

In Hollywood—

Paulette Still Willing to Strip

Takes Seventh Screen Bath
In Lusty 'Anna Lucasta'

By Erskine Johnson

HOLLYWOOD, Feb. 12—As long as she gets paid, Paulette Goddard is willing to strip.

She was about to take her seventh bath for a movie scene and a Columbia studio press agent went to her with what he thought was a great idea.

"How about calling in the photographers," he said, "and publicizing this as 'Paulette Goddard's last screen bath' on the theory that you are tired of taking off your clothes in public."

"Look, baby," said Paulette, "call in the photographers but don't bury me yet. As long as they pay me, I'll strip."

Paulette is peeling this time for "Anna Lucasta," the film version of the Broadway hit. But, really, there isn't much to peel off.

WHEN fully dressed in her role of a Polish Tondelero in Brooklyn Paulette is about the least dressed actress in Hollywood. A tight black skirt and a black blouse—that's her wardrobe.

And I mean TIGHT skirt. The wardrobe department has three standby skirts and a portable screen because Paulette is always bursting out at the seams.

In fact, Paulette was bursting out all over when I visited the set. It was a Brooklyn dive and she was dancing with one sailor (Jim Brown) and making eyes at another (John Ireland).

It was a sailor's version of a jitterbug routine and it reminded me of my days with the Navy—on the set of "Navy Blues."

Irving Rapper, the director, whispered: "We're shooting this in low-key lighting to get it past the censors." That's a semi-blackout.

But I doubt whether there has been a blackout yet devised in which Paulette wouldn't stand out like a gal in a YMCA swimming pool.

RED SKELTON, eager to get into TV, is stuck until his M-G-M contract expires in 1951, or until the studio gives him the go-ahead nod. Like most contract stars, the studio has Red body and soul and television, too.

M-G-M is thinking about a remake of "Roberta" under the title "Lovely to Look At." And don't be surprised if Ginger Rogers and Gene Kelly are announced as a new dance team for this one.

CLARK GABLE has made only one real flop movie in his career—"Fanny," co-starred with Myrna Loy. I remember he walked on a set a year after its release and the late Carole Lombard was still ribbing him about it. She sent him a big banner reading "Remember Fanny!" Yesterday, on the set, Clark showed me a clipping from the North China Daily News of 1937, which he'd framed.

It's a rave review of "Fanny," with Gable's notation: "50,000,000 Chinese can't be wrong."

As long as he's at M-G-M, it will hang on his dressing room wall so he can tell one and all: "At least the Chinese liked 'Fanny'."

DAN DURYEA took his two boys, Pete, 9, and Dick, 6, to see a revival of "The Grapes of Wrath" during a tense moment in which hero Gary Cooper had villain Duryea cornered. Dick suddenly started the audience by shouting: "Don't you dare shoot my daddy."

PAN BERMAN is doing raves over Christian Keelen, the Swedish actor loaned out by Belmick for "Madame Bovary." I saw the rushes and had to agree that Keelen is headed for stardom. For a Swede who is just learning English, he does a great job in the role of a Frenchman.

Says to Get Your Money's Worth

Our guest, Vincent, is a great one for getting his money's worth. Not a bargain hunter, mind you, for Vincent always veers away from so-called "bargains" . . .

"Man and boy," says Vincent, flexing his wallet and peering contentedly about the lobby, "I have observed that you should expect to pay a reasonable price—and demand a fair value."

The Graylynn Hotel (we are pleased to hear Vincent state) is a good example . . .

"I like to stay at the Graylynn, because I get all I pay for—and maybe a little more. I get a room that's trim, attractive, comfortable and spacious. For all this I pay a very moderate price. That's good, see? . . . Moreover, and without leaving the building, I can get a wonderful dinner—and relax awhile—still at a moderate price. The Graylynn is easy to get to. Out of downtown congestion, but only minutes from any downtown point. Pretty nice place to stay."

Thank you, Vincent. . . The Graylynn does do everything possible to make the good old American buck still buy a dollar's worth of honest hotel accommodations. . . Why not try the Graylynn soon yourself?

Graylynn HOTEL
1041 NORTH PENNSYLVANIA

Film Variety Spices Screens at Neighborhood Theaters



Neighborhood Theaters

ALAMO—Under the Tonto Rim and "Widow of Wagon Gap."

ALHAMBRA—"Sahara" and "Flickin' the Bird."

AMERICAN—"Bells of San Angelo" and "Angels in the Sky."

PARAMOUNT—"Cannon City" and "Blondie's Reward."

RODEO—"Stranger from Santa Fe" and "Love Wolf in London" plus comedy.

NEIGHBORHOOD

AVALLON—"Fuller Brush Man" and "Shaggy."

BEA—"State of the Union" and "Milk and Honey."

BEA—"Words and Music" and "Sealed Verdict."

CINEMA—"Rachel and the Stranger" and "Countess of Monte Cristo."

CORONET—"Rachel and the Stranger" and "Countess of Monte Cristo."

DAISY—"One Sunday Afternoon" and "Heart of Virginia."

DREAM—"Black Bart" and "My Dog Rusty."

EMERSON—"Julia Misbehaves" and "The Search."

FT. SQUARE—"Return of the Badmen" and "The Search."

GARFIELD—"On an Island With You" and "Night Has a Thousand Eyes."

GRANDVIEW—"The Paleface" and "I Surrender, Dear."

HAMILTON—"Julia Misbehaves" and "The Search."

LEADER—"The Bishop's Wife" and "Man from Texas."

ORIENTAL—"When My Baby Smiles at Me" and "The Search."

PARKER—"Western Heritage" and "Smuggler's Cove" plus "Superman" Chap. 12.

REX—"When My Baby Smiles at Me" and "Who Killed Doc Robbin'."

RITZ—"A Song Is Born" and "The Search."

RYVOLI—"Words and Music" and "One Sunday Afternoon."

SANDERS—"A Southern Yankee" and "Butter" plus "The Search."

SHERIDAN—"The Paleface" and "Million Dollar Western."

SPEEDWAY—"Words and Music" and "Sealed Verdict."

STANLEY—"The Paleface" and "Wall to Wall in Crime."

TUXEDO—"Mexican Hayride" and "Kiss the Blood Off My Hands."

UPTOWN—"The Paleface" and "Wall to Wall in Crime."

VOGUE—"Mexican Hayride" and "The Gallant Blade."

WALKER—"One Sunday Afternoon" and "Angel in Exile."

SUBURBAN

GROVE—"June Bride" and "A Song Is Born."

On the neighborhood theater screens will be: Sonja Henie in "The Countess of Monte Cristo" (Cinema, Hollywood and Star), Dennis Morgan, Janis Paige, Dorothy Malone and Don DeFore in "One Sunday Afternoon" (Daisy, Rivoli, Zaring and Old Trail), Cyd Charisse in "Words and Music" (Belmont, Rivoli and Speedway), Bud Abbott and Lou Costello in "Mexican Hayride" (Tuxedo and Vogue), Virginia Mayo and Danny Kaye in "A Song Is Born" (Howard, Grove and Ritz) and Jane Russell and Bob Hope in "The Paleface" (Granada, Sheridan, St. Clair, Strand and Uptown).

Soloist



Urico Rossi, distinguished violinist and member of the Berkshire Quartet now resident at Indiana University, will be soloist with Ernst Hoffman and the Indianapolis Philharmonic Orchestra in their concert at 8:30 p.m. Tuesday in Caleb Mills Hall, Shortridge High School.

Times Amusement Clock

MURAT

Indianapolis Symphony, Fabien Sevitzky conducting, with Rudolf Serkin, pianist, soloist, at 2.

CIVIC

"Dream Girl," comedy, at 2:30.

CIRCLE

"The Juke Box," with Olivia de Havilland, Mark Stevens and Leo Genn, at 2:30, 5:30, 8:30, 11:30 and 1:30.

ESQUIRE

"Fantasia," with Leopold Stokowski, at 2:30, 5:30, 8:30 and 11:30.

GRANDVIEW

"Every Girl Should Be Married," with Cary Grant and Betty Drake, at 1:45, 4:45, 7:45 and 10:45.

INDIAN AGENT

"Indian Agent," with Tim Holt, at 12:30, 2:30, 5:30 and 8:30.

KEEFE

"Daniel," with Pat Laurence, at 2:30 and 8:30.

LEWIS

"The Kissing Bandit," with Frank Sinatra and Kathryn Grayson, at 2:45, 6:15 and 9:45.

LYRIC

"Unknown Island," with Virginia Grey and Philip Reed, at 1:45, 4:45, 7:45 and 10:45.

"The Judge," with Milburn Stone and Katherine de Mille, at 12:30, 2:30, 5:30 and 8:30.

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Drum Beating Arnaz Finds Jitterbug Captures Samba

Teen-Agers in America Revise Dance
Beyond Recognition, Band Leader Says

HOLLYWOOD, Feb. 12 (UP)—The jitterbug has captured the samba, says Desi Arnaz, and when he gives it back the Latin won't know their own child.

The drum-beating Cuban band leader used to play a samba when he wanted to clear the floor. Now he finds teen-agers swarming on the floor with startlingly original versions.

"I used to get the most requests from young people for things like 'Hey Babe Beho' and 'Beat Me, Daddy,'" he said. "Now they ask for 'Brazil' and 'Tico Tico.'"

"Pretty soon the samba will be so Americanized no Latin would ever recognize it."

That's what happened to La Conga, a dance Desi introduced to America more than 10 years ago. When Columbia put it in the final scene of his picture, "A Night in Havana," he had to teach it to the dancers all over again.

"Americans give a one-two-three-hip step, with a big accent on the hip," he said sadly. "In Cuba the fourth step is a subtle sway. They would have laughed that hip stuff right off the screen."

The conga drum that Arnaz uses here he could never get away with in Cuba. It's authentic, all right, but it's illegal. The government banned it because of its use in the back country as a jungle telegraph and in voodoo rituals.

Arnaz's authentic Cuban rhythms come out of more weird instruments gathered up on the island. One man plays a "guajira," an instrument fashioned from the jawbone of a horse. Another has a "marimbula," a box with metal tongues, and another a "botija," an earthenware jar like the ones jug bands use.

Arnaz has refused to add one common Cuban percussion instrument to his collection. It's just a plain door, supported by the knees and pounded with the fists.

"People would think we were crazy," he said.

Orchestra and Serkin Score in Murat Concert

One of Season's
Most Impressive
Presentations

By HENRY BUTLER

The 10th pair of subscription concerts by Fabien Sevitzky and the Symphony are something you must not miss.

You still have a chance at 3 p.m. today to hear the splendid program Dr. Sevitzky and his musicians—with Rudolf Serkin as piano soloist, did last night in the Murat.

Friday night, Dr. Sevitzky was joining with Mayor Feeney in the course of an amiable popular concert in Cadie Tabernacle. Last night, the maestro was directing the orchestra in one of the season's most impressive serious concerts.

J. F. Kilpatrick's "Encore Overture," which opened the program—another Sevitzky premiere—is a good, solid composition. It's brief, in the Polonius sense. And I think Mr. Kilpatrick got more of the soul of musical wit into his writing by being concise.

Length But Quality

What really brought everything from the orchestra was Richard Strauss' "Don Quixote," which followed, in last night's impromptu re-arrangement of the program. It's a terrific theme-and-variations business, which, even without the literary background, is wonderful to listen to. You don't mind the length of it when you hear the quality.

It's dated, true enough; but it's still an exciting essay in the full possibilities of modern orchestra. And it's locally memorable this week-end for the remarkably fine solo work of Joseph Saunders, first cellist, and Harold Sorin, first violinist.

Mr. Saunders, a newcomer this season, is absolutely tops in the complex announcements and re-prises of the theme resembling "Love in Bloom." Mr. Sorin, who has been with us some time, astonished this reporter with the boldness and finest playing I've yet heard him do.

An Exciting Program

Mr. Serkin does a fine, clear "Emperor" concerto, with which last night's program concluded. Sitting somewhat puppet-like at the concert-gown and rotating spinally, Mr. Serkin doesn't need to look through his thick lenses to see what his hands are doing. They're doing all right.

As if pepped up by their work-out in the Strauss, the orchestra sounded exactly right in the Beethoven, which is to say grave and emphatic, but not obtrusive.

FOUNTAIN SQUARE
Cont. Mat. Today From 1 P.M.
RANDOLPH SCOTT
With Anna Jefferys
"Return of the Badmen"
Fin. The Best Films & Gary Gray
"NIGHT WIND"

GRANADA
Cont. Mat. Today From 1 P.M.
BOB HOPE
Jane Russell
"PALE FACE"
All in Technicolor
Class. Rank
"I Surrender Dear"

IRVING
5500 E.WASH.
GARY COOPER Ann SHERIDAN Ray MILLARD Florence MARLY
"GOOD SAM" "SEALED VERDICT"

RITZ EGYPTIAN
DANNY KAYE-VIRGINIA MAYO
BENNY GOODMAN-TOMMY DORSEY
"A SONG IS BORN"
IN SILENT TECHNICOLOR
Red Camera-Blue Screen
"The Plunderers" in COLOR

EGYPTIAN
DENNIS HOPPER-JANE FARRAR
DON DUFFORD-DOORNEY HALLORAN
"ONE SUNDAY AFTERNOON"
Color
Class. Rank
"Angel in Exile"

BELL THEATRE
101 W. MORRIS CA. 1777
CONTINUOUS MATINEE TODAY FROM 1 P.M.
Spencer Tracy-Katharine Hepburn
"STATE OF THE UNION" ★
STARTS WEDNESDAY • "NIGHT TIME IN NEVADA" • "ANGEL IN EXILE"

HAMILTON
GREEN GARDEN • WALTER PIDGEON • CESAR ROMERO
PETER "JULIA MISBEHAVES" Elizabeth
LAWFORD CAMERON MITCHELL "LATHER GLOVES" VIRGINIA TAYLOR
Starts Wed. • "DANGER IN THE HILL" • "GALLANT BLADE"

CINEMA
10TH AND DELAWARE-RI-670
TODAY • MONDAY • TUESDAY
Robert Mitchell • Loretta Young
"Rachel & Stranger"
Sonja Henie • Michael Kirby
"Countess of Monte Cristo"

CORONET
RED AND TAYLOR-WA-980
TODAY • MONDAY • TUESDAY
John • Wanda • Barry
"Miss Tallock's Millions"
Marlene Dietrich
"Inside Story"

MECCA
Today, Mon. Tues. 12:45
Curly Howard-Loretta Young
"THE BISHOP'S WIFE"
James • Craig • Conrad
"Man From Texas"
"Chandu in India"
"Home in Oklahoma"

STATE
Today-Mon.-Tues.
Curly Howard-Loretta Young
"THE BISHOP'S WIFE"
Adm. Ryd's Ex. "Secret Land"
Adm. Ryd's Ex. "Chandu in India"
"EVERY NIGHT IS BARGAIN NIGHT"