps In," with Gene Autry.

FAMOUS WRESTLER

Nat Pendleton won the A. A. U. wrestling championship three times, the Metropolitan title six times and the Olympic championship once.

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Seek Double For Fighter

Warner Bros. Offer Role
Of John L. Sullivan.

Times Special

HOLLYWOOD, Cal., Oct. 18.—If you look like John L. Sullivan, one-time heavyweight champion of the world, in his prime and also have some boxing ability, the Warner Bros. studios would like to hear from you.

And if Warner Bros. agree that you actually do resemble the Mr. Sullivan there'll be a nice, juicy role for you in the new Technicolor production, "Gold Is Where You Find It," starring George Brent, Olivia de Havilland, Claude Rains, and Margaret Lindsay.

For nearly two months now the studio has been looking for an actor to portray the late champion, but without success. Casting offices and agencies, it appears, don't have a Sullivan double on their lists.

Michael Curtiz, director, has talked to a dozen prospects without result.

"Sullivan's moustachioed face is so well known from old photographs it would not do to put someone in the part who does not closely resemble the famous champion," he explained.

"I talked to one man who did look like Sullivan, but he was too fat to play the part. The man I need must have an excellent physique and be a pretty good boxer. He will work in a prize fight at which most of our principals are spectators," he said.

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Augment Jepson Recital Audience

Many music lovers from outside the city are to augment the local audience which is to hear Helen Jepson in the first Martens Concerts recital at English's tonight.

Groups from Crawfordsville, Kokomo and Marion are among the school, college and sorority representatives who have purchased season subscriptions. Other outside subscribers are from Bloomington, Rushville, Madison, Anderson, Muncie, Newcastle, Lebanon, Greencastle, Bedford and numerous other cities.

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