

MOVIES

'Doctor Takes a Wife' Proves Good Medicine for Laughs

CIRCLE—"Buck Benny Rides Again," with Jack Benny, Ellen Drew, Eddie (Rochester) Anderson, Andy Devine. Also "Opened by Mistake," with Charlie Ruggles, Janice Logan (second week).

INDIANA—"If I Had My Way," with Bing Crosby, Gloria Jean, Charles Winninger. Also "Enemy Agent," with Richard Cromwell, Helen Vinson.

LOWE'S—"The Doctor Takes a Wife," with Loretta Young, Ray Milland, Reginald Gardner, Gail Patrick. Also "Two Girls on Broadway," with Lana Turner, Joan Blondell, George Murphy.

LYRIC—"Dark Command," with Claire Trevor, John Wayne, Walter Pidgeon, on screen. Also "Variety Revels," with Paul Remos and Toy Boys, Three Swifts, Aunt Jemima, on stage.

Loew's

In the wake of the headlines, you may feel that what you and the country need right now is a little laughter by way of an antidote. In that case "The Doctor Takes a Wife" is what the doctor ordered.

Here is an amiable taffy puffy, somewhat drawn out but distinctly diverting. Some of the gags are as old as the plot is preposterous, and the slapstick mood becomes too, too madcap upon occasion. Still and all, there's a good cast, bright lines and a couple of devastating situations.

The plot is set up when a young doctor gives a lift to a thoroughly unpleasant, man-hating young authoress whose "Spinners Aren't Spinach" is a best-seller. The two quarrel all the way from somewhere in Massachusetts to Greenwich, Conn. There a confused urchin ties a "Just Married" sign on the doctor's, not the newlyweds', car. On such chance happenings are empires won and lost, and movies built.

The quarrel continues in the young lady's apartment. The doctor gets drunk, then drunker. The press rushes in, vaults over the young lady's denial and espies the doctor, trouserless, in the bedroom. The situation, though blameless, is delicate.

About all that the plot needs to slip into high gear are a couple of excuses for keeping up an appearance of the sham marriage, and the presence of an irate fiancee. These are provided, and things get to rolling.

Rubie shot the works in the rest of the casting. They brought in Roy Rogers, who usually takes singing cowboy leads, and George Hayes, the all-talking version of a living sleeping-bag. And they took another leading man in the person of user-ho in the "B" pictures, Walter Pidgeon, and made a villain out of him.

Has Civil War Setting

The movie is big. It presages more of the promise Republic has been threatening in its move to take over some of the prestige that usually has gone to the bigger studios.

The movie tells the story of border troubles in Kansas in the days preceding and during the Civil War.

Mary McCloud (Miss Trevor) lives at Lawrence, Kas., with her banker father (Porter Hall) and her brother, Fletch (Mr. Rogers). Violence has begun to break out between the proponents of slavery and freedom, there to vote the territory into the Union according to their precepts.

Two men love her, Will Cantrell (Mr. Pidgeon) is a mild schoolteacher. The other is Bob Seton (Mr. Wayne), an illiterate Texas cowboy, who defeats Cantrell for the job of town marshal.

Embittered, Cantrell turns his coat and becomes leader of a band of guerrillas. They overrun the country and Cantrell, hiding his identity, becomes rich and succeeds in marrying Mary when she believes that Seton doesn't love her, when he refuses to let her brother, who has shot a man in a slavery dispute, escape from the territory.

Cantrell Is Exposed

Cantrell doesn't let Mary know what his business actually is. When she goes to him, because all the townsfolk are talking about him, she discovers he is an opportunist and a traitor to both sides. She escapes, with the help of Seton.

On a first hearing there were some impressive features of Miss Payne's Ballade. Particularly noteworthy are the economy of thematic material and the ingenuity of its development. There is everywhere an avoidance of the obvious in the mildly astringent harmonies. Miss Payne has scored the work to give the solo instrument due prominence, and has brightened the orchestral background to compensate for the viola's rather somber tone.

The general mood is rhapsodic, perhaps a bit melancholy. It is a thoroughly melodic work, though its melody is not exactly orthodox. And it proclaims throughout its measures the fact that its composer possesses an original mind and a remarkably fluent command of orchestral writing...

All these are first impressions. What another performance might reveal must wait upon a second hearing.

MUSIC

By JAMES THRASHER

Festival Concert Proves Ours Is Orchestral Nation

OURS IS AN ORCHESTRAL AGE and an orchestral nation, one is led to conclude after hearing the three programs in the Jordan Conservatory's Festival of American Music, which closed last night with a concert in the Murat.

The conclusion may be a hasty one. Yet the music heard last evening, all of which employed full orchestra, far surpassed the solo and chamber compositions heard in the festival's previous concerts.

And the works which Fabien Sevitzky chose for these programs may be considered representative. So it seems safe to say that the orchestra is the 20th Century composer's chief inspiration, as the piano stimulated creators of a hundred years ago and the string quartet the musicians of the 18th Century.

Mr. Sevitzky conducted the Jordan Conservatory Orchestra and the Jordan-Biller Chorus last night in a program of uniformly high merit. If there were no two masterpieces, neither would there any and stretches. Of the eight numbers played, three were given their first Indianapolis performance, while one was having its first performance anywhere. This was the Ballade for Viola and Orchestra by Harriet Payne, in which the composer took the string quartet the musicians of the 18th Century.

Also on the program were Du-bensky's "Tom Sawyer" Overture, Paul White's "Voyages of the Mayflower" and, as an addition to Henry Hadley's "Ode to Music," and "Noel" and "Jubiles," two of the Symphonic Sketches by George Chadwick.

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To comment upon all the music would certainly drag this discussion out to undue length—and anyone who sat throughout last night's generous program will appreciate a little brevity. But the subject cannot be left without some general praise to the Jordan orchestra's performance under Mr. Sevitzky's baton, and to the conductor himself, who brought the young players to a satisfying state of competence and led them with unflagging diligence.

Last of all, there should be a paragraph of congratulation to all those connected with this series of American programs. The advantages and disadvantages of such an event are obvious but the point is that there has been a willingness to plan, prepare and present these evenings free of charge.

Those who took advantage of the Jordan's general double-bass know considerably more about American music today than they did before Wednesday. True, some of the music was scarcely worth preparing or listening to, but last night's concert redeemed most of the previous sins.

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D'MILLE'S RAIN GAG BACKFIRE

HOLLYWOOD, May 11 (U.P.)—Producer Cecil B. DeMille admitted today that his latest publicity stunt had been too much of a success. He brought 20 Navajo Indians to town for movie parts and asked them as a gag, to pray for rain. The tribe has been drought stricken for seven years.

The Indians besieged their rain god for a storm. It stormed so hard that four companies on location in Southern California and Arizona abandoned filming of pictures.

GORDON BINKERD TO GIVE RECITAL

Times Special

FRANKLIN, Ind., May 11—Gordon W. Binkerd, piano instructor at Franklin College, will give a recital of music from Bach to Schoenberg in the college chapel at 4 p.m. tomorrow.

Other composers included in Mr. Binkerd's diversified list are Brahms, Chopin, Granados, Mendelssohn, Satie, Prokofiev and de Falla.

His ovation was entirely merited, for her playing had all the ingredients which the music requires. Sure fingers, a sparkling bravura, clarion tone, and a style which could be heroic, sprightly and lyrical by turn. The Mac-

millan takes her East to the home of her uncle, who doesn't want to be bothered with a niece, and brushes them off like a trio of bill collectors.

They go to another family of the same name who live at the same number on the same street in the other side of New York and are welcomed enthusiastically. This family is that of Gloria Jean's great uncle and the other one was only her uncle.

Great Uncle (Charles Winninger) is a broken down vaudevillian. He loves the little girl and she loves him. With the aid of Bing, El and Gloria Jean, the family takes over a broken down restaurant and make a grand success of it.

It All Ends Happily

The entertainers are all broken down vaudevillians. It's all a lot of fun and as El Brendel says, "Isn't this wonderful? It all ends happily!"

The other movie is "Enemy Agent," in which Helen Vinson takes the role of a Government agent. Aided by Richard Cromwell, Marjorie Reynolds and Robert Armstrong, she outwits everyone, including Philip Born, an enemy spy. (H.M.)

STOKOWSKI PLANS NYA TOUR AUDITIONS

WASHINGTON, May 11 (U.P.)—Stokowski, noted orchestra conductor, wired the National Youth Administration from Hollywood today that he will proceed with auditions which the NYA has arranged in connection with his plan to form an American Youth Orchestra for a tour of Latin America.

DANCE TONIGHT—SUNDAY LEE DIXON

Lee Dixon and His Duke University Orch.

Ladies 40c.

Sunday "Admission" 40c.

TOM DEVINE'S MUSIC HALL

ILLINOIS & MICHIGAN

WESTLAKE

BEACH TERRACE

Louie Lowe's Orch.

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243, 5:45 and 8:35

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