

MOVIES

By HARRY MORRISON

New Bills Opened at Theaters Here;
Ozzie Nelson Orchestra Plays Lyric

APOLLO—\$1000 a Touchdown, with Joe E. Brown and Martha Raye. Also Full Confession, with Victor McLaglen, Sally Eilers and Joseph Calleia.

CIRCLE—All Quiet on the Western Front, with Lew Ayres, Slim Summerville, Louis Wolheim and Beryl Mercer. Also The Underdog, with Gloria Jean, Virginia Weidler, Margaret Lindsay and C. Aubrey Smith.

INDIANA—The Old Maid, with Bette Davis, Miriam Hopkins and George Brent. Also Everybody's Hobby, with Irene Rich and Henry O'Neill.

LYRIC—Ozzie Nelson and his Orchestra on stage with Harriet Hilliard. Also Indianapolis Speedway, with Pat O'Brien and Ann Sheridan.

INDIANA

The Indiana Theater this week presents moviedom's No. 1 actress in what is likely to be called one of the outstanding movies of this year, The Old Maid.

The movie is outstanding because of a heart-breaking performance by Miss Davis, a story that pulls no punches, just so everything will come out all right, and a supporting cast that handles each part the way it should be handled.

"The Old Maid" tells the story of two cousins living with their grandmother in Philadelphia at the beginning of the Civil War.

It follows their lives for the next 20 years. During this time one has an illegitimate child, the daughter of the other's jilted suitor. The two cousins live together, one a widow, the other unmarried, in the widow's home.

During these years the mother has never told her daughter of their relationship. Meanwhile, little by little, the other has weaned the affection of the daughter away from the mother.

At last the mother, known to all as Aunt Charlotte, is "The Old Maid," despised by most of the family, hated by some, and respected by a few who know her secret.

Miss Davis as the Old Maid, never has an uncertain moment in the portrayal of her part. Every act, every movement of the hands and body, show her to be a fine actress.

No less good in her part as the other cousin is Miriam Hopkins. She is a shallow, biting creature who hamsters at her cousin, driven on by a hatred she hides so beautifully that not even the family doctor can detect it.

Not once does Miss Davis appeal to the audience by any artifice for support in her predicament. Continually she makes us feel that she is watching something real happen. This blinding, hateful thing that has happened to her is something that cannot be helped.

There are lighter moments in the picture, not much humor, but the delightful, naive child Miss Davis can be to perfection shines through.

The other picture is Everybody's Hobby. It is quite entertaining with some catchy lines and some good work by Irene Rich and Henry O'Neill.

CIRCLE

The re-make of "All Quiet on the Western Front" is substantially the same as the original picture. The difference lies in a new prologue of events leading to the invasion of Poland and a commentary that runs through the film.

At intervals the original dialog fades out so that commentator may punch home points the movie is making.

The original continuity has not been destroyed or even impaired. Its thrusts are vital arguments against war, it questions war's efficacy, it details war's suffering, it

LYRIC

Ozzie Nelson presents his favorite singer, Wife Harriet Hilliard, with his orchestra on the Lyric stage this week.

Ozzie and Harriet put on a dramatic yesterday of "Two Sleepy People" that had the house clamoring for more. And when she sang "Here Comes the Captain," the audience was right there waiting.

Mr. Nelson's orchestra indicated that it hasn't changed a bit since the last time it was here. People weren't dancing in the aisles, but there wasn't a quiet toe to toe.

Ozzie has accumulated a series of acts to go with the orchestra. One is a lad who has adopted the old Will Rogers technique of tossing a rope amid a tumbling fire of jokes. His name is Don Cummings and he can do all the things he claims to be able to do with his mouth.

There's a pair of strong men with a balancing act who call themselves Les Ghezzis. There isn't much point in mentioning all the things they do because you wouldn't believe it. You have to see it.

Ozzie also introduced a little girl from Ft. Wayne, Rosanne Stevens, who has definite ideas about swing and the dipsie-doo.

The other act on the program is a tumbling act. Its main feature is a couple of backward somersaults on a table.

The movie is Indianapolis Speedway, with Ann Sheridan and Pat O'Brien. The story, of course, is about the 500-mile race. Miss Sheridan is beautiful, Mr. O'Brien is snappy, and the right man wins the race.

APOLLO

Owners of moviedom's biggest mouths are co-starred in \$1000 a Touchdown, the Apollo's current feature.

The mouths belong, of course, to Joe E. Brown and Martha Raye. Fundamentally, the picture is like most of Brown's—except "A Midsummer Night's Dream." Yet there are moments when it threatens to become another "Hold That Coat" the John Barrymore vehicle which spoofed football pictures and Louisiana politics so beautifully.

Take note of the fact that not once does the male star give vent that bawhoo bowl without which Joe E. Brown, unfortunately, is supposed not to be Joe E. Brown.

Second, he is not the bashful yokel who suddenly turns hero. Instead he is the scion of a great theatrical family, bearing the triple-threat histrionic name of Marlowe Marlowe Booth. His sole affliction is that he gets stage fright and is struck dumb by the sight of more than a dozen persons in audience assembled.

Miss Raye, her hair bleached to ashene bloneness for the occasion, also has an affliction—two, in fact. A bankrupt university and a skin-flint banker who threatens to foreclose.

So she and Mr. Brown turn the university into a dramatic school, whose main courses are romance and football. They buy and entice 11 all-American players to their school, and whip up a team with no substitutes.

Mr. Brown serves double duty as the tongue-tied university president and the football coach who never has seen a game. Before the inevitable final touchdown can be made in the inevitable final minute of play, events unfold like an unscripted communiqué from a pipe dream.

The Apollo's second picture, "Full Confession," resembles "The In-

THE DELLS

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229 N. Ill. 15c Till 8:30-2a After Dancing Nightly Except Monday Hal Bailey's Orchestra

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CRYSTAL PALACE 229 N. Ill. 15c Till 8:30-2a After Dancing Nightly Except Monday Hal Bailey's Orchestra

THE INDIANAPOLIS TIMES
ANNA NEAGLE MAKES AMERICAN DEBUT

Anna Neagle makes her first American screen appearance as the heroine in Edith Cavell, who was shot as a spy in Belgium during the World War. Here she is without emotion, drab yet vibrant.

Her first American appearance was as a chorine in C. B. Cochrane's "Wake Up and Live," the Broadway hit. Here she was a toe dancer. "Nurse Edith Cavell" opens Friday at the Circle Theater.

NEIGHBORHOODS

Finalists Named in Talent Revue and Tour Will Get Under Way Next Week.

FINALISTS HAVE been announced in the World Fair Talent Revue and they will tour the Oriental, St. Clair, Uptown and Ritz Theaters next week.

They are Chuck Baker, trumpet; Merlin and Martha Metcalfe, singer; Dick Carson, xylophone comedian; accordion team; John Izor, xylophone, and Allan Guthrie, tap dancer.

They were chosen on the basis of audience applause at the above theaters. There have been several weeks of elimination.

The winner will be named by the official bulletin that day is:

"All Quiet on the Western Front."

The other picture marks the debut of Gloria Jean, an 11-year-old who looks as if she will be able to take the place vacated by Deanna Durbin.

For a newcomer she is a "natural." She acts as if she were born.

One by one they die. The survivors get hungry and dirty and when they laugh they do it with the corners of their mouths turned down.

Soon Paul is left at the front line. He used to love butterflies. He reaches for one, alone in No Man's Land. There is a French sniper.

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