



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 Tondolevo 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 Blue."

Irving Rapper, the director, whispered: "We're shooting this in lowkey 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 "Roberts" under the title "Love 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—"Parnell," 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 Parnell!" Yesterday, on the set, Clark showed me a clipping from the North China Daily News of 1937, which he's had framed.

It's a rare preview of "Parnell" 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 Parnell."

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

PAN BERNAN is doing raves over Christian Keeler, the Swedish actor loaned out by Selznick for "Madame Bovary." I saw the rushes and had to agree that Keeler 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 goes away from so-called "bargains" . . .

"Man and boy," says Vincent, fixing 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 Graylyn Hotel (we are pleased to hear Vincent state) is a good example . . .

"I like to stay at the Graylyn, 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 Graylyn 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 Graylyn 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 Graylyn soon yourself?

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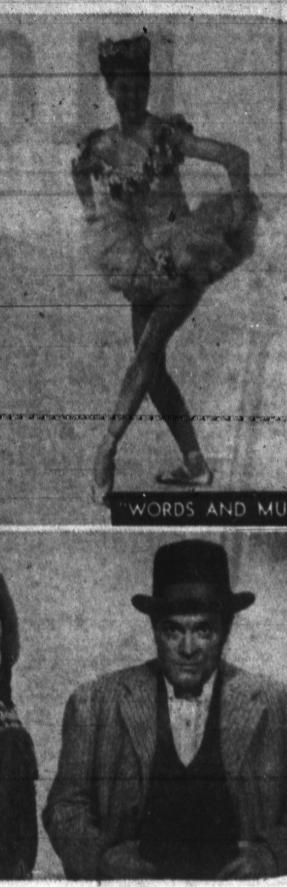
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\$3.89

yellow gold colors.

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

J. 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 thematic-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 violin.

Mr. Saunders, a newcomer this season, is absolutely tops in the complex announcements and repartees of the themes resembling "Love in Bloom." Mr. Sorin, who has been with us some time, astonished this reporter with the boldest 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-grand 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 upped 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.

People would think we were crazy," he said.

FOUNTAIN SQUARE

Cont. Mat. Today From 1 P.M.

RANDOLPH SCOTT

With Anna Jeffery
"Return of the Badmen"

BOB HOPE

Jane Russell
"PALE FACE"

ANNIE GRIER

John Wayne
"NIGHT WIND"

SANDERS

Mat. Today
From 1:00
Red Shells
"Southern Tones" • Hopalong Cassidy
"Western Valley"

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TODAY AND TOMORROW

Dennis Morgan • Color • Paige
"ONE SUNDAY AFTERNOON"

RODEO

152 N. WILK. PI. 2595

OPEN

12:45

IRVING

OPEN
12:45

SEED

E. WASH.

GOOD SAM

Ray
MILLAND
Florence
MARLY
"SEALED VERDICT"

RITZ

OPEN
12:45

EGYPTIAN

OPEN
12:45

STATE

OPEN
12:45

BELL

191 W. MORRIS CA. 1777

THEATRE

CONTINUOUS MATINEE TODAY FROM 1 P.M.

DAISY

Spencer Tracy—Katharine Hepburn
"STATE OF THE UNION"

IRVING

John Carroll—Dale Evans
"SLIPPY McGEE"

HAMILTON

Peter Lawford—Cameron Mitchell
"JULIA MISBEHAVES"

CINEMA

Elizabeth Taylor—Cesar Romero
"LEATHER GLOVES"

CORONET

John Wayne—Barry飞
"MISS TALLOCK'S MILLIONS"

STATE

OPEN
12:45

STANLEY

John Wayne—Barry飞
"THE BISHOP'S WIFE"

EMERSON

John Wayne—Barry飞
"THE BISHOP'S WIFE"

ST. CLAIR

Bob Hope—Jane Russell (In Color)
"THE PALEFACE"

Strand

Bob Hope—Jane Russell (In Color)
"THE PALEFACE"

Uptown

Bob Hope—Jane Russell (In Color)
"THE PALEFACE"

WILSON

Bob Hope—Jane Russell (In Color)
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