

'The Old Gal Is As Good As Ever'

Charlotte Greenwood's Back on Broadway After 24 Years. Still Kicking Just As High As Always



CHARLOTTE GREENWOOD BACKSTAGE: "Little by little some bit of my old routine injected themselves into the role."

By JACK PRICE GABRIEL
NEW YORK (NEA) — When a Broadway star hasn't shed her light since the marquee of a New York theater in 24 years, the public doesn't expect her to return in the leading role of Cole Porter's latest musical comedy, but that's what Charlotte Greenwood did in "Out of This World."

The tall, slender comedienne, remembered by an older generation for "Lager Longer Letty" and a subsequent series of "Letty" shows, is looking almost a quarter of a century looking about as she did when she left. Blonde and agile as ever, she is approaching 60 with the body of a woman half her age. Her new part was a surprise to her.

"My phone rang one day in California," she explained, "and Cole Porter asked me to come over and read for his new show. I expected it to be a small role, but it was the feminine lead—that of Juno, wife of the god Jupiter."

Hearing her read was all Porter needed; she was signed.

This isn't a comeback in the normal sense. Miss Greenwood has never been out of the theater. She's been away from Broadway, but during those years she's toured the country in several plays and has made many motion pictures.

Wherever she toured, which includes most of the English-speaking world, she's put on an undeviating performance of songs and dances at the end of the play.

When "Out of This World" went into rehearsal, changes were made in her part which had been written originally as straight comedy.

"I didn't expect to wind up doing the same things I was known for after the first World War," Miss Greenwood said. "But little by little some bits of my old routines injected themselves into the role until now Juno's really a lot like Letty, only more divine, of course, being a goddess."

The rehearsals were fine, and so was the out-of-town tryout. But when "Out of This World" opened in New York, Miss Greenwood experienced the most nerve-racking moments of opening-night terror she'd ever had.

"I'd been away so many years," she said, with a wry face at the memory of her ordeal. "I very suddenly realized that New York audiences would not remember me as did people on the road where I'd played more recently. To them, my comedy might be merely old-fashioned and unamusing. My feeling was something like a soldier in combat; I was scared stiff, but I had to go on just the same."

The ovation that greeted her first entrance was utterly unexpected.

"It was so touching, I wanted to stand there and cry," she said. "I guess I did, a little, because then I knew they were still glad to see an old friend. It was the most exciting heart-warming feeling in the world—that and the knowledge that I'm making new friends, too, of the young people."

But it was at the end of her last song, when she went into her big routine of high kicks and wide splits, that she stopped the show cold. When she started to raise one long leg for some typical Greenwood clowning, the audience let go with a mixture of deafening applause, whistles and shouts of "bravo!"

"And the best part of it is, they've been doing it ever since," said Miss Greenwood, grinning happily. "I was really assured when two women walked by my dressing room after the first night and I heard one say to the other: 'That old gal is just as good as ever.'"

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IN HOLLYWOOD

THE SPIAN IN LOIS ANDREWS IS COMING OUT STRONG

By ERSKINE JOHNSON
NEA Staff Correspondent

HOLLYWOOD (NEA) — Behind the screen: "Every studio thinks of me as a glamor doll, not an actress. I'm the girl they call when they need somebody for the honey-watcha-doing stuff. Look, I'm one heckuva actress!"

Lois Andrews talking, kiddies. She's fighting mad because Hollywood hasn't spotted the Thespian fire in her eye.

Lois plays the siren who tries to take MacDonald Carey away from Betty Grable in "Meet Me After the Show"—"I don't succeed, of course, because Grable's the star." Lois is also gunning for the role of Eva Tanguay in "I Don't Care."

Says Lois: "I insist on testing for it. In this century there hasn't been more of an I-don't-care girl than Lois Andrews."

Ava Gardner's opinion of Hollywood, as quoted in True Story Magazine:

"I'm going to sell my house. I don't want to own anything any more. I'll work in Hollywood. Try to do a good job and make a living. But every moment I can, I'll go somewhere else—somewhere where people are not ghosts."

IN SIS' FOOTSTEPS
Another San Juan is on her way—this time Olga's 18-year-old sister, Aura. She joins Jan Garbar's band as vocalist. Negotiations are underway for Dan Duruya to start in RKO's new version of "The Rocket"—daddy of all the shoot-'em-up gangster plays.

Rhonda Fleming's health chart is on the upgrade and she will co-star with John Payne in "Crosswinds." In a sarong, yet... The first solid movie offer to Gloria Swanson since her click in "Sunset Boulevard" has finally been made. It's Fidelity Pictures' "Venus Calling," a comedy, and there's a co-starring role for Jose Ferrer.

Someone asked Spike Jones if he had scheduled a dress rehearsal for his band. "The only time we dress," grinned Spike, "is for \$3.60 a seat."

Mae West is still saying "NO" to the Wald-Krasna call to co-star with Jane Russell in "Mother Knows Best" and now the boys are thinking about Marlene Dietrich. It's the story of two sisters who fleece unsuspecting males by posing as mother and daughter.

Sighs Jerry Wald on his failure to lasso Mae: "I talked with her over long distance last night. I don't know why she objects to the part. The story establishes that she's not really Jane's mother, but her sister. Mae's a wonderful business woman. I can't understand it."

Guy Madison and Gail Russell are beaming. A co-starring picture for them will be announced any day... UI will reteam Arthur Kennedy and Peggy Dow in another big-time love story following releases of Mark Robson's "Lights Out." Bud Abbott and Lou Costello have assigned writers to a football story, "Pigskin Goats."

Tom Ewell, who grabs his first starring role in "Up Front," is way up front for the coveted lead in "Androcles and the Lion." Richard Conte and Evelyn Keyes are talking about an indie version of the Broadway comedy hit, "Jason."

The wags are saying that Paramount will do added scenes with Barry Fitzgerald for "The Goldbergs" and retag it "The O'Goldbergs."

Fame in TV dept.: A playmate of her children greeted Benay Venuta after her video debut with: "You were just wonderful. Every member of my family liked you. Even the dog!"

MEXICO CONFAB
Big huddles in Mexico City about co-starring Richard Greene and Dolores del Rio in "Sarape." Agnes Moorehead and red-haired Robert Cist, who don't like being apart, will be together in the Charles Laughton-Charles Boyer tour of Shaw's "Don Juan in Hell." Cist will be stage manager. The major studios are dickering for the Florence Marly film, "Tokyo File 212." It will be an outright purchase.

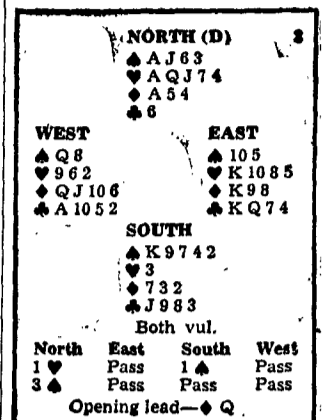
An independent producer has offered \$250,000 for the exhibition rights to the film record of Rita and Aly's big game hunt in Africa. No answer yet from Aly... Insiders are predicting that the Valentine Cortese-Richard Baschart romance, so quiet it hasn't been noted in print, will end at the altar... They met during filming of "The House

BRIDGE PROBLEMS

BID GAME IF YOU HAVE THE CARDS

By OSWALD JACOBY
Written for NEA Service

"Please settle a bidding argument," asks a Bangor correspondent. "We missed a game and want to know whose fault it was. Is North's jump to three spades a forcing bid? If not, is it the sort of bid that isn't strictly forcing but that nobody ever passes anyhow? If North's jump to three spades



was forcing, South obviously had no right to pass. But if North's jump was not forcing, should South have bid again anyhow?

In the play, South made 11 tricks. Dummy won the first trick with the ace of diamonds and led the ace of hearts followed by the queen of hearts.

East covered with the king of hearts, and South ruffed. South next cashed the king and ace of spades, drawing trumps. He discarded a diamond on the jack of hearts and then ruffed a heart. This set up a heart trick, and declarer wound up losing only one club and one diamond.

"However, what about the way the hand was bid?" North's jump to three spades was not forcing. Moreover, South had every right to pass.

North should have jumped all the way to four spades instead of merely inviting a game. This would not discourage South from going on if he happened to have enough values to consider a slam. On the contrary, South should realize that a jump to four spades shows a stronger North hand than a jump to three spades.

When North jumped to three spades, South had reason to think that the North hand was only fairly good instead of very good. South was justified in believing that North could not supply enough to produce game, since with a hand of that quality North would have bid the game instead of just inviting it.

CARD SENSE
Q—As dealer, with both sides vulnerable, you hold: Spades A-J-6-3, Hearts A-Q-J-7-4, Diamonds A-5-4, Club 8. You bid one heart, and your partner bids one spade. The opponents pass throughout. What do you do next?
A—See today's article.

TODAY'S QUESTION
As dealer, with both sides vulnerable, you hold: Spades A-J-6-3, Hearts A-Q-J-7-4, Diamonds A-K-4, Club 8. You bid one heart, and your partner bids one spade. The opponents pass throughout. What do you do next?
Answer Monday.

ELLENBURG CENTER

Feb. 2—Mr. and Mrs. Marshall Blow of Potsdam, spent last weekend here with relatives.

The Misses Eleanor and Eloise Hutchins of Bound Brook, N. J., and Russell Hutchins of Burlington, Vt., spent last weekend here with Mrs. George Smith and son of Peru cause of the illness of their father, Dayton Hutchins, Mrs. Griffith, a practical nurse, of Vergennes, Vt., is caring for him.

Mrs. George Lloyd and Miss Margaret Goodspeed were shoppers in Plattsburgh, Saturday.

Mrs. George Whalen is a patient at the Champlain Valley Hospital. Mr. and Mrs. Leonard Carpenter have a new car.

Mrs. Nellie Wood is spending a few weeks with relatives at Altona and Chazy.

Mr. and Mrs. Charles Moore have been in Plattsburgh several days, called there by the illness of Mrs. Moore's sister, Mrs. George Whalen at the Champlain Valley Hospital.

Mr. and Mrs. Norman Hobbs of Plattsburgh were visitors in town, Thursday.

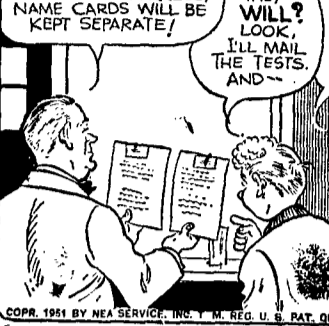
Mrs. Ralph Baker, Mrs. George Lloyd, Mrs. Grant Coolidge and Mrs. Fortye Carlson spent Wednesday at Plattsburgh.

Ann Rutherford is set for a TV series. "It's situation comedy," she whispered, "but it's not about a married couple, an idiot or a school-teacher." What it's about is a big secret.

PRISCILLA'S POP



FRECKLES AND HIS FRIENDS



Article No. 6

YOUR INCOME TAX PRIMER

(Editor's Note: This is the sixth of 15 authoritative easy-to-follow articles in NEA's 10th annual Income Tax Primer that gives the average taxpayer expert advice on handling every item of his return with the least effort, greatest accuracy—and minimum payment. It's written by Richard A. Mullens, ranking Washington tax authority who's a graduate of the same training course given Federal agents who scan your own return. As in all other

Name and address of corporation (including dividend)	Amount	Name and address of individual (including dividend)	Amount
Amer. Tel. & Tel. New York, N.Y.	81.00		
		Enter total here → 81.00	

Schedule A is the space where you report income from any stock in a corporation. Most payments you receive on stocks will be a distribution of the profits of the corporation and must be reported as

Name and address of payer	Amount	Name and address of payer	Amount
U.S. Series G Bond	25.00		
		Enter total here → 25.00	

All taxable interest received by you during 1950 should be reported in Schedule B of Form 1040. Most interest is taxable. However, if you own any bonds or securities issued by a city or state, the interest on them is not taxed. The interest on many United States bonds issued prior to March 1, 1941, is wholly or partially tax-exempt. You must report interest on savings and deposit accounts when it is credited to your account even though it has not been entered in your bank book. You should report

1. Cost of annuity (total amount you paid in)	2. Amount received tax-free in prior years	3. Remainder of cost (line 1 less line 2)	4. Total amount received this year	5. Excess, if any, of line 4 over line 3	6. Enter line 5, or 3 percent of line 1, whichever is greater (Do not enter more than line 5)
\$3,600.00	2,378.00	\$1,222.00	900.00		108.00

Let's skip Schedule C and D on Page 2 of Form 1040 until later articles and take up Schedule E.

This schedule is for computing the taxable income from your pension, retirement pay, annuity or matured endowment policy. All these plans—including those under the Federal Civil Service Retirement System and most State and municipal systems—are computed the same way.

The computation is rather difficult to understand. The idea is to divide any such income into two parts—one representing the money you paid into the plan (which is not taxed). After you have received back tax-free all the money you put in, then the remaining payments are taxed in full. Don't worry if you can't understand the significance of the computation. Just follow directions and the result will be what the law requires.

If you and your wife have income from only one of the plans mentioned above, use the blanks in Schedule E. If you have more than one, it is easier to do each on a separate sheet of plain paper in exactly the same form as the schedule.

Mrs. Public reports her \$75 a month retirement pay as shown on the blank.

On Line 1 show what you paid, whether as a lump sum, installments or through payroll deductions. Do not include amounts contributed by your employer to your pension.

Enter on Line 2 the amount you received tax-free before 1950. This is the total of the amounts you received in all prior years less the amount you reported as income in those years.

For Line 3, subtract Line 2 from Line 1. As soon as Line 2 equals or exceeds Line 1—that is, as soon as you have recovered tax-free as much as you put in—ignore all the rest of this computation. Just show on Line 6 of Schedule E the entire amount you received during the year; because then it is all taxable.

On Line 4 show how much you received during 1950. If Line 4 is greater than Line 3, subtract Line 3 from Line 4 to get Line 5. If Line 4 is not greater than Line 3, write "0" on Line 5.

Now take three per cent of the amount shown on Line 1. Compare it with the amount on Line 5. Whichever is greater goes on Line 6—but the amount on Line 6 should not be greater than the amount on Line 4.

Endowment insurance policies that mature in 1950, annuities, pensions and retirement payments are treated alike BUT—

Government pensions to war veterans or their families are not taxable nor are Social Security benefits.

Armed Forces retirement pay based on a disability is not taxable.

The Willing Hand



What, Livermore?



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By AL VERMEER



By MERRILL BLOSSER



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