

MOVIES

Indiana: 'They Knew What They Wanted'
Lyric: It's Tommy Tucker Time This Week

CIRCLE—"Seven Sinners," with Marlene Dietrich, John Wayne, Broderick Crawford, Mischa Auer. Also "Slightly Tempted," with Hugh Herbert, Peggy Moran.

INDIANA—"They Knew What They Wanted," with Charles Laughton, Carole Lombard, William Gargan, Harry Carey. Also "I'm Still Alive," with Kent Taylor, Linda Hayes.

LYRIC—Tommy Tucker and his orchestra, on stage. Also "Tugboat Annie Sails Again," with Marjorie Rambeau, Alan Hale, Jane Wyman, Ronald Reagan.

Indiana

"They Knew What They Wanted" is the boldest theme that the movie has tackled since "Primrose Path." And in fairness to the producers (particularly the screen playwright, Robert Ardrey) it should be stated that they have done a splendid job of retaining the meaning and spirit of the late Sidney Howard's Pulitzer Prize play, while keeping the screen version within bounds of the Production Code.

The play, for those unfamiliar with it, deals with the wealthy, good-hearted, though illiterate, Italian grape grower in California who woos his bride by letter after one glimpse of her in a San Francisco restaurant.

All the complications center about the foreman of Tony's ranch. Joe is handsome. And the fat, aging Tony sends Joe's picture to Amy, fearing that one glance at his own likeness will frighten her away.

That's the first complication. Then Tony breaks both his legs at a "esta" the night Amy arrives. And while he's convalescing, Amy finds, at least on one occasion, that Joe's attraction is more powerful than her loyalty or better judgment.

The upshot is that Amy discovers she is to have a child the day before she is to be married to Tony, who is just getting about on his wobbly legs after two months. And, after Tony's anger has subsided, he decides that he wants to marry Amy anyway and rear her and Joe's child. Tony knows what he wants: He is an old man, he wants children, he loves Amy with a consuming, unselfish love, and he has always been fond of Joe.

So Amy goes away with Father McKee, but the audience may be assured that she will return to Tony.

All of Mr. Ardrey's alterations of the original play are forgivable, if not always understandable, for they are alterations of the letter and not of the spirit.

For instance, the correspondence courtship material is dead and ludicrously funny. Amy's language has been softened somewhat in context, but it still is a masterpiece of typical, ungrammatical elegance. Father McKee is altered to the kindly priest familiar to all movie-goers. Joe is operated upon for the removal of his radical politics; elsewhere the changes are rather unfatting.

But Tony hasn't been tampered with, and shouldn't be. He is a fascinating and richly humorous character. And for all his humor, he's a noble character, too; one capable of understanding and compassion and forgiveness. At a time when world thinking is in a state of passionate turmoil, it is a pleasant and profitable thing to renew acquaintances, after 15 years, with the humble and tolerant Tony of Sidney Howard's imagination.

Charles Laughton plays Tony as one might expect him to, with a keen relish of all the expansive qualities inherent in the character. There are less of the usual Laughton mannerisms than you will usually see. And though some delight in calling Mr. Laughton's usual performance "hammy," I doubt that it will bother you here. If it is hamming, it's a high grade ham that seeks to create an emotional structure rather than to be slavishly realistic. And a kind that I, for one, enjoy hugely.

Carole Lombard's Amy is entirely in key with the character, and William Gargan—too often kicked around in Class B fare—advantage of a real opportunity to do a swell job as Joe. Carson Kressley's direction is up to the standard which he has created during his short stay in Hollywood, which means that it is very original and discerning and communicative direction.

For a preliminary cinematic bout, the Indiana has a story about a Hollywood stunt man who marries a high-salaried glamour girl. (And stranger things have happened.) Kent Taylor and Linda Hayes are the principals, and the title is one of comforting assurance—"I'm Still Alive."—J. T.

Circle

Some months ago Universal's astute producer, Joe Pasternak, returned Marlene Dietrich to the rowdy character of her early successes in "Destry Rides Again." The performance proved to be an excellent antidote for Miss Dietrich's "box office poison," which had become almost as famous as her well-proportioned underpinning.

And since the customer liked the old-new Dietrich, she has been cast again as a dance hall gal in "Seven West."

As far as Hollywood is concerned, a saloon in the Singapore vicinity is an even lower dive than the dance halls of the Old West. So it shouldn't surprise you to discover Miss Dietrich transferred from the American frontier of "Destry" to croon her torch songs in the tropical honky-tonks of the Circle's present film.

The story contains a jealous knife-thrower, an amiable pickpocket, a former sailor of canine devotion, and an active member of the U. S. Navy who forgets duty and family tradition in his devotion to the beautiful Bijou.

The beautiful Bijou, grown starry-eyed when she learns the handsome sailor intends to marry her. But she realizes, as so many theatrical bad girls have realized before, that her will rise up to haunt her and make her lover's life miserable. So, with less tears than is customary in such situations, she calmly accepts the island governor's order to move on, and returns to the dissolute son's doctor who loves her, too.

Universal has done a swell job with this hokey old plot as it did with the traditional horse-opea formula in "Destry." For one thing, there is a doughty corps of men in support of the star—John Wayne, Broderick Crawford, and Albert Dekker, among the characters of more heroic caliber; Mischa Auer and Billy Gilbert for comedy; Oscar Homolka as the chief menace.

As for Miss Dietrich, she slips through her assignment in a quite irresistible manner. She is bold and arch and self-confident, and unfailingly good to look upon. What matter, then, if the character and story are a bit unbelievable. It's all light hearted entertainment. And if you go expecting nothing more, you shouldn't be disappointed.

A comedy called "Slightly Tempted" is the slight item which completes the Circle's double bill. Hugh Herbert is the tempted one—J. T.

SKELETON IN DEBUT

"Red" Skeleton makes his screen debut in "Flight Command," which stars Robert Taylor.

THE WORLD LAUGHS WITH CHAPLIN!

Charlie Chaplin

The Great DICTATOR

CONTINUOUS PERFORMANCES Come any time and see a complete show. Doors open 10:30 A.M.

PRICES: Mat. 75¢; Bres. \$1.10

Children (all Mat.) 26¢ (including all taxes)

This picture will not be shown anywhere or lower price will be at least the summer of 1941.

NOW! LOEW'S

And Now It's Paulette Goddard Who Throws the Punches



above reveal that Paulette Goddard is doing all right for herself in a bout with Lynne Overman—one sequence of "North West Mounted Police," which will be the Circle's next

NEIGHBORHOODS

A. C. Zaring III at Home as His Theater Marks 15th Birthday

BY DAVID MARSHALL

FIFTEEN YEARS AGO TODAY A. C. Zaring opened his exotic North Side theater, the second Egyptian theater in the country. The picture was Monte Blue in "Kiss Me Again."

Fourteen years before that Mr. Zaring had entered the motion picture business with the North Star Theater at 25th St. and Central Ave. It soon became THE amusement center of the North Side.

The Zaring's opening attracted not only state but national attention because of its unusual design. One of the architects who created Grauman's Egyptian Theater in Hollywood designed the Zaring. Occasional modernizations haven't changed the original Egyptian idea.

Mr. Zaring has long been active in the Indiana Theater Owners Association. He also is a director of the Variety Clubs of America, a national charitable organization. One of his private philanthropies is the annual Zaring Christmas Party for all the orphans of Marion County.

For the anniversary Mr. Zaring today is showing "The Sea Hawk" with "Millionaires in Prison" to be followed tomorrow for a four-day run by "Foreign Correspondent" and "Gold Rush Maisie."

Unfortunately Mr. Zaring won't be there tonight nor perhaps the next week either. He is home ill.

There also is excitement when Tugboat Annie's, the Narcissus, is tows a huge drydock through a blanketing fog into the path of a liner. The snuffles came when Annie was much lazier at yesterday's initial show and several times a few snuffles.

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All in all Miss Rambeau does a capable characterization if you remember that she's not another Dresser and you don't make comparisons. Star of the cast is Alan Hale as Annie's arch foe—D. M.

Joseph Bloch of Indianapolis has been awarded the Paul Cravath Fellowship "for a young musician who wants to devote his life to the education of lay music lovers in the art of active listening."

This announcement was made last week in New York by Olga Samaroff-Stokowski at the opening of her layman's music course for advanced listeners.

Mr. Bloch is the son of Mr. and Mrs. Joseph Bloch, 4163 Washington Blvd. He studied here for many years with Boman Cramer, and continued his study with Rudolph Ganz in Chicago and Mme. Stokowski in New York.

In the course of his pianistic training, however, he became interested in the study of musicology, and is now majoring in music at Harvard University. Judging from the scholar's stipulations, Mr. Bloch's ambitions as a recitalist have been relegated to second place.

Next Thursday, Friday and Saturday, the Butler-Jordan Philharmonic Choir will give concerts in southern Indiana under the direction of Joseph Lautner.

One-hour concerts will be given in Evansville, Petersburg and Vincennes.

RENT-A-CAR—Tonight: "Cross-Country Rides" and "The Road to Nizam." Wednesday: "Arizona Kid." Thursday: "Tropic Gold." Friday: "Tugboat Annie." Saturday: "Gold Rush Maisie."

ORIENTAL—Tonight: "The Faces of War" and "The Return of the King." Monday: "The Return of Frank James" and "Boys from Syracuse."

PARAMOUNT—Tonight: "Law of the Pampas" and "Paisley Fixer." Tomorrow and Monday: "Farmer's Daughter" and "O'Mice and Men."

FARMERS—Tonight: "South of Pago Pago" and "Tropic Gold." Tomorrow and Monday: "Outside the Three-Mile Limit" and "Old Miss."

REX—TONIGHT: "Cross-Country Rides" and "The Road to Nizam." Wednesday: "Arizona Kid." Thursday: "Tropic Gold." Friday: "Tugboat Annie." Saturday: "Gold Rush Maisie."

STATE—TONIGHT: "The Faces of War" and "The Return of the King." Monday: "The Return of Frank James" and "Boys from Syracuse."

SANDERS—TONIGHT: "Cross-Country Rides" and "The Road to Nizam." Wednesday: "Arizona Kid." Thursday: "Tropic Gold." Friday: "Tugboat Annie." Saturday: "Gold Rush Maisie."

SHERIDAN—TONIGHT: "Comin' Round the Mountain" and "Golden Gloves."

SPRINGFIELD—TONIGHT: "The Great Macinlay" and "Lucky Cisco Kid." Tomorrow and Monday: "Tropic Gold."

SANDERS—TONIGHT: "Cross-Country Rides" and "The Road to Nizam." Wednesday: "Arizona Kid." Thursday: "Tropic Gold." Friday: "Tugboat Annie." Saturday: "Gold Rush Maisie."

STATE—TONIGHT: "The Man Who Talked Too Much" and "Rhythm of the Rio Grande." Wednesday: "The Ghost and the Girl" and "Tropic Gold." Thursday: "The Woman Again."

TALBOT—TONIGHT: "Girls of the Road" and "One Crowd Night." Tomorrow and Monday: "Lucky Cisco Kid" and "Tropic Gold."

STATE—TONIGHT: "The Great Macinlay" and "Lucky Cisco Kid." Tomorrow and Monday: "Tropic Gold."

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