

Indiana  
"I REMEMBER MAMA"Circle  
"GREEN GRASS OF WYOMING"

## Dramas, Westerns Due on Week's Downtown Screen Menu

'I Remember Mama' to Be at Indiana, 'Homecoming' at Loew's, 'Panhandle' at Lyric, 'Green Grass of Wyoming' at Circle

TWO DRAMAS and two Westerns compose the downtown movie menu for next week with the British film, "Captain Boycott," opening today at the Esquire.

The dramas are "I Remember Mama," screen version of the stage play seen here last season (Indiana, Wednesday) and "Homecoming" (Loew's, Wednesday).

Previously described.

"Panhandle" (Lyric, Wednesday) and

"Green Grass of Wyoming" (Circle, Thursday) are the westerns.

"Captain Boycott," starring Stewart Granger and Kathleen Ryan, is a fairly tense story of Ireland some 60 years ago. One feature of the plot is the policy of silence and non-co-operation adopted by tenant farmers toward their landlord, named Boycott—hence the origin of the term.

The film also involves horse-racing, which always seems to delight movie audiences.

"I REMEMBER MAMA" brings Irene Dunne back in another maternal role, the last having been that of Vinnie in "Life With Father." Those who read Kathryn Forbes' "Mama's Bank Account" or saw the John Van Druten play, starring Charlotte Greenwood, will remember that "I Remember Mama" is a charming and often touching story of Norwegian-American family life in San Francisco a generation ago.

Everything revolves about Mama, who manages to meet family crises, financial and otherwise, with unfailing ingenuity.

In the story there are plenty of interesting characters, including the timid Mr. Thorkelson, who in the film is played by none other than Edgar Bergen, minus, of course, his stooge. Others in the cast include: Barbara Bel Geddes, Oscar Homolka, Philip Dorn, Sir Cedric Hardwicke, Barbara O'Neill and, again, a surprise, Rudy Vallee, who has the role of Dr. Johnson, the surgeon.

AS DESCRIBED here last Saturday, "Homecoming" co-stars Clark Gable and Lana Turner in a story of a successful and rather smug surgeon and his war-time, overseas romance with a nurse. The romance with Miss Turner gives Mr. Gable a new outlook on life, as might be expected. Saider and wiser, he returns home to his wife (Anne Baxter).

Gumplay, fist-fights and chair-throwing are among the activities in "Panhandle," a film about post-Civil War Texas. Rod Cameron is the hero temporarily in ditch with the law. In his desperate campaign to avenge his brother's murder, he is assisted by Cathy Downs, the film's heart-throb. Reed Hadley, Anne Gwynne

and Blake Edwards also are in the supporting cast.

THE SAME LYRIC bill will include "Rocky," a story of a boy and his dog, starring Roddy McDowall.

It may not be entirely accurate to describe "Green Grass of Wyoming" as a western, since the picture involves no shooting. It's based on Mary O'Hara's best-selling novel, which has to do with horse-breeding and trotting races.

Shot in technicolor, with plenty of impressive Wyoming background, the film stars Peggy Cummins, Charles Coburn and Robert Arthur, the last-named in his first important role. Lloyd Nolan, Geraldine Wall and Burl Ives, celebrated ballad-singer, are in the supporting cast.

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"They decided the place needed aging," Mr. Johnson explained.

Everywhere that Rosalind Russell went in the theater, Johnson went—just ahead of her—with his pot of gleam remover and his little brush. It was his job to obliterate highlights on the gilt, so they wouldn't shine into the camera, and to make it look old and dusty.

ANOTHER fight at Ciro's.

AN OVERSIZED drunk started to beat up one of the parking lot attendants. Bob Preston tossed him on his ear out into the street. Sonja Henie and Johnny Meyer were holding hands through the night.

SONNY Tufts is busy studying his lines for "The Wrangler." He has a percentage of the film. . . . Rosita Diaz, the Mexican actress, still hasn't gotten over the tax doldrums. She had to pay income taxes

SCREEEN FIGURES—Lana Turner and Clark Gable look temporarily happy in a scene from "Homecoming" (Loew's, Wednesday). Irene Dunne as Mama, in "I Remember Mama," gives good advice to the family gathered around the kitchen table (Indiana, Wednesday). In the British film, "Captain Boycott" (Esquire, today) Stewart Granger and Kathleen Ryan are the romantic Irish couple. Rod Cameron and Cathy Downs are having some talk about "shootin' arns" in "Panhandle," the Lyric's coming western (Wednesday). And Peggy Cummins, Charles Coburn and Robert Arthur are discussing medicine for a sick horse in "Green Grass of Wyoming" (Circle, Thursday).

## Van Wants Priest Role

By ERSKINE JOHNSON

HOLLYWOOD, May 22—Van Johnson is haunting Louis B. Mayer's office for official approval to play the role of the priest in Alfred Hitchcock's "I Confess." Hitch wants him. Now it's up to L. B.

Evelyn Keyes, who has been feuding with Columbia over a chance at better roles, isn't on suspension. But she told me, "Harry Cohn and I just don't speak to one another."

A lot of Hollywood players will be called back to uniform for part-time duty with the reserves. One of the first to be tapped is Douglas Dick, who will devote some time to the Air Force this summer.

BEST QUESTION of the week was asked by agent Billie Greene: "What would Edmund Gwenn support that won him the best supporting award from the Academy?" They'll be arguing about that one for months to come.

JOHN PAYNE is really getting that change of pace after playing the perennial troubadour at Fox. He'll go heel in big way in "Larceny," murdering a woman and trying to frame another for the crime.

Morgan Conway is the latest hot candidate for the title role in the life story of Jimmy Walker that Gene Fowler will produce.

HELEN Hayes' hobby, I just discovered, is playing the harp. Jerry Maren of the Harmonicats is slated to give her some "advanced" lessons.

PREDICTION: Critics will tab Viveca Lindfors in "To the Victor" as the first star since

Bergman with "healthy appeal."

NEW LOOK HAZARD: George Jessel colliding with Tommy Adams' bustle in the Mocambo lobby. . . . Comedian Benny Rubin was not playing for laughs when he played poverty in his alimony suit. His last employment was a \$50 spot on the Abbott and Costello show.

M-G-M is plotting a motorcycle racing story for Keenan Wynn. Probably on the theory that the studio can't get him off his hopped-up cycle, anyway. Keenan even drives up to night clubs in the roaring monster.

THE COMPANY worked in the gilded and degilded theater for most of its three-month shooting schedule. Johnson, although he never delayed the scenes, was busily de-gilding right up to the moment they were shot.

## Anne Weeks Philharmonic Guest; Symphony Needs Greater Funds

Dr. Sevitzky's Orchestra Depending Upon Drive to Raise Enough Money to Give Musicians Year-Round Security

By HENRY BUTLER

NEXT WEEK'S main musical event will be the Indianapolis Philharmonic Orchestra's concert at 8:15 p. m. Monday in Caleb Mills Hall, Shortridge.

Ernst Hoffman, the director who is making Hoosier musical history down at Indiana University, will be guest conductor.

HIS SOLOIST will be Anne Weeks, soprano, who made a hit with the IU auditorium audience last Saturday night in the role of Olympia in Offenbach's opera, "The Tales of Hoffman."

The program will include the introduction to "Carmen," Haydn's G major Symphony, No. 88, the "Wienerblut" waltzes of Johann Strauss, the "Non Sopri" aria from Mozart's "Marriage of Figaro" and the Dance of the Apprentices from Wagner's "Meistersinger."

WITH STAGE ACTIVITY temporarily halted, there's a good time to talk about the Indianapolis Symphony Orchestra.

WRITERS of letters to the editor recently have complained about municipal appropriations for the Symphony, in view of the city's financial crisis.

From a strictly dollars-and-cents viewpoint, their objections are reasonable enough. If the city just hasn't got the \$25 thousand voted for the Symphony last year, then the city can't pay it.

BUT there's a larger question involved. That is: Should music be subsidized? Or should music, like liquor, tobacco and other luxuries, be required to pay its own way?

IT'S A PEASANTLY American question. In many other countries long ago, the problem of supporting symphony orchestras and opera houses was met by government aid.

We Americans have a phobia about subsidies. They're supposed to destroy initiative, undermine character and threaten the sanctity of the home.

But however terribly "socialistic" the subsidy may seem in theory, in practice it's one of the very few methods of supporting first-rate music. No first-rate orchestra, no first-rate opera, can exist without subsidy.

In this country, the subsidy generally has been private. Wealthy, guarantors have taken care of annual deficits. But greatly increased income taxes and other factors have made the private-subsidy plan precarious.

FABIEN SEVITZKY'S orchestra now faces the possibility of being unable to continue beyond next season. Chances are that some means will be found to meet the problem temporarily. But on a long-range basis, the future of the Indianapolis Symphony is extremely insecure.

People will ask: If Spikes Jones can make

money, why can't the Indianapolis Symphony?" The answer is, of course, in relative size and overhead. During the active season, the symphony's overhead runs about \$10 thousand per week.

THAT'S A PILE of dough, and people who haven't yet developed an interest in serious music may think it's too much. But compare the Indianapolis Symphony's approximately \$235 thousand annual budget with the nearly \$1 million budget of the Boston Symphony, which latter orchestra offers probably the best and most secure orchestral career in the United States for first-rate musicians.

What the Indianapolis Symphony needs is not less money, but a great deal more money than it's getting now. Don't forget: Dr. Sevitzky and his musicians earn about 50 per cent of their keep through tours and recordings. That's unusually high earning power for an orchestra.

A SYMPHONY ORCHESTRA is not just polite entertainment for cultural snobs. It's a vital part of this community's education. It's just as important as schools and colleges, which also have to be subsidized.

If I were to object to the Symphony's getting municipal and state aid because I didn't care for long-hair music, I'd be like a person who never got beyond arithmetic objecting to state aid for IU or Purdue because they teach higher mathematics.

Dr. Sevitzky frequently has stressed the role of music in developing character. It's a good point. Many an able youngster who got good musical training early might have been otherwise a frustrated, unhappy, potentially delinquent citizen later.

WHEN I RECALL that I never heard a symphony orchestra until I was 14, I envy youngsters now growing up in Indianapolis. Dr. Sevitzky's orchestra is one of this city's greatest claims to fame. And I certainly hope to see a big drive started before long to build an endowment for the orchestra so as to give the musicians year-round security and enable Dr. Sevitzky to lead his Symphony to still bigger triumphs.