

## Miss Jepson Sings Lyric Repertoire

Blond Soprano Chooses Program With Eye to Charm.

By JAMES THRASHER

A chorus of ecstatic "Ahs," rippling through the audience at English's last night, indicated that Helen Jepson had made a distinctly favorable first impression before she opened her mouth in song.

It was Indianapolis' first glimpse of the blond Metropolitan singer, who opened the season's Matinee concert. And that first glimpse was something of a revelation to those who have lived in a generation of portly operatic sopranos. Miss Jepson's golden hair and regal bearing offer an excuse for the oft-abused title of "diva," by which some far less divine faces and figures have been known.

There is no austerity, however, in the singer's elegant mien. She is all graciousness, and her program was a light one intended, evidently, to charm rather than to move deeply.

### Sings Two Arias

Except for the two familiar arias, "Un bel di" from "Madame Butterfly" and "Ar, fors e lui" from "La Traviata," the recital carried a preponderance of lyric or "whimsical" songs. To begin with, there were Dr. Arne's "Polly Wally" and three French folk songs in arrangements by Sir Arnold Bax and Grant-Schaefer. A group of German Lieder by Cornelius, and the more modern Blech, Korngold and Marx, followed the Puccini arias.

After the intermission, Miss Jepson drew upon the music of Debussy, Hahn, Chabrier and Cana for another French group. And of course there were English songs and numerous encores to round out the program.

Miss Jepson showed herself to be a well-schooled singer, possessing a voice of ample power and even scale within most of its range. Her pronunciation was understandable in all languages the program required, and she phrased with intelligence.

### Singing Lacks Warmth

Yet there was absent the feeling that her interpretations had been warmed at the fire of an inner conviction. And without this quality of inner conviction, the great joy in listening to music is to share an electric enthusiasm or a poignant emotion with the artist. But this demands a great deal from a performer—evidently more than Miss Jepson had at her command last evening.

Robert Wallenborn, who likewise was making his Indianapolis appearance here, proved to be an eminently capable accompanist.

As a solo group he offered Debussy's "Dr. Gradus ad Parnassum," a "Pastorale" by Poulenc, the Ravel Toccata and encores by Debussy, Prokofiev, and delivered them with fluency and forthright musicianship.

### GRIDDERS IN GREASE

Howard Jones' 1937 football squad got in a bit of extra midsummer practice when the three eleven and all the freshman candidates available worked in grid scenes in "Hold 'Em Navy."

### WHAT, WHEN, WHERE

#### APOLLO

"Music for Madame," with Nino Martin and Joan Fontaine, at 11:45, 1:30, 3:30, 5:30, 7:30, 9:30.  
"Forty Naughty Girls," with James Gleason and Zasu Pitts, at 12:45, 2:45, 4:45, 6:45, 8:45.

#### CIRCLE

"This Way Please," with Buddy Rogers, Betty Grable and Bobbi Skovick, at 1:45, 3:45, 5:45, 7:45, 9:45.  
"On Such a Night," with Grant Richards and Karen Morley, at 12:35, 2:35, 4:35, 6:35, 8:35, 10:35.

#### CIVIC THEATER

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

#### INDIANA

"Charlie Chan on Broadway," with Warner Oland, at 1:45, 3:45, 5:45, 7:45, 9:45.  
"The Doctor and the Nurse," with Warner Baxter, Loretta Young and Virginia Bruce, at 12:40, 2:40, 4:40, 6:40, 8:40, 10:40.

#### KEITH'S

Vaudeville on stage with Saxons, at 1:40, 3:40, 5:40, 7:40, 9:40.  
"Love Takes," with Bruce Cabot and Beatrice Roberts, at 12:40, 2:40, 4:40, 6:40, 8:40, 10:40.

#### 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 Murphy and Rita Johnson, at 11:15, 1:15, 3:15, 5:15, 7:15, 9:15.

#### LYRIC

Vaudeville on stage with Mal Hallett's orchestra, at 1:30, 3:30, 5:30, 7:30, 9:30.  
"Danger—Love at Work," with Jack Haley, Edward Everett Horton and Ann Southern, at 11:35, 1:35, 3:35, 5:35, 7:35, 9:35.

#### OHIO

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

#### AMBRASSADOR

"Souls at Sea," with Gary Cooper and George Raft. Also "The Big Shot," with Guy Kibbee.

#### ALAMO

"Western Gold," with Heather Angel. Also "The Shadow Strikes," with Rod La Rouge.

#### DANCE !!!

Tonight  
PAUL COLLINS  
Next Sat.-Sun.  
(2 Days Only)  
CARL (Deacon) MOORE

#### INDIANAROOF

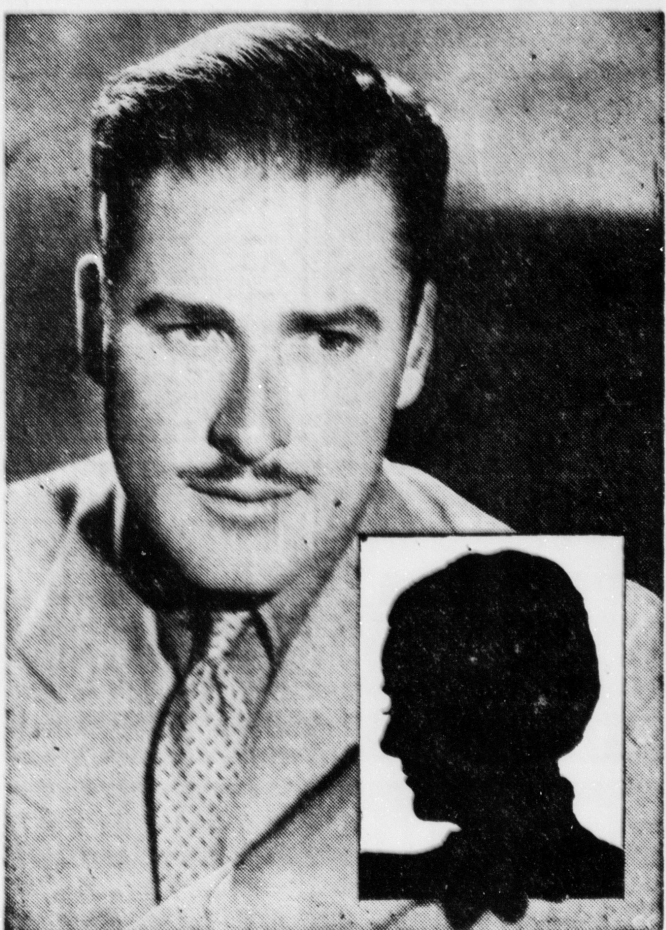
#### 2★APOLLO

Nine MARTINI MUSIC for MADAME—Joan FONTAINE  
FORTY Naughty GIRLS  
JAMES GLEASON  
ZASU PITTS  
25c TILL 6

#### 2★BRIGHTS

6 ACTS VOYVIL 6  
CABOT-LOVE FLIGHT  
15c TILL 5:00  
10c TILL 10:00  
25c TILL 6  
GREATEST SHOW VALUE ON EARTH

## SILHOUETTE CONTEST OFFERS 101 PRIZES TO WINNERS



No. 17

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.)

### RULES--

1. Identify the silhouette (not the photo) which appears daily.
2. Keep all photos and silhouettes and send them together with answers to questions in coupon.
3. Most meritorious 100-word essays, in opinion of local judges.
4. 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.
5. Answers to the question concerning

### 101 SILHOUETTE CONTEST PRIZES

- First Prize—Roundtrip plane trip to Hollywood via American Airlines, with tour of studios.
- Second—\$100 in cash.
- Third—\$50 in cash.
- Fourth—Vacation trip to Chicago via air.
- Fifth—\$25 in cash.
- Sixth—\$10 in cash.
- Next 10 Prizes—\$5 each.
- Next 10 Prizes—\$3 each.
- Next 75—Pair of theater tickets each.

### DR. LOOMIS HERE ON WAY TO EAST

Dr. Clarence A. Loomis, composer and former head of the Arthur Jordan Conservatory theory department, is in Indianapolis this week for a few days before going to New York.

Dr. Loomis has completed the opera based on Stephen Foster's music which J. K. Lilly commissioned in the spring of 1936.

### OHIO

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

### AMBRASSADOR

"Souls at Sea," with Gary Cooper and George Raft. Also "The Big Shot," with Guy Kibbee.

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### TWO ADDED TO SCHOOL FACULTY

Two members have been added to the Burroughs School of Music and Fine Arts faculty, according to announcement by Jane Johnson Burroughs, director.

They are Miss Fanchon Fattig, formerly of the Arthur Jordan Conservatory faculty, who will join the drama and speech department, and

### LOEW'S

NOW-25c To 8  
WARNER  
BAXTER  
JOAN BENNETT  
"VOICES OF 1938"  
Plus Mystery  
"London by Night"

### TONIGHT'S PRESENTATION AT YOUR NEIGHBORHOOD THEATERS

#### EAST SIDE

EMERSON 4630 E. 10th St.  
Double Feature  
"TOAST OF NEW YORK"  
Guy Kibbee "BIG SHOT"

GOLDEN 6116 E. Wash. St.  
Double Feature  
"THREE LITTLE GIRLS"  
Gable-Harlow "SARATOGA"

HAMILTON 2112 E. 10th St.  
Double Feature  
"KNIGHT WITHOUT HONOR"  
"DANCE, CHARLIE, DANCE"

STRAND 3307 E. Wash. St.  
Double Feature  
Mr. & Mrs. Johnson "BORNO"  
"HOT WATER"

Paramount 111 E. Washington  
Comedy—JUNGLE MENACE—Novelty  
"NAVY RIFLES"

BIJOU 111 E. Washington  
Double Feature  
"STEP LIVERLY"  
"CAVALRY"

RIVOLI 3315 E. 10th St.  
Double Feature  
"STELLA DALLAS"  
"HOTEL MAYWIRE"

TACOMA 1020 E. New York  
Double Feature  
"SHE HAD TO EAT"  
"EMPEROR'S CANDLESTICKS"

TUXEDO 1020 E. New York  
Double Feature  
"EVER SINCE EVE"  
Fred MacMurray "EXCLUSIVE"

IRVING 5307 E. Wash. St.  
Double Feature  
"EASY LIVING"  
Pat O'Brien "SAN QUENTIN"

SPEEDWAY 5307 E. Wash. St.  
Double Feature  
"MIDNIGHT MADNESS"  
"GOD'S COUNTRY AND THE WOMAN"

WEST SIDE

HOWARD 2702 W. 10th St.  
Double Feature  
"WEE WILLIE WINKIE"  
"GREAT HOSPITAL MYSTERY"

STATE 2702 W. 10th St.  
Double Feature  
"MR. DODD TAKES THE AIR"  
Comedy—Cartoon

BELMONT 2510 W. Mich. St.  
Double Feature  
"IT CAN'T LAST FOREVER"  
Paul Muni "GOOD FARTS"

DAISY 2510 W. Mich. St.  
Double Feature  
"WEE WILLIE WINKIE"  
"MARKY THE GIRL"

SOUTH SIDE

THE GROVE 2510 W. Mich. St.  
Double Feature  
"THE SINGING MARINE"  
"REPORTED MISSING"

REX 30th at Northwestern  
Double Feature  
"WILD MONKEY"  
"TOPPER"

GARRICK 30th and Illinois  
Double Feature  
"CASE OF THE STUTTERING RISHOR"  
"ROMANCE AND RICHES"

MECCA Noble & Mass.  
Double Feature  
"YOU CAN'T BUY LUCK"  
Mary Brian "NAVY BLUES"

Stratford 2510 W. Mich. St.  
Double Feature  
"SOLDIER AND THE LADY"  
"RIO GRANDE RANGER"

DREAM 2510 W. Mich. St.  
Double Feature  
"WEE WILLIE WINKIE"  
Patsy Kelly "PICK A STAR"

## Film Writing Uncrowded, Author Says

New Book Describes Movie Story Selling With Shrewdness.

Don't come to Hollywood! Such is the humane advice frequently stressed by those who already have "made the grade" or have returned to their homes, disappointed. No one need be told that the ranks of aspiring screen actors are hopelessly overcrowded. Yet there seems to be at least one fruitful cinematic field still open to those who prefer a sizable pay check to "glamour."

This field is that of screen writing, and the rather surprising information of its opportunity is contained in Frances Marion's book, "How to Write and Sell Film Stories" (Covici, Friede).

Miss Marion probably is as well qualified as anyone in Hollywood to write on this subject. For some 20 years she has been a consistently busy and successful author and adapter. She knows all the angles of this branch of the writing game, and she imparts her information without stint in this new work.

Interests Ordinary Readers

To the budding writer the information should be invaluable. To the reader whose interest is chiefly of an audience variety, the book is of interest. Though the daily doings of the stars are common property, too little is known of the other important "backstage" activities in this giant industry.

Miss Marion treats a great many production angles in the course of her book. She touches upon picture costs, titles, suitability of stories to the camera, and other necessary items. She deals at length with characterization, plot, dialog, dramaturgy, censorship, and so on, in separate chapters. There also is information on authors' rights, plagiarism, censorship and the channels through which stories are sold, including a list of accredited agents.

Has Shrewd Remarks

The book is salted with a good many shrewd observations on the movies, the people who make them and we who see them. Regarding

ENGLISH, 3 DAYS

REG. THURS., OCT. 21—SAT. SAT. ALFRED DE LAGRE JR., presents the Comedy Hit by Mark Reed

Yes, My Darling Daughter

9 MONTHS ON BROADWAY WITH FLORENCE REED

SEATS NOW ON SALE EVEN, \$2.75, \$2.50, \$1.45, \$1.10, 55c. Mat. Mat., \$2.20, \$1.65, \$1.10, 55c. Incl. Tax

## DRAMA RUNS IN FAMILY

The oft-predicted "vehicle" that Owen Davis, playwright, is going to write for Owen Davis Jr., actor, seems as far away as ever.

For the younger Davis will be at English's Thursday night in a leading part of "Yes, My Darling Daughter," while his father will be watching the progress of "Virginia," the Rockefeller's Colonial colossus at the Center Theater, New York. The elder Davis collaborated with Laurence Stallings in writing—and re-writing—the early American epic.

It would seem that young Owen should be able to find some made-to-order theatrical garment for his talents. For his brother Donald, as well as his father, is a dramatist. In fact, young Owen himself planned to follow in the paternal footsteps. He enrolled in Prof. Baker's famous playwriting class at Yale. But he left later to enter the American Academy of Dramatic Art, where actors are made.

### Playwright Before Parent

Owen Jr. got his first part, a walk-on, in "The Barker." His first speaking role was in "Carry On," which his father wrote. The young man read it and said it had a role he should play. The elder Davis, playwright first and parent afterward, said he didn't think so. Further, he said he would not use his influence with the play's producer.

But young Owen apparently needed no assistance. He got the part through his own efforts. These efforts were so successful that his father relented. Since then son Davis has appeared in several plays. He is represented by the star in a ready-made part.

Owen Jr., being handsome as well



Owen Davis Jr.

as talented, has had his fling at Hollywood. He appeared in "All Quiet on the Western Front," "They Had to See Paris," and other films of greater or lesser degree. He tore himself away, however, and beat this season's general exodus of screen stars to Broadway by about a year.

Now he's doing very well in the Mark Reed play which will bring him here along with Florence Reed, Agnes Doyle and Lawrence Grossmith.

### Bomar Cramer To Open Season

Bomar Cramer, Indianapolis pianist, is to open the Matinee Musical concert season with a recital in Ayres Auditorium on Oct. 20, 3 p. m.

This is to be Mr. Cramer's fourth annual appearance on the society's programs. Last year his program was made up of the entire list of Chopin études.

### LYRIC Stage

Dance—Conjuring—Synchronizer

MAL HALLETT

and his ORCHESTRA Plus other Acts

SCREEN

THE SOUTHERN HALEY

BOLAND HORTON

DANGER LOVE AT WORK

25c to 50c

Swing those wedding chimes!... Bill and Myrna are saying "I do!"... with a laugh for every kiss... You'll guffaw till you're blue in the face!... Is it fast-and-furious? Brothers and sisters, you have never seen the like! It's madder and merrier than any comedy hit you ever dreamed of!

Light Action! Comical! And then—the wildest scene in all comedy history!

What a way to win a girl—watch Bill Powell!

Myrna LOY

Double Wedding

WITH FLORENCE RICE • JOHN BEAL  
JESSIE RALPH • EDGAR KENNEDY

Screen Play by Jo Swerling • A Metro-Goldwyn-Mayer Picture  
Directed by Richard Thorpe • Produced by Joseph L. Mankiewicz

STARTS FRIDAY

LOEW'S

2ND FEATURE  
Council For Crime  
OTTO KRUGER