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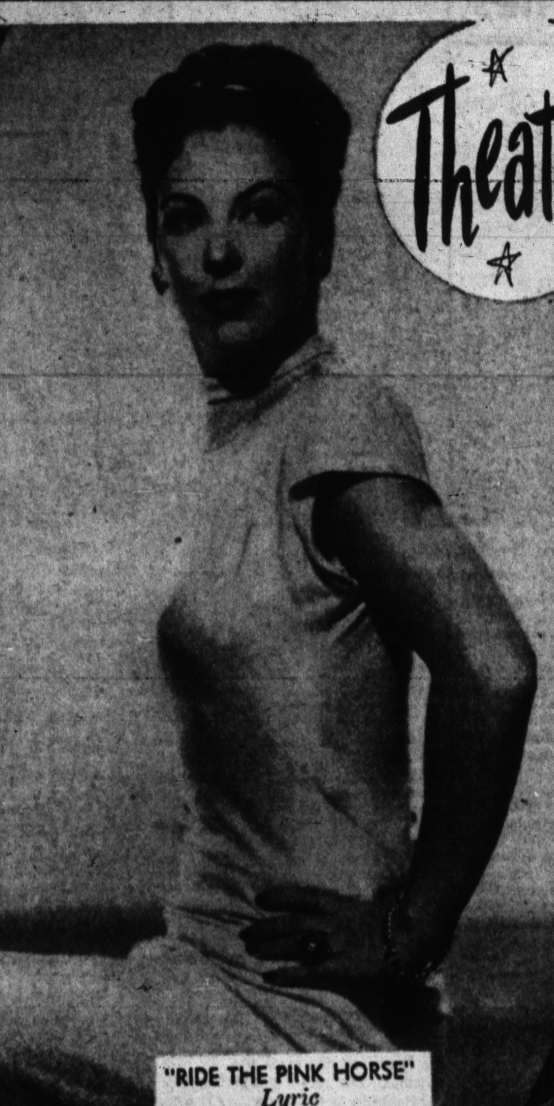
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SYMPHONY
Murat



"RIDE THE PINK HORSE"
Lyric



"I WALK ALONE"
Indiana



"I REMEMBER MAMA"
English

STAGE AND FILM GUESTS—Up there in the Symphony department is Eleanor Steber, Metropolitan Opera soprano, who will be soloist with Fabien Sevitzky and the Indianapolis Symphony in Murat concerts at 8:30 p. m. next Saturday, 3 p. m. Sunday, Feb. 29. Holding up a feather boa for admiration is Charlotte Greenwood, flanked by Marie Bainbridge and Grandon Rhodes, in "I Remember Mama," opening a week's run at the English Monday. The slick chick top center is Andrea King in "Ride the Pink Horse" (Lyric, Wednesday). Elizabeth Scott is trying to cheer up Burt Lancaster in "I Walk Alone" (Indiana, Wednesday). Edward Arnold seems to be talking tough to (left to right) Mary Eleanor Donahue and Jane Powell in "Three Daring Daughters" (Loew's, Wednesday). Not represented in this week's gallery is the Circle, which, through last-minute program change, will play "If You Knew Susie," starring Eddie Cantor and Joan Davis.

Red's Front-Burner Lilt Gets 'Nixie' From Nets

Daring Ditty Too Hot to Handle;
Author Calls It a Mere Crusade

By VIRGINIA MACPHERSON
United Press Hollywood Correspondent

HOLLYWOOD, Feb. 21—Radio censors, clutching their heads and their bankbooks, banned Red Ingle's latest record from the networks today. They said it was immoral and insulting to their biggest sponsors.

Mr. Ingle, who drove the country crazy with "Timtashun," has popped up with a catchy little ditty on "Cigarets, Whuskey, and Wild, Wild Wimmen."

The wild, wild, bandleader and his "natural seven" corn it up good, with drums and tambourines and all the hand-clapping and howling of a corner revival meetin'.

"Evangelist" Ingle boomed out with a preachment against "Johnny Barleycorn, Nicotine, and the Temptations of Eve."

HE SENT the record to all the networks. The censors took one quick listen and paled. Never, they ruled, would "Cigarets, Whuskey, and Wild, Wild Wimmen" tinkle forth on their networks.

"Why not?" demanded Red. "The lyrics," replied the censors. Take that verse (reprinted by permission of the Tim Spencer Music Publishers):

"Once I was happy and had a good wife—with plenty of money to last me for life. 'But I met a gal and went on a spree—she taught me to smoke and to drink whiskey—e-e-e-e-e."

"Immoral," ruled the censors. "Sinful and wicked."

BUT what really gave 'em the screaming meemies was the next verse: "The cigaret is a blot on the whole human race. 'A man is a monkey with one in his face."

What their cigaret sponsors would say when they heard that, the censors didn't even like to think about. And if they broadcast, "buh-leeve me; dear brother—it's a fire at one end and a fool on 'tuther," ... well, ...

THEY didn't like all the "whiskies" Mr. Ingle went through his record, either. Networks have a policy against hard liquor advertising. They don't like records about it any better.

THE BAN means Mr. Ingle's latest masterpiece won't go out on coast-to-coast programs.

"But the independent disc jockeys and the juke boxes can pick it up," he beamed. "And with this ban we'll all get rich! The Capital Record Co. is delighted."

He's a little miffed, though, at the way the censors reacted to his "revival" ditty.

"Shucks," drawled Red. "Here I am crusadin'—and they ban me. Ain't it wonderful?"

Barrymore: "How about letting me take a ride in your wheelchair?"

Lionel to Bogart: "No. You'll be in one soon enough."

Helen Hayes is still turning down Hollywood offers.

Her latest refusal was to Lewis Milestone, who wanted her for his new comedy at Enterprise.

Wonder if she feels like Margaret Sullivan, who is telling friends that she would like to come back to Hollywood and do a picture, but is frightened after being off the screen so long.

MOST movies will be five to ten minutes shorter this year than last. It'll add up to a big saving.

Not in the script: "I haven't any beauty secrets. When I'm playing in a picture I try to be a character, not just a glamorous."—Dorothy McGuire.

There's a movement afoot to boost Vincent Price into the John Barrymore role in the film version of "The Sign of the Cross." Humphrey Bogart to Monte



"THREE DARING DAUGHTERS"
Loew's

Charlotte Greenwood Due Monday At English in 'I Remember Mama'

Bert Lahr Coming in 'Burlesque' March 1; 'Student Prince' Due Back March 9-10, and 'Mary Had a Little' Booked March 11-13

By HENRY BUTLER

THE ENGLISH will continue in business throughout next week with "I Remember Mama," starring Charlotte Greenwood and opening Monday.

John Van Druten's stage version of Kathryn Forbes' "Mama's Bank Account" is hailed as being comparable to "Life With Father" for its pleasant and poignant recalling of a vanished past.

AND MISS GREENWOOD, whom veteran theater-goers will remember as the creator of wonderfully funny long-legged dances in the "Lettie" series of musical comedies, will certainly prove a major attraction.

"I Remember Mama," full of comedy and pathos, concerns a Norwegian-American mother's thrift and tact in meeting the budget problems and sustaining the morale of her family. Besides Miss Greenwood, the cast includes Kurt Katch, Jean Ruth, Grandon Rhodes, Eleanor Lawson, Ruth Lee, Raymond Roe and Marie Bainbridge.

Other attractions coming to the English include: "Burlesque," George Manker Watters-Arthur Hopkins behind-the-scenes comedy about burlesque theaters; starring Bert Lahr, which will play three days beginning March 1; "The Student Prince," Romberg operetta, back again for two evenings and a matinee, March 9 and 10, and the perennial "Mary Had a Little," starring Edmund Lowe, March 11, 12 and 13.

IN THE amateur theater department, the Jordan Conservatory Players will present Thornton Wilder's "Our Town" at 8 p. m. next Wednesday, Thursday and Friday in Odeon Hall, 106 E. North St.

Directed by G. Marguerite Carlson and James R. Phillips, the cast will include: William Fagan, Arthur Bertault, Patti Browne, Thomas Adkins, Kester Pollock, Joanne Viellieu, Elsie Ruth Eullen, Claude Parsons, Thomas Brownell, Henry Feldman, Marjorie North, Ruth Thistlewaite and Sylvia Waldman.

The Indianapolis Symphony's final municipal concert of this season at 3 p. m. tomorrow in the Murat will present Percy Grainger, pianist, as soloist.

MR. GRAINGER, who undoubtedly is one of the most picturesque personalities in contemporary music, will be heard in Grieg's A minor Concerto. His version of the Grieg had the composer's own approval, since Grainger as a young man spent considerable time consulting and studying with the great Norwegian.

Besides the Grieg Concerto, Mr. Grainger will play the piano part in Morton Gould's "Interplay." And Mr. Grainger's own "Youthful Suite" will be among the orchestral numbers on tomorrow's program.

Everyone who remembers the initial impact of Mr. Grainger's "Country Garden"—a phenomenal best-seller in piano music, which still brings in handsome royalties—will want to hear and see Mr. Grainger tomorrow. He's on his final tour of this country, prior to his planned retirement in Melbourne, Australia.

FABIAN SEVITZKY's soloist for the subscription pair of concerts at 8:20 p. m. next Saturday, 3 p. m. next Sunday, will be Eleanor Steber, Metropolitan Opera soprano.

Miss Steber, who was booked to appear last season but forced to cancel at the last minute, will sing "Leise, leise," from Weber's "Der Freischuetz" and "Deh viene non tardar," from Mozart's "Marriage of Figaro."

She will be heard also in the vocal part of the fourth movement of Mahler's Fourth Symphony, which Dr. Sevitzky is presenting for the first time in Indianapolis.

Indianapolis' own James Pease, bass-baritone, will present a recital for the Matinee Musicale at 2 p. m. next Friday in L. S. Ayres' auditorium. Mr. Pease also will appear as soloist with Dr. Sevitzky and the Symphony in their Bloomington concert Tuesday evening in IU auditorium.

Two Crime Films and Two Musicals Scheduled for Week's Movie Fare

MacDonald and Iturbi at Loew's; Cantor and Joan Davis at Circle; 'I Walk Alone' at Indiana, and 'Ride the Pink Horse' at Lyric

THE WEDDING of Jeanette MacDonald and Jose Iturbi might be bigger news off the screen than on it.

Anyway, it happens on the screen in "Three Daring Daughters," which opens Wednesday at Loew's.

KEEP THAT on the back burner of your mind while we look at the other movie offerings coming next week: The Indiana Wednesday has "I Walk Alone," a gang movie starring Burt Lancaster and Elizabeth Scott; the Lyric Wednesday presents "Ride the Pink Horse," another crime drama with Robert Montgomery and Wanda Hendrix, screen newcomer, and the Circle Thursday offers "If You Knew Susie," with Eddie Cantor and Joan Davis.

Two-crimes and two musicals. Sit right down and tell us which you prefer.

"Three Daring Daughters" is as good as any to begin with. For Mr. Iturbi, who plays a lot of piano both off the screen and on it, does some more propagandizing for good music in this picture.

ON A Caribbean cruise he meets Miss MacDonald, who has the role of a divorced mother of three lively young girls: Jane Powell, Mary Eleanor Donahue and Ann E. Todd. The girls are still loyal to their wastrel father, and conspire to bring him home from a newspaper correspondent's job in Africa.

When Mr. Iturbi and Miss MacDonald, having fallen in love and gotten hitched during the cruise, return home, there are complications. Pleasant enough story, probably more important for the music than for the drama. The cast includes Edward Arnold and Harry Davenport.

In "I Walk Alone," Burt Lancaster returns from 14 years in the pen. (Mr. Lancaster in his recent films has been, you might say, a commuter between Ossining and New York—and not the residential section of Ossining, either.) He finds his partner, for whom he took the rap, is com-

plete control of their joint night-club business, or would it be simpler to say their joint?

Miss Scott is what the press-book calls the "lovely chanteuse" in the night club. (Funny how the gal's always a singer, never, for example, a janitress in one of those films. Hollywood leaves untarnished many a stone. Instead of the outworn "gangster's moll," how about "mobster's mistress"?)

WHAT'S LEFT of anybody's virtue in the film story eventually, as you need not be told, triumphs. Chord on B flat.

The Lyric's "Ride the Pink Horse" has Mr. Montgomery as a "cynical, embittered veteran" (that's the press book talking) who comes from Chicago to a small Mexican town during fiesta time to seek vengeance and blackmail. A master crook, on whom Mr. Montgomery has some incriminating data (scientific term for dirt), almost liquidates Mr. M., but not before Bob has made a big impression on Miss Hendrix.

Miss Hendrix has the role of Mexican Pila—"half child . . . half angel . . . all woman!" according to the press book, a description that recalls carnival sideshows. To offset Pila is Andrea King as Marjorie, semi-underworld gal, who has a double-cross in every gorgeous inch of her.

"IF YOU KNEW SUSIE" presents Mr. Cantor and Miss Davis as an ex-vaudeville couple who retire with their children to Mr. Cantor's ancestral home in New England town.

From a musical, you don't expect too much of a solid story, and in this case the combined talents of Mr. Cantor and Miss Davis should provide good entertainment.

Oldies Swell Profits

By Erskine Johnson

HOLLYWOOD, Feb. 21—All film companies are still showing tremendous profits, thanks to reissues. Nearly 50 per cent of Hollywood's profits these days, I'm told, are from oldies taken off the shelf.

M-G-M, for example, is sending "Gone With the Wind" on another whirl around the nation, with a gross of \$5,000,000 predicted.

The only thing worrying Hollywood is: "How long will the public stand for it?"

If Roy Rogers and Dale Evans don't appear in films together—and that's not decided one way or the other at this writing—there will be on the air together. Three different air shows are cooking for them.

Most surprised person in town at Jane Wyman's divorce announcement was her husband, Ronald Reagan. She assured him three days before that she would be coming home soon.

PRODUCER Charles E. Rogers is plotting a counter-suit against Maria Montez' breach of contract action. He'll charge her refusal of "The Scarlet Feather" script was entirely her own fault.

Red Skelton kept intact his five-year record of visiting the set of every movie directed by his pal, Frank Borzage, by dropping in on the "Moonrise" stage at Republic. Sort of a family reunion, what with Borzage married to Red's ex-wife, Edna.

Dialog on the "Key Largo" set: Humphrey Bogart to Monte

Studio Coughs Costly

HOLLYWOOD, Feb. 21—The man who invents a sure cure for coughs will save the movie industry thousands of dollars.

A good old-fashioned cough ruins more movie scenes than any other off-stage sound, Frank McWhorter, sound mixer, said.

"There are always 40 or 50 people standing around while a scene is being filmed," Mr. McWhorter said. "During a two-minute take one is bound to choke himself up with a cigaret or a pipe and let go with a muffled whoop. Sometimes the mike picks it up and sometimes it doesn't. More often it does and the scene has to be taken over."

McWhorter, a veteran of movie recording, is in charge of the sounds that come out when you see a movie. He has to make sure that only the right sounds go in, and that they go in just right.