

Grace Moore Here in New Musical Film

'I'll Take Romance' Opens At Loew's; Jackie Cooper Returns.

By JAMES THRASHER

Grace Moore, who brought opera arias to the movie public and made them like it, is back again at Loew's this week in another musical picture called "I'll Take Romance."

This picture isn't much different from Miss Moore's other starring efforts, except that the picture's title doesn't contain the word "love." Once again she sings familiar operatic music in a pleasing and palatable manner. And once again there are songs of a more fleeting, if little more popular, nature for those who insist on being able to understand a song's words, such as they are.

Included in the supporting cast are Melvyn Douglas, Stuart Erwin, Helen Westley and Margaret Hamilton. It is most gratifying to see Mr. Douglas cast in a light-comedy role once more, for he can do such things in an easy and ingratiating way.

Begin As A Star
As a slight change in procedure, Miss Moore already is a Metropolitan Opera star when the picture opens. For some reason or other she doesn't want to sing in Buenos Aires, though she has a contract to do so. Accordingly, Jim Guthrie (Mr. Douglas), a North American living in the Southern city, is dispatched to New York to do something about it.

He has great trouble seeing the lady, but eventually scores some telling blows through his charming manners. Through it all, Mr. Erwin should amuse you as the rather baffled alter ego.
By a friendly kidnapping, Jim gets Elsa (that's the star) on the boat to Buenos Aires. But she discovers he's only been courting her in the interests of Argentine music and sings mad. To spite him, she sings anyway. And, convinced of his true love, she turns the tables and kidnaps him. In fact, the narrative's firm texture goes a little spongy in the last lap.

The opera sequences are well handled and recorded, and for good measure, Miss Moore throws in "She'll Be Comin' Round the Mountain." In fact, it's a typical Grace Moore picture.

Jackie Cooper Back
In the other ring at Loew's you may see Jackie Cooper performing as a tough little East Side New York hoodlum in "Boy of the Streets." This picture can be recommended.

It is patterned after "Dead End," and the fact that it isn't another "Dead End" need not count very heavily against it. For it shows young Mr. Cooper as an accomplished actor. It underlines a social problem that still needs attention, and in a dramatic, entertaining way.

The admiring son of a blushing, worthless father tries to emulate his sire by being "boss" of a gang of younger boys. When he finds his father's real nature, he becomes bitter and disillusioned, and turns gangster.

There are other good performances by Maureen O'Connor, another juvenile; Marjorie Main, the gangster's mother in "Dead End," and Robert Emmett O'Connor as the corner cop. The ending is a happy one.

WHAT, WHEN, WHERE

APOLLO

"Hollywood Hotel," with Benny Goodman, Dick Powell, Rosemary Lane, at 11:25, 2:45, 5:45 and 8:30.

"The Jury's Secret," with Fay Wray, at 11:25, 2:45, 5:45 and 8:30.

CIRCLE

"I Met My Love Again," with Joan Bennett, Henry Fonda, at 12:01, 2:31, 5:01, 7:31 and 10:01.

"Crashing Hollywood," with Lee Tracy, at 11:15, 2:45, 5:15 and 8:45.

INDIANA

"Happy Landings," with Sonja Henie, Don Ameche, Jean Harlow, at 11:30, 2:30, 5:30 and 8:30.

"March of Time," featuring "Inside Nazi Germany-1938," at 11:30, 1:30, 4:30, 6:30 and 9:30.

LOEW'S

"I'll Take Romance," with Grace Moore, Melvyn Douglas, Stuart Erwin, at 12:45, 2:30, 4:30 and 10:15.

"Boy of the Streets," with Jackie Cooper, at 11:15, 2:30, 5:30 and 8:30.

LYRIC

Vaudeville, with Monte Blue, Mary Dees, on stage at 1:10, 3:50, 6:40 and 9:30.

"Swing Your Lady," with Humphrey Bogart, Frank McHugh, Weaver Brothers and Elvira, on screen at 11:31, 2:11, 5:01, 7:51 and 10:21.

KEITH'S

"It's Love," with Betty Davis, at 11:30, 2:30, 5:30 and 8:30.

"West of Shanghai," with Boris Karloff, at 11:30, 2:30, 5:30 and 8:30.

AMBASSADOR

"The Firefly," with Jeanette MacDonald, at 11:30, 2:30, 5:30 and 8:30.

"Partners of the Plains," with William Boyd and Leo Carrillo, at 11:30, 2:30, 5:30 and 8:30.

ALAMO

"Partners of the Plains," with William Boyd and Leo Carrillo, at 11:30, 2:30, 5:30 and 8:30.

DANCE !!!

Tonight Johnny Burkhardt's N. B. C. Orchestra 40c All Evening

Next Tuesday Ladies' Night

Indiana Roof

Robt. Young-Jas. Stewart Lionel Barrymore Richard Dix "It Happened in Hollywood"

Starting at Our Famous Midnight Show Tonight

THE GAY New Yorkers

FEATURING A Lucille Abbey

THE TWO High-Stepping Blondes

A NIFTY CHORUS OF SINGING AND DANCING

Mat. 2:15 Two Shows at Night, 7 and 9. Continuous on Sunday

Get Up a Party and Attend Our Midnight Show Tonight

THEY WELCOME MONTE BACK



Four girls from the Soldiers and Sailors Orphans' Home in Knightstown are shown here chatting with the institution's most distinguished alumnus, Monte Blue of the movies, who is appearing at the Lyric.

Film Veteran's Informal Manner Wins Friends

Monte Blue is really "back home again in Indiana" for his Lyric stage appearance this week. The tall and husky film veteran was born over on Bloomington St., spent 11 years in the Knightstown orphanage, where he has spent 26 years.

There are few, if any, actors or directors with so many years of consecutive cinema service to their credit. But Mr. Blue has acquired informal and unassuming. He makes no effort to give a dramatic performance, and he seems genuinely glad to be back here again. The opening audience yesterday gave him a royal welcome.

With Mr. Blue is Mary Dees, Jean Harlow's stand-in who completed the late star's part in "Saratooga." From the audience, Miss Dees looks surprisingly like her former employer. She also is reminiscent of Miss Harlow in a brief excerpt with Mr. Blue from "Blonde Bombshell."

Most of their act, however, is taken up by a conversation before the public-address microphone.

There are other acts, of course.

IN NEW YORK—By GEORGE ROSS

Picketing the Picket May Be New Union Wrinkle; Kostelanetz Is Ace Air Passenger.

NEW YORK, Jan. 29.—The next thing you know you'll be seeing a sandwich man strolling alongside a picket with his signboards blaring forth the information that:

"This picket is unfair to organized pickets—Picket Local 1000."

You see, New York's pickets are threatening to organize their own picketing back and forth on unsympathetic pavements in the interests of belated labor, was complaining as how he didn't think the pickets were paid enough, worked good enough hours, or were given proper protection from the police and pneumonia.

Our informant, distressed at the moment no doubt by athlete's foot, didn't belong to the union for whom he was doing sentry duty and . . .

"A funny thing about it," said he, "they're trying to get 52 cents an hour and I'm getting paid only 30 cents an hour. And they want an eight-hour day and I'm going a full nine."

Of all the aerial-minded public entertainers, Andre Kostelanetz, whose name is linked with radio, screen and Lily Pons, seems to stay up in the air longest. Four commercial air lines, computing his flying activities for the past year, find that Mr. Kostelanetz has journeyed 136,000 air miles during 1937. That's more mileage than any other paying passenger has flown in an equal length of time. Most of these aerial junkies are necessary if Mr. Kostelanetz is to keep abreast of his radio and film work and he now makes excursions from coast to coast as casually as if he were commuting from his office in Manhattan to Jackson Heights.

There's a young lady around town with 10 names who is wondering which combination to use in free lance writing. She is Mrs. (take a long breath) Mrs. Virginia Cogswell Patterson Freiberg Stark Seeger Gilbert Kahn Gould-Porter. The

lady, an attractive redhead of 30, started life as Virginia Cogswell, won a Georgia beauty contest in her teens and acquired eight husbands thereafter. Having just been divorced from Spouse No. 8, she was delighted to learn that Spouse No. 3 had left her \$100,000 and a title—Baroness von Freiberg—on his death in Germany. The Baroness said she wasn't going to let the windfall distract her from a writing

career. If she can find a way of getting space rates for her byline. The impression seems to be growing among those musicians who ought to know that Swing is on the way out. The latest to express this belief is Fats Waller, the 250-pound Negro pianist, whose throaty voice and eccentric rhythms have made him a fortune. Some of the band leaders whose stock in trade is sweet music might have their own axes to grind in predicting the demise of the current Tin Pan Alley craze, but Fats does not fit into this category. "The band leader who can tag the new fad will make him- self a mint," said Fats. "It might be Hawaiian music, but I can't say."

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Wanger Gets Second Hit In Circle Film

'I Met My Love Again' Is Intelligent Story of Roaring Twenties.

Walter Wanger has done it again with "I Met My Love Again," this week's attraction at the Circle. By "doing it again," the producer has accomplished what he said he hoped he would in a recent radio interview. Mr. Wanger, when asked for his working formula, stated that he used the system of the famous writer, Willkie Keeler, who "hit them where they ain't." Mr. Wanger went on to say that he tried not to be afraid to take a chance, as he did in "Private Worlds."

Again placing Joan Bennett in a leading role, he has taken his chances, and now they don't seem to be such long ones after all. For "I Met My Love Again," in spite of its title, is a fine, intelligent picture. Mr. Wanger has worked over very familiar ground and he has managed to turn up something new and refreshing. Viewing the play as a whole, it does not seem so much a question of taking chances, but rather, one of making few concessions to the picture makers' Talmud.

Scene Is on Campus
"I Met My Love Again" is a story of the impulsiveness and the impatience of that recent period in our history now known as "The Roaring Twenties." The scene is the campus of a small Vermont college, and, as Mr. Wanger stated with some pride in his voice, there isn't a 40-year-old freshman in sight.

Julie (Miss Bennett) is engaged to marry Ives (Henry Fonda), the son of a famous biologist and a promising student in his late father's branch of science. And then one night Julie does one of those things that neither she nor anyone else could ever explain. She marries a total stranger and runs away to live in Paris. Ives is left to wonder why and finally resigns himself to having been jilted.

Julie's husband turns out to be a very gallant, but very drunken and worthless person. During the 10 years of their marriage, in which they have a child, he refuses to even try to write the "grainy American novel" he has promised her. Then one night he is killed in a mock duel with a friend.

Returns to America
Acting on another impulse, Julie goes back to America, hoping to see Ives again. She finds him a successful, but very bitter person. He refuses to see her.

Unknown to either of them, however, the past is about to repeat itself. One of Ives' students has fallen in love with him and is planning to do something more flagrantly impatient than Julie had done.

That is the situation in which the picture ends.

As for the taboos, Mr. Wanger is supposed to break, he ignores them rather than consciously circumventing them.

Miss Bennett and Mr. Fonda are natural and charming. They have never been seen to better advantage. Much of the credit, of course, must go to Arthur Ripley and Joshua Logan, the directors, and to David Hertz, the author, for their highly important parts in the production.

You will most certainly enjoy the performances of Dame May Whitty, as Julie's Aunt William, and Louise Platt, as the "other girl." They both

characters find themselves and it is a pleasure to see impulsive thoughtlessness given a sounder drubbing as such in a motion picture. There is cause for rejoicing when someone with authority labels it "selfishness," which it very often is. This is typical of "I Met My Love Again." It is shocking to think that simple, forthright thinking should appear daring, but there it is. For instance, Miss Bennett is not a great dramatic actress, nor does she pretend to be. However, it would appear that Miss Bennett is a willing worker with whom to place her confidence. Consequently, she manages to give a highly convincing performance. Again, the story probably will never hold the attention of the oddity hunters. But human stories never do.

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Loew's
NOW 25c to 60c
Bal. 30c after 6
Grace Moore
I'LL TAKE ROMANCE
Melvyn Douglas
Jackie Cooper
COOPER
IN "BOY OF THE STREETS"
AND MICKEY MOUSE

15 T. 6 P.M. ALWAYS A GOOD SHOW

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EATING SCENE IN ROOM SERVICE



This is the already-famous "eating scene" from "Room Service" which is coming to English's for three evenings and a matinee beginning Thursday. The players, left to right, are Michael Dalmatoff, Mary Cheffey, Reed Brown Jr., Clinton Sundberg and James Lane. Authors John Murray and Allen Boretz and Producer George Abbott are said to have achieved a season's high in farcical situations simply by pursuing the ancient premise that people look funny when they're eating.

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AID TREND
The Hawaiian trend, already evident in the opening of native restaurants, popularity of native songs and color in clothes, is given further local impetus in "Hawai Calls," Bobby Breen's latest musical.

MOVIE TO THE APOLLO
BALCONY SEATS 30c after 6 P.M.
BENNY GOODMAN & HIS SWING BAND
LOVELLA PARSONS
JOHNIE DAVIS
DICK POWELL
ROSEMARY LANE
NUGEN NEBERT
and THE HOLLYWOOD HOTEL PROGRAM
The Jury's Secret
Kent Taylor-Fay Wray-Jane Darwell

BALCONY SEATS 30c after 6 P.M.
SONJA HENIE
DON AMECHE
happy landings
MARCH OF TIME
Offers uncounted
Nazi Expose film!

Friday FREDRIC MARCH
in GILBERT & SULLIVAN
THE BULLCANEER
CIRCLE

BALCONY SEATS 30c after 6 P.M.
BENNETT
FONDA
I'M MY LOVE AGAIN

BALCONY SEATS 30c after 6 P.M.
LEE TRACY
CRASHING HOLLYWOOD

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